

Serving the Baltimore / Washington Region
March / April 2005

Peabody News

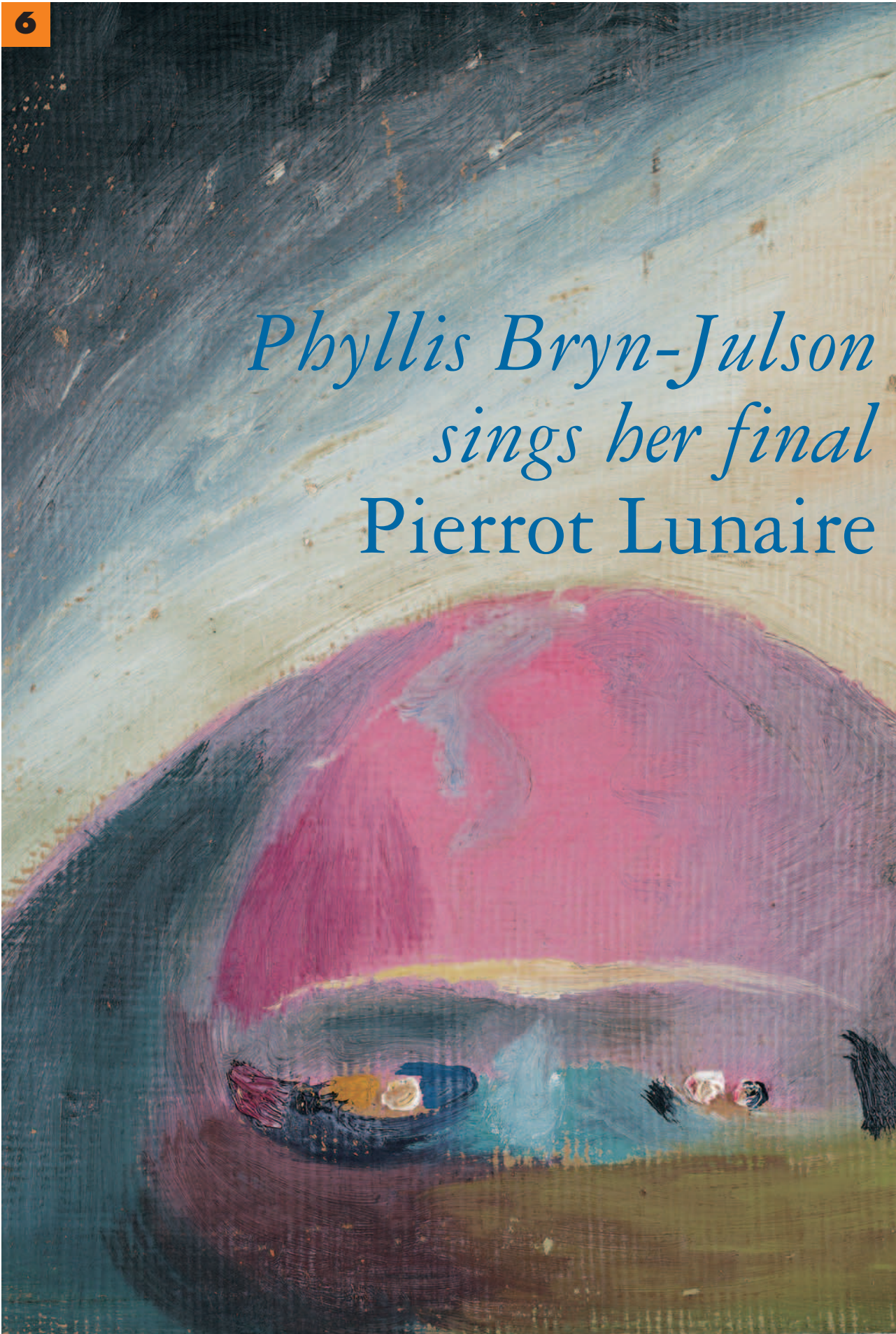
THE JOHNS HOPKINS UNIVERSITY

Circulation: 28,000



6

Phyllis Bryn-Julson sings her final Pierrot Lunaire



...and Raymond Coffey speaks on "Soap Opera
and Genius" in the Second Viennese School

INSIDE



Somerset Maugham

in Life and in
The Alien Corn

Page 4

Peabody celebrates

Alan Kefauver and the
20th anniversary of the
Recording Arts &
Sciences program

By Geoff Himes

Page 33

Hajime Teri Murai

reflects on Mahler's
tragic *Sixth*

Page 14

Amit Peled

performs cello works
from Bach to Britten

Page 8

Benjamin Pasternack

features Piano Works
by Nicholas Maw and

Robert Sirota

Page 12

ShriverHallConcertSeries





March 20, 5:30 pm
NELSON FREIRE, piano
The Helen Coplan Harrison Concert
Brazilian-born Nelson Freire is one of the world's foremost virtuosos, dazzling listeners with his striking personality and poetic interpretations. A favorite with Baltimore audiences for his concerto appearances, Freire makes his Baltimore recital debut with this Shriver Hall Concert Series appearance.




May 1, 7:30 pm
YUNDI LI, piano
The Sidney and Charlton Friedberg Concert
Winner of the Chopin Competition at age 17, Li has impressed audiences and critics alike with his poetic and technically dazzling performances and recordings. Now 22, Li has performed throughout Europe and North America as well as in his native China. This performance for Shriver Hall Concert Series is his Baltimore recital debut.

April 17, 7:30 pm
NATALIA GUTMAN, cello
ELIZO VIRZALADZE, piano
The Piatigorsky Memorial Concert
One of the most exciting duo recitals in recent memory. Gutman, disciple of Rostropovich, joins with Virzaladze to create a pair known for their gripping and intense performances. Don't miss this extraordinary event!



Tickets 410.516.7164 | www.shriverconcerts.org



Jimmy & Annette

YERMAN WALTER


YOUR MORTGAGE SOLUTION

Both native Baltimoreans, Jimmy Yerman (Pikesville) and Annette M. Walter (Lutherville), have your best interest at heart. They are highly educated on all of the latest programs and specialize in the 100% Doctor Loan program, Jumbo loans, and Interest Only ARMs, along with finding unique and creative ways of financing for their customers. Their experience (over 20 years), expertise and product knowledge will tailor the right mortgage program for your individual needs.

Whether you are buying a new home or considering refinancing, give Jimmy and Annette a call for the mortgage to fit your financial portfolio.

Ask about our Johns Hopkins University and Peabody Institute discounts!

SUNTRUST MORTGAGE, INC.
410-828-5700



Peabody News

THE JOHNS HOPKINS UNIVERSITY

The award-winning newspaper of the
Baltimore/Washington Cultural Corridor
Published by the Peabody Conservatory of
Music, Baltimore.

Circulation: 28,000

Editor:

Anne Garside

Assistant Editor and Designer:

Kirsten Lavin

Editorial Researcher:

Karen Amrhein

Publishers Representative:

Network Publications, Inc.

11350 McCormick Road

Executive Plaza One, Suite 900

Hunt Valley, MD 21031

Portfolio Manager:

Carey Scanlan Swift

Tel: 410/584-1900, ext. 121

Fax: 410/584-1998

Email: pn@networkpub.com

Printed by:

Homestead Publishing Co.

Peabody News is published bi-monthly for
September/October; November/December;
January/February; March/April; and
May/June. Each issue mails out at least
10 days before the first month of the issue
date.

Edited for Peabody/Hopkins faculty, executive staff, alumni, donors and friends
and Baltimore/Washington concertgoers.

Articles, news items and display ads are
accepted at the Editor's discretion. For editorial information contact:

Anne Garside

Director of Public Information

The Peabody Conservatory of Music

One East Mount Vernon Place

Baltimore, Maryland 21202

Tel. 410/659-8100, ext. 1190

Fax 410/659-8170

E-mail: agarside@peabody.jhu.edu



PEABODY Winners

Grammy Nominations for Peabody Artists

Three Peabody alumni have been nominated for Grammys by the National Academy of Recording Arts and Sciences. They are: violist Kim Kashkashian, (BM '73) in the category "Best Instrumental Soloist" for her recording of Mansurian's "...And Then I was in Time Again," on ECM New Series; pianist Mark Wait, (DMA '76) in the category "Best Classical Album" for Elliott Carter's Piano Concerto on Naxos; and conductor Hugh Wolff, (MM '77 piano, MM '78, conducting) in the category "Best Classical Crossover Album," for Turnage-Scofield's *Scorched* on Deutsche Grammophon.



Kim Kashkashian



Mark Wait



Hugh Wolff

Hyunah Yu is among BBC's Best of 2004

Soprano Hyunah Yu, who received both her undergraduate and graduate degrees at Peabody, culminating in an Artist's Diploma in 2002, was featured in the "BBC Voices Programme's Best of 2004" for the broadcast of a studio recital. She was in good company. Other "Best of 2004" winners included Russian baritone Dmitri Hvorostovsky, the folk group Peter, Paul and Mary, and the popular British comedians the Goons.



Hyunah Yu

Reto Reichenbach wins French Piano Competition

Reto Reichenbach (GPD '98) won two prizes at the 2004 International 20th Century Piano Competition in Orléans, France: The Chevillon-Bon-

Front Cover

Arnold Schoenberg's painting "Blue Gaze" (ASC 64). Reproduced courtesy of the Schönberg Center, Vienna, and Belmont Music Publishing. In February 2005, Thames & Hudson released a *catalogue raisonné* of Arnold Schönberg's paintings and drawings.

naud Prize (second over all prize) and the special Prize Nadia and Lili Boulanger for the best interpretation of a work written between 1900 and 1950.

Richard Crawley sings Cavaradossi with San Francisco Opera

Richard Crawley (GPD, '96) recently found himself stepping in to sing Cavaradossi with the San Francisco Opera Company opposite Carol Vaness as Tosca. Crawley, who is in the Young Artist Program with the company, was covering the role when the lead fell ill. Richard, who keeps a home base in Baltimore in Highlandtown, coached the role with Peabody voice faculty member Eileen Cornett.

Damon Ferrante Opera

A two-act opera by Damon Ferrante (MM, '04) titled *Jefferson and Poe* with libretto by Daniel Epstein premieres at Theatre Project in Baltimore on April 21, then goes on to New York's Symphony Space on Broadway for performances on May 7 and 8. Plans are for it to be seen at the John Drew Theatre of Guildhall in East Hampton, NY State, in mid-July.

Emerging Artists...

In its January-February issue, *Symphony Magazine* has published its "2005 Guide to Emerging Artists." Included are Svetoslav Stoyanov (BM '03), marimba/percussion; Yael Wess (BM '94), piano; Chen-Ye Yuan (GPD '98), baritone; and Chad Freeburg (MM '01, GPD '02), tenor.



Chen-Ye Yuan

Angela Taylor wins Songwriting Contest

A new song by Angela Taylor (BM '93, flute, BM '94, recording arts & sciences, MM '97, Electronic/Computer Music) titled "Anything" has won the 2004 Mid-Atlantic (Pop) Songwriting Contest. She performed the song with Sean Finn (BM '96, French horn, BM '97, recording arts, MM '00, recording & acoustics.), bass, and Rich Radford, guitar, at the awards ceremony on November 21 at the Hard Rock Café in Washington, D.C. Taylor is a Peabody Preparatory faculty member.

Joy Kippum Lee wins Marbury Competition

Joy Kippum Lee, a student of Victor Danchenko, was awarded first prize in the 2005 Marbury Violin Competition at Peabody and played her prize recital on February 4 in Peabody's Goodwin Recital Hall. A native of Korea, Ms. Lee has twice been a featured soloist with the Seoul Symphony Orchestra. In 1998, she won the Deajun Orchestra competition, and in 1999 the Geumho Young Artist Recital Competition. In 2000, her quartet was awarded the silver prize at



Angela Taylor

the Yego Chamber Competition. She also won the Hankook Symphony Competition that same year.

Benjamin Kim and Eric Zuber share First Prize in Yale Gordon Competition

Benjamin Kim, a student of Leon Fleisher, and Eric Zuber, a student of Boris Slutsky, shared first prize in the 2003 Yale Gordon Piano Concerto Competition at Peabody.

As winners, Kim will perform the Brahms *Concerto d minor No. 1* and Zuber the Rachmaninoff *Concerto in d minor No. 3* with the Peabody Symphony Orchestra in the 2005-2006 season. The second prize was awarded to Hee Youn Choue, a student of Alexander Shtarkman.

**6310 YORK ROAD
BALTIMORE, MARYLAND 21212
(410) 435-2700**

✓ Voted Baltimore's Best in the City Paper.
✓ Voted Baltimore's Best Wine Selection in Baltimore Magazine.

50% OFF

Buy One 750 ml Bottle of Any Wine, Get the Second One (Same Wine) for Half Price!

• NO LIMIT • IN STOCK ITEMS
• NO SALE ITEMS • MUST PRESENT COUPON PRIOR TO PURCHASE!

Expires April 30, 2005

Every Wednesday is Senior Citizens Day. Take 10% Off Any Non-Sale Item.
(Does Not Include Cigarettes)
Come Visit Our Gourmet Shop.

Somerset Maugham in Life and in The Alien Corn

In the January/February *Peabody News*, in an article entitled "A Distant Nightingale: Music in The Alien Corn," librettist Roger Brunyate discussed the process by which he and composer Tom Benjamin turned Somerset Maugham's short story into an opera. That process is now about to come to fruition as the Peabody Opera Theatre presents the world premiere of *The Alien Corn*.

Maugham himself would no doubt have been delighted at the turning of his story into an opera because it was in the theatre that he himself first made his mark. Would he also have been delighted to find that he figures as a character in the plot? In his short story *Alien Corn*, Maugham's presence is felt only as the Narrator telling the story with detached irony. In the opera, the Narrator becomes the writer Somerset, a dramatis persona based on Maugham himself. Therefore, for those attending the premiere, it may be helpful to provide a brief biographical sketch of this enigmatic author.

William Somerset Maugham (1874-1965) was born in the British Embassy in Paris as the sixth and youngest son of the embassy's solicitor. He learned French as his native tongue but was orphaned at age ten and sent to live with his uncle, a humorless Anglican vicar in an English country town. The loss of parents and familiar surroundings induced a sense of alienation. The young William became an introverted child, afflicted with a stammer.

As a young man, Maugham first studied medicine. He qualified as a doctor, but opted to devote himself to writing, first achieving success as a dramatist with a string of drawing-room comedies. Maugham had written eight novels before his partly autobiographical *Of Human Bondage* (1915), dealing with the infatuation of a lonely young doctor for a lower-class woman, attracted major critical acclaim. He had another big hit with *The Moon and Sixpence* (1919), based on the life of the French painter Paul Gauguin. Maugham even traveled to the South Seas to research his subject. The theme of the artist who, like Gauguin, feels alienated from his conventional milieu was to resonate again in *Alien Corn*.

During the First World War, the British government employed Maugham as a secret agent in Switzerland. His experiences as a spy, which reinforced Maugham's sense of being an outsider looking in, formed the basis of his *Ashenden* stories, made into a British television mini-series in 1991. Yet there was always a certain dichotomy about Maugham as outsider, because he was himself somewhat of a snob, even while he satirized the upper class social scene. It was Maugham's excellent social connections as much as his fame as a



Ronald Scarfe cartoon of Somerset Maugham. Used with permission

writer that decided Winston Churchill to send him to the United States during the Second World War to carry out propaganda for British interests. The British author found himself dining at the White House with the Roosevelts.

For a couple of decades after the war, Somerset Maugham entertained the rich and famous at the Villa Mauresque, his home on the French Riviera. The world's press continued to treat him as a celebrity right up until his death at the age of 91.

At the age of 40, Maugham briefly attempted marriage, but his two most enduring relationships were with men, although the conventions of the day dictated reticence in that aspect of his life. In the opera, Roger Brunyate has gently suggested a deepening love between Somerset and the main character.

For close on a hundred years, Maugham's novels, plays and short stories have never gone out of vogue. Many have been made into movies, most recently *Being Julia* (2004), *The Moon and Sixpence* (2003), and *Up at the Villa* (2000). His short stories often use exotic locales drawn from the author's own extensive travels, frequently chronicling the fading British colonial scene. They are regarded as masterpieces of the genre.

Although noted for his wit, Maugham had a sardonic view of life.



JoAnn Kulesza



Garnett Bruce

WEDNESDAY, MARCH 9,
7:30 P.M.
THURSDAY, MARCH 10,
7:30 P.M.
FRIDAY, MARCH 11,
7:30 P.M.
SATURDAY, MARCH 12,
7:30 P.M.

The Peabody Opera Theatre
presents the world premiere of

The Alien Corn

composed by Tom Benjamin
with libretto by Roger Brunyate
Garnett Bruce, Stage Director

Peabody Symphony Orchestra

JoAnn Kulesza, Conductor
Funded in part by the Maryland
State Arts Council

Friedberg Hall

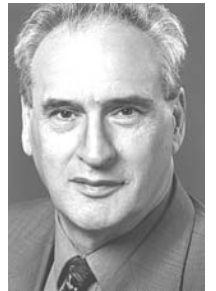
\$24, \$12 Senior Citizens,
\$10 Students with I.D.

Peabody Box Office

410/659-8100 ext. 1190



Tom Benjamin



Roger Brunyate

Encouraged by Somerset, he insists on going to Munich to pursue his passion to become a concert pianist.

In Munich, George begins to explore his Jewish roots. When Somerset visits him, he presents himself in a curious old brocade robe with a fur collar. George tells Somerset that he has found the robe in a dusty shop in the Jewish quarter, along with a Jewish prayer shawl, which he has not yet had the courage to wear. Feeling great sympathy for his young friend, Somerset talks of the way the writer also must create a role for himself in order to discover his true identity.

It is only in an Epilogue set in Somerset's rooms in London a few years later that the audience will learn of the tragic outcome. Somerset matter-of-factly tells how George has suffered a fatal accident. As he mourns the boy he has come to love, he slowly unwraps the prayer shawl that George has given him at their last meeting and wraps himself in it.

Although Somerset Maugham wrote *Alien Corn* long before Hitler and the Holocaust, it will be impossible for a modern audience to see the opera without at least an ironic awareness of what is going to happen on the world stage. Maugham's powerful story of divided ethnic identity is a precursor of the tragedy to come.

"Handel's Heroes...and Handel's Ladies" with the Peabody Opera Workshop

There has been a tremendous resurgence of interest in recent years in Handel as an opera composer. He wrote 42 in all. The Peabody Opera Workshop will present scenes and ensembles that feature Handel's heroes...and Handel's Ladies on Monday, April 4, at 7:30 p.m. in the Cohen-Davison Family Theatre. Musical director Webb Wiggins will provide a chamber ensemble of period instruments.

Handel's operas are psychologically penetrating, and eminently singable. They are known for their long sequences of arias but this program is built upon Handel's much rarer but nonetheless outstanding vocal ensembles, including four duets, two trios, and a quartet. However, each scene will be given as a complete dramatic unit: not just the ensemble numbers, but also the recitatives and arias for each character that set them up or develop out of them. The scenes come from *Radamisto* (1720), *Giulio Cesare* (1724), *Orlando* (1733), and *Imeneo* (1740).

Recent Handel productions have been presented in a vast range of theatrical styles, ranging from the historically authentic to ripped-from-the-headlines updates. To reflect this range of possibilities, the scenes will be directed by four graduate students—Jason Buckwater, Rebecca Duren, Alysia Lee, and Josh Wilson. For an Essay by Roger Brunyate on "Some Questions of Gender," visit <http://peabodyopera.org/seasons/s0405/eden05/>

PEABODY Dateline

The Peabody Chamber Winds premieres Nadel's *Five Scenes for Ten Players*

The Peabody Chamber Winds, conducted by Harlan Parker, give the world premiere of *Five Scenes for Ten Players* by Russell Nadel in Griswold Hall on March 2.



Russell Nadel

This is the winning work in the 2003 Peabody Camerata Student Composer Contest.

This work is the largest to date for the 21-year-old composer in both length and instrumentation. It is written for a chamber wind ensemble consisting of combined brass and woodwind quintets. According to the composer: "Each of the five movements explores different musical territory. A cheerful call-and-response *Antiphonal* separates a trio of instruments from the rest of the ensemble and presents them both alone and together with the others. A neo-Romantic *Waltz* explores the lush beauty of the woodwinds, complemented by muted brass (and loud brass at the movement's climax). The third-movement *Burlesque* exploits the fabulously comical and grotesque character that the woodwinds and brass are so seldom called to bring out, and uses a Shostakovich-esque manic burlesque to surround the central section's contrasting, slow burlesque. A very slow, rather solemn *Passacaglia* follows, in which the musical material is put through continuously developing variations over an unchanging bass line. A rollicking *Finale* finishes off the piece, featuring exciting contrasts in tempo and meter and a rip-roaring ending section."

Nadel is currently a Master's student, having completed undergraduate studies at Peabody, working on both a double major in music composition as a student of Bruno Amato and music education with a minor in conducting as a student of Harlan Parker. Recent awards include Second Prize in the APSU Young Composer's Competition for 2004 for his composition *Serenata a due*; a Peabody Development Grant; First Prize in the 2003 Vancouver Chamber Choir Young Composers' Competition (University category); and Second Prize in the 2003 Prix d'Été.

Also on the March 2 program is Brian Drake's *Horizons*, Gabrieli's *Sonata pian e' forte* and Haydn's *Octet in F*.



The Peabody Trio

The Peabody Trio continues the Beethoven Cycle

The Peabody Trio continues the complete cycle of Beethoven Piano Trios on March 22 in Griswold Hall. The second in the series of three recitals features the *Trio in c, Op. 1, No. 3*, the *Sonata for Piano and Cello in A, Op. 69*, and the *Trio in D, Op. 70, No. 1, "Ghost"*.

The Peabody Trio has issued a recording of the middle two trios—the "*Ghost*" *Trio No. 1* and the *Trio No. 2 in E-flat*, both numbered Opus 70. It is available from Artek Records (direct from Artekrecordings.com) and online through Amazon, Tower Records or Borders. Review quotes so far have included such encomiums as "...the most accomplished Beethoven trio playing that I have heard in many a year. The Peabody ensemble...is clearly among the best trios on the scene." (Tully Potter, *Strad Magazine*).

The third recital in the series will be on May 9 with the *Trio in G, Op. 1, No. 2*, *Sonata for Piano and Violin in G, Op. 96*, and *Trio in B-flat, Op. 97 "Archduke."*

The Cycle will also be given at the Corcoran Gallery in Washington D.C. on April 15 and 29, and May 13.

From Camp Meeting to Catfish Row

The Peabody Concert Orchestra's March 24 concert, with Hajime Teri Murai on the podium, features four American works. The program starts in rousing form with Joan Tower's *Fanfare for the Uncommon Woman*, which is "dedicated to women who take risks and are adventurous." It is both inspired by and uses the same instrumentation as Copland's *Fanfare for the Common Man*.

Written in 1901–1904, Ives' *Symphony No. 3*, is subtitled "*The Camp Meeting*." After its first performance in 1946, it won Ives the Pulitzer Prize. Says Bob Zeidler: "The Third Symphony is the first of Ives's symphonies to totally break free of the Germano-centric traditions....(it) is uniquely 'American,' and couldn't have been written by anyone other than Ives, yet it lacks the iconoclastic idiosyncrasies usually attributed to Ives....It is certainly one of his gentlest and most serene works, aided in good part by Ives choosing to lightly score it for small chamber orchestra."

Gershwin's *Cuban Overture* makes a digression to the Caribbean, but his *Catfish Row* brings the program right back home to the land of Porgy and Bess.

BALTIMORE

OPERA

COMPANY

Michael Harrison, GENERAL DIRECTOR, Presents

The 2005 Season of Grand Opera at the Lyric Opera House

LE NOZZE di FIGARO

(The Marriage of Figaro)
By Wolfgang Amadeus Mozart's
MARCH 12, 16, 18, 20, 2005

You think your wedding prep was stressful? Check out this prequel to *The Barber of Seville*.
Robert Gierlach, Korliss Uecker, Susan Patterson, Madeline Gray, Nicole Biondo, Sebastian Catana, Peter Strummer; Daniel Beckwith (c), Bernard Uzan (d).
SUNG IN ITALIAN WITH ENGLISH SURTITLES.

Les Contes d'Hoffmann

(The Tales of Hoffmann)
By Jacques Offenbach
APRIL 30, MAY 4, 6, 8, 2005

Lovelorn Hoffmann loses his heart, his soul and even his reflection to the objects of his desire.
Roberto Aronica, Valeria Esposito, Renata Lamanda, Antonia Cifrone, Pierre Lefebvre, Jeffrey Kneebone, Brendan Cooke; Christian Badea (c/d).
SUNG IN FRENCH WITH ENGLISH SURTITLES.

Single tickets from \$37.
Call 410-727-6000 or visit
www.baltimoreopera.com

Ask about our \$45
Extreme Opera student
subscription package and
our student rush tickets!

OPERA. IT'S BETTER THAN YOU THINK. IT HAS TO BE.

Phyllis Bryn-Julson sings her final Pierrot Lunaire

Tuesday, March 29, 2005 will be a date that will enter musical history. One of Peabody's true luminaries, soprano Phyllis Bryn-Julson, has designated this Artist Recital as the occasion for her final performance of Arnold Schoenberg's *Pierrot Lunaire*.

Phyllis is the most famous living exponent of this work. In summer 2003, she gave her last European performance at the Schoenberg Center in Vienna. In November 2003, she sang it for the last time for Washington D.C. audiences. A New York farewell followed. Singers are notorious for giving multiple farewell performances, sometimes going on for several years, but the chair of Peabody's Voice Department firmly insists that the March 29 happening at Peabody really will be her adieu to *Pierrot*.

Pierrot Lunaire is scored for Speaker, Flute and Clarinet, and a Trio. Collaborating with Bryn-Julson will be Marina Piccinini, flute, guest artist Charles Neidich, clarinet, Violaine Melançon, violin, Michael Kannen, cello, and Seth Knopp, piano. This marks a pinnacle in Peabody's season-long exploration of the Second Viennese School.

Pierrot Lunaire is an extraordinary work that originated in the artistic



Phyllis Bryn-Julson

and intellectual ferment of *fin de siècle* Vienna, a time when Sigmund Freud's psychoanalytic theories and Kokoschka's tortured paintings were dissolving the barriers between the "real" world and the inner world. Similarly, in music, Schoenberg was transgressing the boundaries between traditional tonality based on the diatonic scale and atonality, leading, as he phrased it, to "the emancipation of the dissonance." His chamber song cycle *Pierrot Lunaire*, written in 1912, represents a culmination of these processes of psychic and tonal unraveling. At the same time, the work also marked the dissolution of dividing lines between singing and dramatic recitation, creating a new style called in German *Sprechstimme*.

The work sets to music twenty-one poems from Albert Giraud's cycle on the *commedia dell'arte* figure of Pierrot, who is part clown, part Everyman. Schoenberg organized Giraud's poems into three groups of seven, correlating them with the three main parts of the Catholic Mass. In song Number



World renowned clarinetist Charles Neidich is guest artist for *Pierrot Lunaire*. A native New Yorker of Russian and Greek descent, his interests have extended beyond the field of music; he holds a BA cum laude in Anthropology from Yale University. In 1975. He was the first American to receive a Fulbright Grant to study in the Soviet Union, where he graduated from the Moscow State Conservatory.

Eleven, "Rote Messe," Pierrot climbs upon the altar and displays to the communicants his own bleeding heart as the host. In his book *Fin de Siecle Vienna: Politics and Culture*, Carle E. Schorske states:

Schoenberg's treatment of Pierrot's surreal martyrdom lifts the popular tragic-clown theme to a more general level as the fate both of traditional art and of the modern artist. In his prime of life as commedia dell'arte figure, Pierrot had known how to confront life's hard realities with a mixture of wit and illusion. Now, in this moon-drenched world of rootless modern mummer, his artist's power of formative illusion survives only as hallucination and surrealist vision. Small wonder that, in the end, Pierrot takes refuge in reminiscence. His final illusion, very Viennese, is intoxication with "the old fragrance of once-upon-a-time."



Michael Kannen

Phyllis Bryn-Julson's interpretation of the work has sent shock waves around the world. Writing in the *Los Angeles Weekly* (September, 2000 issue), Alan Rich affirmed:

Certain performances go beyond mere greatness; they serve to define both the music and the act of perceiving it...I can't imagine any time in the future when I will hear Schoenberg's Pierrot Lunaire without the memory of the way Phyllis Bryn-Julson performed it...That Bryn-Julson is of the hardy band of new-music conquerors is, of course, no longer news. Recordings — Boulez, Schoenberg, but not nearly enough, confirm her awesome gifts...she has that marvelous ability to find and project the melodic shape in the most fearsome, jagged vocal line; to vest that melody, furthermore, with stunning immediacy through a flawless command of



Marina Piccinini

the rare art of vocal insinuation....Schoenberg's moonstruck masterpiece retains its newness. Bryn-Julson didn't so much sing the music — with its dazzling, intricate intermix of speech, song and the infinity of gradations in between — as carry it into a whole new dimension. She became the moon-possessed idiot of the haunted poetry, her whole body agonized within the CE thrice-seven' straitjackets of Albert Giraud's obsessive versifications....Eighty-eight years after it scared the daylights out of its first audience, Pierrot Lunaire in a superior performance can still be a transforming experience; this one was.

Reviewing Bryn-Julson's final D.C. performance for *The Washington Post*, Joseph McLellan is of a similar opinion: "She sings, recites and acts the work with the impact of a borderline madwoman," he states.

Phyllis's emotional involvement with *Pierrot Lunaire* is such that she has just finished co-authoring, with Peabody music theory faculty member Dr. Paul Matthews, a handbook for singers dealing with the theoretical and performance style of the work. Early in her career, Bryn-Julson met up with Friedrich Cerha, who was part of an ensemble called *Die Reihe*. *Die Reihe* had given the first performances of works by Schoenberg, Berg and Webern, so when Phyllis sang with the ensemble in the 1970s, she benefited from Cerha's intimate knowledge of the *Pierrot* score. He was an authentic source on what Schoenberg wanted, which in turn has vali-



Maria Lambros

dated Bryn-Julson's interpretation of the work. Her two recordings, issued by GM (GM2030CD) with Robert Black conducting the New York New Music Ensemble, and by RCA (61179) with the Ensemble Modern of Frankfurt, have been highly praised.

The astonishing career of this Peabody artist will be the subject of an exhibition titled "Phyllis Bryn-Julson, Reigning Diva of 20th-Century Music," opening in Peabody's Arthur Friedheim Music Library and Bank of America Mews Gallery on March 7 and running through the end of April.



Peabody Explores The Second Viennese School

Sat. Feb. 26: Peabody Camera—Berg's *Chamber Concerto for Piano, Violin, and 13 Wind Instruments*. Griswold Hall.

Pre-concert lecture by Raymond Coffey at 6 p.m. in Goodwin Recital Hall. See page 22 of this issue for an article by Coffey titled "Soap Opera and Genius in the Second Viennese School."

Tues. March 29: Faculty Chamber Music Concert, featuring soprano Phyllis Bryn-Julson in Schoenberg's *Pierrot Lunaire*.

Pre-concert colloquium featuring Richard Hoffman at 6 p.m. in Goodwin Recital Hall.

Wednesday, March 30: Peabody Colloquium on the Second Viennese School, titled "Schoenberg's Row Tables: Temporality and the Idea" led by Joseph Auner from SUNY at Stonybrook. 5:30 p.m. Room 308 in the Conservatory.

March 7-April 30: An exhibition titled "Phyllis Bryn-Julson, Reigning Diva of 20th-Century Music," in Peabody's Arthur Friedheim Music Library and Bank of America Mews Gallery, contains materials on *Pierrot Lunaire* and other Second Viennese works. See page 19.

...from Moonstruck Madness to a Whirl of Waltzes...

In contrast to the moonstruck madness of *Pierrot Lunaire*, the first part of the March 29 recital has a Viennese waltz theme. The Johann Strauss, Jr. *Schatz-Walze*, Op. 418 for string quartet, piano and harmonium, arranged by Webern, will be performed by Courtney Orlando, violin, Sonya Chung, violin, Maria Lambros, viola, Nicholas Hardie, cello, Donald Sutherland, harmonium, and a pianist TBA.

The first song from Brahms' *Liebesslieder* Wotzer, Op. 52, for voices and piano (four hands) will be performed by BriAnne Burgess, soprano, Leah Inger, soprano, Marianna Busching, mezzo, Jessica Medina, mezzo, Matthew Heil, tenor, Steven Rainbolt, baritone and William Sharp, baritone with a tenor TBA. The two pianists are Robert Muckenfuss and Yong Hi Moon.

Then Ravel's *La Valse* for two pianos brings together Leon Fleisher and Katherine Jacobson. Although each has a separate career, this husband and wife often play together, most recently in New York at Carnegie Hall on December 30, 2004. *The New York Times* carried a review by Jeremy Eichler who reported that the two pianists "pooled their abundant musicality and refined technique to make Mozart's *Concerto for two pianos* (K. 242) a pleasure. Mr Fleisher's grand return this year to two-handed repertory after decades of injury is a triumphant story in itself, but you would never know it from his performance on Tuesday night, which favored soft-spoken eloquence over ebullience, tone over triumphalism." At time of going to press, a profile of Leon Fleisher was about to air on CBS's "Sixty Minutes."

Avoid the stampede at the Peabody Box Office by getting your tickets early for this confluence of stellar talents.



Leon Fleisher



Katherine Jacobson



Steven Rainbolt



William Sharp



Young Hi Moon



Robert Muckenfuss



Marianna Busching



Donald Sutherland

BALTIMORE SYMPHONY



TORTELIER



ANDSNES



LANG LANG



TEMIRKANOV



KISSIN



JACKIW



BURCHULADZE

Tortelier & Andsnes

Thur/Fri, March 10/11, 8 pm

YAN PASCAL TORTELIER, conductor
LEIF OVE ANDSNES, piano

Hindemith: *Symphonic Metamorphosis*
Rachmaninoff: *Piano Concerto No. 2*

Tickets: \$27-75

Presented by Mercantile-Safe Deposit & Trust Company

Special Meyerhoff Recital ~ Pianist Lang Lang

Sun, April 3, 3 pm

Mozart: *Piano Sonata No. 10 in C Major*
Chopin: *Piano Sonata No. 3 in B Minor*, Op. 58
Schumann: *Kinderszenen (Scenes from Childhood)*, Op. 15
Rachmaninoff: *Two Preludes*
Liszt: *Petrarch: Sonnet No. 104, Années de pèlerinage No. 2*
Liszt: *Hungarian Rhapsody No. 2*

Tickets: \$27-75

Temirkanov Conducts Beethoven & Mahler

Thur/Fri, April 7/8, 8 pm Sun, April 10, 3 pm

YURI TEMIRKANOV, conductor
ELISSO VIRSALADZE, piano

Beethoven: *Piano Concerto No. 4*
Mahler: *Symphony No. 4*

Tickets: \$27-75

Presented by Mercantile-Safe Deposit & Trust Company

Special Meyerhoff Recital ~ Pianist Evgeny Kissin

Thur, April 14, 7:30 pm

Chopin:
Polonaise No. 1, Op. 26, No. 1
Polonaise No. 2, Op. 26, No. 2
Impromptu, Op. 29, 36, 51
Fantasie-Impromptu, Op. 66
Polonaise, Op. 40, No. 2
Polonaise, Op. 53
Medtner: *Sonata Reminiscenza*, Op. 38, No. 1
Stravinsky: *Pétrouchka Suite*

Tickets: \$27-75

The Maestro and the Prodigy

Fri/Sat, April 15/16, 8 pm Sun, April 17, 3 pm

YURI TEMIRKANOV, conductor STEFAN JACKIW, violin

Saint-Saëns: *Violin Concerto No. 3*
Franck: *Symphony in D minor*

Tickets: \$27-75

Underwritten by a generous grant from the M & T Charitable Foundation
Media Partner: WYPR

Boris Godunov

Thur/Fri, April 21/22, 8 pm

YURI TEMIRKANOV, conductor
PAATA BURCHULADZE, bass

Rimsky-Korsakov: *Prelude to The Legend of the Invisible City of Kitezh*
Mussorgsky: *Excerpts from Boris Godunov*
Debussy: *La Mer*
Ravel: *La Valse*

Tickets: \$27-\$75

Presented by Mercantile-Safe Deposit & Trust Company

410.783.8000

www.baltimoresymphony.com

Joseph Meyerhoff Symphony Hall ~ Cathedral and Preston Streets, Baltimore

\$10 Student Rush! Call for information.

Sandarac Gallery & Gifts

220 West Read Street 410.625.9993
Hours: Wednesdays - Saturdays 11am - 7pm

BROBST Violin Shop

Fine Instruments & Bows
1966 Our 39th Year 2005

See Spectacular photos of
our collection at:
www.brobstviolins.com

Fine & Rare Violins

J.B. Guadagnini, Piacenza 1745 • Nicolo Gagliano, Naples 1780 • Ferdinando Gagliano, Naples 1781 • Ferdinando Gagliano, Naples c.1760 • Nicolo Gagliano, Naples 1761 • Giovanni Batista Ceruti, Cremona 1812 • Lorenzo Ventapane, Naples c.1820 • Carlo Antonio Testore, Milan 1742 • Lorenzo Ventapane, Naples c.1800 • Annibale Fagnola, Turin 1929 • J.B. Vuillaume, Paris 1823 • Ferdinando Gagliano, Naples c.1750 (7/8 size) • Enrico Rocca, Genoa 1911 • Stefano Scarpampella, Mantua 1919 • Vincenzo Postiglione, Naples 1902 • Giuseppe Ornati, Milan 1927 • Pierre & Hippolyte Silvestre, Lyon 1845 • Gaetano Pollastri, Bologna 1936 • Giulio Degani, Venice 1904 • Vincenzo Sannino, Naples c.1900 • Romeo Antoniazzi, Milan c.1910 • Oreste Candi, Genoa 1930 • Erminio Farina, Milan 1909 • Gustave Bernardel, Paris 1892 • Giuseppe Pedrazzini, Milan 1924 • Charles Francois Gand, Paris 1842 • Jean Baptist LeFebvre, Amsterdam c.1760 • Amedeo Simonazzi, Santa Vittoria 1920 • Pietro Gallinotti, Solero 1931 • Paolo de Barbieri, Genoa 1930 • Alfredo Contino, Naples 1905 • Benjamin Banks, Salisbury 1787 • Nestor Audinot, Paris 1879 • Giuseppe Castagnino, Chiavari 1940 • Paul Bailly, London 1891 • Nicolas Vuillaume, Paris c.1855 • Maurice Mermillot, Paris 1897 • Victor Audinot-Mourot, Paris c.1915 • Armando Piccagliani, Modena 1926 • Renato Scrollavezza, Parma 1972 • Azzo Rovescalli, Milan 1927 • Armando DiLello, Rome 1986 • Luigi Mozzani, Cento 1927 • W.E. Hill & Sons, London 1895 • Dante Guastalla, Reggio Emilia 1931

Affordable Violins, Vintage to Contemporary. \$5,000 to \$20,000

Alfredo Gianotti, Milan 1968 • Michelangelo Puglisi, Catania 1919 • Riccardo Bergonzoli, Cremona 2003 • Camillo Colombo, Milan 1947 • Romedio Muncher, Cremona 1924 • Aristide Cavalli, Cremona 1912 • Gio. Maria Ceruti, Cremona 1923 • Charles J.B. Collin-Mezin, Paris 1892 • Benvenuto Botturi, Brescia 1967 • Gesualdo Averna, Caltanissetta 1920 • Bruno Barbieri, Mantua 1973 • George Craske, London c.1850 • Bruno Stefanini, Bologna 1992 • Raymond Melanson, Boston 1998 • Alvaro Corrochano, Milan 2002 • Federico de Mori, Parma 2004 • Paolo Albano, Cremona 2001 • Julius Hubicka, Prague 1919 • Giustino dal Canto, Pisa 1946 • Claudio Gamberini, Bologna 1965 • Luigi Mozzani, Cento 1927 • George Apparut, Mirecourt 1935 • James Carlisle, Cincinnati 1929 • Assunto Carloni, Forli 1994 • Franco Albanelli, Bologna 1984 • Francesco Toto, Cremona 2004 • Alois Bittner, Prague 1933 • Jacob van de Geest, London 1955 • Otello Radighieri, Modena 1995 • Stelio Maglia, Cremona 1980 • Gemunder "Art" Violin, New York 1895 • Giuseppe Garotti, Venice 1970 • Federico Tresoldi, Cremona 1979 • Louis Dellignon, Baudricourt 1952 • Mario Daoglio, Bologna 1988 • Eckart Richter, Markneukirchen 1986 • Francois Delprato, Paris/London 1904 • Dante Baldoni, Buenos Aires 1934 • E. H. Roth, Markneukirchen 1932 • Elisa Scrollavezza, Parma 1990 • E. H. Roth, Markneukirchen 1925 • E. H. Roth, Markneukirchen 1926 • Cestmir Musil, Prague 1940 • William Carter, London

5584 General Washington Dr.
Alexandria, Virginia 22312
Phone (703) 256-0566
Toll-Free (800) 886-3554
E-mail: brovio@erols.com

PEABODY Dateline

Amit Peled performs Cello Works from Bach to Britten

An April 5 recital by Amit Peled of unaccompanied works for the cello will show the development of the instrument from Bach to Britten. The program Peled has selected for his first solo recital at Peabody opens with Bach's *Suite No. 1 in G*, continues with Kodály's *Sonata for Cello Solo*, *Op. 8*, then returns to Bach with *Suite No. 3 in C*. The program concludes with Benjamin Britten's *Third Suite for Cello Solo*, *Op. 87*.

When Peled played all six Bach Suites at a recital in Germany a year or so ago, the newspaper *Trierischer Volksfreund* reported: "The hall was filled with a mass of beautiful sound and the visitor had to open his eyes and look to see if there was really only one cellist performing."

"The Bach Suites are, of course, the Bible of Cellists," Peled affirms over tea at Donna's with the *Peabody News* editor. "The two Suites I will be playing are the more conventional parts of the program. But I wanted to take the public back and forth between Bach, the father of cello solo repertoire, and the two composers who shaped probably more than others the development of the instrument in the 20th century, Kodaly and Britten. Both 20th-century works are among the most difficult of pieces in the cello literature."

The Kodaly Sonata, dating from the early 1900's, will bring an authentic Hungarian sound into Friedberg Hall. Kodaly, like Bartok, incorporated his native folk music into his compositions. It is interesting to know that the composer experimented for the first time through his solo cello sonata with the use of "*scordatura*" – tuning a string differently than usual, creating a whole new sound spectrum out of the instrument. In this case the two low strings (G & C) are tuned half a step lower.

All of Benjamin Britten's Cello Suites were written for Mstislav Rostropovich. "I deliberately chose the Britten Third Suite," explains Peled, "because it was the only one that Rostropovich never recorded. He premiered it, but Britten died shortly after, and it was too emotional for Rostropovich to play it again. Britten had incorporated Russian folk songs into it in honor of Rostropovich. It's a gorgeous Suite. Even among cellists it is not that well known and I very much wanted to do a work that I'd never heard in concert. Now after playing it, it's very evident that there is a dialogue aspect to the Suite, as though Rostropovich and Britten are talking to each other. That helps me a lot when interpreting the piece."

In addition to Amit Peled's performance of these works, the audience will be hearing the sound of a truly



Amit Peled

superb instrument, a cello made by Andrea Guarneri 1689. "This instrument was already about 30 years old when the first set of Bach Cello Suites was composed," marvels Amit. "The Guarneri was around my age, when Bach introduced this magnificent music to the world."

There is quite a fateful story behind how Amit acquired this instrument. At the age of 22, the Israeli cellist decided to spend a year studying with Bernard Greenhouse, a founding member of the Beaux Arts Trio and himself a student of Pablo Casals. As Greenhouse lived on Cape Cod, this meant living for a year in a community about as far removed in scenery and climate from the kibbutz in Israel where Amit grew up as one could imagine.

"I was looking for a place to stay in Wellfleet, a little fishing town, on Cape Cod," Amit recounts, "and put an ad in the local library that a young cellist was looking for accommodation in return for doing some house work like cleaning, working in the garden, shovel snow, etc. A lady named Judith Davidson, an amateur violinist and a music lover who simply wanted to get to know the famed cellist Bernard Greenhouse, replied to the ad and I ended up living in her house. I shoveled snow a few times, but was lucky enough to be away for concerts whenever a big storm arrived in town. Also I worked with her husband, Arthur, in the garden. Soon enough we all understood that I'm not much of a housekeeper and I began giving Judy cello lessons, and helped with the cooking, mainly the famous Davidson's apple pie. I now think of both Judy and Arthur as my American parents."

Moreover, as Amit takes up the story, it emerges that Judith Davidson wanted to buy a great instrument to help his career. "She had bought the Guarneri from an old lady in England, who is a great admirer of Bernard Greenhouse. An unspoken part of the selling deal was that the 91-year-old lady in London insisted

that the cello should be used on stage by one of Greenhouse's former students. While on a concert tour in Europe in December of 2003, I stopped by in London to collect the cello and tried the instrument for the first time at Wigmore Hall. It was love at first sight. Two days later I was already playing it as a soloist with an orchestra in Sweden! Judy's only condition was that she must hear the cello at least once a year in concert."

This means that Mrs. Davidson may well come to Amit's Peabody recital. Where better to hear the glories of this marvelous instrument than in a recital of unaccompanied cello works. The condition for the loan of the Guarneri is that Peled can use the instrument until 2040, his normal retirement age, and has the option of either buying the cello or returning it.

"It's destiny," he observes. "I can't explain why I suddenly decided to drop out and go to Cape Cod to study with Greenhouse for a year, or why Judith picked up the ad in the library. It was just fate."

The year on Cape Cod at the age of 22 was obviously a formative experience. "I saw Greenhouse two or three times a week," Amit relates. "We cooked together, talked a lot about music and interpretation and went sailing. Lessons would go for about three hours. We would then have dinner together and listen to music. That was the way Greenhouse had studied with Cassals." This March Peled will be participating in a big celebration for Greenhouse's 90th birthday at North Carolina University. He will give master classes and play concerts in his teacher's honor.

All this is a far cry from Peled's early life in Israel where he was born on Kibbutz Yizreel in the north of the country. The kibbutz grows cotton and corn and raises fish and turkey, but also has a factory that produces robots that clean swimming pools. "The atmosphere was heaven for kids," says Peled, "because on average there were only ten kids in a class, so the teacher could be very personal. But even in elementary school, kids had to go to work one day a week. I used to drive a tractor."

"This was a community where everyone was equal," Amit goes on, "and when I was ten years old, I could pick a musical instrument. I picked the cello," he laughs, "because I was in love with a girl who played it and I simply wanted to get close to her. I studied with a local teacher who couldn't even teach me the names of the notes, but when I was fourteen the flute teacher, who came once a week from Tel Aviv, told my mother that I had some talent and must go to the 'big city' for serious study. My conflict then was the fact that I was also a very good basketball player and had to choose. I chose the cello over basketball because at that age I was not tall enough for professional basketball. Soon after I grew to be 6

foot 5 inches!"

At this point there is a pause in the conversation while we both solemnly reflect on the fact that, if he had gained another couple of inches a year or so earlier, the world might have lost a terrific cellist. Fate again! Instead of shooting balls through hoops, Amit enrolled in a special school for the arts in Tel Aviv. At age 18, that was interrupted by the mandatory three years of military service in the Israeli Army, "luckily I was in the Army String Quartet program that had been established by Isaac Stern," Amit reports happily. "I had to do the basic training but I ended up playing string quartets for all kinds of audiences from prime ministers to ordinary soldiers. For example, Ehud Barak, who later became the prime minister of Israel, was at that time the head of the army. As an amateur pianist he always requested specific pieces from our quartet. We had to go through a lot of repertoire in order to please him, and believe me, no one wanted to mess up with this guy..."

The army experiences certainly honed his skills of communicating with an audience as evidenced by the reviews he has been receiving ever since. The common thread in all these reviews (and many of them came even before he acquired his Guarneri cello) is that Peled has a wonderful sound. "Simply gorgeous in sound," Tim Smith of the *Baltimore Sun* has proclaimed of his playing. *Kleine Zeitung* wrote: "The warm and dark sound that Peled created with his cello expressed deep feelings and the most sensitive musicality." *Haaretz* stated: "His sensitivity and beautiful sound were unique." *Kol-Bo* newspaper thought that "His sound is forged in the innermost chambers of the soul and is magically transferred to the tips of his fingers."

Between 1999-2003, Amit lived with his wife Julia in Berlin, studying intensively with the great Russian cellist and mentor Boris Pergamenschikow: "The time in Berlin was really amazing," he reflects, "and is such a big part of my teaching today. The Russian school was always something I admired and working first at the New England Conservatory in Boston with Laurence Lesser, who studied with Piatigorsky, and finally in Berlin with Boris Pergamenschikow, gave me an unbroken line to the Russian romantic school. That's a big part of my understanding of music."

And of his teaching. Amit Peled was appointed to the Peabody faculty in September, 2003, at the astonishingly early age of 29. He loves the work with his students, trying to pass on to them what he was so lucky to receive from his famous teachers. "I see teaching as a big and important part of my life as a musician. Witnessing the student's development is the most rewarding experience I have had in music."

In only his second academic year

at Peabody, his class has already doubled in size. From a base at Peabody, he is continuing a dazzling performing career, with recitals coming up all over the country this spring. Summer engagements will take him back to Germany and Israel as well as to festivals all over America. Peled started out by winning a clutch of prestigious international competitions, but in the music world it is staying power that counts. The list of famous orchestras he has soloed with, and renowned concert halls in which he has given recitals, not to mention the stellar artists he has collaborated with in chamber music, indicates he has that staying power...and the stamina to perform the challenging program of the Peabody recital on April 5.

You can learn more about Amit Peled's upcoming performances and other activities by logging on to www.amitpeled.com



Sam Rivers

Sam Rivers guests with Peabody Jazz Orchestra

On April 1, the Peabody Jazz Orchestra, under Michael Formanek's direction, puts the spotlight on Sam Rivers, as guest composer, conductor, and saxophonist. The program will feature classics by Rivers, including his popular *Beatrice*, as well as some of his newer compositions. Helping things along will be special guests Doug Matthews on bass and bass clarinet, and Anthony Cole on drums, tenor sax, and piano.

We are indebted to Chris Kelsey's perceptive profile of Sam Rivers for the *All Music Guide*, for the following appreciation:

Few, if any, free jazz saxophonists have approached music with the same degree of intellectual rigor as Sam Rivers, who has maintained an extraordinarily high degree of creativity over a long life. Rivers' father was a church musician, touring with a gospel quartet. Rivers started out with piano, violin and trombone lessons before settling on the tenor sax. He moved to Boston in 1947 where he studied at the Boston Conservatory of Music and later Boston University. There he played with Herb Pomeroy's little big band, which, in the early '50s, featured such players as Jaki Byard, Nat Pierce, Quincy Jones and Serge Chaloff.

It was not long before Rivers formed his own quartet with pianist Hal Galper and played on his first

Continued on Page 10

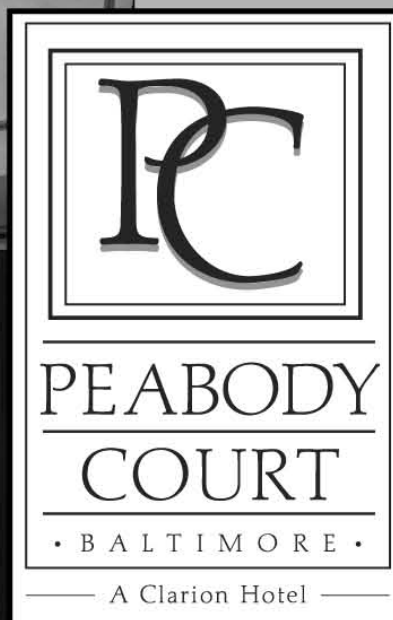


- BREAKFAST
- LUNCH
- DINNER



*"Great for Casual Dining
and Fine Wines"*

Complimentary valet parking with the purchase of entrée.



*This historic, boutique hotel
features custom designed
guest rooms and has
been designated a
Historic Hotel of America
by the National Trust*

612 CATHEDRAL STREET • BALTIMORE, MD US 21201
410.727.7101 • www.peabodycourthotel.com

Ask for PEABODY rate code when making reservations.

Summer Fun

At Montessori!

For boys & girls
ages 2 to 11



Recreational sports • Nature • Science
Computer • Cooking • Arts & Crafts
Music • Drama • Toddler Preschool
History • Summer Montessori

Full/half day programs; before/after
school care available.

Session Dates:
Session 1: June 13-June 24
Session 2: June 27-July 8
Session 3: July 11-July 22

The
Montessori
SCHOOL

(Preschool — Grade 6)

Falls & Greenspring Valley Rds. Lutherville, MD
410-321-8555

www.montessori-mscm.org

All students are welcome without regard to race,
color, religion, gender, disability or national origin.

SPECIAL OFFER

ONE BEDROOMS FROM \$725 MONTHLY



THE BROADVIEW

AT ROLAND PARK



Spacious apartment living set in a prestigious hi-rise building. Adjacent to Johns Hopkins University Homewood Campus and minutes from downtown Baltimore. Amenities include an on-site restaurant, salon and convenience store.



- University Parkway at West 39th Street
- Studio, One & Two Bedroom Apartments
- Daily & Monthly Furnished Suites
- 24-Hour Front Desk
- Family Owned & Managed



LEASING CENTER OPEN
MONDAY — SATURDAY

Call or stop by for
more information
410-243-1216



105 WEST 39TH STREET
BALTIMORE, MD 21210
410-243-1216

WWW.BROADVIEWAPARTMENTS.COM

PEABODY Dateline

Rivers

Continued from Page 9

Blue Note recording session with pianist/composer Tadd Dameron. In 1959, he began playing with 13-year-old Tony Williams. It was about this time that Rivers became involved in the avant-garde, developing a free improvisation group with Williams. In 1964, Rivers moved to New York to be hired by Miles Davis. Later that year, Rivers led his own session for Blue Note, *Fuchsia Swing Song*, which documented his inside/outside approach. He went on to record with Larry Young, Bobby Hutcherson and Andrew Hill.

In 1970, Rivers, along with his wife Bea, opened a studio in Harlem which later relocated to a warehouse in the Soho section of New York City. Named Studio Rivbea, the space became one of the best known venues for the presentation of new jazz. Rivers' own Rivbea Orchestra rehearsed and performed there, as did his trio and his Winds of Change woodwind ensemble. Rivers' trio of the time was a free improvisation ensemble in the purest sense. The group used no written music whatever, relying on a stream of consciousness approach. Much of this early-to-mid-'70s music was documented on the Impulse! label. In 1976, Rivers began an association with bassist Dave Holland. The duo recorded music for two albums released on the Improvising Artists label. Opportunities to record became more scarce for Rivers in the late '70s, though he did record occasionally, notably for ECM. His *Contrasts* album for that label was a highlight of his post-Blue Note work. In the '80s, Rivers relocated to Orlando, Florida, where he created a scene of his own. He formed a new version of his Rivbea Orchestra, using local musicians who made their living playing in the area's theme parks and tourist attractions. The '80s and '90s found Rivers recording albums on his own Rivbea Sound label, as well as a pair of critically acclaimed big band albums for RCA.

Polochick leads Peabody Singers in Ravel, Ginastera, Brahms

The Peabody Singers return on April 7 under the baton of Edward Polochick, performing in Griswold Hall. The program comprises Ravel's *Trois Chansons*, Ginastera's *Lamentations of Jeremiah*, and Brahms' *Zigeunerlieder*.

The Peabody Wind Ensemble

The Peabody Wind Ensemble concludes its season on April 13. James Barnes' *Symphony No. 3, Op. 89*, commissioned by the United States Air Force Band, will receive its local pre-

miere.

According to the program notes, the work was written to mourn the death of Barnes' infant daughter. The opening is a slow and dark expression of pain, expressed through bitter-sounding chords and sharp contrast in styles. The second movement is a satirical view of the world, which Barnes thought, in his darkest times, was full of deception and merited contempt. The third movement is a chorale, soft and passionate, depicting what the composer thought his life would have been had his daughter lived. The fourth and final movement is a renewal of spirit, giving a brilliant finish to the work.

Michael Mogensen's *Afterglow: Light Still Shining*, Grainger's *Irish Tune from County Derry* and *Shepherd's Hey*, and Gustav Holst's *Hammersmith: Prelude and Scherzo* complete the program.

Peabody Camerata

The Peabody Camerata cannot announce all the details of its April 16 program in advance because this program will feature a new work by Gene Young, and the winning work in the 2005 Peabody Camerata Student Composer Contest. The program will include Ruth Lomon's *Songs from a Requiem* and Messiaen's *Couleurs de la cité céleste*, featuring pianist Matthew Odell and the Preparatory Violin Choir, directed by Rebecca Henry.

Trent Johnson Organ

Peabody prides itself on producing versatile musicians as exemplified by Trent Johnson who gives a recital on Sunday, April 17 at 4 p.m. in Griswold Hall. Trent will be featured both as organist and composer. However, one should add that he also has a parallel career as a pianist and conductor. In his current position as Director of Music and Arts and Organist of the First United Methodist Church in Westfield, New Jersey, Johnson is in charge of a dynamic music program and is simultaneously conductor of the Oratorio Singers and Orchestra of



Trent Johnson

Westfield.

Trent opens his Peabody recital with J.S. Bach's *Prelude and Fugue in e minor, BWV 548*, "The Wedge" and Mozart's *Andante in F, K616*. He will also perform George Walker's *Two Pieces for Organ*. Trent is featured on a forthcoming CD of organ, chamber, song, and piano works by this Pulitzer Prize winning composer. Titled "George Walker: Pianist and Composer," the CD is available from Albany Records at www.albanyrecords.com. Louis Vierne's *Finale from Organ Symphonie VI* is also on the program.

The recital will include three of Trent Johnson's own works. *Three Characteristic Pieces* will be performed by the composer at the organ. His *Quartet for Saxophones*, written in 2003 for the New Jersey Saxophone Ensemble, embodies, according to Trent, "a good injection of humor as well as darkness. The passing of themes and motives from instrument to instrument, as well as the baritone solos create a mood of playfulness. The first movement creates a carnival-like atmosphere, much like one would encounter at the circus. The second movement is a dark lament full of pain and suffering, but beauty still permeates its walls. The third movement, with its counterpoint and development, has an aura of strict formalness yet its themes and motives are not to be taken too seriously. This movement concludes spaciouly and with fervor." The work will be performed by students of Peabody faculty member Gary Louie: Jeremiah Baker, Cara Salvesson, Adam Waller and Devin Adams.

Other guest artists include The Halcyon Trio, composed of Andrew Lamy, clarinet, Brett Deubner, viola, and Gary Kirkpatrick, piano, performing Trent's *Trio for Clarinet, Viola and Piano* composed in 2001. The work was commissioned and recorded by the Halcyon Trio who distribute it on their website at www.Halcyontrio.com

Trent's ties with Peabody, where he studied organ with Donald Sutherland, piano with Walter Hautzig, and conducting with Frederik Prausnitz, have remained close. His cantata *The Paschal Lamb*, was written for Peabody faculty member Phyllis Bryn-Julson. Since graduating with a GPD in organ in 1991, Trent Johnson has established a major career as an organ recitalist. He has been heard on a circuit of major churches and cathedrals in New York, Washington DC, and other east coast cities, as well as being invited to perform at the Second International Organ Festival in Kiev in the Ukraine where he also gave a master class in composition. Since 2002, Trent has annually been invited to conduct at Lincoln Center's Avery Fisher Hall in the National Chorale's Messiah Sing-In.

THE EVERGREEN CONCERT SERIES 2004-2005



Musical Art Quartet in residence at Evergreen House, circa 1935

Concerts in an intimate traditional setting followed by receptions with the artists.

March 4, 2005



Randall Scarlata and Jeremy Denk

American baritone Randall Scarlata possesses a burly, warm, and thoroughly engaging sound. His collaboration with the eminent pianist, Jeremy Denk, resounds with charm and charisma. Mr. Scarlata and Mr. Denk will perform Schubert's complete song cycle, "Die schöne Müllerin."

April 15, 2005



After its warmly received concert at Evergreen in Spring 2003, **Ensemble Galilei** returns to the Carriage House by popular demand. This appealing ensemble's repertoire ranges from the courts of medieval Spain and 18th-century France to the Isles of Scotland and Ireland.

All performances begin at 8 p.m.; tickets are \$15 per person. Due to limited seating, reservations are required.

Call (410) 516-0341 • www.jhu.edu/historichouses
4545 N. Charles Street, Baltimore, MD 21210

Hear why
the *Baltimore Sun*
proclaims the Baltimore
Choral Arts Society is
"The City's leading
Choral Group".



Tom Hall, Musical Director • Group discounts available • Sponsored by deutsche bank Alex. Brown

VERDI: REQUIEM

Saturday, April 9, 2005 at 8:00 p.m.
Joseph Meyerhoff Symphony Hall

TICKETS: \$55, \$45, \$35, \$25, \$20
Plenty of garage and lot parking available

130 years after it was first premiered, the Baltimore Choral Arts Society leads us on a timeless journey through fire, light, darkness, Heaven and Hell in a performance of Verdi's monumental Requiem Mass.

This first-ever Choral Arts performance of Verdi's tour de force blends sensuous operatic solo vocalism with surging storms of orchestral might and stunning choral virtuosity.

Join Tom Hall, the Symphonic Chorus, guest soloists and the Arlington Symphony Orchestra on a breathtaking sonic voyage sure to evoke feelings from wrenching terror to wondrous peace.

Sounds good. Feels great.
Purchase tickets and view the complete season
at www.baltimorechoralarts.org
Call Now! 410.523.7070



Russian National Ballet Theater of Moscow

Accompanied by The Sofia Symphony Orchestra - A 50 member live orchestra!

Tchaikovsky's

Swan Lake



Sunday, April 17, 2005 at 3pm

**France - Merrick
Performing Arts Center
HIPPODROME THEATRE**

12 N. Eutaw Street, Baltimore, MD 21201

Tickets: \$65. \$60. \$55. \$30. \$25.

ticketmaster ph: 410-547-SEAT

ticketmaster.com OR visit the box office
in person or any ticketmaster outlet

TICKETS ON SALE NOW!

"An evening of glorious theatre. Sets and costumes were dazzling! From the moment the curtain rose to audible gasps of delight, the Russian National Ballet Theatre had their audience spellbound!"
- CULTURE



Spring Concert
Sunday, April 17, 2005
4:00 P.M.

The Maryland State Boychoir, under the direction of Frank Cimino and Stephen Holmes, presents its annual Spring Concert. This performance will feature a diversity of choral sounds from the Renaissance to Contemporary periods. Gospel songs, spirituals, jazz, and selections from Broadway musicals will also be featured on the program. Tickets required.

The Cathedral Church of Saint Matthew
 3400 Norman Avenue

* * * * *

The Baltimore Boychoir Festival
Saturday, May 14, 2005
7:30 P.M.

The Maryland State Boychoir hosts this 6th annual 2-day festival of boychoirs from throughout the U.S. This performance, culminating the festival's activities, will feature music for individual choirs as well as music for the massed choir of 300 boy singers. This year's festival will feature guest director Dr. James Litton. Tickets required.

Kraushaar Auditorium
 Goucher College
 Dulaney Valley Road, Towson

Tickets for each event are \$15/adults, \$12/seniors, \$10/students. Please contact the Boychoir office for more information or to order your tickets.

* * * * *

Other Upcoming Performances:

Sunday, March 13, 2005, 4:30 P.M.
 Concert and Dinner
 Morning Star Baptist Church
 1063 West Fayette Street
 Baltimore, Maryland
 * Admission required

Wednesday, March 16, 2005, 6:30 P.M.
 Choral Evensong
 The Cathedral Church of Saint Matthew
 3400 Norman Avenue
 Baltimore, Maryland

Sunday, April 3, 2005, 4:00 P.M.
 Concert
 Mount Lebanon Baptist Church
 2812 Reistertown Road
 Baltimore, Maryland

The Maryland State Boychoir
 8925 Old Harford Road
 Baltimore, MD 21234
 (410)668-2003
 info@marylandstateboychoir.org
 www.marylandstateboychoir.org

PEABODY Dateline

Benjamin Pasternack features Piano Works by Nicholas Maw and Robert Sirota

The last recital Benjamin Pasternack played at Peabody in spring 2002 presented his own original transcriptions of works by Leonard Bernstein. This pianist always likes to include something new and different on his programs. So for his April 20 recital Pasternack will feature piano works by Peabody composition faculty members Nicholas Maw and Robert Sirota: Maw's *Personae* IV, V and VI, and Sirota's *Mixed Emotions*.

Balancing the program will be Three Sonatas by Scarlatti (*a minor*, K. 54, *D Major*, K. 443 and *b minor*, K. 27), Beethoven's *Sonata in c minor*, Op. 13 "*Pathétique*," and Schumann's *Carnaval*, Op. 9, making for a very full musical experience.

When we chat with Ben Pasternack about this program, the first thing he wants us to know is that "It's a great pleasure to deal with living composers and learn their works. You get something from working with living composers that you can't get from any other source. It's a privilege."

So Pasternack is pleased that he will actually be able to consult with fellow faculty member Nicholas Maw on his interpretations of *Personae* IV, V and VI. Maw needs no introduction to *Peabody News* readers. The world premiere of his opera *Sophie's Choice* at Covent Garden in December 2002 reaffirmed his position as one of the most eminent composers on the world scene. That opera will be performed again in Berlin and Vienna this fall. Maw's *Violin Concerto* won a Grammy for Joshua Bell's recording. The Philadelphia Orchestra will soon be premiering an English horn concerto commissioned from Maw. This is a very sought-after composer and the opportunity to hear any work by Maw should not be missed.

Written in 1985, Nicholas Maw's *Personae* was first heard at the 1986 Bath Festival in Britain, which commissioned the work. Paul Driver, music critic for the London *Financial Times*, wrote: "...the pieces caress, ravish, astound and seriously engage the ear." When *Personae* was heard in Washington D.C. in 1991, Joseph McLellan, reviewing for *The Washington Post*, described it as "...succinct, effective character sketches whose coruscating arpeggios and great, crashing chords demand phenomenal technique and reward it with phenomenal music."

Fortunately, Ben Pasternack has long been recognized as having "phenomenal technique," among many other qualities. The Paris newspaper *Le Monde* has called him "a singular pianist....At times charming, delicate and feline, at others, a raging, transcendent technician."

The dichotomy in the adjectives used in the above quote will serve Pasternack well in performing Robert



Benjamin Pasternack

Sirota's *Mixed Emotions*. In his program notes for its premiere at Carnegie Hall's Weill Hall in November 2003, Sirota wrote:

"Perhaps because I am trained as a pianist, I have always approached writing for solo piano with a combination of awe and trepidation. After all, we are standing on the shoulders of the likes of Schubert, Chopin, Debussy and Ravel."

"*Mixed Emotions* is a set of piano pieces that emerged from my realization that the piano is the quintessential instrument of contrasts and dualities, as implied by the contradiction in its full name pianoforte: Each of the pieces evokes an affect and its opposite: *agitato/calmo* portrays the turmoil seething beneath a serene surface; *lontano/vicino* is alternatively far and near. The other two pieces, *sweet regrets* and *tender rage*, deal in complex and conflicting emotions. Once I had gathered the emotional landscape of each piece, I was able to conquer its technical challenges."

Mixed Emotions has not been heard yet in Baltimore so this will be a local premiere. As Sirota is covered so much in these pages in his administrative capacity as Director of the Peabody Institute, it is good to remind readers that he also has a very active other life as a Guggenheim Award-winning composer.

"At Peabody," Pasternack points out, "we can identify the excellent composers in our midst, and we have a responsibility to bring their works before the public and learn to play them well so that the public can judge their worth."

Before joining the Peabody faculty a few years ago, Benjamin Pasternack enjoyed a long association with the Boston Symphony Orchestra under Seiji Ozawa. He went on many world tours with that orchestra, often as soloist under Ozawa's baton for Leonard Bernstein's piano concerto "*The Age of Anxiety*." At time of talking with Ben, he was about to leave for Europe, performing that work again with the Dusseldorf Symphony

in Dusseldorf and other German cities in the last two weeks of February.

"I have certain beautiful, wonderful events every year with a few concerts that I can really look forward to," he tells us happily. "I have played *The Age of Anxiety* all over the world, at Carnegie Hall, at the Salzburg Festival, and in the last few years I have played it several times in Germany and audiences have really appreciated it. It's in the form of a conventional piano concerto, but Bernstein had a concept that most of the piece occurs inside the mind of the pianist. It's written in an improvisatory style."

We might mention here that Pasternack, who knew Bernstein personally, has received astounding reviews for his interpretation of this work. For his upcoming performances in Germany, he will have Carl St. Clair on the podium, who was very close to Bernstein. St. Clair is a regular guest conductor with the Dusseldorf Philharmonic and "has just been appointed General Music Director for the city of Weimar," Ben says.

The other big news in this Peabody faculty member's life is the forthcoming release on the Naxos record label of his recording of three major piano works by Aaron Copland: *Variations*, *Sonata*, and *Fantasy*. "It's wonderful to start my association with Naxos with that kind of repertoire," Pasternack observes. "These are three tremendous classics of modern music."

In the meantime, he is looking forward to his Peabody recital as "a most satisfying and enjoyable event," which we anticipate will be the reaction of the audience as well.

This pianist tends to downplay competition wins and reviews as less important than the reactions he gets from an audience and the judgment of his peers. However, for those who like to know such bio stuff, we can mention that Pasternack won the Grand Prix of the World Music Masters Piano Competition in Paris in 1989, and the top prize in the Busoni in Italy the year before. After that, he simply didn't bother entering any more competitions. One can gage just why his peers rate him so highly by pulling out a sampling of review quotes. His playing reveals "a rich spectrum, from precise, galloping rhythms to clear singing tones," says *Frankfurter Allgemeine Zeitung*. It is "first class from every point of view—mechanically, musically, imaginatively, emotionally, according to *The Boston Globe*. "Fascinating not so much for its effortlessness, technically, but for its surpassing musicianship," reports *The Ottawa Citizen*.



Edward Polochick

Banquets and Babylonian Gods in William Walton's *Belshazzar's Feast*

Edward Polochick will conduct the Peabody Concert Orchestra, Peabody-Hopkins Chorus, and Peabody Singers in a performance of William Walton's cantata *Belshazzar's Feast* on April 22.

The baritone soloist will be Benjamin Park, a student of John Shirley-Quirk. There is no better mentor for the role. John Shirley-Quirk was the soloist for a benchmark 1972 recording with the London Symphony Orchestra and Chorus conducted by Andre Previn.

Bumping into Shirley-Quirk in the Peabody cafeteria, the *Peabody News* editor asks him if he has any anecdotes from his collaborations with William Walton (JSQ has a marvelous fund of stories.) He thinks for a moment.

"Well, I was doing *Belshazzar* once in Munich with Previn conducting and Walton was there at the rehearsal. I wanted to ask him something about the music, but knowing how formal the Germans are, I addressed him as 'Sir William.' He came back at me with: 'I'm not Sir William to you, damn it!' in his lovely Lancashire accent."

The text for *Belshazzar's Feast*, which premiered in 1931, was written by Osbert Sitwell who based it on the Book of Daniel and two psalms: Psalm 81 in which the captive daughters of Israel sit down by the waters of Babylon and weep, and Psalm 137 which tells how King Belshazzar makes a great feast to celebrate his triumph over the people of Zion. Belshazzar commands that the golden vessels of the Jewish Temple be brought to the banquet so that he and his princes, wives and concubines can drink wine from them. His sacrilege calls forth divine retribution, with God proclaiming "Thou art weighed in the balance and found wanting."

"Walton's compact, 35-minute-long oratorio reveals the composer's real gift as a future composer of film music," asserts critic David Hurwitz. "The wonderful scene when the disembodied hand of God writes the words of judgment on the banquet-room wall, is straight-out horror movie stuff, while the 'praise song' to the various Babylonian gods is a tri-

umphal march that would not have been out of place in *Star Wars*."

Ancient Babylon appears to be enjoying somewhat of a comeback at present. The Oliver Stone movie *Alexander*, which opened in November 2004, evokes that biblical city's oriental splendor, not forgetting the fabled hanging gardens. Stone lovingly piled on detail after detail drawn from archaeological remains in re-creating this fabled city. Sadly, notwithstanding its lush sets, the three-hour-long movie got scathing reviews. The fact is that Walton's cantata packs more drive and punch in its 35-minutes than Stone's meandering epic. It's a pity that the movie director didn't first listen to *Belshazzar's Feast* to pick up a few tips on how to build to a climax.

William Walton's collaboration with the Sitwells started in 1920, when, fresh out of Oxford University, he lived with the family in London. The three siblings — Sacheverell, Edith and Osbert — introduced the young composer to their circle of friends, which included Delius, Diaghilev and T.S. Eliot. Walton was first inspired by Edith's poems and they collaborated for his 1922 suite *Façaade*, with Edith as narrator. The collaboration with Osbert that produced *Belshazzar's Feast* marked the close of an extraordinarily productive decade for Walton. During the World War II years, Walton was to become known primarily as a writer of film scores, including scores for the Laurence Olivier films of *Henry V*, *Hamlet*, and *Richard III*.

The April 22 program will also include Cesar Franck's *Symphony in d*.

The Peabody Renaissance Ensemble celebrates Spring with Zefiro Torna

Mark Cudek, director of the Peabody Renaissance Ensemble, is building the ensemble's concerts on April 28 and 29 on the theme of Spring.

Monteverdi will be represented by two spectacular (and difficult) pieces titled *Zefiro Torna* as well as his *O Primavera* and selections from *Scherzi Musicali*, contrasted with some more "pop" Italian music of the same time by Gastoldi and others. Mark has also thrown in an English set of madrigals, lute songs, and instrumental dances by composers like Morley and Holborne. From French composer Claude LeJeune comes *Revoicy venir du Printemps*, published in 1603, and works in the new *musique mesurée* style.

Among the featured performers will be Dan Boothe, Renaissance violin, Rebecca Duren, soprano, Hunter Fike, recorder, who is playing his last concert with the ensemble, Andy Shryock, tenor, and Charles Weaver, lute.

You can also catch another early music ensemble from Peabody, the Peabody Consort, at St. David's Church in Roland Park on Sunday, April 10. The all Spanish program will feature lutenist Charles Weaver.

concert artists of baltimore

edward polochick, artistic director

MUSIC AT THE MANSION CHAMBER MUSIC SERIES

THE ENGINEERS CLUB : THE GARRETT-JACOBS MANSION

11 WEST MOUNT VERNON PLACE, BALTIMORE

quintango

sunday, april 17, 2:30 pm



Three-time winner of Washington's prestigious WAMMIE award, this quintet of two violins, cello, bass and piano brings a century's worth of tango repertoire alive with accompanying narration. QuinTango performs with sizzling energy and contagious passion.

Reserve your place today for a delicious pre-concert champagne buffet and performance or just for the concert. Either way, you're in for a musical experience unlike any other set in this 19th-century architectural gem!

410-625-3525 | www.cabalto.org

Love & Envy

Wednesday, April 6, 2005, 7:30 pm

Kraushaar Auditorium, Goucher College

- Purcell ~ *Chacony in G Minor* • Haydn ~ *Cello Concerto in D Major*
- Bach ~ *Brandenburg Concerto No. 3 in G Major*
- Mozart ~ *Symphony No. 29 in A Major*

Lilting, prancing, a bold, round sound that's curvy like a cello. Like a classic and stylish woman, this is music that craves your love and begs you to envy it. And you do. The way it sways and sashays, armed with charm, these sweet cello sounds linger in your mind and fall softly on your ear.



Markand Thakar, conductor



BALTIMORE CHAMBER ORCHESTRA



Ilya Finkelshteyn, cello

GBMC

Concert Sponsor: HEALTHCARE

Soloist Sponsor: John Roberts and Sue Shaner

Clever Music to Tempt Indulgence

The Baltimore Chamber Orchestra • www.baltchamberorch.org • 410.426.0157

Call or go online for your tickets today!

Tickets \$28, discounts for seniors/students/children

Hopkins Spring 2005 Symphony Orchestra

Symphonic Concerts

Jed Gaylin, Conductor
Shriver Hall

Free discussion one hour before each program

Sunday March 6 3 pm Pulses

Sanchez-Gutierrez: Five Pieces for Orchestra
Sibelius: Symphony No. 5
Beethoven: Concerto in D Kai Gleusteen, violin

Saturday April 16 8 pm Poets & Painters

Schumann: Introduction & Allegro Appassionato
Enrico Elisi, piano
Schumann: Concerto in A Minor
Enrico Elisi, piano
Hindemith: Mathis der Maler: Symphony

Chamber Concerts

Julien Benichou, Conductor
Mattin Arts Center

Sunday February 20 3 pm

Featuring: Ives: The Unanswered Question
Haydn: Symphony No. 60 (Il Distratto)

Sunday April 3 3 pm

Featuring: Mahler: Adagietto, Symphony No. 5
Milhaud: The Bull on the Roof

FREE 13th Annual Concert for Children & Families

Jed Gaylin, Conductor
Saturday March 5 1 pm Shriver Hall

All concerts on the Johns Hopkins University campus
Programs subject to change

410 516-6542 hso@jhu.edu
www.jhu.edu/jhso

wake up to breakfast off
the garden...



**4 East Madison
Inn**

Boutique Hotel
historic elegance in the
cultural heart of Baltimore

A city oasis, complete with a tranquil pond in a large formal garden, 4 East Madison Inn is an historic 1845 mansion, converted into a period style, 9 guest room bed & breakfast and small conference facility. We're one block from the Washington Monument and the **Peabody Conservatory**, minutes from **Johns Hopkins Hospital**, & surrounded by great restaurants!

~410.332.0880~

www.4eastmadisoninn.com

...from Alma's Soaring Melody to Hammer Blows on an Anvil...

Hajime Teri Murai reflects on Mahler's Tragic Sixth

The Peabody Symphony Orchestra, conducted by Hajime Teri Murai, will present as its annual Mahler offering the composer's Sixth Symphony this season. There will be two performances, one on April 27 in Dekelbourn Hall at the Clarice Smith Performing Arts Center, located on the University of Maryland's College Park Campus, with a repeat in Peabody's Friedberg Hall on April 30.

The performance at Peabody will be dedicated to the memory of Frederick Prausnitz, Peabody Conductor Laureate and former Director of the Peabody Conducting Program who died November 12, 2004. In an obituary article on December 31 last year, *The Times* of London extolled Prausnitz as an "adventurous and forthright conductor...a champion of a range of 20th-century music and a gifted and influential teacher." Prausnitz was awarded the Mahler Medal for his zeal in making that composer better known in America so this dedication seems entirely appropriate.

Mahler's *Symphony No. 6 in a minor*, known as the "*Tragic*," has had its share of controversies. It was composed between 1903 and 1905, supposedly a relatively happy period in Mahler's life during which he married Alma and saw the birth of two daughters. The symphony is notable for a soaring melody, which Alma claimed as her own theme. The conductor Bruno Walter insisted that Mahler himself bestowed the epithet "Tragic" on the work. That has been disputed, but Mahler seemingly did not object when that epithet was attached to the score.

The Symphony is written for a large orchestra, though unlike several other Mahler symphonies, there are no vocal forces. It has four movements.

Mahler changed their order at the 1906 premiere, placing the *Andante* second. However, when a new edition was published in 1963 which incorporated many revisions Mahler had made to the work, the *Scherzo* remained second, the *Andante* third. The editor of that edition claimed Mahler changed his mind again towards the end of his life about the order, but the matter remains controversial, with some conductors taking the middle movements in the same order as Mahler at the premiere. Hajime Teri Murai, however, will keep the *Scherzo* in second place. "It seems natural to me that the *Scherzo* movement should be second as it develops out of the first movement. I don't think the key progression is as strong by reversing the order. The repeated bass line notes tie it into the first movement and make a logical connection. I don't think I have every heard a performance where the order was reversed."

The third movement, the poignant *Andante*, provides a respite from the dark, brutal intensity of the other



Hajime Teri Murai

three movements, where even the *Scherzo* has a relentless driving quality. The *Finale* builds to the climax of the hammer blows, which have also proved controversial. There has been a long-running debate over how many hammer blows there should be in the last movement. Alma always insisted that her husband intended there to be three hammer blows, symbolizing three mighty blows of fate suffered by the hero, "the third of which fells him like a tree." But in a later revision, Mahler eliminated the third blow, apparently because he had a superstition that putting it in would seal his own fate. With the composer safely dead, some conductors take the option of restoring the third blow to the score.

Murai believes strongly there should be three blows, which should make "an executioner's *thunk* sort of sound," he says. "Mahler specified that the sound should be created by some kind of vibrating box with a non-metallic beater. "What one really needs," Murai continues, warming to the discussion, "is the kind of special effects you get in a Star Wars movie, like the thud of a bomb falling. I remember when I was a college kid in Santa Barbara, I was the percussionist for *Wotan's Farewell* and we borrowed a big 30 lb anvil from a machine shop which was on a wooden base that was stapled to the floor. The blows made the whole stage vibrate. There was a big sub-bass thud that carried right through the orchestration. You need a large vibrating platform to strike on." Murai recalls that "When we did the Mahler *Sixth* at Peabody about seven years ago, we actually broke a bit of the stage, cracking the supports of the stage extension."

It's not the only damage Teri can recall.

"One year at Aspen, I remember the percussionist getting hold of a huge hammer that was being used to drive in the tent poles. Before Aspen did the renovations, they used to erect a big tent for the Festival. For this performance of the Mahler *Sixth*, the stage crew built a resonating platform but the tentpole hammer broke it."

The hazards of producing the ham-

mer blows, it seems, are very real. "You could do it electronically, I suppose," Teri concedes, but one gets the sense that this conductor likes the idea of finding his own original solution. "I used a tree trunk once," he reflects.

By the time those fateful hammer blows are struck, the Peabody Symphony Orchestra will have been playing for a total of nearly one hour and twenty minutes. "The last movement alone is nearly thirty minutes long, with a lot of intense playing. The Mahler *Sixth* is technically not very difficult," observes Murai, "but it needs a lot of stamina. You have to have the endurance." That is why, when Murai starts rehearsals, he will begin with the last movement.

The performances of the Mahler *Sixth* at Dekelbourn Hall and at Peabody will also be noteworthy in having the participation of students from the Yong Siew Toh Conservatory in Singapore. Although Peabody students have traveled to Singapore to perform in Yong Siew Toh's inaugural concerts, this will be the first time that their students have come here to play in our orchestra. About six or seven students—playing flute, clarinet, bassoon, horn, trombone and percussion—will sit side by side with their Peabody colleagues. The fact that these young musicians from a school that only opened its doors in July, 2003, can take part in a performance of the Mahler *Sixth* certainly makes a statement. It speaks to the success and quality of this new Conservatory at the National University of Singapore, which was started in collaboration with Peabody to serve the entire Asia Pacific Region.

The annual performance of a Mahler symphony under Murai's baton has become one of the most deeply satisfying concert experiences of each season. We have mentioned that the Peabody Symphony Orchestra performed the Mahler *Sixth* about seven years ago. Murai had conducted it before that at the Cincinnati College-Conservatory where he directed the orchestra for a number of years. He points out: "You can pick up the

Continued on Page 15

Do you have a bright child with learning differences such as ADHD or Dyslexia who is having difficulty in school?

BALTIMORE LAB: A DIVISION OF THE LAB SCHOOL OF WASHINGTON may be your answer. For over 38 years The Lab School has successfully educated intelligent children with learning differences.



Over 90% of Lab School students go on to attend and graduate from some of our country's finest colleges and universities. The list includes: Adelphi University, American University, Catholic University, Lehigh University, Drexel University, Goucher College, Georgetown University, Towson University, Syracuse University, University of Maryland and the University of Connecticut.

To help prepare your son or daughter for the future, Baltimore Lab offers an art-powered program, in a small classroom setting for students ages 6 to 16. Our unique teaching methods address the needs of students who have Dyslexia, ADD or ADHD, organizational issues, visual motor integration or language weaknesses.

BALTIMORE LAB: A DIVISION OF THE LAB SCHOOL OF WASHINGTON

www.labschool.com

410-261-5500 2220 Saint Paul Street Baltimore, Maryland 21218

Mahler

Continued from Page 14

study of the piece from where you left off last time, but we are different people as we go through life. I am sure that subconsciously I will be reacting differently this time. If you are trying to discover a way to make a performance exciting, you are always reacting to and using the energy of the orchestra at that moment."

When asked if he has a personal favorite among the Mahler symphonies, his first response is "whichever one I'm involved with at the moment." Then on giving the matter more thought, he admits that his favorites might be the *Third*, *Seventh* and *Ninth*, all for different reasons. "But then I'd have to put the *Fourth* in there," he adds. As the list of his "favorites" grows longer, it becomes quite obvious that, in fact, this Music Director is deeply involved emotionally in all of Mahler's work. He has conducted all the symphonies, except the *Eighth*, which requires such massive forces that it is beyond the resources of most musical organizations.

"All the symphonies are asking existential questions in different ways," Murai believes. "The early ones accept the resurrection-type ending, on the lines of Beethoven's *Fifth*. Then there's the middle period. The *Fourth Symphony* is a jewel, with a song that

was intended to be the ending of the *Third Symphony*, as a concept of heavenly life. In its own way the *Fourth* is a perfect piece."

The later symphonies include, of course, Mahler's *Das Lied von der Erde*, which the composer described as a symphonic song cycle. "He was afraid to call it the *Ninth*," Murai reminds us, "because Mahler was very superstitious and thought that if he called it the *Ninth*, he would then die, as Beethoven did, after his *Ninth Symphony*."

"In Mahler's hands," concludes Murai, "every symphony had the possibility of being whatever he wanted to make it."

The Ruth Blaustein Rosenberg Music Director of Orchestral Activities at Peabody has received glowing reviews both for his conducting and the amazing professionalism of the Peabody student players, which is a tribute to his leadership. In the last year alone, *The Washington Post* has commented: "Under conductor Hajime Teri Murai, the ensemble eloquently lent the [*Concert Suite from Sophie's Choice*] an impassioned sense of foreboding, appropriate to Maw's edgy shifts of tonal dissonance and texture; the climax seemed a shadowy transfiguration." Those were the words of Cecelia Porter reviewing the Peabody Symphony Orchestra's Grand Celebration concert on April 24, 2004.



STRAND-CAPITOL
PERFORMING ARTS CENTER

GREAT PERFORMANCES. PERIOD.



CARMEN

Tuesday, March 22, 7:30 pm

Considered Bizet's greatest work in a lavish new production from *Teatro Lirico D'Europa*.



RIVERDANCE

March 29 — April 3

EXPERIENCE THE ORIGINAL.... celebrating its 10th Anniversary!



PILOBOLUS

Friday, April 8, 7:30 pm

Forging a new vision of modern dance, this multi-award winning group mixes humor and invention in an unmistakable style.



MICHAEL AMANTE & SUSAN LUCCI

Saturday, April 24, 7:30 pm

Amante is "a swashbuckling tenor who exhibits the voice and charisma of a crossover star." - The New York Times. Lucci, more than "Erica", dazzles with her vocal prowess on pop, jazz and Broadway standards.

50 N. GEORGE ST., YORK, PA 17404 • BOX OFFICE: 717-846-1111 • WWW.STRANDCAPITOL.ORG

MARYLAND PHILHARMONIC ORCHESTRA

Sunday, APRIL 17, 2005
at 3:00 P.M.

Ronald J. Gretz - Conducting

Capriccio Espagnol Nikolay Rimsky-Korsakov

Haydn Variations Johannes Brahms

Symphony in D minor César Franck

Future Concert
Sunday, May 22, 2005

Loch Raven Sr. High School
1212 Cowpens Ave. near Beltway exit 29 and Cromwell Bridge
Road
Towson, Maryland

FREE ADMISSION
FREE PARKING

The Peabody Dance Spring Showcase presents Original Ballets, Re-Stagings, Dance/Music Collaborations, and Pennsylvania Ballet II

The Peabody Dance Spring Showcase takes place on Saturday, April 9 at 7:30 p.m. and Sunday, April 10, at 3 p.m. in Friedberg Hall. The Preparatory Dance Department will present a richly diverse program that reflects the exciting new directions that the department has been taking over the past few years.

Artistic Director Carol Bartlett, as in previous years, will present the school's upper level students and guest dancers in her own works as well as in original ballets and re-stagings of existing repertory by Melissa Stafford and other Peabody Dance faculty.

In a distinctive way, Director Bartlett has opened doors through which she and other choreographers and students have had the opportunity to explore – and audiences to view – fascinating music/dance collaborations with Peabody-based composers and musicians. This year is no exception. Bartlett has reached out to the Conservatory's Jazz Department, whose reputation is rapidly gaining momentum, to create a Classical/Cuban soundscape with keyboard, double bass and percussion, for a new choreography. The jazz players will be coached by Tim Murphy, a Peabody Conservatory jazz faculty member. Bartlett is setting this vibrant piece



Pennsylvania Ballet II. Far right: William DeGregory, Artistic Director.

for her prized protégé, Peabody Dance student Sara Paul, who will be graduating this year. Sarah will be partnered by Pennsylvania Ballet II dancer, Keith Mearns, in Bartlett's piece and by Ian Hussey, also from Pennsylvania Ballet II, in a classical

pas de deux staged by Melissa Stafford. In addition, Bartlett will debut a new work for twelve dancers to recorded music by the popular guitarist and Peabody alumnus Michael Hedges who was tragically killed in a car accident some years ago. Melissa Stafford and another Peabody Dance faculty member Katherine Morris will set a new work to a three movements of a Mozart string quartet to be performed live by musicians in the Conservatory Chamber Music program.

A special gift for those in front of and behind the footlights will be the guest appearance of Pennsylvania Ballet II, the shining second company of the Philadelphia-based, nationally esteemed Pennsylvania Ballet. The eight-member troupe of gifted young professionals, which is led by William DeGregory, the Ballet's Principal Dancer who retired in 2001 after a brilliant 26-year career, will perform in each of the Showcase's three acts: first in excerpts from the Balanchine/Stravinsky masterpiece *Agon*; then the famous *Pas de Trois* from the Petipa/Tchaikovsky *Swan Lake*; and finally, the entire company closes in *Cricket Dances*, an original work by Jeffrey Gribler, another former Pennsylvania Ballet principal dancer, now that company's Ballet Master. His delightful, high-flying ballet takes off on pointe to the sway of Irish step dancing and the sound of an original musical score by Mark O'Connor.

The good news doesn't end there. Baltimoreans in particular will be pleased to note, among the guest company's sensational five women and three men, their own Jermel Johnson. Now a rising star in the professional dance world, young Mr. Johnson began his dance training at the Baltimore School for the Art's after-school program for four years and continued

at BSA High School for another three, where he was a stand-out in several of their productions. In his senior year, Jermel was selected to study in New York at the School of American Ballet, with New York City Ballet's Artistic Director Peter Martins, Peter Boal and other renowned teachers and choreographers, before joining Pennsylvania Ballet II in September 2003. In June 2004, though named an apprentice to the main company just one month earlier, he was invited to dance the coveted male solo in the perennial classic *Pas de Trois* during the Pennsylvania Ballet's premiere performances of Christopher Wheelton's acclaimed *Swan Lake*. Jermel will repeat that role in the Peabody April Showcase.

The annual Spring Showcases are Peabody Dance's only public performances. General admission tickets may be obtained by calling the Peabody Box Office at 410/ 650-8100, ext. 2, or online at www.peabody.jhu.edu. General Admission is \$14 and admission for Senior Citizens, Children & Students with I.D. is \$7. Groups of ten or more can receive a 25% discount off the full price ticket. The gratifying response to last year's initiation of a Showcase Patron level has encouraged Peabody Dance to continue this offer. Once again, Patron tickets, this year priced at \$40 per person, will include VIP seating at either performance and an invitation to meet the artists at a post-performance reception on Saturday evening, April 9 only. All net proceeds from Patron ticket sales will benefit the Peabody Dance production and guest artist fund.



Carol Bartlett

PHOTO: KEVIN WEBER

Peabody Dance Summer 2005

**Aspire.
Work Hard.
Find Joy in your Achievements.**

Exciting Day Programs
For students all ages, all levels
Outstanding Peabody Dance faculty

* **Two-Week Beginner and Elementary Dance** (7-13 year olds)
6/20-7/1, 9:00 - 4:00, Downtown studios

* **Three-Week Dance Intensive & Theater Arts**
(9 year olds to young adult with previous training)
7/5-7/22, 9:00 - 4:00, Downtown studios

* **Two-Week Pre-Season Technique Intensive** (Course I)
(12 year olds and up, intermediate/advanced with at least 3 years training)
8/8-8/19, 9:00-12:00, Downtown studios

* **Two-Week Choreography Workshop** (Course II)
(14 year olds and up, intermediate/advanced, by application only)
8/8-8/20, Weekdays 9:00-4:00, Saturdays 9:00-12:00, Downtown studios

* **PLUS** a 6-week *evening* dance program for teens & adults , 6/20 - 7/29, Downtown studios

* **PLUS** a 4-week *evening* ballet program for children 7-13 year olds, 7/5-7/29, Downtown studios

For information call 410.659.8100 ext.1125
dance@peabody.jhu.edu ♦ www.peabody.jhu.edu/dance

Downtown: 21 E. Mt. Vernon Place, Baltimore, MD & Towson: 949 Dulaney Valley Rd., Towson, MD




PEABODY Dateline

THE PREPARATORY Dance Master Class with William DeGregory and Rhodie Jorgenson

Happily, the second of this season's traditional Master Class Days has been scheduled to coincide with the Sunday, April 10 Showcase performance. Classes, open to intermediate and advanced ballet students, ages 12 to young adult, will take place at Peabody's Downtown studios from 10 a.m. to 1:30 pm, allowing the participants enough time to attend the 3 p.m. matinee. The distinguished guest teachers are: Pennsylvania Ballet II's Artistic Director, William DeGregory, and local master teacher, Rhodie Jorgenson, of Maryland Youth Ballet in Bethesda. Master class student are invited to attend the April 10 Showcase performance at student ticket rates. Those students who also attended last October's Master Class Day will be guests of Peabody Dance.

Summer Dance Program

Peabody Summer Dance 2005, set for June 20 to August 20, will keep students dancing and gaining ground. The program options, designed for pre-schoolers to mature students, are bountiful. This August 8-20, Peabody Dance extends its horizons with a

fresh and timely new training model: a full day Choreography Workshop for gifted ballet students and contemporary dance students with substantial ballet training, ages 14 to college age, selected from a national pool. The afternoon Choreography Workshop schedule will be added to the now established and popular morning Pre-Season Technique Intensive.

For further information about the April 2005 Peabody Dance Showcase, the next Day of Master Classes, Summer Dance programs, or the regular 2005 -2006 Fall/Spring seasons, please call 410/ 659-8100 ext 1125, e-mail dance@peabody.jhu.edu, or visit www.peabody.jhu.edu/dance

Hale Smith's *Beyond the Rim of Day* featured on recital

A Faculty Recital on March 6 features Cathleen Jeffcoat, violin, Carol Prochazka, piano, Bai-Chi Chen, cello, Devonna Rowe, soprano, and William Griggsby, piano, in Ravel's *Sonata for Violin and Piano in G*, Hale Smith's *Beyond the Rim of Day* and other works.

African-American composer Hale Smith saw the premiere of his song cycle *Beyond the Rim of Day* in 1955 and it has since worked its way into the repertoire. The cycle is based on three poems by Langston Hughes: "March Moon," "Troubled Woman," and "To a Little Lover-Lass, Dead." The poems chronicle one woman's life journey from youth to defeat and death. Soprano Devonna Rowe is soloist for the Peabody performance.

THE Peabody

PREPARATORY

OF THE
JOHNS HOPKINS
UNIVERSITY

Advanced Performance, Brass Chamber Music, Trumpet for Beginners, Chamber Music, Basic Composition, Computer Music, Music for Babies, Music for Toddlers, Music for Young Children, Music for Young Singers and Movers, and Developing Musicians, Classical Guitar, Harp, Jazz Improvisation and Ensemble, Jazz Theory, Jazz Arranging, Orchestra, Preparatory String Ensemble, Chamber Orchestra, Sinfonietta, Organ, Percussion, Piano, Keyboard Explorer, Suzuki Piano, Strings, Adult Violin, Fiddlers Four, The Young People's String Program, Violin Choir, Comprehensive Theory, Accelerated Teen Theory, Voice, Vocal Fundamentals for Youth, Teens, and Adults, Flute for Beginners, Woodwinds, Peabody Elderhostel Program, Arts for Talented Youth Program, Ballet, Contemporary Dance, Pointe, Spanish Dance, and much more. You've got to experience it to believe it!



Summer semester begins June 20th
Registration starts April 1st

Peabody Chamber Camp

Monday, August 1 - Friday August 5, 2005

For string players in grades 5-12
Preparatory Towson Campus

The Peabody Chamber Camp is a one-week intensive chamber music program for string players in grades 5-12 at the Intermediate-Advanced levels. Designed to educate the total musician, the curriculum combines focused study of a chamber work with the opportunity to explore parallel disciplines. The inclusion of Percussion Ensemble and Enrichment classes enhances creativity and communication and helps students to achieve their full potential as young artists. Ear training, rhythm, and improvisation skills will be cultivated in Percussion Ensemble, and each faculty member will lead an Enrichment class on the creative topic of his or her choice. Chamber music coachings will focus on musicianship and effective rehearsal techniques as the groups prepare for the final concert. The most advanced chamber groups will rehearse twice a day in lieu of orchestra. The Peabody Chamber Camp will conclude with a concert in the Towson Auditorium on Friday, August 5 at 3 p.m.

Please visit the Peabody Preparatory at
www.peabody.jhu.edu/prep



Baltimore Towson Annapolis Howard County



Exciting Day Programs

For students all ages, all levels
Outstanding Peabody Dance faculty

2005
summer dance

June 20th - August 20th

- * Creative Dance (4 year olds)
6/20-7/1, 11:00 -12:00, Towson studio
- * Two-Week Young Children's Program I & II (5-6 year olds)
6/20-7/1, 9:30 - 12:00 or 7/5-7/18, 9:30 - 12:00, Towson studio
- * Two-Week Beginner and Elementary Dance (7-13 year olds)
6/20-7/1, 9:00 - 4:00, Downtown studios
- * Three-Week Dance Intensive & Theater Arts
(9 year olds to young adult with previous training)
7/5-7/22, 9:00 - 4:00, Downtown studios
- * Two-Week Pre-Season Technique Intensive
(12 year olds and up, intermediate/advanced with at least 3 years training)
8/8-8/19, 9:00-12:00, Downtown studios

* PLUS a 6-week *evening* dance program for teens & adults,
6/20 - 7/29, Downtown studios

* PLUS a 4-week *evening* ballet program for children 7-13 year olds,
7/5-7/29, Downtown studios

Downtown: 21 E. Mount Vernon Place, Baltimore, MD
Towson: 949 Dulaney Valley Road, Towson, MD

For information call 410.659.8100 ext.1125
dance@peabody.jhu.edu ♦ www.peabody.jhu.edu/dance



Welcome to “Hotel Eden” and “Singing Shakespeare”

By Roger Brunyate

Welcome to the Hotel Eden—
A happy day, Shalom!
It's really just like Paradise—
You'll feel like you're at home.

The Peabody Opera Theatre last performed Henry Mollicone's *Hotel Eden* in spring 1992. That production was in Friedberg Concert Hall. This time the Peabody Chamber Opera will be presenting the work at Theatre Project. In a way the smaller, more intimate space will make the perfect venue, since in this opera the bible stories are reduced down to a very human scale indeed. The underlying theme is marriage, and the redefinition of the relationship between married couples. This music theater piece in three acts, with text by the Hollywood scriptwriter Judith Fein, is a feminist work, centered around strong women, women who realize that they *can* be strong, or women who discover that they *must* be strong.

Hotel Eden began life as a short one-act piece, *Lilith*, completed in 1985. The story is that of Adam and Eve, on a perpetual honeymoon in

Peabody Opera at Theatre Project

Roger Brunyate, Director
FRIDAY, APRIL 29, 8:00 P.M.
SATURDAY APRIL 30, 8: P.M.
SUNDAY, MAY 1, 3:00 P.M.
THURSDAY, MAY 5, 8:00 P.M.
SATURDAY, MAY 7, 8:00 P.M.
The Peabody Chamber Opera
Henry Mollicone: *Hotel Eden*
(A Music Theater Piece in Three Acts)

Matthew Brown, Conductor
FRIDAY, MAY 6, 8:00 P.M.
SUNDAY, MAY 8, 3:00 P.M.
Peabody Opera Workshop
“Singing Shakespeare”
Theatre Project
45 West Preston Street
Hotel Eden: \$24, \$12 Senior Citizens, \$10 Students with I.D.
“Singing Shakespeare”: \$18,
\$10 Senior Citizens, \$8 Students with I.D.
Tickets from Theatre Project Box Office only, 45 West Preston St.
Call 410/ 752-8558 or visit
www.theatreproject.org

the luxurious Hotel Eden (“It's Paradise here!”). It starts as a male chauvinist's dream. Theirs is the perfect love, proclaimed in a lyrical opening duet. Eve is the perfect wife, catering to Adam's every need. They are waited on by three Angels, in the incarnations of waitress, cleaning girl, and bellhop. But there is a snake in this garden: Adam has been married before. The idea comes from Jewish legend, in the *Kabbalah*. Adam's first wife, Lilith, refusing to accept her subordinate role, has been banished from the garden, and the more compliant Eve created in her stead. But now Lilith comes to visit Eve in the Eden Hotel. She has become a prostitute, preying on men, maltreating her children as Adam had maltreated her. Eve's sympathies go out to Lilith; her paradise is shattered. She leaves the hotel. Adam is told that his room is no longer available, and leaves also. The Angels contrive a reunion between the couple, but the rest is up to them. Somehow they have to piece together a new relationship based upon honesty, equality, and the knowledge of the good and evil in themselves.

Lilith came to the attention of Robert Darling, who, as director of the Central City Opera Festival in Colorado, had commissioned Henry Mollicone's first opera, *The Face on the Barroom Floor*, in 1976. He suggested that composer and librettist add two other stories from *Genesis* to that of Adam and Eve, and set them all in the Eden Hotel. *Lilith*, with its young married couple, became the

first act of the completed opera. The second act deals with the tired, twenty-year marriage between Noah and his wife. The final act, about Abraham and Sara, shows a couple in their golden years. The full opera was premiered by Opera San Jose, California, in 1989.

By the start of the *Mrs. Noah* act, the Hotel Eden is in disrepair. The tarnished Angels—a Repairman who doesn't do any work, a Chef who tells the guests to send out for Chinese, and an Emcee concerned only with her fingernails—sit around reading *People* and the *National Enquirer*. It is New Year's Eve. Admiral Noah, recently retired from the navy is brought to the hotel by his wife for what she clearly intends to be a romantic second honeymoon. But things go from bad to worse. Noah hits the bottle, and his exasperated wife goes down alone to party with the Angels. Tired of always being referred to as “Mrs. Noah,” she insists that they use her real name: Rosalind. A disco rock scene ensues (“Roz is hot!”), which is interrupted by water dripping through the ceiling; the Admiral, above, is almost drowning in his bath. They all rush up to save him, but the water shorts the electrical circuits and the hotel is plunged into darkness. Then a stroke of magic: the emergency lighting comes on, refracted by the water into rainbow hues. In the hush that follows, Noah approaches Rosalind with new respect, and they agree to start again. Meanwhile, the Angels get to work straightening out the hotel.

The third act, *Sara*, is less about the relationship between Sara and Abraham than that between Sara and her maid, Hagar. As in the Bible, Sara has been childless and has agreed that Abraham should father a child on Hagar, who worships him. Although still ambivalent about her feelings, Sara agrees to make Hagar's son, Ishmael, their only heir. But then the Angels—now a doctor and two nurses—enter and announce that Sara is pregnant. In a rapid-fire farce sequence, Sara and Abraham choose a name for the boy—Isaac—and before we know it she is in the midst of labor! Suddenly the proceedings are interrupted by Hagar. Isaac cannot be born and take Ishmael's heritage from him. In the Bible, as we know, Isaac *is* born, to become the founder of the Jewish people, while Ishmael is banished to the wilderness—where tradition names him as the ancestor of the Arab race. In the opera, however, the Angels bring about an understanding between the two women, and at least the possibility of peaceful coexistence between Isaac, Ishmael, and their descendants.

Like Mozart before him, Mollicone has taken the popular music of

his time and transformed it to his own ends, creating a work which is fun to listen to, but whose end result is serious and deeply moving. And *Hotel Eden* certainly is fun! Born in 1946, Henry Mollicone is witty, and irrepressibly irreverent. The score abounds with markings such as “Miami Beach tempo”, “Ipanema feel”, and “Quiet hospital blues”. The final page bears a happy face with ears, and the inscription “3/14/88, San Jose, Calif., Home of the Prune”! Judith Fein's libretto matches the music in wit.

Mollicone can write tunes of all kinds. Oddly enough, though, it is not the upbeat pop numbers of the jazz Angels that stick in the memory, but the moments of pure singing, when everything seems to stop. The miracle of the rainbow when Noah and Rosalind are reconciled goes far beyond a mere trick of lighting; it is a musical miracle also—a love duet of such simplicity that it catches at the heart. Out of this develops one of those reflective ensembles at which this composer excels. “Did the Director *know* this would happen?” asks the Repairman; “I wonder...”

*I wonder if He knows
How hard a task it is
To bare our hearts and live a life
That's modeled after His?...
I wonder why it takes
All our years upon the earth
To open up our hearts to love,
And truly know its worth?*

The unforgettable melody to which this is set recurs in the third act as Abraham recalls the early days of marriage. From there to the end of the opera, it reverberates as a touchstone of humanity, simplicity, and love regained after so much turmoil.

Singing Shakespeare

Music has always played a special part in Shakespeare's works, from the music of the poetry itself, through Shakespeare's frequent use of songs, and extending to the numerous settings of his words by composers of the past four centuries. In a unique presentation, the Peabody Opera Workshop will combine spoken excerpts with musical settings, including short operas written for the program by three Peabody composers. These are a highly original compression of the Beatrice and Benedick story by Kevin Clark; a feminist dissection of Ophelia by Amy Beth Kaye, in which three singers portray different aspects of the character; and a dramatic setting of five of the Sonnets by George Lam, exploring questions of sexuality and the passage of time.

The Greater Baltimore Youth Orchestra Association



"Short Stories"

7 p.m. Sunday, March 6

Kraushaar Auditorium

on the campus of Goucher College

Enjoy works by Mozart, Brahms, Tchaikovsky, Saint-Saens, Gounod, Gustav Holst, and Michael Daugherty. There will be a preconcert discussion with Bill Scanlan Murphy at 6 p.m.

Would you join us?

Additional information about the orchestras, concert schedules, ticket sales and auditions is available on the web at www.gbyo.com or by calling the orchestra office at 410-780-6914.

An Exhibition “Phyllis Bryn-Julson—Reigning Diva of 20th-Century Music” opens at Peabody

PBJ: This is a piece by Heinz Holliger, the famous Swiss oboist, conductor and composer. It is a piece that he wrote for me—it is dedicated to me—called “Not I” or *Pas Moi* in French. It is a mono-drama for voice and tape, based on the play of the same name by Samuel Beckett, conceived and commissioned by IRCAM in Paris. The first performance was at the festival at Avignon in 1980, which I did.

ES: What was your introduction to this piece?

PBJ: I knew Holliger was composing it. He had taken my voice, snippets of it, and put it on a 16-track tape, so the accompaniment is tape of me. You hear me all around the room. You can't escape. If you don't like my voice, don't listen to this piece. It is 35 minutes long. The Beckett play was originally done by Billy Whitelaw, who is a famous actress in England. The stage lighting was only focused on her mouth, as she read the text. You couldn't see anything else on the stage. The text was meant to be spoken with a very intense, or tense looking mouth. But a singer cannot keep the mouth tense and still function in the way that Heinz wrote this. I could not possibly have sung it showing despair, anger and all of the things that he wanted and keep my mouth tense.

Samuel Beckett claimed that the text had no meaning behind it, but it's hard to read it and not get a meaning behind it. It is about a child who's born without love, probably through a rape. All you see is the rapist running



For Holliger's *Pas Moi*, Phyllis was enclosed in a box with just her face showing.

away through the curtains of the window. The child grows up without love and without speaking. One day she is apparently caught shoplifting and taken before a judge to explain. She can't explain. She can only speak in spurts because she had never spoken to anybody all of her life, and she has to decide what was her life. So it's sort of [Phyllis here speaks haltingly]

“out into this world this world think before it's time god forsaken hole what girl yes tiny little girl into this before her time god forsaken hole,” etc.

It goes on and on for 35 minutes

“Firmly dedicated to cutting-edge music and spectacularly equipped to interpret it, she has enjoyed a career spanning continents and venturing into musical realms that few singers dare approach.”

—Joseph McLellan, Washington Post

From the back of a Motorcycle to a Plugged-in Dress, Phyllis Bryn-Julson's reminiscences of her four decades of collaborations with contemporary composers are in process of being recorded for posterity by Peabody Archivist Elizabeth Schaaf.

They will accompany a fabulous collection of memorabilia that this incomparable soprano has donated to the Peabody Archives. The collection includes autographed and edited scores, letters, photographs, programs and other materials pertaining to composers like Pierre Boulez, Elliott Carter, Richard Felciano, David del Tredici, Messiaen, Ligeti, Ned Rorem, Gunther Schuller, Charles Wuorinen and many others dating from the 1960s to the present. The research value for performers and scholars is immense.



An early publicity photo.

One of this writer's most enduring memories of Phyllis was seeing her in Moscow's Tchaikovsky Hall on a dark November evening in 1987, singing Gershwin's “Summertime” for a deliriously appreciative audience. As the old Soviet Union crumbled under the fresh spring breezes of Mikhail Gorbachev's *glasnost*, it really seemed that the winter of 1987 would thaw into a glorious summer of freedom. Phyllis seemed a harbinger of that hope. With her corn gold hair, dazzling smile, and luscious voice, it's easy to associate Phyllis with summer.

In her interviews with Elizabeth Schaaf, Bryn-Julson, who chairs the Peabody Voice Department, has supplied a wealth of stories, sometimes poignant, often hilarious, that provide a fascinating oral history. This is just a small, edited sampling from an interview conducted on January 12, 2005:

like that, with all just broken speech. Very, very moving, very beautiful. So that was the problem—trying to do that. They did not just show my mouth in the production. They showed my whole face, but Heinz still very much wanted to have that intensity visible....Later I did it at the Kennedy Center with the Theatre Chamber Players [*in June, 1981*] and they built me a box. I stood in a box and I had a stocking on my head so that no hair showed. It was just my face.

Heinz and I knew each other for many years through, of all things, playing the Elliott Carter piece, *A Mirror in Which to Dwell*, which calls for a fabulous oboist, and again later we worked together, with Heinz as conductor, doing Berg's *Seven Early Songs* with the Basle Chamber Orchestra in Basle, Switzerland. We've been good friends.

ES: A piece like this, with all of the heaviness attached, did you find it hard to shake?

PBJ: It is an emotional text. Beckett said there is no story in the play, but there's just no way I can sing it for

35 minutes long, without getting involved and feeling for this person....

ES: Well, Holliger obviously had considerable faith in your abilities as a musician to put this in your hands.

PBJ: Heinz set two Beckett plays to music. One was called *Va et vient* and (the other was) *Pas moi* and that was the program for the evening. I still have a poster for that in my studio. *Pas moi*, “Not I” and *Va et vient*, coming and going, going and coming....

Later on Heinz wrote a piece called *Schwarzgewobene trauer*, which I also did. So he's a prolific composer and a very, very good composer and, of course, brilliant man. I actually challenged him one night, after a beer, to a breathing contest because he invented a way to do circular breathing and I won as to how long we could expel air!

ES: That's incredible!

PBJ: Anyway, that's that piece. Should we go on to something else?

ES: Would you?

PBJ: *The Garden Eastward*. I don't know if you know the Milken Foundation in New York which is commit-

ted to recording American Jewish music and they have been doing this on a regular basis and they now have quite a collection. A few years back, my friend Sam Adler asked me to record this Hugo Weisgall piece, *A Garden Eastward*, with Sam conducting. We did this in Germany. A beautiful piece, completely individual style. There's nothing (in it) that reminds me of another composer, but (it's) very singable and extremely dedicated as to how to set the text. He makes things so dramatic in a good way, without going to extremes.... Anyway, I wanted to bring this in because he is a Peabody former faculty member and, I believe, a student - I'm not sure about that.

ES: He was indeed. Did you ever meet Mr. Weisgall?

PBJ: Yes, I did, ages ago, it must have been in Tanglewood some time ago. I think he had already sent some things for me to look at a long time ago, but I never got a chance to do it until now. Very nice cantata for high voice and orchestra and it's from the Hebrew of Moses Ezra, who wrote the text. So I just mention that as something it would be good to have in the Peabody Archives.

ES: I am glad you included that.

PBJ: Here we have Aaron Copland. I have to admit that I didn't like his music at the beginning. But then I thought I knew *everything* then. At the same time, I was willing to sing his piece for him, *As it Fell Upon a Day*. It turned out I was quite happy with this piece. It was just the orchestra pieces I wasn't so happy with. I had to listen to so many to graduate from college. Now, of course, it is a pleasure—an honor even to have had this piece and to have had Aaron Copland hear me. He also heard me sing the cycle that he wrote. I believe he also heard (*former Peabody faculty member*) Ruth Drucker sing it as well. He made a few changes in it, which I have marked in my score — it's upstairs [*in her studio at Peabody*] which will some day come here to the Archives. This was in 1969 when I sang this — it was at Syracuse—for him. Copland had come up there to conduct. I think it was probably the first time, I think, he heard me. Then, of course later, we were at Tanglewood together a lot. He was friends with Lucas Foss and Leonard Bernstein. They all sort of hung out together at the famous Seven Hills Bar or restaurant, whichever you wish.

ES: Those gatherings must have been...

PBJ: ...pretty powerful stuff. I remember Babbit was there, Menotti, just about every composer you would ever know. Of course to me, the only one that mattered was David del Tredici because I had just met him and he was my age. We were fast

Continued on Page 20

Bryn-Julson

Continued from Page 19

friends and I was singing his music, and I thought he was the important one. Who were these other guys? It didn't matter. I asked someone, "Who's that over there?" He said, well that's Samuel Barber, and I'm going "Oh, okay," and I'm going back to David. My composition teacher at home had written out a list of a whole bunch of composers that I should pay attention to meeting. I threw away that list, but almost every one of them was there. I mean Kodaly was just amazing. So here is (the score for) *As It Fell Upon a Day* and Copland writes "for Phyllis Bryn-Julson," and he even spells it right, "after a beautiful performance of *It Fell*, Aaron Copland, 1969, Syracuse."

ES: That is a treasure.

PBJ: The score is Boosey & Hawkes and it cost \$1.50.

ES: Well, they've fixed that!

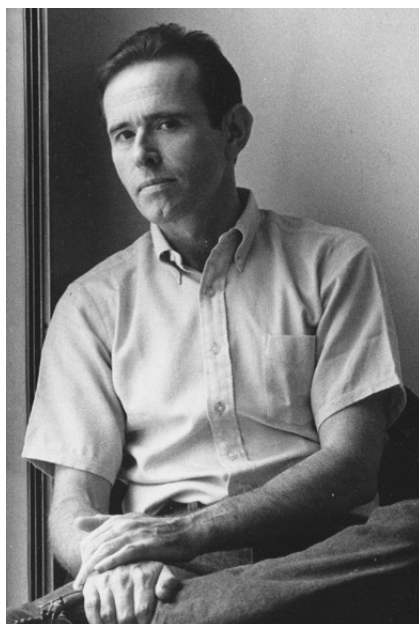
PBJ: Exactly. Now it would be a gazillion. Oh, one of the first challenges I ever had which I thought was enormously fun — that was back when difficulties were fun for me — was a piece written for me called *Lines for the Fallen* by Donald Lybbert.

ES: How did that come about?

PBJ: I am not sure why, except that he had heard me sing in New York already with Weisberg and the Contemporary Chamber Ensemble. I made my debut in New York at Carnegie Hall doing Lucas Foss's *Time Cycle* and I think Donald (Lybbert) met me there.... Donald and I were good friends.... *Lines for the Fallen* is written for two pianos that are tuned a quarter tone apart, which I know would scare any technician, but it really is okay, you can do it. It is only eight minutes long and was a reaction to the Vietnam War. It is set to a text by William Blake and the *Mass for the Dead*. This was Lybbert's way of opposing what we were doing in Vietnam at that point. Very difficult. I did not get my pitch before I had to sing it. I had to leap between the two pianos and hope I was going to hit the right pitch. But then Donald didn't know what I was able to do in quarter tones and nor did I, so I just did it, and we recorded it on a long-playing record.... The recording is on Odyssey [32-16-0162]. It got pretty good reviews here. Not bad from *High Fidelity*, *The American Record Guide*, *Time Magazine*, *New York Times* - "...a dewy fresh evening... the quarter-tones did their work. They were enriching and refreshing." Hah!

ES: I have to ask you, who was the piano tuner?

PBJ: Joe Metzger was the piano tuner and he didn't bat an eye. There was so much going on in Syracuse (where Phyllis was doing student teaching at Syracuse University and her husband Donald Sutherland was on the faculty as well as being organist of the First Universalist Church in Syracuse.) It is interesting how many things got done there without questioning. "Happenings," for example. Franklin Morris did a regular series called Happenings and I took part in that. I was in one Hap-



David del Tredici

pening where I had to dress in an electric dress that had panels of light and I was plugged into the wall, and as I sang it set off lights that would match the pitch. So way before Messiaen's time, Morris was writing music according to color, and so was Schoenberg. But here was Franklin Morris doing it with real light. I threw the dress away.

ES: Darn!

PBJ: That was a really bad idea. Bad, bad Phyllis! I also took part in an event with Franklin Morris again, where I was dressed in an orange motor cycle outfit head to foot with goggles so you really couldn't see who I was, and I had to ride a motorcycle around town while he filmed me and then he basically put all this together. Now I never saw the film because I was always in it. So what the audience saw, I have no idea, except that they were looking at me in my electric dress and me with my orange motor-cycle outfit. So that was going on and the quarter tones didn't seem to bat an eye. The tuner went and tuned two pianos and they were very, very good pianos. Only the best and they lasted. I am sure there are reasons not to do that, but I don't know what they are anyway.

ES: And here we are with Messiaen.

PBJ: This is Messiaen's *Poème pour Mi* which I've done many, many times. I was given this score initially by Ruth Pinnell who was a teacher at Syracuse, a voice teacher, and she thought they were too contemporary for her. So she gave them to me. Eventually Donald and I started doing them because, of course, Messiaen was a great organist and Donald and I had heard him play many times. Messiaen came to the Shrine in Washington at one point. By that time I had met him and had sung for him. This performance took place in '89. I don't remember if that was his birthday or not, but I did his birthday celebrations throughout Europe with Boulez and we toured this piece. So I got to work on this piece with Messiaen. Messiaen was playing the piano for the piano rehearsal. Boulez was the obedient pupil, who did what he wanted and conducted. Yvonne Lorio was the

page turner. So I had the very best right there in my little room. I fortunately did tape the rehearsal but cannot find the tape. I had loaned it to a couple of people and I think I didn't get it back.

ES: Oh, no!

PBJ: Anyway, I can't really read his writing. He says "thank you Phyllis" in French, "who sings the poem so marvelously." I can't really make out the next word... something "musical and at the same time as great as an organ. Bravo, all my admiration." He singled me out in a book that was being written about him as being one of the good singers of the piece. So we toured that. Actually that was with [Elliott] Carter. It was both their 80th birthdays, Messiaen and Carter. I was touring with Messiaen, Carter and Boulez. The downfall was I was probably 30 or 35 years old. They would stay up and talk until three or four in the morning, no problem. I was supposed to dutifully sit there and be with them. But by two o'clock I have to get to bed. We have to get a plane in the morning to go to the next city and I need to sleep for my voice to function. So I would inevitably get up as soon as I could, reasonably. We would be eating dinner at that hour, 11:30 or 12. I would get up, excuse myself, go to bed, and after a few days after that kind of schedule, I am getting pretty peeked. I get to the airport one morning and Helen Carter, who had to be 89 or 90 at that point, said to me, "Oh Phyllis, you look so tired, let me carry your bags for you" and she grabbed them and walked up the steps of the airplane. I'm going "Wait! I'm the young one!" So I knew I must have looked pretty tired, but that was a fantastic mini-tour. I don't remember all of the cities, but they're in the programs somewhere.

ES: My goodness, what an incredible experience.

PBJ: The Carters and the Messiaens! The last time I saw Olivier was at the premiere of Berio's *Un Rei in Ascolta* at the Paris Opera and we were seated together. Somebody took a picture of us. That's coming to the Peabody Archives, too.

ES: Well, where do we go from here?

PBJ: From Boulez? Well, let me hit America first, one more time. *Marrying the Hangman* I did just a few years ago. (It was) by our own Ronald Caltabiano, who was a teacher at Peabody. He wrote this piece some time ago. I did not premiere it, but it was my last go at an opera, my last go at memorizing. I'm never going to memorize anything again, because it was so difficult. As I pointed out, it is a fantastic story. It is a text by Margaret Atwood called "Marrying the Hangman" and it's based on four characters. It says first, the soprano has to play Francoise, then has to be the 18th-century narrator, then has to be the 20th-century narrator, and then has to be herself. So with those four characters, to go through this hour of music and have to change characters four times without costumes, just by myself, wasn't easy. It is set back in

18th century Quebec, where the only way for someone under sentence of death to escape hanging was for a man to become a hangman or for a woman to marry one. A woman named Francoise Laurent, sentenced to hang for stealing, persuaded Jean Corolere (a condemned man) in the next cell to apply for the post of executioner and marry her. That's the whole picture there. The only thing I had was a set of keys - the old ancient keys to open the cell door — and that's all I had to change character with. I had to go from there to the next character, to the next character, and then to myself. I would put the keys down, throw them down, or whatever. We did this work several times in California. It was about four years ago. It was composed for a group called Psappha, a group from England who had come over to do it. Ron, good job! Very wonderful work. He says it is for mezzo. It can be mezzo or soprano. He's got a huge piece.

Lastly, I have all the (Pierre) Boulez music with me. I first met Boulez through Arthur Weisberg in New York, and Boulez had asked him for the name of somebody who might do his *Improvisations* on the then famous "Rug Concerts" at Lincoln Center. So he gave him my name and I got called and I learned the *Improvisations*, which were two little books, beautiful little books. They're in my briefcase because my students are singing them in February.... So anyway, I learned them, and Boulez was conductor of the New York Philharmonic at the time and we did many programs together. I did a lot of Rug Concerts. I did works of Jacob Druckman with him, Elliott Carter, just a lot of stuff and the *Improvisations*. Boulez was in his very speedy days back then. He took things a lot faster than he does now and so I thought it was a whirlwind thing. I remember my teacher came to hear me, Helen Boatwright. Meanwhile, Boulez apparently had them scheduled for the Proms in 1976, I believe. I'm not positive. The person who was to sing it was Lakomska, Mme. Lakomska from Warsaw, and she had premiered the piece, I think, and she had also sung it with him through the 'fifties, at least. Anyway, he knew that I could sing everything and she apparently could not correct some of the things she had learned wrong. So he fired her and called me to see if I could come and sing this piece. I said I was very, very busy and I had a lot of concerts and I would not be able to look at the music until practically the airplane ride. So he said, "I'll send you the scores." He sent the scores and this is what he sent. (*Here Phyllis spreads her hands wide*) This size.

ES: That's more than a meter long!

PBJ: At least, and there's one more like this, plus this, plus the two little ones which I already had.

ES: Which are still the size of full size scores.

PBJ: I am, of course in those days, in economy class (on the plane), which, I think, was even smaller than it is now, and I've got this huge score and I have to get it open in



Pierre Boulez and Phyllis Bryn-Julson rehearsing in 1987.

economy class. So I was jammed in my seat and I couldn't hardly read it. It looked like a lot of improvisation and that is what it was, of course. It looked beautiful but it is in quarter-tones. So I'm having a nervous breakdown on the airplane ride, thinking how am I going to get this ready for the concert? Furthermore, there look to be repeats, there are huge double bar lines. Of course Pierre knows the whole thing from memory and can whistle in any pitch you need — in tune — but the quarter tones were quite something. You know, after doing it, after learning it, the other instruments were also in quarter tone. A lot of the flute was in quarter tone, for example, and a lot of the times the voice and flute are duets, so you cannot be inaccurate. You have to try to be as accurate as possible. I think the lesson Boulez learned, though, was that I cannot get all those quarter tones right either. I think in another hundred years, the singers will learn to do that, but we're going to have to work hard on the voice. So he's made some markings in here and some changes. Eventually...

ES: What precipitated the changes? When did these happen? Were these in the early part of the rehearsals?

PBJ: No, it was after several performances, I think, that he decided to switch, change, and he kept sending me pieces like this that would be the changes involved. Here is one - *Improvisation 3*. I don't know if he's written anything in here, but usually he would do it in red. *Le Soleil Des Eaux*, he did a lot of changes to that. He's always revising things. Here's another — *Mallarme 3*. He wrote my name on it. So this is where the changes began.

ES: Oh wow! Look at all of that!

PBJ: At first he was going to change me with the flute part — he did some of that but it didn't make it any easier. The flute part was harder. The flute got the easy part! So basically, all of this got added later in his hand. But again, I don't like to be without a full score. Can't do it. So I had to use this, which meant two music stands, always. And that's how we got that piece performed a lot.

ES: Boulez has this phenomenal ear!

PBJ: Yup, he knows when it's right or wrong.

ES: Exactly!

PBJ: I learned a lot, though. For example, he would get two months with the Los Angeles Philharmonic. They would hire him for two months to be teacher, mentor, everything. I went to the rehearsals, even when they were just instrumental rehearsals. Sometimes I would sit and just be quiet. But I went and I started writing down what he was teaching. The schedule was so clear. Only the necessary people would come for the first hour and they might be all over the orchestra. It could be you, you, you, you, you, you — six of you. You all play together. So they began to be a unit, whereas, like any piece of music, he took it apart and I wrote down what instruments were supposed to be together and what are not in this mammoth work, which I couldn't possibly see on that whole page in a split second. I learned how the piece was put together. It means pleat on pleat, or fold upon fold — *pli selon pli*. It is like a braid and he likes the ornamentation to be lacy rather than Baroque. I suppose lacy could also be Baroque, but he wanted it to be decorative and when we got to recording it, by that time I had sung it many, many, many times and I told him, if you want it, it's got to be in the next couple of years while my voice is still able to do all this. And he did. We had three days of nine hours a day of recording, three days in a row. I was pooped! But we had done it! We had rehearsed many times with the BBC Symphony. They knew it cold and they played it perfectly. It was as good as we can get, for now — until somebody else comes along that can do it better. But it was a great experience and, of course it's all atonal and this opening chord of the piece in the first movement is the entire orchestra, which gives every note fortissimo. From the highest to the lowest, as loud as possible. That's how it starts and then everything becomes unraveled and he gives these little statements for each instrument. They all get to speak what they are going to speak. What tones they are having and then eventually, as you get into the improvisations, he improvises on it and everything gets pulled together into one big piece and then it begins to unravel again, ending with this very loud, in the 5th movement, solo of both the soprano going as high as possible and the French horn higher, both going up into this joyous

kind of ending. But there was that opening twelve-tone chord.

The BBC Symphony, unbeknownst to us, made a plan on the way to France, because in France we were doing the last performance after this marathon recording and our heads were just saturated with twelve tone. The BBC orchestra members made this agreement on the airplane ride over the next morning, what to do when we started the rehearsal. Pierre was back in France, so then he always gets very "alright, just touch this. We'll just start the opening and then we go and we only just take a half hour for the rehearsal. We know this piece." So he does the opening down-beat expecting to hear this opening chord and he gets a C-major chord. High to bottom. We almost fell off the stage. We almost fell off! He and I were the only ones out of the loop and I'm afraid Daniel Barenboim was there listening. I mean we were just beside ourselves. Well then, of course, (Barenboim) sat and worried, "what if they do it again? We need to get through this tonight, you know. We have to do this piece tonight!" It was the funniest thing and Pierre wrote out the C major chord and gave it to the BBC, which is still on the wall there. The only C major chord he ever wrote in his life.

ES: It must have been like running into an iceberg!

PBJ: So that's *pli selon pli*, the biggest piece I've ever done and the most wonderful, wonder music. It is just beautiful. The *Le Visage Nuptial* is the Vision of a Wedding and it got revised and I did that with him a lot. I did the premiere of the revision. *Le Soleil Des Eaux* also got revised and I did that premiere also.

With the *Le Soleil Des Eaux* I had talked to (Boulez) at one point and he told me that it was originally meant to be an unaccompanied vocalize. So later on, Karsten Witt, who was at that point managing the Wein Modern series concerts — it's a huge production — invited me to do an all unaccompanied voice recital. Of course, he can talk me into anything. Carson has been a lot in my life at various stages. I thought well, okay, yes. I'll do that unaccompanied recital. Of course, the more I thought about it — what in the world am I going to do for an unaccompanied — who wants to hear a solo voice for an hour! Alright, it has to be just an hour. It's going to be short and sweet. I finally came up with a program that turned out to be pretty good, but I kept remembering that *Le Soleil des Eaux* could be done as a solo. So I wrote to Pierre and asked could I do it as an unaccompanied piece for this solo recital. He finally wrote back and he said, "well, while I conceived it as a — you are right — I did conceive it as a solo piece, I did not write all that orchestration for nothing! But if you really have to do it, you can." So I had permission, but I decided not to do it in Vienna, in such a powerful place, just because of his anxiousness about the piece. I did it later on another venue. I did it in California but I kept it off their program.

ES: I remember reading the

reviews and it sounded like the critic just swooned!

PBJ: They liked the program.

ES: They sure did!

PBJ: Berio commissioned a piece by Felciano and I did - -sometimes I did the Cage aria with it, but usually not. The Kurtag is sort of the Schuman of it. So I kept it serious to lighter and ended with the Berberian *Stripsody*. So *Le Soleil des Eaux*, that was that. And the other piece I've done of Boulez is *Le Marteau* and that's pretty much it for his music. *Marteau* is for alto. He autographed my score, which I can't read. A grand something of Marteau. We did this in Russia. It is probably the most complicated piece I've ever done in my life.

ES: Where in Russia did you do this?

PBJ: Moscow at the Tchaikovsky Hall. When we finished, you could hear a pin drop and we heard people just sigh, [*PBJ sighs*], like that. He had about five hundred composers just following him around wherever he went. This was still very much when the communists were in power and here it was, we'd done it all over Europe. It's a low piece, but it's very beautiful. The funny part — and he bases this, I guess there's so much percussion in it — he bases this on the rocks that he saw in Bruges, Belgium. There are all of these various sizes of rocks. Sophie Cherrier, the flutist with the ensemble...was part of the Holliger *Va et vient* so we were good friends...Anyway, she's the famous flutist for these performances that I do there. There's a spot in here that Pierre did not mark in the score, where the soprano is supposed to sit and the flutist is supposed to take over as the soloist all the way to the end, even though the singer still sings. But it's not marked in the score. So here it is, on page 82. In rehearsals, neither one of them told me that I was supposed to sit there during the performance. Nobody ever told me! So I stayed standing and Sophie was trying to whisper away from her flute "Sit" to me. I thought she was saying "shit." I'm going "Oh, my god! She's furious," and she said it twice, "Sit." What is wrong? I didn't know what I did. I tried to look at my score but we're in front of the audience. I thought I didn't do anything wrong! I sang that right. I must be right. Well, Sophie said it a third time, "Sit," and I thought, "Oh man, she's furious!" Finally, Pierre looked at me and just told me to sit down. Oh man! I must really be doing something horrible. He just told me to sit down! Well, he cues me the next spot to come in, I sing it to the end, finish, get up, take a bow. I got off stage and he said, "Phyllis, what happened? What was wrong? You have to *sit down* there," and I said I didn't know that! (*laughter*)

ES: That's great. Your observations on these works that are coming into the Peabody Archives will be an invaluable addition. They're like a dowry accompanying them. Thank you so much.

Soap Opera and Genius in the Second Viennese School

By Raymond Coffey

On 9 February 1925, his 40th birthday, Alban Berg sat down at his desk in his small Viennese apartment in Trauttmansdorffgasse and concluded a letter, dedicating his nearly completed Chamber Concerto to his teacher and friend, Arnold Schönberg. Berg then chose to have the letter published, for all to read, in *Pult und Taktstock*, the house journal of his publishers, Universal Edition. Berg began:

Dear esteemed Friend, Arnold Schönberg, Composition of this concerto, which I dedicate to you on your fiftieth birthday, was finished only today, on my fortieth. Overdue though it is, I ask that you nonetheless accept it kindly; all the more so as – dedicated to you since its inception – it is also a small monument to a friendship now numbering 20 years.

Berg thereby belatedly commemorated a “trinity of events,” Schönberg’s 50th birthday on 13 September 1924, his own 40th, and the 20-year friendship between Berg, Webern and their teacher. To avoid any doubt, Berg inscribed the first movement with the German adage “*Aller guten Dinge...*” meaning “*all good things (come in threes)*,” at the same time betraying his well-known fixation with numbers.

The Chamber Concerto would not be finished until July of that year, although Berg had commenced it around March 1923, having aired the idea for a “trinity” piece as early as Spring 1922. Naturally, Berg constructed the concerto in three continuous movements, giving each a title. The first, “*Freundschaft*” (Friendship), he described as a “*Thema scherzoso con variazioni*”, the second, “*Liebe*” (Love), as an *Adagio*, and the third, “*Welt*,” or (World), as a *Rondo ritmico*, and “*a combination of the two preceding ones.*”

Thus, in an era when programme music had become passé, Berg conceived the work as undeniably and defiantly programmatic. Berg admitted so himself, stating in his open letter:



Richard Gerstl’s Selfportrait “Lachendes Selbstbildnis” (ca. 1907). Courtesy of the Österreichische Galerie Belvedere, Vienna

At time of going to press, the Peabody Camerata was scheduled to give a performance of Alban Berg’s Chamber Concerto for Piano, Violin, and 13 Wind Instruments, Gene Young conducting, on Saturday, February 26, at 7:30 p.m. in Griswold Hall. British scholar Raymond Coffey, a doctoral student at the Institute of Germanic and Romance Studies, the postgraduate school at London University, was invited to give a pre-concert lecture. The lecture will detail fascinating evidence on the tangled sexual liaisons that give hidden meanings to the Chamber Concerto. Coffey has graciously allowed Peabody News to publish an in-depth account of his discoveries.

Raymond Coffey has an unusual background for an academic. He has been for over twenty years a successful manager of such “alternative” Rock bands as Smashing Pumpkins, Cocteau Twins, The Sundays, Love and Rockets, and Ian McCulloch amongst many others. His lifelong fascination with fin-de-siècle Vienna has led him to research the Expressionist artist Richard Gerstl and Gerstl’s relationship with Arnold and Mathilde Schönberg. This will be the subject of both his thesis and a forthcoming book. During his research, Coffey has translated thousands of letters and documents, many hitherto unseen, resulting in the discoveries outlined below.

*In a musical motto preceding the first movement three themes (or rather motives), which play an important role in the melodic development of the piece, contain the letters of your name as well as Anton Webern’s and mine, so far as musical notation permits. **

**Namely: A-D-S-C-H-B-E-G, A-E-B-E and A-B-A-B-E-G”*

(This uses German notation i.e. H = B natural and S = E flat, consequently - Arnold SCHÖNBERG, Anton WEBERN, ALBAN BERG)

Berg then paid Schönberg a further tribute, orchestrating the work for piano, violin and 13 wind instruments, describing this ensemble as: “*a chamber orchestra of 15 (divisible, of course, by 3), a sacred number for this type of scoring ever since your Opus 9*”, Schönberg’s own 1906 Chamber Symphony Nr. 1 for 15 solo instruments.

Having made his intentions concerning the first movement clear, Berg chose to reinforce the element of “*Freundschaft*,” for within the following five variations, he makes musical reference to other members of Schönberg’s circle — Eduard Steuermann, Josef Polnauer, Rudolf Kolisch, who, in 1924, was to become Schönberg’s brother-in-law, and Erwin Stein — but, as opposed to his public pronouncement that the three opening motives signified Schönberg, Webern and himself, these four names remained Berg’s secret. Credit for their discovery, and several others concerning the Chamber Concerto, must go to Dr. Brenda Dalen, a musicologist who unveiled their existence in her 1989 article, “*Freundschaft, Liebe, und Welt: The Secret Programme of the Chamber Concerto.*”

To this end, Dalen was able to examine the trove of letters and papers that Berg scrupulously retained, many of which have only become available since the death in 1976 of Berg’s widow, Helene, who held tight control over Berg’s legacy. Since then, however, Berg’s archive has disgorged a wealth of rich detail, including his notes and musical sketches which, in turn, have divulged secret programmes that Berg embedded in his compositions. Amongst these are the hidden mysteries of Berg’s Chamber

Concerto, of which, perhaps, the most intriguing lie buried in the its slow, lyrical second movement, the *Adagio*, “*Liebe.*”

Berg happily announced the *Adagio* as a musical palindrome, a favoured mechanism of Berg’s, the second half of the movement being effectively a mirror image of the first, and both, unsurprisingly, divisible by three. Conversely, though, having provided explicit, albeit partial, acknowledgements of the characters he had portrayed in “*Freundschaft*,” Berg gave absolutely none for “*Liebe*,” but, interred in the music of the *Adagio*, a secret and deliberate programme emerges. Dalen discovered that, within his handwritten notes and musical sketches for the *Adagio*, Berg repeatedly marked out a theme, which he called the “*Math Thema*”, and to which he gave the musical notation of A-H-D-E. By integrating the abbreviation, “*MATH*” with the cipher A-H-D-E, ignoring duplications, a substantial portion of the name *Mathilde* materializes. Several of Berg’s sketches confirm this, one discarded manuscript going so far as to have the actual name, *Mathilde*, represented in four separate segments — “*Ma*”, “*thil*”, “*d*” and “*e*”, and another tying the Mathilde cipher inextricably to the Schönberg cipher, by using the “*A*” and “*H*” and “*D*” and “*E*” in A-D-S-C-H-B-E-G to create the “*Mathilde motif*” itself.

The “turning-point” of the movement also plainly has significance as, deep at the precise epicentre of the palindrome, lie 12 mysterious strokes of the piano, all in low C-sharp, Berg instructing that these be played “*möglichst unmerklich*” — “as imperceptibly as possible”. With the Mathilde motif played on the horn, just before the piano chimes, there can be few more dramatic moments in music, as though the 12 strokes sound midnight in the dead of night.

Berg’s ideas are clearly revealed in a so-called “envelope sketch” of the *Adagio*. In his difficult Gothic scrawl, on the back of a disused envelope, Berg scribbled his notion of the pivotal moment in the *Adagio*, (later insisting that, in all performances,

this image was not to be lost). In his own words, he outlined *Ein Bild* [an image], *Auf Höbepunkt (Angelpunkt)* [at the turning point (pivot)], when a *Klavier Baß* [bass piano] enters, *dazu Math Thema* [in addition to the Math theme], which is *Abde*, or, reversed after the turning point, *edbA*.

The message is clear. If the first movement spoke openly of Schönberg, his friends and circle, then the musical language of the elegiac *Adagio* has, as its covert central focus, none other than Mathilde Schönberg, the wife of Arnold himself.

In retrospect, perhaps this discovery should not come as a surprise, for, at the end of his “*Pult und Taktstock*” letter, Berg’s typically impish humour could not resist a hint of further secrets held within his Concerto:

As an author it is much easier to speak of . . . external matters than of inner processes, in which this concerto is certainly no poorer than any other music. I tell you, dearest friend, if it were known exactly what I have smuggled in the way of human-spiritual references into these three movements of friendship, love, and world, the adherents of program music—if indeed there still are such—would be most delighted and the “linearists” and “physiologists,” the “contrapuntists” and “formalists” would attack me, incensed at this “romantic” inclination . . .

With Berg’s intimation of “smuggled references” one can understand how Dalen and others came to construe the *Adagio* and its title, “*Liebe*,” to represent the life and love that existed between Mathilde and Schönberg.

However, this love had to overcome a tragic affair that Mathilde had undertaken with the brilliant Viennese expressionist artist Richard Gerstl, an event with considerable relevance to the Chamber Concerto. Mathilde was pregnant with her second child when Schönberg invited the young artist into his household in Spring 1906. Here, Gerstl produced portraits of Schönberg and Mathilde, and also taught the composer himself how to paint. The two men became friends, leading to Gerstl spending the long Austrian summer holidays of 1907 and 1908 with the Schönberg circle at the lakeside spa of Gmunden. At some point, Gerstl and Mathilde became lovers, the affair reaching a dénouement in late August 1908 when the two were found *in flagrante delicto*. Mathilde fled with her lover back to Vienna, but was eventually persuaded to return to Schönberg, only for Gerstl, having lost Mathilde and been excluded that afternoon from a concert of Schönberg’s students, to stab and hang himself in his studio on the evening of 4 November 1908, aged just 25. Thereafter, Mathilde was portrayed as a mousy, withdrawn *Hausfrau*, remaining insignificantly in the background until her painful death from cancer,

aged 46, in October 1923. Mathilde had been dead for only 10 months when Schönberg remarried, and this has raised the suggestion that Berg, in his *"Pult und Taktstock"* letter, kept his programme for *"Liebe"* secret so as not to upset Schönberg and his second wife, Gertrud Kolisch, by making reference to his marriage to Mathilde.

In considering the evidence — Berg's open letter; his references to the Mathilde theme in his drafts and sketches; the palindrome of the *Adagio*; and the possibility that the twelve blows of the piano represent Gerstl's suicide — it is hard to argue with Dalen's interpretation:

The Adagio's musical symbolism can be reinterpreted in terms of Mathilde's ill-fated affair with Gerstl. The palindrome symbolizes the Schoenbergs' estrangement and eventual reconciliation as well as Mathilde's spiritual death and gradual retreat from the world following Gerstl's suicide.

Thus the *Adagio*, *"Liebe,"* is an homage to Schönberg and his love for Mathilde.

Perhaps not, for new evidence has emerged that the Gerstl affair may not have been the only one that Mathilde pursued. Both Schönberg, and, equally significantly, Berg were aware of Mathilde's activities, consequently suggesting that alternative interpretations for the *Adagio's* secret programme should now be considered.

* * * * *

Five years before Berg's open letter, on 27 February 1920, the Schönberg family was about to leave Vienna, for the start of a three-month journey across Europe. Life was hard, the war having left Austria in dire economic straits, and Schönberg, once again, earning his living as a teacher. The superficial reason for the Schönbergs' departure was four concerts in Prague



Gerstl's Double Portrait of Mathilde and Trude Schönberg (1906). Courtesy of the Österreichische Galerie Belvedere, Vienna

at which Schönberg was to be guest conductor. However, darker events concerning Schönberg's wife and daughter had occurred over the previous few weeks, and, as a result, Berg and Webern feared that Schönberg might leave Vienna for good.

These events would have remained secret, like many others within Schönberg's circle, if, during the early months of 1920, Berg had remained in Vienna. However, he had decamped to his Carinthian family home and so Alban and Helene exchanged long, narrative letters, in which Helene described life in the city. It is thanks to these letters that the sequence of events that occurred in the Schönberg family in 1920 have come to light, a "soap opera" within the 2nd Viennese School, for it emerges that Mathilde, at the age of 42, and perhaps not for the first time, may have embarked on another sexual adventure, repeating her conduct of the 1908 Gerstl affair.

Little published material can be traced regarding these events, although a few clues exist. One can be found in Alma Mahler's diary around 21 February 1920: "Schönberg's daughter has taken poison - was saved, his wife was man mad for a few weeks, has found herself again . . . a crazy merry-go-round!"

Another lies in a letter dated 10 February 1920, written by Berg from Café Parkhotel in Villach to Helene in Vienna. According to the version published in the 1965 book *"Briefe an seine Frau,"* the authorised edition of Berg's letters to his wife, the letter gives an oblique indication of strange events in the Schönberg household, confirming Alma's diary entry, but using an "X" to conceal the name of an anonymous person. Berg wrote:

I did mean to write to Schönberg as well, but really don't know what attitude to adopt. Am I supposed to know anything of his family affairs? Is Schönberg aware that you know about the X affair? Or of Trude's attempted suicide?

However, this letter, together with others, had been censored, perhaps by

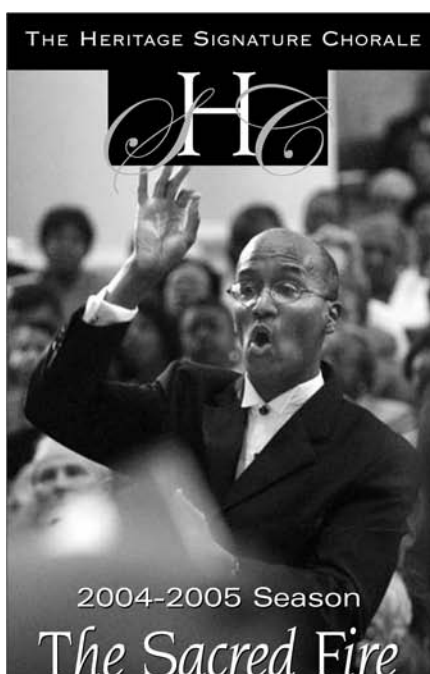
the book's publisher or editor, but most probably by Helene and examination of the original letter discloses that "X" was simply a code to disguise an obliterated name, one beginning with "B". From letters that Helene sent to her husband during January and February 1920, it transpires that the mystery of "X", and the object of Mathilde's attention, turns out to be a 20 year-old student of Schönberg's, a young bass singer by the name of Hugo Breuer, the "B" of the original letter, born in 1899, to a family of bicycle manufacturers, 22 years junior to Mathilde Schönberg, and who, together with his older brother, Otto, had taken Schönberg's tuition the previous September.

On 27 January, Helene had written to Alban reporting the sensational situation. Apparently, Helene, suffering from influenza, had risen at 9.30am the previous morning, to find Mathilde standing before her. Mathilde had immediately snatched the telephone and, pretending to be Helene, called Hugo Breuer! Helene was naturally offended that Mathilde would compromise her *"by pretending to be Frau Berg,"* describing her, amongst several disparaging terms, as man-mad too, deeply worried that Schönberg might find out about her complicity. Schönberg had already caused alarm by insisting that Mathilde accompany him to Prague, only for Mathilde to admit to Helene that, because of Hugo, this was now not possible. Evidently, Mathilde's pursuit of young Hugo had been going on for a while, as Helene recounts that Mathilde was upset that both Hugo and Otto had personally requested that their lessons with Schönberg be discontinued. Nevertheless, Mathilde demanded that Hugo wait for her in Gloriettegasse, 400 metres away and, having "titivated herself endlessly," left for her rendezvous, but not before she had persuaded Helene to promise to lie to Arnold about her whereabouts when he telephoned.

Berg wrote back dismissively: *"I would like to bet that young Breuer didn't turn up at the rendezvous."* Nevertheless, by not telling Schönberg, both Helene and Berg had become accomplices in Mathilde's deceit.

Helene's letter to Berg of 7 February 1920 soon testified to a dramatic turn of events. The Schönbergs' 18-year-old daughter, Trude, apparently having had an argument with her father, had taken sleeping pills and had been found by chance, unconscious, with a suicide note beside her. Schönberg was unsurprisingly upset. Mathilde, however, suggesting a case of teenage hysteria, refused to take the suicide attempt seriously, being more interested in her pursuit of Hugo and confiding to Helene that Otto Breuer had tried, presumably unsuccessfully, to force her to leave his brother, Hugo, alone. Nothing, however, would stop Mathilde and in order to

Continued on Page 24



Stanley J. Thurston, Music Director

THE 5TH ANNUAL CONCERT

**Friday, June 24 • 7:30p.m.
Sunday, June 26 • 4:30p.m.**

"THRILLING!!... gut wrenching!"
—Ysaye M. Barnwell, *Sweet Honey in the Rock*
National City Christian Church
5 Thomas Circle NW, Washington, DC

CALL FOR TICKETS
202.310.3283

COLUMBIA PRO CANTARE • 28th Season •

Frances Motyca Dawson, Director

JAZZ MASTER Choral Works of Dave Brubeck

Columbia Pro Cantare and
ERIC MINTEL QUARTET

• **Instrumental set...** classic and modern jazz selections by Dave Brubeck and others
Choral selections from Brubeck's Mass
"To Hope! A Celebration" and his concert pieces
"Forty Days" and "Hold Fast to Dreams"

Pre-concert lecture • Post-concert reception

MAY 7, 2005 at 8 pm

JAMES ROUSE THEATRE
at Wilde Lake in Columbia MD

Tickets: Advance \$23, Students & Seniors \$20,
\$2 more at the door

For Information & Tickets,
Call 301-854-0107 or 410-799-9321



Arnold Schönberg portrait of Alban Berg. Courtesy of the Historisches Museum der Stadt Wien.

Viennese

Continued from Page 23

tempt Hugo from his flat, she asked poor, complicit Helene to telephone the young man and pretend that she had something important to give him, knowing that he would not come to the Berg's apartment otherwise. Seemingly, Helene acceded, but not without remonstrating that, in Helene's words, the reason that Mathilde wanted to force a meeting at the Berg's dwelling was, possibly, *to rape Hugo (vergewaltigen) on their divan!!!*

Helene had now exposed the scandalous situation to Alban: Mathilde's predatory behaviour; her daughter's suicide attempt; the move from Vienna; and it was to this letter that Berg had replied from Café Parkhotel.

A few days later, obviously concerned, Berg begged Helene "*not to fall out with Schönberg.*" Helene, though, became exasperated: "*The telephone bill for Mödling arrived. 9 Kroner for just one conversation! I've had to telephone crazy Mathilde untold times because of this fellow!!*" Soon after, caught in the middle, she precipitated the end of Mathilde's affair, writing: "*I had to have a word with Schönberg concerning Breuer,*" and in a separate letter to Berg, dated around 20 February 1920, then confirmed, albeit without much confidence, that "*Mathilde had confessed everything to Schonberg and there was now peace,*" precisely as reported in Alma's contemporaneous diary entry.

One can only speculate whether Hugo was able to resist Mathilde's advances. However, a comment in a typewritten biography of Schönberg, attributed to his second wife, Gertrud, clearly refers to Mathilde having "*an affair with someone else,*" and it is not unreasonable, although by no means certain, to infer from this that Hugo may have succumbed, and that Mathilde may have got her way. The extract reads:

When he [Schönberg] went to his wife in the country . . . Trude (his daughter) told him that his friend, a painter [Gerstl], was going around with his wife. The friend killed himself afterward. . . . Later at Berg's house Schönberg's wife had an affair with someone else [Breuer].

Probably written around 1950, these recollections are likely to have come from Schönberg himself. They provide the first suggestion of the Bergs' complicity in the Breuer affair, and an indication, too, that Schönberg was fully aware of Mathilde's indiscretions.

Moreover, although essentially second-hand and written many years after the event, the majority of Gertrud's information can be cross-referenced to other evidence, and it is tempting to assert a generous degree of credence to her recollections. This applies equally to a second, intriguing précis of Schönberg's life, this time written in Gertrud's scrawled handwriting, and also probably gleaned from Schönberg towards the end of his days. Here Gertrud recorded many



Arnold Schönberg portrait of Helene Berg, 1910 (Ritter 101) . Courtesy of the Historisches Museum der Stadt Wien

personal events in Schönberg's life, including the Gerstl affair, before adding an enigmatic postscript: "*Mathilde Wahrsager(in), einer durch Selbstmord u. einer durch Krankheit. (Stechmücken).*" A translation would be: "Mathilde Fortune-teller, one by suicide and one through illness (mosquito)"

It is reasonable to ask why she chose to single out these two specific events in a selective, seemingly accurate biography. Whilst her note could be open to misinterpretation, it can be taken to suggest a visit by Mathilde to a fortune-teller, who, perhaps speaking of her lovers, foretold that one would commit suicide. Could this refer to Gerstl? Or, perhaps, Hugo Breuer, who emigrated to England in August 1938, and, depressed, also killed himself six months later?

It might then be assumed that it was foretold to Mathilde that the second man would die from a mosquito bite. If so, it is too much of a coincidence to ignore the fact that Alban Berg was the only one in Schönberg's circle to suffer such a fate. In July 1935, Berg was bitten by a mosquito and, having an innate fear of doctors, refused to have the bite treated. It became septic, spreading blisters across his body. Berg, with Helene, attempted to lance the boils with scissors, poisoning his bloodstream. When he finally sought treatment it was too late and he died of septicaemia on 23 December 1935. One might argue that it is therefore unlikely that Gertrud was referring to anyone else other than Berg.

As a result of Gertrud's juxtaposition of the two "deaths," is it also valid to examine the possibility that a liaison beyond anything of which we currently know had existed at some time between Mathilde Schönberg and Alban Berg? It is not beyond imagination since, whilst Mathilde's acts of manic unfaithfulness need no further amplification, Berg, too, was notoriously capable of infidelity and routinely deceived Helene. Berg's nephew, Erich Alban Berg, summed up Alban and Helene's relationship:

"She dominated him. And he did everything that she wanted. He revenged himself through his amours," this most famously in 1925 when Berg commenced an affair in Prague with Hanna Fuchs-Robertin. Once again Helene was suspicious but Berg lied floridly to her: "*It goes against the grain . . . to 'reassure' you about me and Mopinka (Hanna). Perhaps I'll just say that faithfulness is one of my main qualities,*" a questionable statement, for Berg promptly wrote his Lyric Suite, in which another secret programme, this time dedicated to Hanna, was discovered in 1977 by George Perle. Moreover, Berg again utilised a palindrome, prompting parallels to the Chamber Concerto, and for Brenda Dalen to comment "*Berg's annotated score reveals that the retrograde in the third movement of the Lyric Suite commemorates Berg's first meeting with Hanna.*"

Consequently, one may speculate that an indeterminate and unique liaison did exist between Mathilde and Berg, although it should be stressed that there is absolutely no firm proof that there was ever an illicit or sexual relationship between them. However, Gertrud's stinging "*mosquito*" endnote may now create a soupçon of doubt, and therefore, particularly in terms of the *Adagio*, it remains perfectly legitimate to pose the question.

On the other hand, there can be little doubt regarding Berg's predilection to secretly represent personal events in his works, and the use of palindromes to do so. As a result, and irrespective of any suggestion of a liaison between Mathilde and Berg, it is difficult to envisage that Berg could have written the *Adagio* without taking cognisance of the relatively recent Breuer affair, caught up as he was with its concealment. Thus reservations arise concerning the existing, albeit persuasive, interpretation of "*Liebe's*" secret programme, being that it epitomises the love between Mathilde and Schönberg; the 12 piano blows represent Gerstl's death; and the palindrome is a metaphor for the Schönbergs' marriage before and after the Gerstl affair, through Mathilde's withdrawal from life and her eventual death; and it is appropriate that these reservations should now be properly aired.

Firstly, it is also almost certain that Berg established the structure of the Concerto some months before Mathilde's death, and whilst there was concern about Mathilde's health toward the end, it was only in the last weeks that the prospect of her dying became an issue. Whilst it is possible that Berg later modified his intentions to take in Mathilde's demise, the ideas for the work must have been originally conceived without any anticipation of her death. Worth asking too is, that if Gerstl was central to the *Adagio*, why did Berg choose not to use Gerstl's musical cipher, in addition to Mathilde's? Schönberg had done so in his works around 1908, at the time of his wife's affair. And, perhaps most

importantly, the Breuer affair demonstrates that Mathilde's withdrawal from life was anything but that, and whilst it cannot be said that she had other, earlier affairs, ruling out such a possibility would be injudicious.

Moreover, as often with Berg, irony may never be far from the surface, and if this is so with the Chamber Concerto, a number of alternative interpretations can lend themselves to its programmatic content. For example, it could be suggested that "*Liebe*" may loosely refer to Mathilde's love of younger, tall, bohemian men, not necessarily characteristics that entirely applied to her husband, but which certainly did to Gerstl and Berg and, possibly Breuer too. And, without making false accusations, could it just be possible that Berg was one of those and that a, perhaps, innocent liaison between him and Mathilde created the clandestine rationale behind the *Adagio*? The palindrome, too, could be construed in a number of ways. Perhaps the Gerstl and Breuer affairs can be considered as the bookends. The 12 piano blows may not then necessarily symbolise Gerstl's suicide, but could represent a variety of events - the war, which Berg hated; Berg's rifts with Schönberg, especially between 1915 and 1918; perhaps even an unknown situation regarding Berg, Mathilde or both, especially since Mathilde appears to have had some sort of nervous breakdown around 1915, midway between the two affairs. The turning point may even represent the Breuer affair itself, something that may be proved should musicological analysis discover a cipher for Hugo Breuer in Berg's *Adagio*.

If any of these hypotheses are true, then the whole Chamber Concerto takes on a new cloak, and if "*Liebe*" now resonates with irony, perhaps it is not beyond imagination that "*Freundschaft*," described by Berg as "scherzoso" or playful, was a case of Berg exercising some sort of sardonic exorcism on his teacher, from whom he had received such frequent opprobrium.

It is categorically not the purpose of the foregoing to discredit previous, perfectly valid, interpretations but rather, by presenting new unconsidered evidence, to illustrate the artistic implications of the alternative scenarios that may have made up Berg's intentions. There can be no doubt, however, of Berg's extraordinary creative power, as he took a series of sensational events, worthy of any soap opera, and by a brilliant process of transition, transformed these, whatever they might have been, into a work of such imaginative and affecting genius and, irrespective of whether the work is taken on pure musical terms, or as an opus of self-representation, it is to be hoped that anyone who now listens to Berg's Chamber Concerto, can do so from a newly informed, and challenging biographical perspective.

BALTIMORE Dateline

An Die Musik

Jazz sets at 8 p.m. and 10 p.m. Other concerts at 8 p.m., unless noted otherwise:

March 4— Henry Grimes, double bass, and Marshall Allen, saxophone. Jazz.

March 5— Claire Lise, vocalist. French Cabaret. Co-sponsored with the Embassy of France.

March 6— Baltimore Opera Company Young Artists Studio.

March 7— Peabody Jazz Orchestra.

March 11, 7:30 p.m. & 9:30 p.m.— Robin Bullock and Steve Baughman, celtic guitar duo.

March 14— Peabody Jazz Orchestra.

March 18— Bobby Previtte, drums and electronics, and Elliott Sharp, guitar. Jazz.

March 20, 3 p.m.— Baltimore Mandolin Quartet.

March 21— Peabody Jazz Orchestra.

March 22, 7:30 p.m.— Susanna Hubbert, flute, and Paul Huppert, violin.

March 28— Peabody Jazz Orchestra.

April 2— Borah Bergman, jazz piano.

April 3— Mark Williams and Keith Kramer, composers.

April 4— Peabody Jazz Orchestra.

April 8— John Hicks Trio. Jazz.

April 9, 3 p.m.— Hanna Schmidt Weiss, piano. Co-sponsored with the Embassy of Switzerland.

April 9— Ingrid Jensen, trumpet.

April 10— Baltimore Opera Company Young Artists Studio.

April 11— Peabody Jazz Orchestra.

April 17— Baptiste Trotignon Trio. French Jazz. Co-sponsored with the Embassy of France.

April 18— Peabody Jazz Orchestra.

April 22— George Colligan Trio. Jazz.

April 23— ECM Recording Artist Pord Gustavsen, Jazz piano.

April 25— Peabody Jazz Orchestra.

April 28, 7:30 p.m. & 9:30 p.m.— Paul and Kerena Moeller Guitar and Cello Duo.

April 29— Dom Minasi, guitar, Ken Filiano, double bass, Jackson Krall, drums. Jazz.

Call 410/385-2638 or visit www.andiemusik.com

Baltimore Chamber Orchestra

April 6, 7:30 p.m.— Markand Thakar conducts Purcell/Britten's *Chacony in g minor*; Haydn's *Cello Concerto in D Major*, with Ilya Finkelshteyn; Bach's *Brandenburg Concerto No. 3*; Mozart's *Symphony No. 29 in A Major*. Kraushaar Auditorium, Goucher College.

Call 410/426-0157 or visit

www.baltchamberorch.org

Baltimore Choral Arts Society

Tom Hall conducts:

March 13, 3 p.m.— Chamber Orchestra of Paris joins BCAS for Vivaldi's *Gloria*, with Peabody alumni Sarah Berger and Ah Hong, sopranos; Lekeu's *Adagio* (Baltimore premiere); Leclair's *Violin Concerto*, with Kyung Sun Lee; Mendelssohn's *String Symphony No. 10*. Kraushaar Auditorium, Goucher College.

April 9, 8 p.m.— Verdi's *Requiem*, with the Arlington Symphony Orchestra and Kelly Nassief, soprano, Carmella Jones, alto, Jeffrey Springer, tenor, and Mark Doss, bass. Meyerhoff.

Call 410/523-7070 or 800/750-0875 or visit www.baltimore-choralarts.org

Baltimore Classical Guitar Society

April 15, 8 p.m.— John Williams, whom Andrés Segovia named "a prince of the guitar," and *The New York Times* has called "...the finest guitarist before the public today." Williams' repertoire ranges from Renaissance music to contemporary music from around the world. Friedberg Hall, Peabody.

Call 410/247-5320 or visit www.bcgsg.org

Baltimore Opera Company

March 12, 16, 18, 20— Mozart's *Le Nozze di Figaro* stars Robert Gierlach as Figaro, Susan Patterson as Countess Almaviva, Madeleine Gray as the conniving Marcellina, Korliss Uecker as Susanna, Nicole Biondo as Cherubino, Sebastian Catana as Count Almaviva, and Peter Strummer as Bartolo. Bernard Uzan will direct this comedy of mistaken identities and secret rendezvous.

April 30, May 4, 6, 8— Offenbach's *Les Contes d'Hoffmann* features Roberto Aronica in the title role, Valeria Esposito as Olympia, Renata Lamanda as Guilietta, Antonia Cifrone as Antonia, Pierre Lefebvre as the four servants, and Ning Liang as Nicklausse. Christian Badea conducts.

The opera opens in the tavern adjoining the opera house, where the poet Hoffman spins his tales, encouraged with wine and his friends' enthusiasm. As Hoffman pines for the diva Stella, who will have nothing to do with him, he recounts his three prior loves: Olympia the mechanical doll, Guilietta the courtesan, and Antonia the sickly songbird.

All performances have English surtitles and take place at the Lyric Opera House.

Call 410/727-6000 or visit www.baltimoreopera.com

Baltimore Symphony

Yuri Temirkanov conducts at the Meyerhoff unless otherwise indicated:

March 4-5, 8 p.m.—Eri Klas conducts Smetana's *Overture to "The Bartered Bride"*; Gershwin's *Concerto in F*, with Arnaldo Cohen, piano; Copland's *Appalachian Spring*; Tchaikovsky's *Capriccio italiano*.

AN DIE MUSIK
Celebrates the Peabody Conservatory

the green room
Tea Room ~ Wine Bar
tea ~ wine ~ lite fare

AN DIE MUSIK LIVE!
Live Performances
classical ~ jazz ~ world

An die Musik ~ The Green Room ~ An die Musik Live!
409 North Charles Street ~ Baltimore, Maryland 21201 ~ 410.385.2638
www.andiemusik.com ~ www.greenroomcafe.com ~ www.andiemusiklive.com

2004-2005 SEASON
jezic
ensemble

410.374.9059
www.jezicensemble.org

Celebrating Women Composers
The Diane Peacock Jezic Memorial Concert with Ravel Trio: Dr. Daniel Lau piano, Simon Maurer violin, Nancy Baun cello

The Jezic Ensemble and guest artists will perform eclectic repertoire from the brightest and best of women composers, including renowned names and new talents. Sun critic Tim Smith has called the program "a crash course in the criminally under-appreciated subject of women composers." The winning selection from Jezic's annual women's composer contest will be premiered.

Sunday, March 6, 2005, 4:00 PM
College of Notre Dame, Marikle Chapel, Charles Street, Baltimore, MD

Dinosaurus Chorus
A Cantata for Dinosaurs and Mammals

Musical Adventures of Prehistoric Proportions for young audiences and their families with nationally renowned DINOROCK.

A Celtic Journey II
with Robin Bullock
www.robinbullock.com

"Celtic guitar god" Robin Bullock joins the choir to blend the ancient melodies of the Celtic lands and their vigorous Appalachian descendants into one powerful musical version. A lush collection of traditional repertoire will include arrangements by David Mooney, J.Q. Mulholland, and Robin Bullock.

Sunday, May 1, 2005, 4:00 PM
The Baltimore Museum of Art, Charles Street, Baltimore, MD

Check our website for more info
www.jezicensemble.org

**COLUMBIA
PRO CANTARE**
• 28th Season •

Frances Motyca Dawson, Director

LIGHT & SHADOWS

The Triumph of Man's Spirit

• **WORLD PREMIERE
of "HOPE"**

a commissioned work by
TOM BENJAMIN
based on a poem
by Emily Dickinson
for **Alison Matuskey**, soprano
and CPC Chamber Singers
• **Jephthe** by **Giacomo Carissimi**
• **Five Negro Spirituals** by
Sir Michael Tippett
• **The Lamentations of Jeremiah**
by **Thomas Tallis**

MARCH 12, 2005 at 8 pm

CHRIST EPISCOPAL CHURCH
6800 Oakland Mills Rd., Columbia MD

Tickets: Advance \$20, Students & Seniors \$18,
\$2 more at the door

**For Information & Tickets,
Call 301-854-0107 or 410-799-9321**

**Community Concerts
at Second**

2004-2005

Sunday, March 6, 3:30 pm
Peabody Jazz Ensemble

Sunday, April 24, 3:30 pm
**Russell Wonderlic Vocal
Competition**

Sunday, May 15, 3:30 pm
Annual Youth Festival

••••••••••

**Chamber Music by
Candlelight**

**planned and performed by members of the
Baltimore Symphony Orchestra**

Sunday, March 13, 7:30pm
Works by Persichetti, Ravel,
Brahms, Sulkhan Tsintsadze

Sunday, April 3, 7:30pm
Works by Hindemith, Bartók,
Mendelsohn, Mark O'Connor

••••••••••

**All concerts take place at
Second Presbyterian Church
4200 St. Paul Street
Baltimore, MD 21218**

All Concerts are FREE
For more information, call (410) 744-4034
www.communityconcertsatsecond.org

BALTIMORE
Dateline

March 10-11, 8 p.m., March 12, 11 a.m.—Yan Pascal Tortelier conducts Sibelius' *Pohjola's Daughter* (March 10-11 only); Hindemith's *Symphonic Metamorphosis on Themes by Carl Maria von Weber*; Rachmaninoff's *Piano Concerto No. 2*, with Leif Ove Andsnes.

March 19, 10 a.m., 11:30 a.m.—Dancers from the Baltimore School for the Arts join the BSO for a family concert "The Three Bears Dance with the BSO."

March 31, 8 p.m., April 2, 8 p.m.—Bobby McFerrin conducts and improvises on the music of Mozart, including *Symphony No. 7a "Old Lambach;"* *Symphony No. 38 "Prague;"* *Piano Concerto No. 22*, with Christopher O'Riley.

April 1, 3 p.m.—Darin Atwater conducts the Soulful Symphony. Richard Smallwood's *Journey*.

April 7-8, 8 p.m., April 10, 3 p.m.—Beethoven's *Piano Concerto No. 4*, with Elisso Virsaladze; Mahler's *Symphony No. 4*.

April 15-16, 8 p.m., April 17, 3 p.m.—Saint-Saën's *Violin Concerto No. 3*, with Stefan Jackiw; Franck's *Symphony in d minor*.

April 21-22, 8 p.m.—Musorgsky's *Boris Godunov* (excerpts); Debussy's *La Mer*; Ravel's *La Valse*.

April 23, 11 a.m.—Rimsky-Korsakov's *Prelude to "The Legend of the Invisible City of Kitezh;"* Debussy's *La Mer*; Ravel's *La Valse*.

Call 410/783-8000, or toll free 1-800-442-1198, or visit www.baltimoresymphony.org

Canticle Singers

April 17, 3 p.m.—Debussy's *Salut Printemps*; Boulanger's *Les Sirenes*, with Cecile Audette, soprano; a collection of folk songs from around the world;

Monteverdi's *Canzonette a tre*; Holst's *Songs from the Princess*; two spirituals by Dawson and Noble. Old Saint Paul's Episcopal Church.

Call 410/321-9173 or 410/592-6059.

CenterStage

Feb. 11-March 27—Irene Lewis directs Shakespeare's *Two Gentlemen of Verona*. See article, page 30.

March 11-April 10—Thomas Gibbons' *Permanent Collection*, a provocative examination of the politics of race set against the backdrop of a privately owned and individually styled art collection was inspired by the real-life controversy at Philadelphia's Barnes Foundation. David Schweizer, director.

Call 410/332-0033 or visit www.centerstage.org

**Chamber Jazz Society of
Baltimore**

March 13, 5 p.m.—Dave Liebman Quintet, Dave Liebman, saxophones.

April 10, 5 p.m.—Harold Mabern Trio, with Eric Alexander. With a percussive left hand that alternates between stride and boogie-woogie, pianist Mabern has a love for the classic standards but always manages to give them a new twist, be it harmonic, rhythmic or melodic. Mabern's Trio is joined by tenor saxophonist Eric Alexander.

Baltimore Museum of Art.

Call 410/385-5888 or visit www.baltimorechamberjazz.org

**Chamber Music by
Candlelight**

Concerts on Sunday evenings at 7:30 p.m. at Second Presbyterian Church:

March 13—Vincent Persichetti's *Serenade No. 6*, with Jonathan Carney, violin, Ilya Finkelshteyn, cello, Chris Dudley, trombone; Ravel's *String Quartet in F Major*, with Rebecca Nichols and Gregory Mulligan, violins, Karin Brown, viola, Dariusz Sko-

raczewski, cello; Sulkhan Tsintsadze's *Miniatures for String Quartet* with Andrew Wasylusko and Christian Colberg, violins, Jonathan Carney, viola, Dariusz Skoraczewski, cello; Brahms' *Quintet No. 2 in G Major, Op. 111*, with Jonathan Carney and Wonju Kim, violins, Mary Woehr and Jeffrey Stewart, viola, Bo Li, cello.

April 3—Hindemith's *String Trio No. 2*, with Jonathan Carney, violin, Karin Brown, viola, Bo Li, cello; Mark O'Connor's *String Quartet*, with Ellen Pendleton and Ivan Stefanovic, violins, Christian Colberg, viola, Dariusz Skoraczewski, cello; Bartok's *Contrasts*, with Kenneth Goldstein, violin, Bill Jenken, clarinet, Sylvie Beaudoin, piano. Mendelssohn's *Trio in D Major*, with Kenneth Goldstein, violin, Dariusz Skoraczewski, cello, Amy Klosterman, piano.

Call 410/744-4034 or visit www.communityconcertsatsecond.org

**Community Concerts at
Second**

March 6, 3:30 p.m.—Peabody Jazz Ensemble, Michael Formanek, director.

April 24, 3:30 p.m.—Russell Wonderlic Vocal Competition Winner.

Second Presbyterian Church.

Call 410/744-4034 or visit www.communityconcertsatsecond.org

Concert Artists of Baltimore

April 17, 2:30 p.m.—QuinTango, a quintet of two violins, cello, bass and piano, brings a century's worth of tango repertoire to the concert stage with music by Carlos Gardel, Astor Piazzolla, and the masters of the Golden Age. Garrett-Jacobs Mansion (Engineers Club), Mount Vernon Place.

April 23, 7:30 p.m.—Rossini's *Petite Messe Solennelle*. St. Ignatius Church, 740 N. Calvert St.

Call 410/625-3525 or visit www.cabalto.org

Tour de Clay in Mount Vernon

By Lisa Keir

Tour de Clay, the largest art exhibition ever held anywhere in the world, will be in Baltimore February 19 through April 3, 2005. *Tour de Clay* features 878 ceramic artists in 160 exhibitions throughout the greater Baltimore region; 15 of the exhibitions will be held at Mount Vernon Cultural District member institutions.

Mount Vernon Cultural District members hosting exhibitions include:

Alcazar Gallery at the Baltimore School for the Arts: *Transformation: Contemporary Work in Ceramic*, featuring sculptural work that deals with issues of Transformation.

Center Stage hosts three exhibitions: *Above the Arctic Circle*: Aaron Benson, figurative sculpture. *Export China*: Jingdezhen Sanbao Ceramic Art

Institute. Jeffrey Dalton sculpture.

Contemporary Museum: *Swiss Contemporary Ceramics*.

Enoch Pratt Free Library hosts three exhibitions: *Life and Times*: David Packer, featuring realistic industrial sculpture and schematic drawings. *Small Poems*: Mary K. Cloonan, Ceramic Books, *Sugar and Spice: Bits and Pieces from Childhood*, four sculptors who explore childhood memories.

Eubie Blake Cultural Center hosts four exhibitions: *Honoring Our Roots*, Eight New York artists exhibit functional and sculptural work. *Interactions*: Keith Wallace Smith Solo, sculpture that deals with the African American urban male. *Nature and Nature*: Myung Jin Choi. *Taichi* 66, a group of fifteen emerging Taiwanese artists.

George Peabody Library Exhibi-

tion Gallery: *Maryland Clay*, featuring functional and sculptural work by Maryland residents.

Maryland Historical Society: *American Fancy, Exuberance in the Arts, 1790-1840*.

Walters Art Museum: *Tour of Historical Ceramics*, Self-guided tour of ceramic highlights of the Walters permanent collection.

There is more. In Mount Vernon, Maryland Institute College of Art has 16 exhibitions, the Baltimore Symphony Orchestra has one, Theater Project has two, First Unitarian Church's parish hall has one, and all the galleries on Charles Street have one.

For dates and a complete listing of all exhibitions and events visit www.tourdeclay.com or call Baltimore Clayworks, exhibition organizer, at 410-578-1919.

CenterStage's Musical of Two Gentlemen of Verona makes Shakespeare Groovy

By Mike Giuliano

In his massive scholarly book *Shakespeare: The Invention of the Human*, literary critic Harold Bloom states that *Two Gentlemen of Verona* is "the weakest of all Shakespeare's comedies." One of the Bard's earliest plays, it concerns the misadventures of two friends, Proteus and Valentine, and takes them into situations that don't work very well in terms of either plausibility or poetry. The play was not popular in its own day and has not been given many productions in the 400 years since then.

Thank goodness this is not the *Two Gentlemen of Verona* that is being produced at Center Stage from February 11 to March 27. Shakespeare's play was adapted by John Guare and Mel Shapiro, who retained dialogue from the play within the context of a hippie era musical. Indeed, the score was done by Galt MacDermot, a composer whose lasting claim to fame is the quintessential 1960s musical *Hair*. This revamped version of *Two Gentlemen of Verona* was a hit and won the Tony Award for Best Musical in 1972.

Ironically, the hipper *Two Gentlemen of Verona* itself slipped into near-obscurity after its initial run. The Center Stage production qualifies as an opportunity for older theatergoers to rediscover a once-familiar work and younger theatergoers to discover a cultural artifact from the now-distant countercultural movement's musical theater division.

It's appropriate for Center Stage to do the show now, according to the dramaturg for this production, James Magruder, because this theater's artistic director, Irene Lewis, loves to do Shakespeare and she also has been staging musicals in recent seasons. *Two Gentlemen of Verona* obviously hits the right scheduling buttons.

A dramaturg by definition researches the history of a play and the cultural context within which it was written. This musical version of a Shakespeare play upped the ante for Magruder in that he needed to research both the source play and also the social and cultural underpinnings behind the musical. One of the major lines of dramaturgical research involved exploring the reasons for this show's relative obscurity today. Basically, Magruder found it's easy to account for the play's bad reputation and not as easy to decide why the musical is so rarely produced.

The Tony-winning team that resurrected *Two Gentlemen of Verona* in New York City in the early 1970s worked very much within the improvisational spirit of that age. During a fast three-month collaboration overseen by theater producer Joseph Papp, the team started off writing a revised theater version of Shakespeare's play that was to have included incidental music, and then kept adding more songs by Galt MacDermot to the point where it became a mostly sung show filled with 35 short songs. These songs were quickly composed with specific actors in mind, and thus musically reflected the cultural backgrounds of the African-American, Latino and other ethnic groups involved in the casting of the show.

Although the dialogue comes directly from Shakespeare's *Two Gentlemen of Verona*, the script by Guare and Shapiro, as well as Guare's lyrics, also used lines from another Shakespeare play, *Anthony and Cleopatra*, and even lifted from a couple of the sonnets.

All this creative tinkering was in the freewheeling spirit of the period, and so the two friends in the story investigate life's amorous possibilities much as flower children would; the secondary characters are given topical reworkings, such as the Duke of Milan being made to resemble then-President Richard Nixon; and thematically, the show has a message about racial harmony.

"They improved it," Magruder says about the team behind the musical version. "This is a musical forged in the Zeitgeist of the '60s and early '70s. It's about love, but also about moving to the city. It's about the promise that urban living holds out to people. There is a rainbow coalition (in the characters and music) that was 20 years before 'multi-cultural' became a buzz word."

Although the show reflects the Vietnam War era of the



Rehearsing *Two Gentlemen of Verona*.

early '70s, Magruder adds that its statements about war and peace also seem to speak to the American political scene today: "The only difference between 1972 and 2005 is that there is not a draft now."

Magruder has wondered why such an appealing and relevant show largely disappeared after its original production. He speculates that one reason may be that "there is an openness of spirit to it that can be embarrassing. There is a larkiness to it," adding that many theatergoers have no qualms about enjoying the naive charm of a musical from the 1940s or '50s, but feel a bit uneasy about a musical from the early '70s whose non-ironic, optimistic tone seems out of tune with the pessimism-tinged irony that took hold within American culture in subsequent decades. Such middle-aged theatergoers might nervously wonder: Were we that naive in our youth?

Another reason is that when *Two Gentlemen of Verona* won the top musical Tony Award in 1972, it beat out Stephen Sondheim's highly regarded *Follies*. Sondheim fanatics have long memories about such things.

Agreeing with Magruder that these are possible reasons for the show's relative neglect is the music director of the Center Stage production, Eric Svejcar, 30, who wasn't even born when the show was first produced. "Some resent the fact that this dippy little hippie show" won over Sondheim, Svejcar notes with a laugh.

If Svejcar is any indication, younger audiences may want to lend this musical an ear. Growing up in suburban Chicago, the teen-aged Svejcar was a musical theater buff with a keen interest in MacDermot's 1968 "tribal rock" musical *Hair*. He observes that it was "something completely different from any musical I'd heard, but also different from any rock music I'd heard." In terms of being drawn to rock musicals of the late '60s and early '70s, he says: "I was aware of the fact that I was out of the loop, but it didn't bother me too much."

Svejcar was music director for a recent national tour of the Broadway musical *Big River*, and as a composer he recently staged an original musical in New York, *Caligula*, which was set in ancient Rome but done in the glam rock style of the 1970s.

Svejcar got to personally know the composer of *Hair* and *Two Gentlemen of Verona* when he staged a musical theater revue of songs by MacDermot from his now-obscure other shows.

Incidentally, audiences will see as well as hear music director Eric Svejcar in the Center Stage production. Its six musicians, including Svejcar on keyboards, will be positioned on two moving platforms on a stage whose design includes surfaces painted with Peter Max-evocative psychedelic colors. You may come away with the impression that Shakespeare is groovy, man.

For tickets, call Center Stage at 410-332-0033 or visit www.centerstage.org.



Madama Butterfly



Giacomo Puccini's
Best Loved Opera
 Sung in Italian with
English Surtitles

Friday, **March 18, 2005**, 8:00pm,
& Sunday, **Marh 20, 2005**, 3:00pm

Maryland Hall for the
Creative Arts, Annapolis

Tickets \$50
Group, Student and
Military Discounts Available

April 22/24
Pasta, Puccini and All That
Dinner Concert

April 30
Three Little Pigs
Children's Opera

410-267-8135 or
www.annapolisopera.org



J. ERNEST GREEN
MUSIC DIRECTOR

Washington Symphonic Brass @
St. Anne's January 26

Broadway in Concert: "Carousel"
February 11-12

Kennedy Center Chamber
Players @ St. Anne's February 20
Bach 1-2-3 (Chamber Orchestra) March 8

Pergolesi - Vivaldi-
Vaughan Williams April 2

Mendelssohn's "Elijah" April 30

Kennedy Center Chamber
Players @ St. Anne's May 8

Washington Symphonic Brass @
St. Anne's May 18

TICKETS: 410-263-1906
www.annapolischorale.org

BALTIMORE Dateline

Evergreen House

March 4, 8 p.m.—Randall Scarlatta, baritone, and Jeremy Denk, piano. Beethoven's *Piano Sonata No. 26 in E-flat Major, Op. 81a*, "Les Adieux;" Schubert's *Die schöne Müllerin, Op. 25, D. 795* (complete).

April 15, 8 p.m.—Ensemble Galilei: Liz Knowles, fiddle, Deborah Nuse, Scottish small pipes & fiddle, Sue Richards, Celtic harp, Carolyn Anderson Surrick, viola da gamba, Kathryn Montoya, oboe & recorder. Ensemble Galilei performs traditional Celtic music and medieval music from Italy: Turlough O'Carolan's *Dr. John Hart*, Morgan Magan, *Arthur Shaen*, *Planxty Drew*, and *Loftus Jones*; Edward Gibbons' *What Strikes the Clocke?*; Rameau's *Tambourin*; Francisco de la Torre's *Alta (La Spagna)*; Niel Gow's *Bonnie Jean of Aberdeen*; Nicola Matteis' *Ground after the Scotch Humour*; and Marin Marais / Corelli's *La Folia*.

Carriage House.

Call 410/516-0341 or visit www.jhu.edu/historichouses

Garret Jacobs Mansion

The French Embassy and An die Musik join in presenting concerts of French Baroque music, Sundays at 2 p.m.:

March 13—Le Poème Harmonique.

April 24—L'Ensemble Baroque de Limoges.

11 W. Mt. Vernon Pl.

Call 410/385-2638 or visit www.andiemusik.com

Hippodrome

Feb. 22 - March 6—Frank Gorshin stars in *Say Goodnight, Gracie*, a new play that invites you to spend an evening with George Burns.

March 15-27—Rodgers & Hammerstein's *Oklahoma!* On the heels of the acclaimed London and Broadway revivals, this sparkling new touring production is adapted from Cameron Mackintosh's presentation of the Royal National Theatre production.

April 19 - May 1—*Little Shop of Horrors*. From the producers of *Hairspray* and *The Producers* comes this musical comedy about a loser, the girl he loves, and the man-eating plant that is about to change their lives forever. Humor, romance and horticulture combine in this new production.

12 N. Eutaw Street.

Call 410/547-SEAT or visit www.france-merrickpac.com or www.ticketmaster.com

Hopkins Symphony Orchestra

Jed Gaylin conducts in Shriver Hall, unless noted:

March 5, 1 p.m.—Annual children and families concert.

March 6, 3 p.m.—Carlos Sanchez-Gutierrez's (MM '89) *Five Pieces for Orchestra*; Sibelius' *Symphony No. 5 in E-flat, Op. 82*; Beethoven's *Violin Concerto*



Sorab Wadia as the Persian Pedler Ali Hakim and Carrie Love as Ado Annie Carnes in the national tour of Rodgers and Hammerstein's *Oklahoma!* coming to the Hippodrome in March. Sorab holds his Bachelor's and Master's degrees in piano from Peabody but has found a career in singing and acting.

PHOTO: JOAN MARCUS

in D, Op. 61, with Kai Gleusteen.

April 3, 3 p.m.—Julien Benichou ('01 GPD) conducts the chamber orchestra in Mahler's *Adagietto* from *Symphony No. 5*; Milhaud's *Le boeuf sur le toit, Op. 58*. SDS Room, Mattin Center, Homewood.

April 16, 8 p.m.—Schumann's *Introduction and Allegro Appassionato, Opus 92* and *Piano Concerto in a minor, Op. 54*, with Enrico Elisi (MM '99); Hindemith's *Symphony: Mathis der Maler*.

Call 410/516-6542 or visit www.jhu.edu/~jhso

Maryland State Boychoir

Frank Cimino directs:

March 16, 6:30 p.m.—Choral even-song. Canticles by Charles V. Stanford, music by John Ireland, Rene Clausen, and David Hogan. Cathedral Church of St. Matthew, 3400 Norman Ave.

April 3, 4 p.m.—Mount Lebanon Baptist Church. 2812 Reisterstown Road.

April 17, 4 p.m.—Spring Concert. Cathedral Church of Saint Matthew.

Call 410/668-2003 or visit www.marylandstateboychoir.org

Morgan State University Choir

Eric Conway, interim director.

March 6, 4 p.m.—Church Benefit. St. Anne's Episcopal Church, Church Circle, Annapolis.

April 2, 6 p.m.—Miracle Temple Seventh Day Adventist Church. 100 S. Rock Glen Rd.

April 10, 6 p.m.—St. Michaels and All Angels Church. 2013 St. Paul St.

Call 410/ 443/885-4336 or visit www.morgan.edu/community/choir/m_suchoir.asp

Municipal Opera Company

April 17, 4 p.m.—Benefit concert with Alvey Powell, baritone. Lochearn Presbyterian Church, 3800 Patterson

Ave.

Call 410/329-6874 or 410/448-0745 or visit www.muniopera.org

Murphy Fine Arts Center

March 3-6—Suzan-Lori Parks' *in the blood*, directed by Shirley Basfield Dunlap. A dramatic theatrical work written by the Pulitzer Prize-winning playwright tells the tale of a family living beneath an overpass—struggling against the stigma of homelessness. Loosely based on Nathaniel Hawthorne's *The Scarlet Letter*, *in the blood* is a tragic social portrait of Hester, La Negrita, a homeless woman with five children from different men—who, one-by-one, have deserted her.

March 4, 8 p.m.—Urban Comedy Showcase starring Tommy Davidson, featuring Rickey Smiley, hosted by Damon Williams.

April 8-10; April 15-17—*Raisin, the Musical!* Book by Robert Nemiroff and Charlotte Zaltzberg, music by Judd Woldin, lyrics by Robert Brittan, directed by Shirley Basfield Dunlap, music direction by Melvin N. Miles. The season's grand finale features the Morgan State University Choir, MSU Band, and MSU Dance Ensemble. Based on Lorraine Hansberry's *A Raisin in the Sun*, this production follows on the heels of the Broadway revival.

April 24, 6 p.m.—Morgan State University Symphonic Band Annual Concert, Melvin N. Miles, director.

Call 443/885-4440.

Music in the Great Hall -

March 11, 8 p.m., March 13, 3 p.m.—Eric Beach, marimba. The 2003-04 winner of Peabody's Yale Gordon Competition performs Yasuo Sueyoshi's *Mirage* and Jacob Druckman's *Reflections on the Nature of Water*.

April 15, 8 p.m., April 17, 3 p.m.—Tao Chang Yu, violin, Anthony Cecere, horn, Lucasz Szyrner, cello, Virginia Reinecke, piano. Works by Haydn and R. Strauss; Mendelssohn's *Trio in c minor, Op. 66*; Peabody faculty member Thomas Benjamin's *Apéritif* for piano trio; Ohio composer Jack Gallagher's *Heritage Music* for violin, cello, piano, and horn.

Towson Unitarian Universalist Church, 1710 Dulany Valley Road.

Call 410/813-4255 or visit www.migh.org

Notre Dame

March 3, 7 p.m.—Global Percussion Trio. The Trio, comprised of founder Barry Dove, John Thomakos, and Peabody student Svetoslav Stoyanov, has performed at the Kennedy Center, with the Baltimore Symphony, and as part of the Shriver Hall Concert Series. Doyle Formal Lounge.

March 12, 7 p.m.—Ernest Ragogini, piano. Works by Copland, Canal, Mozart and Schumann. LeClerc Auditorium.

April 21, 7 p.m.—Music for Spring. Student artists, solo and ensemble, perform. Marikle Chapel.

May 1, 3 p.m.—Concert Choir spring concert. Marikle Chapel.

Call 410/532-5386 or log onto

www.ndm.edu

Opera Vivente

April 8, 7:30 p.m., April 10, 2 p.m., April 14 & 16, 7:30 p.m.—John Bowen directs Handel's *Tam-burlaine*, with Joseph Gascho, conductor, Peabody alumnus Ryan de Ryke as Tamburlaine, Ken Gayle as Bajazeth, Peabody alumna Ah Hong as Asteria, John Carden as Andronicus, Michelle Rice as Irene, and Christopher Austin as Leone. *Tam-burlaine* explores the profound tragedy that ensues when political power is wielded for personal gain. As the relationship between Tamburlaine, emperor of the Tartars, and Bajazeth, conquered king of Persia, worsens, fanatical egotism on both sides destroys the innocent lives of those who are caught between. *Tam-burlaine* will be performed on period instruments in this Baltimore premiere.

Call 410/547-7997 or visit www.operavivente.org



Petanova



Kuropaczewski

Peabody at Homewood

The historic Homewood House Museum on the Homewood Campus of Johns Hopkins University has a spring series presenting young Peabody artists on Friday evenings, beginning at 5:45 p.m. with a wine and cheese reception following.

March 4—Anastasia Petanova, flute. Music by Bach, Debussy, Takemitsu, Hindemith, Maw and Ferroud.

April 1—Lukasz Kuropaczewski, guitar. E. S. de la Maza's *Platero*; A. Tansman's *Passacaglia* and *Hommage a Chopin*; Albeniz's *Asturias*; Bach's *Prelude, Fugue and Allegro*; M. Giuliani's *Rossiniane No. 3*.

Call 410/516-8645 or visit www.jhu.edu/historichouses

Pro Musica Rara

April 3, 3:30 p.m.—Haydn's *String Quartet Op. 77*; quartets by Boccherini, Scarlatti, and Saint-Georges. Greg Mulligan, and Ivan Stefanovic, violins; Sharon Pineo Myer, viola; Allen Whear, cello. Towson Presbyterian Church, 400 W. Chesapeake Ave.

Call 410/728-2820 or visit www.promusicarara.org

Saint David's Church

April 10, 6 p.m.—The Peabody Consort, Mark Cudek, director, Charles Weaver, lute, performs music from Renaissance Spain. 4700 Roland Avenue. Call 410/467-0476.

Shriver Hall

March 20, 5:30 p.m.—Nelson Freire, piano, performs Mozart's *Sonata No. 5 in G Major, K. 283*; Schumann's *Carnaval, Op. 9*; Villa-

Lobos' *Cirandas for Piano, W 220 (excerpts)*; Chopin's *Sonata in B-Flat Minor, Op. 35, No. 2 (B 128)* "Funeral March;" Dmitry Kabelevsky's *Sonata No. 3 in F Major, Op. 46*.

April 17, 7:30 p.m.— Natalia Gutman, cello, Elizo Virzaladze, piano. Beethoven's *Sonata for Cello and Piano No. 3 in A Major, Op. 69*; R. Strauss' *Sonata for Cello and Piano in F Major, Op. 6*; Rachmaninoff's *Sonata for Cello and Piano in g minor, Op. 19*.

3400 N. Charles Street.

Call 410/516-7164 or visit www.shriverconcerts.org.

Susquehanna Symphony Orchestra

March 13, 3 p.m.—Sheldon Bair conducts Glinka's *Russlan and Ludmilla Overture*; Sean O'Boyle's *She Moved Through the Fair* with Wendy Bohdel, violin, *The Pretty Maid Milking Her Cow (Snapshot English Horn Concerto)* (world premiere), with Barbara Bair, English horn, and *RiverSymphony (Suite)* (U.S. premiere); Rimsky-Korsakov's *Scheherazade, Op. 35*, with Wendy Bohdel, violin. John Carroll School, 703 E. Churchville Road, Bel Air.

Call 410/838-6465 or visit www.ssorchestra.org

Theatre Hopkins

Feb. 18 - March 13— William Nicholson's *Shadowlands*. "It's the sheer availability of happiness that takes my breath away." For most of his life, British author C. S. Lewis was considered a man whose formidable intellect could contend with life's moral riddles. But in his fifties, for the first time, he fell in love. The author of *The Chronicles of Narnia* became a child himself, with only his heart to guide him.

April 15 - May 8— Bella and Sam Spewack's *Boy Meets Girl*, a mid-1930s satire of Hollywood.

Merrick Barn, Homewood campus, 3400 N. Charles St.

Call 410/ 516-7159 or visit www.jhu.edu/~theatre

Theatre Project

March 3-13— Michelle Milne's *Looking for Lulu*, an exploration of escapism.

March 24 - April 3— MumPuppettheatre presents Robert Smythe's *Séance*. Fantastic discoveries of the late 19th century suggested an unseen world of energies like electro-magnetism and x-rays. At a crossroads of faith and facts, some people hoped for a direct connection to the spirit world. Smythe wrote this Barrymore Award-winning play-without-words. Masks, life-sized puppetry, and aerial gymnastics are just some of the techniques that propel this beautifully mysterious narrative. An ethereal original score and an actual seance complete the atmosphere through which a young woman reaches towards healing.

March 26— MumPuppettheatre will also present Margarey Williams' children's classic *The Velveteen Rabbit*.

April 7-10— Trachtenburg Family Slideshow Players. How would your uncle's old vacation slides look if Andy Warhol and The Partridge Fam-

ily had gotten hold of them? To answer this burning question the Trachtenburgs (dad Jason, mom Tina, and daughter Rachel, age 10) take slides found in thrift stores and yard sales and narrate them as they perform their original pop tunes.

April 29-30, 8 p.m., May 1, 3 p.m., May 5 & 7, 8 p.m.— Peabody Chamber Opera presents Henry Mollicones's *Hotel Eden* (see article page ???)

45 W. Preston St.

Call 410/752-8558 or visit www.theatreproject.org

Towson University

Performances are held in Stephens Hall Theatre, Center for the Arts, unless noted otherwise:

March 1, 8:15 p.m.— Student Brass Ensemble, Peabody alumnus Ben Chouinard, director, performs works by Bach, Bartok, Cheetham, Gabrieli and Wagner. Kaplan Concert Hall.

March 2, 8:15 p.m.— TU Symphonic Band, Dana Rothlisberger and John Miliuskas, conductors, performs marches by Sousa and Henry Fillmore; Grainger's *Molly on the Shore*; Vaughan Williams' *Toccata Marziale*. Kaplan Concert Hall.

March 3, 11 a.m.— Student winners of the Dr. Sidney Lieberman Music Competition perform in recital. Kaplan Concert Hall.

March 3, 8:15 p.m.— TU Chorale and TU Choral Society, Paul Rardin, director, perform works by American poets set by American composers: Corigliano's *Fern Hill* (poems by Dylan Thomas), Barber's *Reincarnations* (James Stephens), Cary John Franklin's *The Uncertainty of the Poet* (Wendy Cope), Libby Larsen's *A Creeley Collection* (Robert Creeley), and Halsey Stevens' *Go Lovely Rose* (Edmund Waller). Kaplan Concert Hall.

March 9, 8:15 p.m.— TU New Music Ensemble, with Leneida Craw-



Dance Troupe and Music Ensemble of Cambodian-American Heritage



Damocles Trio

ford, soprano, David Stambler, saxophone, Ruth Neville and Daniel Koppelman, piano, performs Peabody alumnus Jonathan Leshnoff's *Sonata* for saxophone and piano; William Kleinsasser's *Innocent Proteins* (premiere); and more. Kaplan Concert Hall.

March 10, 8:15 p.m.— TU Big Band, Jim Snidero, guest artist. Kaplan Concert Hall.

March 11, 8 p.m.— Dance Troupe and Music Ensemble of Cambodian-American Heritage, Sam-Oeum Tes and Chum Mget, artistic directors, perform Cambodian religious and court ceremonial music and dance dating back to the 7th century.

Sunday, March 13, 7:30 p.m.— The Baltimore Trio, Zoltan Szabo, violin, Cecylia Barczyk, cello, Reynaldo Reyes, piano, performs Mendelssohn's *Trio in c minor, Op. 66*; Brahms *Trio in c minor, Op. 101*. Kaplan Concert Hall.

March 14, 8:15 p.m.— Quintigre, the TU Faculty Woodwind Quintet, performs Vincent Persichetti's *Pastorale*; John Steinmetz's *Quinter*; Barber's *Summer Music*; Eric Ewzsen's *Roaring Fork*. Kaplan Concert Hall.

April 23, 7 p.m.— Kazue Sawai and the Sawai Koto Ensemble, produced by the Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution.

April 22-23, 8 p.m., April 24, 2 p.m., April 27-30, 8 p.m.— Peter Weiss' *Marat/Sade/Camp: The Persecution and Assassination of Jean-Paul Marat as Performed by The Inmates of Charenton Under the Direction of the Marquis de Sade*. Main Stage Theatre.

April 29-30, 8 p.m., May 1, 3 p.m.— TU Dance Company, Catherine Horta-Hayden, artistic director, performs *Raymonda Pas De Dix* restaged by Karena Brock-Carl, Balanchine's *Valse Fantasy*; Paul Taylor's *Aureole*; Stephanie Powell's *Tapestry*; works by faculty members Jaye Knutson, Jayne Bernasconi and Susan Mann.

The above is a partial listing. For complete information, call 410/704-2787 or visit wwwnew.towson.edu/centerforthearts/

UMBC

Concerts take place at 8 p.m. in the Fine Arts Recital Hall, unless otherwise noted:

March 3— Damocles Trio performs Brahms *Trio No. 2 in C Major, Op. 87*; Joaquín Turina's *Trio No. 2 in b minor, Op. 76*; Ravel's *Trio in a minor*.

March 6, 3 p.m.— Wayne Cameron conducts the UMBC Sym-

phony. The program will feature the winners of the High School Concerto Competition and the Department of Music Concerto Competition in a program that will include Mozart's *Symphony No. 29*.

April 2, 7 p.m.— Vocal Arts Ensemble, David Smith, conductor. Their Opera Gala will feature scenes from *Carmen*, *La Bohème*, *Così Fan Tutti*, *The Marriage of Figaro*, *Elixir of Love*, *A Hand of Bridge*, and *The Gondoliers*.

April 3, 3 p.m.— Troy King, guitar, performs works by Augustin Barrios, Sylvius Leopold Weiss, Manuel Ponce, Jorge Morel, and Radames Gnattali.

April 12— Ruckus performs Elliott Carter's *Triple Duo*; James Erber's *The Ray and its Shadow*; a new work by Anneliese Wiebel; a work by Mark Osborn; and Thomas DeLio's *so, between and e,nm*.

April 14— Callithumpian Consort, Stephen Drury, director, performs Peter Maxwell Davies' music-theatre work *Miss Donnithorne's Maggot*.

April 21— Marc Ponthus, piano, performs Pierre Boulez's *Piano Sonatas Nos. 2 and 3*.

April 28— UMBC Jazz Ensemble, Jari Villanueva, director.

Call 410/455-MUSC or 410/455-2942 or visit www.umbc.edu/music



Our 28th Season continues:
FACES FROM MANY NATIONS

Sunday, March 13, 2005-3:00 pm
"An Aussie Treat with Russian Dressing"

Glinka : Russlan & Ludmilla Overture
O'Boyle : She Moved Through the Fair
The Pretty Maid Milking Her Cow
(World Premiere)

Barbara Bair, English Horn
RiverSymphony (Suite)
Rimsky-Korsakov: Scherazade, Op. 35
Wendy Bohdel, Violin
Special Appearance by Kirk Smith

Saturday, May 14, 2005-7:30 pm
"Batons Across Borders I"

Monuizsko : Mazur from
The Haunted House
Mozart: Symphony No. 39 in E-flat
Rachmaninoff: Piano Concerto No. 2

Brian Preston, Piano
Slawomir Chrzanowski,
Guest Conductor

All concerts held at John Carroll School,
703 Churchville Rd. in Bel Air, MD

Tickets: \$15 Adults, \$13 Seniors,
\$10 Students (add \$2 at the door)

Write, call, or visit our website:
SSO- P.O. Box 485, Forest Hill, MD 21050
(410) 838-6465 www.ssorchestra.org

The Horses of George Stubbs ride into the Walters



The Prince of Wales's Phaeton, with the Coachman Samuel Thomas and a Tiger-Boy, painted in 1793.

A magnificent equine display is at the Walters Art Museum from March 13 to May 29. "Stubbs and the Horse" features canvases by British artist George Stubbs (1724-1806), who is widely considered the greatest painter of horses in the history of art. Although Stubbs treated a variety of subjects, this exhibition will focus on the work for which he is most celebrated — his sophisticated and deeply beautiful equestrian images. Stubbs was an artist-scientist who has been compared to Leonardo da Vinci. The exhibition includes some 40 major paintings, 35 drawings, and three copies of *The Anatomy of the Horse*, a rare book by Stubbs.

Among the paintings are portraits of famous racehorses, scenes of mares and foals at stud farms, and draft animals from the carriage horse to the carthorse, as well as dramatic scenes of mortal combat between wild horses and lions. The centerpiece will be the monumental *Whistlejacket*, over nine feet tall and never before seen outside of Britain since it was acquired by the National Gallery in 1997.

"It may seem odd to refer to Stubbs' paintings as portraits," comments Eik Kahng, Walters curator of 18th- and 19th-century art. "However, Stubbs did not create generic representations of the nobler horse associated with royalty and power. Instead, he captured the look and personality of each individual steed."

His work was founded on the meticulous anatomical research he did on horses early in his career at a remote farmhouse in northern England. Settling in London at the end of the 1750s, where he lived for the rest of his life, Stubbs worked mostly for the horse-loving British nobility and gentry in an age that saw the import of Middle-Eastern and North African

stallions to create the thoroughbred. The 18th century was the golden age of horse breeding and racing in Britain.

Among Stubbs's patrons was Viscount Bolingbroke, owner of Gimcrack. The portrait that resulted, *Gimcrack on Newmarket Heath, with a Trainer, a Stable-Lad, and a Jockey*, is painted on a long horizontal canvas, a favorite form for Stubbs. It shows the horse winning a race in the right background and a stable-lad brushing him down in the left foreground. Curiously absent are any crowds showing the rough-and-tumble of the races.

Another patron, the Marquess of Rockingham, commissioned the first of Stubbs's remarkable paintings of horses against plain backgrounds, of which *Whistlejacket* is the most famous.

Toward the end of his career, Stubbs enjoyed a spate of patronage from the Prince of Wales (later George IV), who commissioned 14 paintings celebrating the pleasures of the outdoors. The accompanying illustration shows one of them, depicting *The Prince of Wales's Phaeton, with the Coachman Samuel Thomas and a Tiger-Boy*, painted in 1793.

A series of classic films about horses will be shown in the Graham Auditorium on:

April 15—*Seabiscuit: The Lost Documentary*

April 22: *A Day at the Races*, a 1937 Marx Brothers' film

April 29: *The Black Stallion*, the beloved 1979 classic about a boy and his friendship with an Arabian stallion.

Call 410/547-9000 or visit www.thewalters.org

MARYLAND WASHINGTON Dateline

Alexandria Choral Society

The ACS's new artistic director Philip Cave presents:

March 12, 8 p.m.— ACS with Children's Chorus, Bel Canto Tier perform 20th century American classics including Bernstein's *Chicster Psalms* and works by Barber.

April 17, 5 p.m.— ACS Children's Chorus performs Dvorak's *Moravian Duets*; Vaughan Williams' *Linden Lea*; Britten's *Jazz Man*; Handel's *O Lovely Peace*; Schubert's *The Trout* and Holst's *Corn Song*.

Fairlington United Methodist Church, 3900 King Street, Alexandria, VA.

Call 703/548-4734 or visit www.alexchoralsociety.org

Annapolis Chorale

J. Ernest Green conducts:

April 2, 8 p.m.— Pergolesi's *Stabat Mater*; Vivaldi's *Gloria*; Vaughan Williams' *The Lark Ascending*, with National Symphony Orchestra concertmaster Nurit Bar Josef. St. Anne's Episcopal Church.

April 30, 8 p.m.— Mendelssohn's *Elijah*, with full orchestra, chorus, and eight soloists. Maryland Hall for the Creative Arts.

Call 410/263-1906 or visit www.annapolischorale.org

Annapolis Opera

March 18, 8 p.m., March 20, 3 p.m.— Puccini's *Madama Butterfly*. Maryland Hall for the Creative Arts, Annapolis.

April 22 & 24, 7 p.m.— "Pasta and Puccini," an evening of Italian opera arias and dining. Location TBA.

April 30, 10:30 a.m.— Children's opera. Maryland Hall.

Call 410/267-8135 or visit www.annapolisopera.org

Annapolis Symphony Orchestra

March 6, 2 p.m. & 3:30 p.m.— Scott Speck conducts Prokofiev's *Peter and the Wolf* with Jonathan Palevsky, narrator, and the Bob Brown Puppets. Maryland Hall.

April 16, 8 p.m.— Glen Cortese conducts the spring pops concert. Maryland Hall.

April 29, 7 p.m.— "Black and White Ball" Benefit. Loews Annapolis Hotel.

Call 410/263-0907 or visit www.annapolisymphony.org

Arlington Symphony

Ruben Vartanyan conducts:

March 5, 8 p.m.— R. Strauss' *Don Quixote*, with Nathaniel Rosen, cello, Osman Kivrak, viola, Irina Garkavi, violin; Mussorgsky's *Pictures at an Exhibition*.

April 8, 8 p.m.— Verdi's *Requiem*, with the Baltimore Choral Arts Society and soloists Kelley Nassief, soprano, Carmella Jones, mezzo soprano, Jeffrey Springer, tenor, David Arnold, bass.



J. Ernest Green (back row center) with his parents, Rachel and Ernest Green, and his cousins Al and Michelle Zentgraf. PHOTO: NANCY GRISHAM

Celebrating J. Ernest Green

The Annapolis Chorale saluted Music Director J. Ernest Green's 20th anniversary season with a roast at its annual gala on January 15 at the Loews Annapolis Hotel. The 230 guests enjoyed a cocktail reception that included a video tribute to Mr. Green featuring members of the Chorale, the regional arts community and National Symphony Orchestra Pops Conductor Marvin Hamlisch. A gourmet dinner followed with entertainment. Performers included Master of Ceremonies Tony Spencer, Stef Scaggiari, Sue Matthews, Mack Bailey, Susan Fleming, Laurie Hays, Tom Magette, Steve Markuson, Carolene Winter, Scott Root, Peabody alumni Sarah Blaskowsky, Ryan DeRyke, and Christopher Rhodovi, and the Annapolis Chorale.

Many chose humorous songs and even outlandish presentations. Steve Markuson sang a special version of *Being Green* in goggles and flippers. Another highlight was a surprise by Molly Moore Green, who serenaded her husband with "Unforgettable."

Maryland Speaker of the House Michael Busch closed the evening. The event raised \$10,000 for the Annapolis Chorale.

Schlesinger Concert Hall, Northern Virginia Community College, Alexandria.

Call 703/528-1817 or visit www.arlingtonsymphony.org

Ballet Theatre of Maryland

April 9, 8 p.m., April 10, 2 p.m.—Artistic Director Dianna Cuatto presents Bizet's *Carmen*, set in the historic Southwest and featuring the stories of three Hispanic women. In cooperation with the Hispanic Heritage committee, Annapolis High School and Bates Middle School. Maryland Hall for the Creative Arts, Annapolis.

Call 410/263-5544 or visit www.balletmaryland.org

Candlelight Concert Society

April 9, 8 p.m.—Onyx Brass Quintet. James Maynard's *Fanfare*; Holborne's *Elizabethan Dance Suite*; Tallis' *Hymn Tune*; Berkeley's *Music from Chaucer*; Jackson's *Fantasia on a theme of Thomas Tallis*; Handel's *Music from the Royal Fireworks* and *Eternal Source of Light Divine*; Civil's *Dance Suite*; Sir Malcolm Arnold's *Quintet*; show tunes by various composers.

April 30, 8 p.m.—American Chamber Players: Sara Stern, flute; Joanna Maurer, violin; Miles Hoffman, viola; Alberto Parrini, cello; Jean-Louis Haguenaue, piano. Beethoven's *Variations on "La ci darem la mano"*; Gaubert's *Three Watercolors* for flute, cello, and piano; Bridge's *Phantasie Piano Quartet in f-sharp*; Dutilleux's *Sonatine* for flute and piano; Schumann's *Quartet for Piano and Strings in Eb Major, Op. 47*.

Smith Theatre, Howard Community College, Columbia.

Call 410/480-9950 or visit www.candlelightconcerts.org

Cathedral Choral Society

J. Reilly Lewis presents:

March 6, 4 p.m.—Tchaikovsky's *Festival Overture "1812"*; Rachmaninoff's *The Bells*; Taneyev's *St. John of Damascus*. Jennifer Welch-Babidge, soprano, David Ossenfort, tenor, Sergei Leiferkus, baritone. April 3, 4 p.m.—British Choir Festival: The Choir of New College, Oxford, Edward Higgenbottom, director.

Washington National Cathedral.

Call 202/537-5527 or visit www.cathedralchoralsociety.org

Choral Arts Society of Washington

Norman Scribner presents:

March 20, 3 p.m.—Bach's *St. Matthew Passion*, with Alan Bennett, tenor (Evangelist), Christopheren Nomura, baritone (Jesus), Ellen Hargis, soprano, Stacey Rishoi, mezzo-soprano, Stanford Olsen, tenor, Michael Dean, bass-baritone. Kennedy Center Concert Hall.

Call 202/244-3669 or visit www.choralarts.org

Clarice Smith Performing Arts Center

March 4-5, 8 p.m., March 6, 3 p.m.—Blair Thomas & Co., featuring eighth blackbird and Lucy Shelton, soprano, combine puppetry, contem-

porary music, and narrative to illustrate the writings of Federico Garcia Lorca and Wallace Stevens. Program includes Schoenberg's *Pierrot lunaire*. Kogod Theatre.

March 18, 8 p.m.—Ballet Folklórico Cutumba. Caribbean music and dance. Kay Theatre.

April 2, 8 p.m.—Niklas Eppinger, cello, Hae-Seung Shin, piano. Kodaly's *Sonata for solo cello, Op. 8*; Dvorak's *Rondo*; Paganini's *Moses Variations*; works by Schumann and Beethoven. Gildenhorn Hall.

April 3, 8 p.m.—Phil Woods Quintet. Jazz. Dekelbourn Hall.

April 5, 8 p.m.—Catrin Finch, harp, Antoine Tamestit, viola, Eugenia Zukerman, flute. Bach's *Prelude and Fugue in d minor*; Debussy's *Trio for flute, viola, and harp, L. 137*. Gildenhorn Hall.

April 7, 8 p.m.—Ladysmith Black Mambazo. South African music. Dekelbourn Hall.

April 8-9, 8 p.m.—Sara Pearson / Patrik Widrig and Company, *The Return of Lot's Wife*. Carter Burwell, music, Hafiz, poetry. Dance Theatre.

April 9, 8 p.m.—Amadeus Trio: Timothy Baker, violin, Jeffrey Solow, cello, and Peabody faculty member Marian Hahn, piano. Arensky's *Trio, Op. 32*; Shostakovich's *Trio in e minor*; Tchaikovsky's *Trio, Op. 50*. Dekelbourn Hall.

Call 301/405-ARTS (2787) or visit www.claricesmithcenter.umd.edu

Columbia Orchestra

Jason Love conducts:

March 5, 7:30 p.m.—Samuel Coleridge-Taylor's *"Danse Negre"* from *African Suite*; William Levi Dawson's *O Le' Me Shine, Shine Like the Morning Star*; Elgar's *Enigma Variations*. Featuring 2005 Young Artist Competition winners.

April 9, 7:30 p.m.—Pops concert featuring music from *Phantom of the Opera* and *Les Miserables* and music by the Beatles.

Jim Rouse Theatre, Wilde Lake H.S., 5460 Trumpeter Rd.

Call 410/381-2004, or visit www.columbiaorchestra.org

Columbia Pro Cantare

March 12, 8 p.m.—Frances Dawson presents "Light and Shadows," featuring a newly commissioned work from Peabody faculty composer Tom Benjamin, based on the Emily Dickenson poem *Hope* with Peabody alumna Alison Matuskey as soloist; Giacomo Carissimi's oratorio *Jephth*; Sir Michael Tippett's *Five Negro Spirituals* from *A Child of Our Time*; music of Thomas Tallis. Christ Episcopal Church.

Call 410/799-9321 or 410/465-5744 or visit www.cpcchorus.info/

Corcoran Gallery of Art

March 17, 8 p.m.—Prazak Quartet performs Haydn's *Quartet in g minor, Op. 74, No. 3*; Janacek's *"Kreutzer*

Sonata" Quartet No. 1; Brahms' *Quartet in B Major, Op. 67*.

April 15, 8 p.m.—Peabody Trio performs Beethoven's *"Kakadu" Variations in G Major; Piano Trio in Eb Major, Op. 1, No. 1; Piano Trio in Bb Major, Op. 11; Piano Trio in Eb Major, Op. 70, No. 2*.

April 29, 8 p.m.—Peabody Trio performs Beethoven's *Piano Trio in c minor, Op. 1, No. 3; Sonata for Cello and Piano, Op. 69; Piano Trio in D Major, Op. 70, No. 1*.

500 17th St., N.W.

Call 202/639-1770 or visit www.corcoran.org

Folger Consort

The Folger Consort and special guests perform in the Folger Shakespeare Library on Fridays at 8 p.m., Saturdays at 5 and 8 p.m., and Sundays at 2 p.m.

March 4-6—Recorder virtuoso Marion Verbruggen and Peabody faculty harpsichordist Webb Wiggins perform a concert of Baroque masterpieces with viol and continuo. Music by Bach and Marin Marais.

April 1-3—Lively songs and instrumental pieces of Trecento and early Renaissance Italy, with vocalists Johana Arnold and Mark Rimple.

Call 202/544-7077 or visit www.folger.edu

George Mason University

Events are 8 p.m. in the Concert Hall, unless otherwise noted:

March 5—Andrea Marcon conducts the Venice Baroque Orchestra with Katia and Marielle LaBeque, duo piano, in Bach's *Concerto in C Minor, BWV 1062; Concerto in C Major, BWV 1061*; and *Concerto in C Minor, BWV 1060*; Vivaldi's *Concerto in C Major, RV 114; Concerto in G Minor, RV 156*; and *Concerto in D Minor, RV 127*.

April 2—Valery Gergiev conducts the Kirov Orchestra in Prokofiev's *Piano Concerto No. 1*, with Yefim Bronfman; Tchaikovsky's *Francesca da Rimini*; Rimsky-Korsakov's *Capriccio Espagnol*; Mussorgsky/Ravel's *Pictures at an Exhibition*.

April 16—St. Petersburg Ballet Theatre, "Russian Seasons."

April 22, 8 p.m., April 24, 2 p.m.—Virginia Opera, Gounod's *Faust*.

Call 703/993-2787 or visit www.gmu.edu/cfa

Heritage Signature Chorale

April 2, 8 p.m.—Stanley J. Thurston presents the Chorale as they join the Prince George's Philharmonic for Beethoven's *Ninth Symphony*. Dekelbourn Hall, Clarice Smith Performing Arts Center.

Call 202/ 310-3283 or visit www.HeritageSignatureChorale.org

Jezic Ensemble

March 6, 4 p.m.—Music Director Margie Farmer presents the Diane Peacock Jezic Memorial Concert. The Ravel Trio joins the ensemble. Marikle Chapel, College of Notre Dame, Baltimore.

Call 410/374-9059 or visit www.jezicensemble.org

Maryland Symphony Orchestra

Elizabeth Schulze conducts:

March 5, 5 p.m.—Potomac Classical Ballet joins the MSO for a family concert featuring Saint-Saens' *Carnival of the Animals*.

April 2, 8 p.m., April 3, 3 p.m.—Rossini's *Cinderella Overture*; Mozart's *Violin Concerto No. 5 in a minor, K.219*, with Sandra Wolf-Meei Cameron; Beethoven's *Symphony No. 7 in A Major, Op. 92*.

April 30, 8 p.m., May 1, 3 p.m.—Gershwin's *An American in Paris*; Ravel's *Bolero*; Gershwin's *Rhapsody in Blue* and Ravel's *Piano Concerto in G Major*, with Jeffrey Siegel.

Maryland Theatre, 21 S. Potomac St., Hagerstown.

Call 301/797-4000 or visit www.marylandsymphony.org

Montgomery College

March 12, 8 p.m.—Gay Men's Chorus of Washington, D.C.

March 15, 8 p.m.—St. Petersburg State Ballet Theatre performs Tchaikovsky's *Romeo and Juliet*.

Robert E. Parilla Performing Arts Center.

Call 301/279-5301 or visit www.montgomerycollege.edu/PAC

Musical Arts International

March 12, 8 p.m.—Hasse Borup, violin, Lisa Ponton, vila, Peabody alumna Amy Leung, cello, Li-Ly Chang, piano. Latvian Lutheran Church, 400 Hurley Ave., Rockville.

Call 301/933-3715 or visit www.geocities.com/musicalartsinternational

National Gallery Concert Series

Concerts at 6:30 p.m. in the West Garden Court at the National Gallery of Art:

March 6—Takacs String Quartet performs quartets by Bartok and Beethoven.

March 13—National Gallery Chamber Players Wind Quintet performs music by Antonin Reicha and other Hungarian composers.

Concerts in honor of the exhibition *Toulouse-Lautrec and Montmartre*:

March 20—L'Orchestre de Chambre Français performs music by Ravel, Magnard, and other early 20th-century French composers.

March 27—Philippe Entremont, piano, performs music by Debussy and Ravel.

April 3—Rosa Lamoreaux, soprano, Betty Bullock, piano, perform a concert of French cabaret music.

Concerts in honor of the exhibition *Gilbert Stuart*:

April 10—Christ Church Cathedral Choir, Oxford, England, presents music by Attwood, Crotch, Billings, and other British and American composers of Stuart's time.

April 17—National Gallery Orchestra, Stephen Simon, guest conductor, offer music by Haydn, Boyce, and other Stuart contemporaries.

April 24—Penelope Crawford, fortepiano, Stephen Ackert, organ.

Call 202/842-6941 or visit www.nga.gov/programs/music

MARYLAND WASHINGTON *Dateline*

National Symphony Orchestra

March 24, 7 p.m., March 25 & 26, 8 p.m.—Stéphane Denevè conducts Verdi's *Requiem*, with Marina Mescheriakova, soprano, Olga Borodina, mezzo-soprano, Marcus Haddock, tenor, Ildar Abdrazakov, bass, The Washington Chorus, Robert Shafer, music director.

March 31, 7 p.m., April 1 & 2, 8 p.m.—Pops concert: Marvin Hamlisch, conductor, Barbara Cook, vocalist.

April 21, 7 p.m., April 22, 8 p.m., April 24, 7 p.m.—Mahler's *Symphony No. 9 in D Major*.

April 28, 7 p.m., April 29 & 30, 8 p.m.—John Williams conducts his own concert works: *Soundings*; *Violin Concerto* and *Tree Song*, with Gil Shaham; *American Journey* (selections).

Kennedy Center Concert Hall.

Call 202/467-4600 or 1-800/444-1324 or visit www.kennedy-center.org

Prince George's Philharmonic

April 2, 8 p.m.—Charles Ellis conducts Beethoven's *Symphony No. 9* with Marilyn Moore Brown, soprano, Delores Ziegler, mezzo-soprano, Keith Craig, tenor; Eric Johnson, bass, The Chesapeake Chorale, Jesse Parker, Artistic Director, The Heritage Signature Chorale, Stanley Thurston, Music Director, The High Point High School Concert Choir, Ned Lewis, Director. Dekelboum Hall, Clarice Smith Performing Arts Center, College Park.

Call 301/454-1462 or visit www.pgphilharmonic.org

Strathmore Music Center

Baltimore Symphony Orchestra

Yuri Temirkanov conducts concerts at 8 p.m., unless otherwise noted:

March 3—Eri Klas conducts Smetana's *Overture to "The Bartered Bride"*; Gershwin's *Concerto in F*, with Arnaldo Cohen, piano; Copland's *Appalachian Spring*; Tchaikovsky's *Capriccio italien*.

April 1, 8 p.m.—Bobby McFerrin conducts and improvises on the music of Mozart, including *Symphony No. 7a "Old Lambach"*; *Symphony No. 38 "Prague"*; *Piano Concerto No. 22*, with Christopher O'Riley.

April 9—Beethoven's *Piano Concerto No. 4*, with Elisso Virsaladze; Mahler's *Symphony No. 4*.

April 14—Saint-Saën's *Violin Concerto No. 3*, with Stefan Jackiw; Franck's *Symphony in d minor*.

April 1—Bobby McFerrin conducts and improvises on the music of Mozart, including *Piano Concerto No. 22*, with Christopher O'Riley.

Strathmore's "Music in the Mansion" series:

March 3, 7:30 p.m.—Imani Winds. Wind quintet music by Bozza, Falla, Valerie Coleman, and Jeff Scott.

March 10, 7:30 p.m.—Steve Baughman and Robin Bullock, guitars. Celtic music.

April 10, 3 p.m.—Kennith Slowik, Broadwood piano, James Weaver, baritone. Schumann's *Dichterliebe* (complete) and *Liederkreis* (selections).

Strathmore's "Signature Series" beginning at 8 p.m., unless noted otherwise:

March 4—Peking Acrobats.

March 9—Bonnie Rideout, fiddle, with the City of Washington Pipe Band. Jigs and reels.

March 11—China Philharmonic with Yujia Wang, piano.

April 8—Peter Cincotti, jazz pianist.

April 10, 3 p.m.—Boys Choir of Harlem.

April 17, 2 p.m. & 7 p.m.—Savion Glover, tap dancer.

April 20—Seldom Scene, with Sam Bush, mandolin, and Natalie MacMaster, fiddle. Bluegrass music.

April 21—Dee Dee Bridgewater, jazz vocalist.

Call 301/581-5100 or visit www.strathmore.org

United States Naval Academy

March 1, 7:30 p.m.—Opera Verdi Europa, Ivan Kyurkchiev, artistic director, presents Verdi's *Aida*. Alumni Hall.

March 29, 7:30 p.m.—St. Petersburg Ballet, Yuri Petukhov, artistic director, presents Prokofiev's *Romeo and Juliet*. Alumni Hall.

April 3, 3 p.m.—Spring Organ Concert. Monte Maxwell, organ. Main Chapel.

April 15, 8 p.m.—Men's Glee Club Tour Concert / Annapolis Music Festival. Alumni Hall.

April 23, 7:30 p.m.—Annapolis Symphony Orchestra and USNA Glee Club with Smith College Glee Club and Goucher College Chorus present Verdi's *Requiem*, conducted by John Barry Talley. Alumni Hall.

Call 410/293-8497 (TIXS) or visit www.usna.edu/Music

University of Maryland Symphony Orchestra

March 17, 8 p.m.—James Ross conducts Beethoven's *Leonore Overture No. 3*; Rachmaninoff's *Piano Concerto No. 1*; Respighi's *Festa Romana*. Dekelboum Concert Hall.

April 15, 21, 23, 7:30 p.m., April 17, 3 p.m.—Handel's *Julius Caesar*, Leon Major, director. UMSO and Choirs. Kay Theatre.

April 16, 20, 22, 7:30 p.m., April 24, 3 p.m.—Puccini's *La Bobème*, Pat Diamon director. UMSO and Choirs, Jeffrey Rink, conductor. Kay Theatre.

Clarice Smith Performing Arts Center, College Park.

Call 301/405-ARTS (2787) or visit www.claricesmithcenter.umd.edu

Washington Ballet

April 13-17—Prokofiev's *Romeo and Juliet*, Septime Webre, director. Eisenhower Theater, Kennedy Center.

Visit Call 202/467-4600 or 202/362-3606 or visit www.washingtonballet.org

Washington Chorus

March 24, 7 p.m. March 25 & 26, 8 p.m.—Stéphane Denevè conducts Verdi's *Requiem*, with Marina

Mescheriakova, soprano, Olga Borodina, mezzo-soprano, Marcus Haddock, tenor, Ildar Abdrazakov, bass, and the National Symphony Orchestra. Kennedy Center Concert Hall.

Call 202/342-6221 or visit www.thewashingtonchorus.org

Washington Concert Opera

April 8, 7:30 p.m.—Antony Walker conducts Massenet's rarely performed *Esclarmonde*, written as a result of his infatuation with an American soprano. *Esclarmonde* recounts the tale of a medieval Byzantine princess and her knight, Roland de Blois. Lisner Auditorium, George Washington University.

Call 202/364-5826 or visit www.concertopera.org

Washington National Opera

March 26, 31, April 3m, 5, 8, 11—Soprano Mirella Freni will make her U.S. debut as Joan of Arc, a role she has made her own, in the company's premiere presentation of Tchaikovsky's *The Maid of Orleans*. Washington Opera will mount the celebrated Teatro Regio di Torino production created for Ms. Freni with its original creative team of conductor Stefano Ranzani, director Lamberto Puggelli, and designer Luisa Spinatelli. Russian baritone Sergei Leiferkus returns as the Burgundian knight Lionel who captures Joan's heart. Two Washington Opera debuts include Kirov baritone Evgeny Nikitin as Joan's father, Thibaut, and Ukrainian tenor Viktor Lutsiuk as Charles VII.

April 2, 4, 6, 9, 12, 15, 17m—Mozart's comic masterpiece *Die Zauberflöte* is presented in an inventive Los Angeles Opera production designed by Gerald Scarfe.

Kennedy Center Opera House.

Call 202/295-2400 or 1-800-876-7372 or visit www.dc-opera.org

Washington Performing Arts Society

Events takes place in the Kennedy Center Concert Hall unless otherwise indicated:

March 5, 4:30 p.m.—Masters of Persian Music.

March 7, 8 p.m.—André Previn conducts the Oslo Philharmonic in Ravel's *Alborado del gracioso* and *Daphnis et Chloë, Suite No. 2*; Gershwin's *Piano Concerto in F*, with Previn at the piano; Previn's *Honey & Rue*, with Denyce Graves, mezzo-soprano.

March 15, 8 p.m.—The Chieftains.

March 18, 8 p.m.—Kodo Drummers. Japanese music. DAR Constitution Hall.

March 19, 4:30 p.m.—National Acrobats of Taiwan.

March 22, 7:30 p.m.—DaXun Zhang, double bass, with Tomoko Kashiwagi, piano, perform Misek's *Concert Polonaise*; Beethoven/Zhang's *Cello Sonata in A Major*; Hua's *Moon Reflected in an Erquan Pool*; Sarasate's *Zigeunerweisen*. Kennedy Center Terrace Theater.

March 26, 2 p.m.—Alexandre Tharaud, piano. Kennedy Center Terrace Theater.

March 30, 8 p.m.—Orpheus Chamber Orchestra perform Grieg's

Holberg Suite; Mozart's *Symphony No. 29*; Haydn's *Scena di Berenice* and Barber's *Knoxville, Summer of 1915*, with Barbara Bonney, soprano. Strathmore.

April 2, 4:30 p.m.—Lang Lang, piano.

April 6, 8 p.m.—Evgeny Kissin, piano, performs Chopin polonaises; Medtner's *Sonata "Reminiscenza" in a minor*; Stravinsky's *Petrushka Suite*. Strathmore.

April 11, 8 p.m.—Yo-Yo Ma and the Silk Road Ensemble.

April 27, 7:30 p.m.—Artemis Quartet performs Mendelssohn's *Quartet in a minor*; Bartok's *Quartet No. 2*; Schumann's *Quartet in A Major, No. 3*. Kennedy Center Terrace Theater.

April 30, 2 p.m.—Giovanni Bellucci, piano. Kennedy Center Terrace Theater.

Call 202/785-WPAS (9727) or visit www.wpas.org

Wolf Trap

March 11, 8 p.m.—Nina Kotova, cello.

April 1, 8 p.m.—Claremont Trio.

April 29, 8 p.m.—Wolf Trap Opera Company artist, Nathan Gunn, baritone, with Kim Pensinger Witman, piano.

Call 703/218-6500 or visit www.wolftrap.org

WEST VIRGINIA, PENNSYLVANIA *and beyond*

Coolfont

March 13, 8:30 p.m.—Towson University Cello Ensemble. Treetop House.

April 10, 8:30 p.m.—Sue Richards, harp, Mark Jaster, mime. Treetop House.

For information on the Coolfont Resort, Conference, Spa and Wellness Center and its cultural programs, call 304/258-4500, 800/888-8768 or visit www.coolfont.com

Strand-Capitol Performing Arts Center

March 15-17, 7:30 p.m.—*Triple Espresso*. Vaudeville-style comedy.

March 22, 7:30 p.m.—Bizet's *Carmen* in a production by Teatro Lirico D'Europa.

March 29 – April 3—Riverdance.

April 8, 7:30 p.m.—Pilobolus. Modern dance, gymnastics, performance art.

April 9, 2 p.m.—Fred Garbo's Inflatable Theatre Company.

April 10, 2 p.m.—Spring Garden Band.

April 24, 7:30 p.m.—Michael Amante and Susan Lucci perform pop, jazz standards, and Broadway tunes.

April 29-30, 7:30 p.m., April 30, 2 p.m.—*Smokey Joe's Cafe*.

50 N. George St., York, PA.

Call 717/846-1111 or visit www.strandcapitol.org

Where Violins and Vector Analysis Meet— Peabody celebrates Alan Kefauver and the 20th Anniversary of Peabody's Recording Arts and Sciences Program with a Symposium on the Future of the Sound Recording Industry

By Geoffrey Himes

If you taught violin during the 1983-1984 school year and you're still teaching today, not much has changed. It's still the same instrument played with pretty much the same technique.

If, on the other hand, you've taught recording for 20 years, as Alan Kefauver has, much has changed. When he began the Peabody Recording Arts and Sciences Program in 1983, almost all recording was done on analogue tape; now most recording is done to digital hard drives. Almost all the equipment is different, and most of it is smaller and more powerful.

A recording professor has to relearn his subject matter every three years or so. A strings professor would face a similar situation only if the violin suddenly changed into an instrument with seven strings, a miniature body, two knobs, a brass neck and a bow made of magnetic tape.

"My wife will tell you," Kefauver says, "that I'm up every night reading magazines and manuals, trying to stay on top of it. I'm always calling my former students to find out what's happening out there. And you can never learn too much about computers." As a result, the program often resembles the department at a science school more than one at a music conservatory.

And yet, the most crucial talent of any recording engineer—the ability to recognize the best music, to distinguish better sounds from the merely good—is timeless. It's the same skill—a good ear—that any symphonic, jazz or bluegrass musician must have. That talent is pretty much the same today as it was in 19th-century Vienna, when sheet-music transcribers and ballroom architects were as obsessed with preserving and presenting music as today's audio engineers and acoustic designers are.

These two competing pressures—the drive to keep up with ever-improving equipment and the need to capture the timeless values of the music itself—make audio engineers a hybrid breed. And it makes the training of audio engineers a hybrid program. No American school has made an earlier or fuller commitment to a truly balanced recording curriculum than Peabody.

In September, 1984, Kefauver launched the conservatory's innovative Recording Program, an unusual approach that demanded that each incoming student audition for a music-performance slot at Peabody and then successfully complete that

program. At the same time, the student would have to pass electrical engineering courses at Johns Hopkins' Whiting School and Kefauver's own special classes and practicum in recording. At the end of the five-year program, the graduate would have a rare combination of music training, science education, and hands-on studio experience.

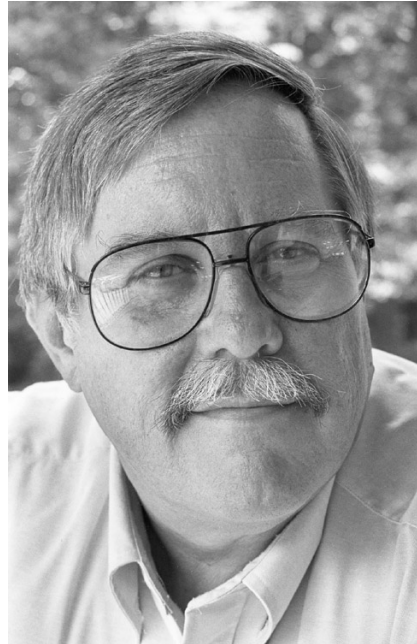
"My idea," Kefauver explains, "was that a graduate of this program could perform on either side of the window. When a violinist says, 'I want a darker sound,' it almost takes another musician to understand what that means. It's like the chicken-or-the-egg argument—what comes first, the music or the science? Most musicians can't run equipment, and most engineers can't follow a score. My students know enough electrical engineering to design a unit and operate it and enough music to perform in front of it."

"Anybody who's going to work with music in a studio needs to be a totally qualified musician," argues Peabody director Bob Sirota. "So to be a recording major here you have to pass your performing audition, just like any other student. You have to have the ears that training gives you. That's very different from other recording arts programs. The core is still the traditional courses; everything springs from that. Another way of saying that is we've too long let people who aren't musicians run our business."

"In the 20 years of the program," Kefauver explains, "we've had 590 applicants; 260 were accepted, and 100 graduated. The rest of the school has a graduation rate of 90%. Ours is lower because this program is really hard; it's self-weeding. But my guys get real jobs that make real money when they get out."

"When I was coming out of high school," remembers alumna Anna Maria de Freitas, now a vice president at Soundprint, "going to Peabody was a hard decision, because I was very interested in science and math and I didn't want to give up the analytic part of my life and commit myself solely to the flute. So when I heard about the recording arts program, I was very excited because it gave me a chance to marry these interests. I've always been someone who had to do a lot of different things to keep balance in my life."

"The Peabody program gave me both right-brain creative skills and left-brain technical skills," she adds. "When I stayed on at Whiting to get a masters in electrical engineering, I'd



Alan Kefauver

be sitting next to a totally left-brain engineer whose circuit board was very neat and tidy. By contrast, mine looked like an octopus, but it worked and it was a very creative solution to the problem. Marrying those two sides of the brain is very important. That's why when I hire a studio engineer, I almost insist that they have a music background, and most of them have had some connection to Peabody."

This unusual blend of skills has led Peabody's recording-program graduates into some very interesting jobs. Like de Freitas, David Patschke has produced award-winning documentaries for the Soundprint radio series. Lawrence Manchester has engineered the soundtracks for such movies as *The Red Violin* and *Frida*. Sheldon Steiger has produced records for Joe Jackson and has composed music for such films as *American Psycho*.

Harold Chambers is the senior music-production engineer at WQXR-FM in New York. Xiadong Zhou is the senior audio engineer at Beijing Radio in China. Lisa Weinhold is the principal flutist at the Alabama Symphony. Angela Taylor runs her own record company in Baltimore and is an audio engineer for ABC News in Washington. Matt Lyons is a former engineer at Polk Audio now teaching at Peabody who is design engineer and part owner of the Adcom company.

Atau Tanaka is a co-founder of the art-rock Sensorband {cq} and has done research on interactive music technology for Apple and IRCAM as well as his day job as Researcher at the Sony Computer Science Lab, Paris, in Future Music Systems. Tony

Warner is head of Audio-Visual Design for the international design firm RTKL. Neil Tevault is the technical director for music and entertainment programs at National Public Radio. Jason Harlow helped design the noise-canceling headphone for Bose. Brian Schmidt is an engineer at Dolby Labs and works on streaming system for internet music among other things. And so on.

"One of our music graduates who worked for me in the studios before the program actually started, William Moylan, runs the recording program at the University of Lowell in Massachusetts," Kefauver points out. "Another graduate, Bernd Gottinger, runs the audio program at SUNY at Fredonia. It tickles me that some of my graduates have become my competition at other schools. It's funny how their curricula become more and more like Peabody's as the years go by. I guess imitation is the sincerest form of flattery."

Many of these alumni returned to Peabody on January 29 for a day-long "Peabody Recording Arts and Sciences Program 20th Anniversary Celebration, honoring Alan P. Kefauver." They were joined by many current students and staff from the school.

Also on hand were an impressive array of audio-industry heavyweights who had befriended Kefauver over the years and had now come to pay tribute—everyone from Grammy Award-winning producers George Massenburg and John Eargle to Charles Thompson, the overall technical director at National Public Radio, from Matthew Polk, the co-founder of Polk Audio, to Bob Goldstein, the founder of Maryland Sound, from Josiah Gluck, the associate music engineer at "Saturday Night Live," to jazz producer Michael McDonald.

"The students are talented enough when they're here," Kefauver insists, "that I'm not surprised when they go on to do 'Saturday Night Live' or the soundtrack from *Red Violin*. I expect that."

The day began with a brunch at the Mount Vernon Club, that gem of 1840s neo-classical architecture. It had the air of a college reunion with folks strolling around with mimosas in their right hands and blue-and-white name tags on their left lapels as they periodically cried, "I haven't seen you since"

It also had the air of a techno-geek convention as you overheard people heatedly arguing about the relative merits of this microphone and that pre-amp. In the midst of it all was

Continued on Page 34

*Recording Arts***Continued from Page 33**

Kefauver, flushed with the slightly embarrassed pleasure of someone who has to absorb compliments and thank-yous all day long.

At 2 p.m. the action moved to the Cohen-Davison Theatre, a new hall created as part of the Institute's recent renovations, for a panel discussion on "The State of the Art: Looking Ahead to the Next 20 Years." Panel moderator Matthew Polk set the mood with his declaration, "An ancient Chinese curse was, 'May you live in interesting times.' I'm wondering, 'Who did we in the audio industry offend?'"

"What is going on around us is truly amazing," he continued. "Since the founding of the recording arts program, 85 years of analogue recording technology has been completely overturned by digital technology. Now it's happening to video before our very eyes. There have been tremendous advances in the state of the art of recording, reproduction, content delivery.

"So here we are, all of us striving to create a great audio experience, and yet most of the world seems content to listen to their music in the form of highly compressed MP3 bit streams. Does anyone care about what we do or are we unrecognized geniuses disconnected from reality?"

Polk was describing the very odd situation we find ourselves in today. On the one hand, the technology for capturing and replaying a musical performance has never been better. With 5.1 surround sound, the experience is so convincing spatially that you can close your eyes and believe that you've pulled up a chair between the second violinist and the violist in a string quartet or between the saxophonist and the trumpeter in a jazz combo. And yet most people under 30 download their music from the internet, where the performances have been compressed into MP3 or other files.

"Once you've made an MP3 file," Kefauver said beforehand, "you've

already lost information that you can't get back. If most music ends up being stored this way, we'll be losing a lot of our musical heritage; it's already being lost."

The challenge for Kefauver and his program is to keep abreast of the ever-accelerating cutting-edge of innovation without losing a sense of what makes music worth recording and replaying in the first place. In other words, they need the expertise to create the best sound possible, but they also need to keep in mind that music "is an emotional art," in Thompson's words. They need to sustain that emotional connection with the listener if they are ever to answer Polk's question, "Does anyone care?"

We live in an era when recording equipment has become so widely available and affordable that any musician can buy it, set it up in his basement and make an album. In a world such as this, what is the role of the highly trained audio engineers graduating from Peabody?

"It has never been easier to say you're an audio engineer," said alumnus panelist David Patschke, "but it's never been harder to be a good one.... Fifteen years ago when desktop publishing and Photoshop software became widely available, everyone thought they could be a graphic designer and there was a fear that there would be no need for professional designers. But lo and behold, there are still professional graphic designers out there, because people realized they need people who are trained and know what they're doing. The same will be true of audio engineers."

"We've made it possible for everyone to make an album," Nashville producer George Massenburg noted after the panel, "and everyone has. We're overwhelmed by product and we've lost the ability to tell the good from the bad."

Josiah Gluck gave an example from his work on "Saturday Night Live." He'll be given an album from a new band and be told that the TV sound should resemble the CD's sound. And his reaction will be, "I



Acknowledged leaders in the Sound Recording field brought their expertise to the Peabody panel discussions. Front Row: Lawrence Manchester, Matthew Polk, chair, John Eargle, Bob Goldstein. Back Row: Tony Warner, Michael MacDonald, Josiah Gluck, Alan Kefauver, George Massenburg, and Charles Thompson.

don't know how to make something sound that bad."

"There's no real apprenticeship," he added, "no real learning about how to do good sound, where to place the mike, how to make a saxophone sound like a particular player playing that saxophone on a particular day. These kids come in and say, 'We don't want to be a slick corporate band,' when actually they don't know how to make it sound any better. They hide their lack of ability and lack of experience behind their rhetoric. Then, if that record somehow becomes a hit, that lack of professionalism becomes the new standard."

"There's a reason that CD handed to Josh is so crappy," Massenburg added. "The problem has been the incremental dumbing down of audio. It's comparing two pieces of equipment and just picking whatever's cheaper or louder or more convenient and eliminating any other considerations. Incrementally, the sound gets worse and worse until the outcome is your crappy CD."

Decisions about equipment and technique are made at each step of the chain between the live performer and the live listener—in the actual recording of the performance, in the transfer of that recording to a consumer commodity (a CD, DVD, a download file, a radio signal, a live-concert mix, etc.), in the system that plays back that commodity and in the arrangement of the room where the sound is heard. There are so many places the sound can go wrong that it's a miracle it ever emerges with any quality at all.

The Peabody recording program covers every phase of that process, both in studio and concert performances. Kefauver teaches all the recording courses; Matt Lyons teaches the equipment design courses, and Neil Thompson Shade teaches the acoustics courses. "Alan does tape," Lyons says; "I do boxes, and Neil does rooms."

Lyons and Shade both run audio-

design and acoustic firms respectively in addition to their teaching at Peabody. "It's good to have practical examples of how to apply the theory you're talking about," says Shade. "In acoustics class, we derive the reverberation time equation to describe the build-up and decay of sound in a room. When the question inevitably arises, 'Why do I need to know this?' I can describe my experience designing an auditorium and how I use the results of that equation. That makes it seem more real."

"On the other hand, teaching keeps me honest in my professional life. A lot of the design work I do on a daily basis isn't intellectually challenging; it can become rote. Students are always asking questions that you don't have answers to, and it's good to be stimulated."

This versatility of faculty and curriculum in the Peabody recording program yields alumni who can make a decided difference in the quality of music reproduction. But in a world where many people listen to music on tiny, tinny TV speakers or on cheap, flimsy headphones, does anyone care about that difference? What is the role of expert audio engineers in the 21st century?

Panelist Eargle, who won the 2000 Grammy Award for Best Engineered Classical Album (Zdenek Macal's Dvorak *Requiem*), suggested that a big part of the problem is that we live in an increasingly visual world. That's inevitable, he concedes, because the visual cortex in our brain is 10 times the size of our audio cortex. But with music increasingly married to film, television and video, audio considerations often become an afterthought.

"When the two centers of the brain," he points out, "are excited at the same time by entertainment, for example by television, you're apt to look at the picture very carefully. Any part of the picture that isn't right, any flicker, will bother you, and yet you will sit there and tolerate the worst possible sound. In other words,



Left to right: Peabody Recording alumni, Neil Tevault, David Patschke, Angela Taylor, and Matthew Lyons, chair, provided insight from their own professional experiences.

we've become slaves to television.

"Every major loud-speaker company today is making more money on automotive products and video products than they are on those fancy lovely, five-foot loud speakers selling at a high-ticket price to the audiophile. The high-end part of the market has become so attenuated that it's practically a cottage industry. What saddens me is all the great hi-fi salons that I used to go to 25 years ago, where I could sit down with friends and lose myself in the music, are all about video now."

"As engineers and classical musicians," alumnus panelist Tony Warner suggested, "we represent a very small fraction of the general public. Most people don't sit and evaluate music the way we do. Most people listen to music in their cars, while they're cooking, on their clock radios. To say that their quality of life is somehow inferior because they're not experiencing music the way they need to be is to miss the mark. We need to accept how people use music in their life and figure out how we can better that or in 20 years we're going to be sitting on this stage again wondering how we missed the mark."

At a certain point this discussion of the crisis in audio began to sound very familiar. It began to sound like every discussion one has ever heard about the crisis of classical music or the crisis of jazz. The arguments are the same: We have this wonderful experience—it might be Bartok string quartet, a Charlie Parker solo, or a 5.1 surround sound system—that people would really love if they could just be exposed to it and learn how to appreciate it. Instead we are faced with smaller and grayer audiences. What do we do?

"Hasn't there always been within the industry a two-tier system?" alumnus panelist Lawrence Manchester asked. "Hasn't there always been a cheap, convenient, easily accessible delivery system, whether it was the Walkman, cassettes or now the iPod? Hasn't there always been an expensive high-end system, whether it was hi-fi stereo, half-speed mastering or now 5.1 surround sound? Hasn't that always been the case? Won't that always be the case?"

"Why are we all doing what we're doing today?" Polk afterward asked of his fellow baby-boomers on the panel.

"Because of a nasty, cheap device called the portable transistor radio. It allowed teenagers in the '60s to hear the music they wanted to hear instead of having to go into that giant Philco set in the living room and having their parents tell them to turn that awful music off. Sure, the transistor had horrible sound, but it created a whole new generation of music lovers, which led to a whole revolution in music technology."

"Today people are fascinated by a device that carries 10,000 songs in a compressed format. Once the novelty wears off, they'll still love music but they'll want better sound and that will lead them to better audio. It's just like people who buy a cheap model as their first car and graduate to better and better cars."

Massenburg—a Baltimore native who went on to produce records for Bonnie Raitt, James Taylor, Little Feat and Linda Ronstadt—countered by claiming that the high-end tier of audio is endangered today as never before. The record companies and the audio manufacturers, he maintained, have pretty much abandoned investment and marketing of audiophile systems.

At a time when multi-channel recordings are not only feasible but also provide an unprecedented sonic experience, he contended, they're not being made. A whole generation of multi-channel performances could be lost before the industry rediscovers the format, unless producers and engineers take the initiative to stockpile the recordings to build a catalogue for the future.

Michael McDonald, who has engineered CDs for Fred Hersch and other jazz artists, insisted that the high-end tier was alive and healthy in the most logical place to look for it—amid the classical and jazz audiences composed of the older, better educated, more affluent listeners most likely to care about audio quality. The small jazz labels he works for are eager to pursue SACD and multi-channel sound because that's the way they can differentiate themselves from the big companies and cement their ties to a specialized audience.

McDonald's experience implies that high-end audio will have to take the same path as jazz and classical music. It will have to abandon the dream of becoming a broad-based



Alan Kefauver shows George Massenburg, Brian McGovern, and Greg Lukens the new, state-of-the-art recording studio.

mass phenomenon and concentrate on a small but devoted audience. You have to serve that audience very well and you have to make it easy for newcomers to join the club.

"It's an illusion to call anything broadcasting anymore," claimed NPR's Charles Thompson. "Everything is niche. Niche marketing is driving places like XM radio with its 100 channels, cable TV with its 100 channels, Amazon giving you your personality profile. Ultimately what we can affect is our portion of that. Whether we're making a rock record or a classical record, whether we're presenting live jazz on the radio or on TV, what we can do is make those experiences sound as good as we can. What happens after that is called distribution, and we don't have control over that. But we do know what we do have control over."

"Part of the answer," Massenburg offers, "is you have to do what you do very well. Our job as technologists is to retain the artists' intent. There's a place in the world for that; it's not a big place, but there's a place for it."

Back in the late '60s, Massenburg ran Recordings Inc., just about the only decent studio in Baltimore, and Thompson and Kefauver were Peabody undergraduates who got bit by the recording bug. Thompson was working in the school library, and he soon realized that the tape archives, recorded in lo-fi mono, weren't very good. Though he was still an undergrad, he started agitating for the school to build a real studio that could record and mix in stereo.

Charles Kent, the school's director at the time, was very interested in technology—he had bought one of Robert Moog's first synthesizers for the school in 1965—and gave Thompson and Kefauver the OK to create the studio themselves. Thompson was already apprenticing for Massenburg on Cold Spring Lane, so he had a role model for building equipment from scratch. When Thompson graduated in 1969, he was hired as the first director of the Peabody Recording Studio, with Kefauver, still an undergrad, as his

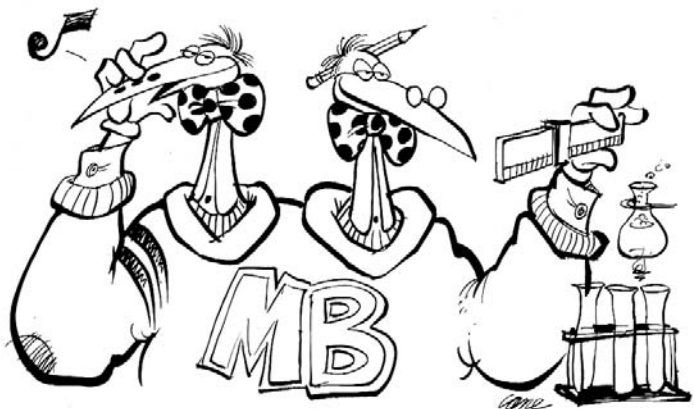
assistant. When Thompson got drafted into the army in 1970, Kefauver took over as director. He's been in the studio ever since.

"I'm a French horn player," he says. "I don't play much any more, but for many years I played professionally—in the pit at the Mechanic, as the seventh horn in the Bruchner symphony at the BSO, with the circus, anything that paid. There's nothing like six weeks of *Fiddler on the Roof*, eight shows a week, to make you appreciate academia. At one point, in the early '80s, I was in the pit at the Mechanic, running the program here and recording the Philadelphia Symphony Orchestra five times a week for broadcast. I had to give that up, because I never saw my family."

"In 1978, I met a remarkable man, Harold Boxer, Music Director of The Voice of America in Washington D.C who wanted to start an Audio Institute at The Aspen Music Festival. He asked if I would go out to Colorado with him to record some of the festival's performances. And while I was there, he added, would I talk to some students? I went back to Aspen every summer, and the students would always say, 'Where can we go to college and study recording?' There were trade schools, but the only college program was at the University of Miami and there was nothing at a conservatory. What we needed was something like the *Tonmeister* program in Germany and Austria, so I got hold of their curriculum."

"If I hadn't had a courageous dean, Irving Lowens, on my side, this program never would have happened," Kefauver continues. "He thought it was a good idea, and he helped me get an academic program started. At first there were some piano and other faculty who thought students couldn't put enough time into their instruments if they took math and science courses, so they wouldn't teach recording majors. That's changed. Once people realized we were going to be sensitive to their needs, they began to cooperate."

On a weekday in January, Kefauver



Musica Brainious: When the program began in 1983, cartoonist Mike Lane perfectly captured the rare bird for whom it was designed — the musician with very high math scores.

sits at his favorite place—in the padded swivel chair behind the giant console in Peabody's Studio 220. He's a round Buddha of a man with salt-and-pepper hair and a bushy mustache. On this day he wears a maroon shirt, gray slacks, glasses and the skeptical smile that hints at Gluck's description of his mentor as someone who "does not suffer fools lightly."

The console is a million-dollar machine, a Sony Oxford OXF-3 board with 120 inputs and 96 outputs, a state-of-the-art tool that can handle multi-channel digital recording. It was purchased and installed as part of Peabody's major renovations of 2003-2004. The console is wired to all four of Peabody's concert halls—Friedberg, Griswold, Cohen-Davison and East—and can record performances from any of them.

"This console is going to be here for a while," Kefauver promises. "You have to be careful to distinguish innovations from fads. Students come in and say the latest hit record was made with so-and-so's pre-amp; it's the greatest thing since sliced bread and we have to have one. Then it's my job to investigate and make an evaluation. Was it really so-and-so's pre-amp or was it a really good engineer who just happened to use that pre-amp? If it really was the equipment, we'll get it."

Through the glass window above the console, one can look out from the control room into the main room of Studio 220. It's there that up to 20 musicians can gather for a recording session. This room too was completely redone in the renovations, and now its walls are covered by blond-wood quadratic diffusers and gray-cloth abflectors to create as neutral and even a sound as possible. The diffusers and abflectors were designed by Peter D'Antonio of RPG Acoustics and installed by Peabody students under his guidance.

Studio 220 is the jewel of the Peabody recording program, but it's just one of four recording studios at the conservatory. Down the hall is Studio 203, where the five-year-old, digital two-track equipment is mostly used for mastering. Downstairs is



The Cohen-Davison Family Theatre was packed for the panel discussions.

Studio 2002, a two-year-old digital studio that handled the main brunt of the load while Studio 220 was being renovated. Also downstairs is Studio 3036, which gives students a chance to work on vintage analogue equipment, which is still preferred by some engineers.

All four studios are kept busy. "We do 800 events a year at the school," Kefauver explains, "and we record them all. There are twice as many recitals in the second semester as in the first, and in April we have as many as six recitals a day. Basically, if it moves, we record it. And everything gets put in the archives."

Kefauver tries to save everything he records on both digital tape and digital hard drives. One of the great ironies of the digital revolution, which was supposed to make data storage easier, is that it often makes it harder. A storage medium is only as good as its playback mechanism and with those mechanisms changing so frequently, it's not always easy to find a working machine to handle your old tapes and discs. And the discs themselves are suspect.

"Sometimes we have to archive the machines with the tapes," Kefauver notes, "so we have something to play them back on. Tape is still the most stable medium we have; if I put a reel of tape on a shelf, I know it's still going to work whenever I pull it back down. The one thing we know about hard drives is that sooner or later they crash. It's scary the way tape is disappearing."

"You have to be concerned about the quality of information on a disc," agrees Lyons. "No one knows how a hard drive will hold up over a hundred years, because they haven't been around that long. Hopefully record companies, recording studios and music schools will see the financial advantage of their archives and start to take better care of them."

"Storage capacity keeps increasing," he adds, "but the problem is how to fit that information through the narrow pipeline of the internet. That leads to compression, and as an acoustic scientist you also have to be concerned about the loss of information that entails. It's as if someone said, 'We can preserve a painting by

taking a digital picture of it and only keeping the necessary bytes."

Students in the Peabody recording program have to pursue three different courses of study—the usual conservatory path of mastering a particular instrument, ear training and ensemble playing; the standard Hopkins courses in electrical engineering; and the special classes and internships designed by Kefauver and his staff. The classes cover every link in the recording and playback chain.

But even as they're studying that theory, students are already applying it. As freshmen they begin recording Peabody concerts as assistants to upperclassmen. They don't get paid for class projects, but they do get paid for working on Peabody recitals and concerts. Moreover, they are required to work an average of 10 hours a week—both to build up their experience and to guarantee that every Peabody event gets recorded.

"I spend my days in a recording studio at a control board," explains New York producer Sheldon Steiger, "working with the same kind of equipment I used at Peabody. I'm trying to get the best sound possible from the musicians and from the equipment, and how I do that is a result of the hands-on experimenting I did at Peabody. Being a classically trained musician helps me immeasurably in bridging the gap between the intention of a musical performance and the actual result. The excitement of a performance is more interesting to me than knowing what button to push, and I got that at Peabody."

"To be a good musician, you have to have life experience," de Freitas insists. "If you listen to someone who sits in a practice room eight hours a day, they may be an excellent technician but their music has no life, because they don't have the life experience. The recording program forced us to work as team and to develop the social skills to work with temperamental musicians, and that gave us life experience. The radio production I do now is also collaborative, like being part of a symphony orchestra or a recording team."

In the second year, the students can record a small recital—such as a solo singer or solo pianist—as part of

a team; in the second semester they might move up to a duo or trio. By the third year, they're handling ensembles, not just classical but also jazz and pop. By the fourth year, they're handling projects on their own. And in the fifth year, they have to organize and complete a major recording project in the jazz or pop fields entirely on their own.

"My years at Peabody were exhausting," remembers Manchester. "The day started at 7 a.m. so you could be in theory class at 8:30 and it didn't end till 11:30 at night. You didn't have classes on weekend, but there were always rehearsals for one thing or another. At the end of the day I was pretty whipped, but I'm not complaining, because I loved every minute of it."

"And I apply the education I got at Peabody in so many ways," he adds. "Because I was a musician at Peabody, there's no need for a middle man when I'm working with another musician in the studio, because we both speak the same language."

"When I'm working on a film score, both the composer and the director rely on me to capture the music in a way that reflects their artistic vision but at the same time works on a technical level so it syncs up with the visuals and sounds really good. So when they say, they want it to sound full and warm here, that could mean many things but I can translate that into musical terms and tweak the knobs to make it happen."

"What I learned from Alan," recalls Gluck, "was to not be afraid of the equipment. Treat it with respect, yes, but get in there and do it. We use equipment that can be measured to the most precise parameters, and yet we use it to capture music, which is the most emotional and personal of the arts. It's to Alan's credit that I never lost sight of the art while carrying out the science."

ACKNOWLEDGMENT

The Recording Arts and Sciences Program 20th Anniversary Celebration was made possible in part by gifts from Sennheiser Electronic Company, as well as from Tannoy and TC Electronic.

Neumann | **USA** 

TANNOY 
HEAR | BELIEVE

t.c. electronic
ULTIMATE SOUND MACHINES



John Eargle (Left) and Alan P. Kefauver chuckle over how far the field has come as they look at a photo in the exhibit.

ALLA Breve

Alumni News from Around the World

Alabama

Violist MAGGIE SNYDER (MM '99, GPD '01) is Assistant Professor of Music at the University of Alabama in Tuscaloosa. She is also Principal Viola of the Tuscaloosa Symphony Orchestra.

California

GREG PARKER (MM '80, MM '82) just returned from Yosemite National Park where he performs for the Brace-bridge Christmas Dinners. He just finished a performance of Banalites of Poulenc for the Canyon House Performance Series in Los Angeles. The design business is thriving and he will be designing the living room for the Pasadena Showcase House (largest showcase house in the US) where a 7 ft Schimmel grand will be featured. He will be planning a series of chamber concerts to coincide with the Showcase House Living Room.

Florida

On December 29, saxophonist BRIAN SACAWA (GPD '04) performed in *The Emperor of Atlantis*, a one-act opera written by Czech composer Viktor Ullmann in the Terezin concentration camp during World War II. The performance was presented by the Concert Association of Florida, in Miami.

Georgia

In early November, CLARA PARK (BM '89, MM '91) presented a lecture/recital entitled "Theodor Leschetizky: Pedagogue and Pianist" at the Georgia Music Teachers Association Conference held at Brenau University in Gainesville.

Illinois

Dr. SVETLANA BELSKY (BM '86, MM '87) was recently appointed the Coordinator of Piano Studies at the University of Chicago.

As of June '04, ELIZABETH BRAUSA BRATHWAITE (BM '99, Violin) is the assistant principal of the Elgin Symphony and her husband, CHRISTOPHER BRATHWAITE (BM '97, Violin), is a senior consultant at Piper Jaffray. They live in Chicago.

BOB YOON (PC '03, clarinet) conducted on a Halloween concert of the Quad City Symphony Orchestra, where he is a cover conductor for the next two years. Mr. Yoon is currently in the Master's program at the University of Illinois at Urbana-Champaign majoring in orchestral conducting. He regularly conducts the three orchestras there.

Kentucky

JOHN NARDOLILLO (MM '95, MM '97) is Director of the University of Kentucky Symphony Orchestra in Lexington.

Maryland

SUZANNE CHADWICK (BM '86, MM '88) sang the role of Enrichetta in the Baltimore Opera Company production of Bellini's *I Puritani* in the Lyric

Opera House in mid-November.

PHYLLIS FREEMAN (MM '89) was viola soloist in performances by the Maryland Symphony Orchestra on February 12 and 13, in the Maryland Theatre in Hagerstown, of Berlioz's *Harold in Italy*.

JOSH FRIEDMAN's (BM '96) firm, Élan Artists, which offers "musicians, bands & DJ's – video & photo documentary," now has an office of eleven staff in the Mill Center in Baltimore.

JOSEPH GASCHO (MM '01) conducted performances of Antonio Vivaldi's chamber opera *Eurilla e Alcindo* on January 28 and 29 in the Tawes Fine Arts Building at the University of Maryland College Park. The accompanying ensemble included CHRISTOF RICHTER (BM '85, MM '86), Director, WILLIAM SIMMS (MM '91) and DANIEL RIPPE (GPD '00).

J. ERNEST GREEN (MM '03) conducted a performance of the Teatro Lirico D'Europa's production of Mozart's *Don Giovanni* in the Hippodrome Theatre in Baltimore on January 26.

On March 5 in Hagerstown, the Maryland Symphony Orchestra will premiere *The Story of Molly Pitcher*, the fourth in composer ROBERT LICHTENBERGER's (BM '69, MM '70) "American Folk Legend" series of works for narrator & orchestra. Additionally, on July 4 the same forces will perform *Variations on Yankee Doodle* during the MSO's annual concert at Antietam National Military Park; this event typically draws about 30,000 listeners.

On February 12 at a Baltimore Composers Forum Concert at An Die Musik, VIVIAN ADELBURG RUDOW (TC '57, BM '60, MM '79) presented a mostly electronic musical work in memory of DAWN CULBERTSON (MM '81).

Michigan

MARIA FLURRY (BM '87, Music Education, BM '87, Percussion Instruments) Performed Tan Dun's *Water Concerto for Water Percussion and Orchestra* with the Flint Symphony, on January 15.

The new music duo Non-Zero – saxophonist BRIAN SACAWA (GPD '04) and percussionist Timothy Feeney – made its debut on December 9 in Kerrytown Concert House in Ann Arbor, with five world premieres. Non-zero repeated the program on December 11 as ensemble in residence with the University of Michigan Contemporary Directions Ensemble.

Missouri

CAROLYN REIDY (MM '02) is working as a development assistant with the Saint Louis Symphony Orchestra and freelance flutist in the St. Louis area.

Ohio

JOHN A. DEEVER, D.M.A. (MM '76, Organ) was co-chair for the annual con-

ference of the Association of Anglican Musicians held in Cincinnati, Northern Kentucky, and Lexington, Ky. the week of June 13, 2004. Approximately 200 Episcopal Church musicians from across the country attended. The 2005 conference will be held in Baltimore.

Nevada

For the second year, MARJORIE LISS (TC '64, BM '66) was invited to serve on the faculty of the World Piano Pedagogy Conference. She presented a session on October 29 in Las Vegas called The Adult Student Phenomenon. She also will be writing a column for WPPC Webzine joining a host of world renowned faculty and medical professionals. Her interactive can be found under "Ask The Expert" under Pianovision.com.

New Hampshire

DANIEL WEISER (MM '93, DMA '98) is on the piano faculty at Dartmouth College in Hanover. He is also Artistic Director of Classicopia, a music center in Hanover, which offers a series of chamber concerts in various venues in New Hampshire and Vermont with Mr. Weiser as pianist. This year's series included TIMOTHY SCHWARZ (MM '93)0.

New Mexico

RICHARD WHITE (BM '96) is Principal Tuba in the New Mexico Symphony Orchestra in Albuquerque.

New York City

Soprano ELIZABETH BABER (BM '01) performed on the New York Early Music Series at St. Luke's Lutheran Church on December 11 in a program titled, "From Desdemona to Dido: Music from the 17th Century."

On December 9 and 10, pianist INNA FALIKS (BM '99, MM '01, GPD '03) presented a solo recital of music by Chopin, Schumann, and Brahms on the Barge Music series in Brooklyn.

Mezzo-soprano THEODORA HANSLOWE (AD '94) is scheduled to sing Rosina in *Il Barbiere di Siviglia* with the Metropolitan Opera in New York City this season, but on December 18 she was called in for the ailing countertenor Benjun Mehta to sing the solo role of Unulfo in a sold-out performance of Handel's *Rodelinda*. The cast included Renée Fleming and mezzo-soprano Stephanie Blythe. Also Ms. Hanslowe is singing the lead role of Sister Helen Prejean in *Dead Man Walking* with the Baltimore Opera Company in March of 2006.

JASON HARDY (MM '00, AD '04), bass, and pianist JEROME TAN (BM '98, MM '03) performed in a recital in Weil Recital Hall in Carnegie Hall on January 26, sponsored by the Weill Music Institute at Carnegie Hall in partnership with the Marilyn Horne Foundation.

CAROLYN KUAN (GPD '04) was guest conductor in two performances of *The Nutcracker* by the New York City Ballet in Lincoln Center on December 14 and 16. On January 26 and 29 she conducted performances of Prokofiev's *Prodigal Son* also for the New York City Ballet.

On January 10, pianist JENNY LIN (AD '98) performed James Tenny's score

American Liszt Society
Baltimore-Washington Chapter
Nancy Roldán, President
PO BOX 26288, Baltimore, MD
21210

Presents

THE WILLIAM GARRISON MEMORIAL FESTIVAL AND PIANO COMPETITION

Open to American pianists ages
19 through 35

PRIZES

Monetary Awards & Performance Opportunities
First prize: \$2,000.00
Second prize: \$500.00
Other Prizes To Be Announced

Application deadline:
June 15, 2005
Semifinal and Final Rounds:
September 24, 2005

Additional information may be
obtained by visiting our website
www.garrisonpianocompetition.org
or you may contact the audition
coordinator, Patricia Graham at
pgraham1@jhu.edu * Phone 410
889 5523 * Fax 410 833 5782

for Stan Brakhage's film *Interim* on the MOMA Premiers Series in the Titus Theater in the newly renovated Museum of Modern Art.

The Ritz Chamber Players, with clarinetist and Artistic Director TERRANCE PATTERSON (PC '89), violinist MELLASENAH EDWARDS (DMA '99), and cellist TROY STUART (GPD '94), were heard on FM station WNYC in New York City on December 4 on "Music Party," one in a series of one-hour special programs produced by WNYC and the BBC World Service. The BBC will broadcast the specials in over 40 countries; and WNYC, in addition to carrying them locally in New York, will distribute them to stations across the U.S. in 2005. In the Ritz Chamber Players' special, listeners are transported, literally, to a historic brownstone in Harlem – the broadcast was recorded live on October 19 in the former residence of African American composer Coleridge-Taylor Perkinson. www.ritzchamberplayers.org.

In December, SVETOSLAV STOYANOV (BM '03) was soloist with the Brooklyn Symphony Orchestra in St. Ann's Church in Brooklyn.

Scenes from *Cain*, a chamber opera by MARK STAMBAUGH (MM '86, DMA '92), were recently performed at the Manhattan School of Music.

On January 15, in Weill Recital Hall at Carnegie Hall, clarinetist SOO YOUNG YOON (MM '03) performed in her Artists International Special Presentation Award Debut Recital.

New York State

YOUNG-HYUN CHO (MM '01, GPD '02) is completing her DMA at the

Mark Your Calendar!

Plan to spend the evening with
fellow alumni
April 30, 2005
Details to follow in the Alumni
Newsletter
DON'T MISS IT!

Eastman School of Music under Dr. NELITA TRUE (DMA '76). Ms. Cho was the soloist performing the Beethoven Concerto No. 1 with the Eastman School Symphony Orchestra in March of '04, a result of winning the concerto competition at Eastman.

Oregon

NANCY ANDREW (DMA '94) is the new flute professor at the University of Oregon in Eugene. She performed the Mozart Concerto in D Major with the UO orchestra in November and will be presenting a “Flute and Friends” chamber music recital on the Faculty Artist Series in February. She will also be the guest artist for the Utah State Flute Festival in March. Nancy enjoys having an office across the hall from another Peabody alum, ANN TEDARDS (DMA '97)

Pennsylvania

The Mühlenberg Piano Quartet, with SHELLEY BEARD (BM '99), viola, presented the world premiere of a new *Piano Quartet* by Eric Sessler on December 19 in Bomberger Hall at Ursinus College in Collegeville.

ELLEN FISHMAN-JOHNSON (DMA '95, Composition) recently held a 12-week composition workshop for girls aged 11 to 19, which was designed to encourage young women to write music. A piano trio from Astral Artistic Services performed student compositions and a new commissioned work by Fishman-Johnson at a public concert. The workshop was supported by the American Composers Forum, Philadelphia Chapter and funded by the Samuel S. Fels Fund and the William Penn Foundation.

GENEVIEVE CODE TWOMEY (MM '94, GPD '96) is now General Manager of the Pittsburgh Symphony Orchestra after her promotion from Orchestra Manager in September 2004. In her new position, she is responsible for all orchestra personnel management, concert production, touring, electronic media activities, and scheduling.

Tennessee

Forgotten Chants and Refrains: Symphony No. 1, by JONATHAN LESHNOFF (BM '95, MM '97) was premiered by the IRIS Chamber Orchestra in the Germantown Performing Arts Center in Germantown, on December 4-5. Dr. Leshnoff is the fifth composer to receive the orchestra's annual commission. Also, Dr. Leshnoff has been commissioned by a consortium of five orchestras to write a violin concerto for 10 international performances in the 05-06 and 06-07 seasons.

Virginia

MARLEIGH MORLAND BARATZ's ('79) Tuesday Night series in her Studio at Keswick in Keswick, Virginia, runs from July 5 to August 16, and includes a wide range of offerings from opera, to dance to a family concert.

Washington D.C.

MICHAEL HALL (BM '96) was appointed principal horn of the National Philharmonic for the 2004-05 season.

Cellist KENNETH SLOWIK (DMA '99) and other members of the Smithsonian Chamber Players performed

music by Schubert, Mendelssohn, and Brahms on a set of Amati string instruments on January 15-16 at the Hall of Musical Instruments in the National Museum of American History in Washington, D.C.

Canada

PIERRE SIMARD (MM '97) has been appointed as the new Resident Conductor of the Calgary Philharmonic Orchestra in Calgary, Alberta, Canada. Mr. Simard is currently the Artistic Director of À tout chant Music Society and the Music Director of Choeur Laval. He will join the CPO as its full-time Resident Conductor in September 2005; to coincide with the start of the CPO's 2005/2006 Season.

England

REECE DANO's (MM '01) composition *for viola and turntables* was presented by Dr. Elizabeth Tolbert, a Peabody musicology professor, for a colloquium at Cambridge University this February. His chamber piece entitled *Boulez is dead* for 11 instruments and narrator was also performed by the Analog Arts Ensemble on September 11 in Omaha, Nebraska. Reece currently lives in Portland, Oregon and is at work recording an album entitled *Fugue on Fire: The New Opera* with RYAN MESSMORE (BM '03).

Italy

Richard Rosenberg (DMA '81, Instrumental Conducting), Artistic Director of the Hot Springs Music Festival, conducted two performances of Gustav Mahler's Symphony no. 3 in December with the Orchestra Sinfonica della Fondazione “Tito Schipa” di Lecce in Italy, and he has been invited to return to direct the premiere of the “Cantata Sacra” of Nicola Scardicchio in March and April 2005. He performs Mahler's 3rd again on 12 June as the Festival finale in Hot Springs National Park.

Mexico

KATHARINE CALVEY (BM '91, flute) is currently principal flute in The Chihuahua State Philharmonic Orchestra in northern Mexico. She performed as the concerto soloist with them on February 11, with works by Faure and Chaminade. In addition she teaches at the conservatory there and just completed her latest CD of solo flute works, which was recorded in Namurachi Canyon Mexico

Taiwan

ALTON THOMPSON (DMA '99) enjoyed a successful Asian debut in November when he conducted the professional Tempest Performing Arts Orchestra in two concerts at Sun Yat-Sen Memorial Hall in Taipei. Now a resident of Taiwan, Thompson serves on the faculty of the Chung Kuo Institute and is in demand as a conductor and adjudicator. He is writing a music reference book for Scarecrow Press; the research is supported by grants from the Chung Kuo Institute and Peabody.

Submit professional news to the Alumni Office via e-mail: peabodyalumni@jbu.edu, U.S. mail: Peabody Alumni Office, 1 E. Mount Vernon Place, Baltimore, MD 21202, or fax: 410-659-8170, attn: Debbie Kennison. Deadline for the next issue is March 15.

CONCERT
Calendar

WEDNESDAY, MARCH 2, 7:30 P.M.
Peabody Chamber Winds
Harlan Parker, Conductor
Brian Drake: *Horizons*
Gabrieli: *Sonata pian e' forte*
Russell Nadel: *Five Scenes for Ten Players (World Premiere)*
Haydn: *Octet in F*
Griswold Hall
FREE ADMISSION

SUNDAY, MARCH 6, 3:00 P.M.
Preparatory Faculty Recital
Cathleen Jeffcoat, Violin
Carol Prochazka, Piano
Bai-Chi Chen, Cello
Devonna Rowe, Soprano
William Griggsby, Piano
Ravel: *Sonata for Violin and Piano in G*
Hale Smith: *Beyond the Rim of Day (text by Langston Hughes)*
Other works TBA
Goodwin Recital Hall
FREE ADMISSION

WEDNESDAY, MARCH 9, 7:30 P.M.
THURSDAY, MARCH 10, 7:30 P.M.
FRIDAY, MARCH 11, 7:30 P.M.
SATURDAY, MARCH 12, 7:30 P.M.
The Peabody Opera Theatre
Garnett Bruce, Stage Director
Peabody Symphony Orchestra
JoAnn Kulesza, Conductor
Tom Benjamin/Roger Brunyate:
The Alien Corn (World Premiere)
Friedberg Hall
\$24, \$12 Senior Citizens, \$10 Students with I.D.
Funded in part by the Maryland State Arts Council

TUESDAY, MARCH 22, 8:00 P.M.
The Peabody Trio
The Complete Beethoven Piano Trios - Part II
Violaine Melançon, Violin
Natasha Brofsky, Violoncello
Seth Knopp, Piano
Trio in c, Op. 1, No. 3
Sonata for Piano and Cello in A, Op. 69
Trio in D, Op. 70, No. 1, “Ghost”
Sylvia Adalman Artist Recital Series
Griswold Hall
\$18, \$10 Senior Citizens, \$8 Students with I.D.

THURSDAY, MARCH 24, 8:00 P.M.
Peabody Concert Orchestra
Hajime Teri Murai, Music Director
Joan Tower: *For the Uncommon Woman*
Ives: *Symphony No. 3*
Gershwin: *Cuban Overture* and *Catfish Row*
Friedberg Hall
\$18, \$10 Senior Citizens, \$8 Students with I.D.

TUESDAY, MARCH 29, 8:00 P.M.
Faculty Chamber Music Concert
“Phyllis Bryn-Julson's Farewell to the Stage”
Phyllis Bryn-Julson, Soprano
Marianna Busching, Mezzo-Soprano
Leon Fleisher, Piano
Katherine Jacobson, Piano

Michael Kannen, Cello, Chamber Music Chair
Seth Knopp, Piano
Maria Lambros, Viola
Violaine Melançon, Violin
Yong Hi Moon, Piano
Robert Muckenfuss, Piano
Charles Neidich, Clarinet, Guest Artist
Marina Piccinini, Flute
Steven Rainbolt, Baritone
William Sharp, Baritone
Donald Sutherland, Harmonium
and Conservatory students: *BriAnne Burgess, Sonya Chung, Violin, Nicholas Hardie, Cello, Matthew Heil, Tenor, Leah Inger, Soprano, Jessica Medina, Mezzo-Soprano, Courtney Orlando, Violin, Kenneth Osowski, Piano*
Strauss, Jr. (arr. Webern): *Schatz-Walzer, Op. 418*
Brahms: *Liebeslieder Walzer, Op. 52*
Ravel: *La Valse*
Schoenberg: *Pierrot lunaire*
Sylvia Adalman Artist Recital Series
Friedberg Hall
\$18, \$10 Senior Citizens, \$8 Students with I.D.

Associated Events

Tuesday, March 29, 6 p.m.: Free pre-concert lecture by Richard Hoffman. Goodwin Recital Hall.
Wednesday, March 30, 5:30 p.m.: Peabody Colloquium on the Second Viennese School, titled “Schoenberg's Row Tables: Temporality and the Idea” led by Joseph Auner. Room 308 in the Conservatory.
March 7-April 30: An exhibition titled “Phyllis Bryn-Julson, Reigning Diva of 20th-Century Music,” in Peabody's Arthur Friedheim Music Library and Bank of America Mews Gallery, contains materials on *Pierrot Lunaire* and other Second Viennese works.

FRIDAY, APRIL 1, 7:30 P.M.
Peabody Jazz Orchestra
Michael Formanek, Director
Sam Rivers, Saxophone, Guest Composer, Conductor
Doug Matthews, Bass, Bass Clarinet, Guest Artist
Anthony Cole, Drums, Tenor Saxophone, Piano, Guest Artist
Featuring classics by Sam Rivers, including his popular *Beatrice*, as well as newer compositions.
Jazz Series
East Hall
\$18, \$10 Senior Citizens, \$8 Students with I.D.

MONDAY, APRIL 4, 7:30 P.M.
Peabody Opera Workshop
Webb Wiggins, Music Director
Roger Brunyate, Stage Director
Handel's Heroes...and Handel's Ladies
Scenes from *Radamisto, Giulio Cesare, Orlando, and Imeneo*, sung in their original languages, with chamber accompaniment of period instruments.
Friedberg Hall
FREE ADMISSION

TUESDAY, APRIL 5, 8:00 P.M.
Amit Peled, Cello, Faculty Artist
J.S. Bach: *Suite No. 1 in G*
Kodály: *Sonata for Cello Solo, Op. 8*
J.S. Bach: *Suite No. 3 in C*
Britten: *Third Suite for Cello Solo, Op. 87*
Sylvia Adalman Artist Recital Series
Friedberg Hall
\$18, \$10 Senior Citizens, \$8 Students with I.D.

THURSDAY, APRIL 7, 2005 8:00 P.M.
Peabody Singers
Edward Polochick, Choral Director
Ravel: *Trois Chansons*
Ginastera: *Lamentations of Jeremiah*
Brahms: *Zigeunerlieder, Op. 103*
Griswold Hall
\$18, \$10 Senior Citizens, \$8 Students with I.D.

SATURDAY, APRIL 9, 7:30 P.M.
SUNDAY, APRIL 10, 3:00 P.M.
Peabody Dance Spring Showcase
Carol Bartlett, Artistic Director
Barbara Weisberger, Artistic Advisor
Featuring a guest appearance by Pennsylvania Ballet II, in excerpts from the Balanchine/Stravinsky *Agon*; the *Pas de Trois* from the Petipa/Tchaikovsky *Swan Lake*; and the entire company in *Cricket Dances*, an original work by Jeffrey Gribler.
The program includes Original Ballets and Re-Stagings by Carol Bartlett, Melissa Stafford, Katherine Morris, and other dance faculty members; Dance/Music Collaborations with the participation of the Peabody Jazz Department in a Classical/Cuban Soundscape, coached by Tim Murphy; and student musicians from the Peabody Conservatory Chamber Music program, coached by Michael Kannen.
Friedberg Hall
\$14, \$7 Senior Citizens, Children, Students with I.D.

WEDNESDAY, APRIL 13, 7:30 P.M.
Peabody Wind Ensemble
Harlan Parker, Conductor
Michael Mogensen: *Afterglow: Light Still Shining*
Grainger: *Irish Tune from County Derry* and *Shepherd's Hey*
Holst: *Hammersmith: Prelude and Scherzo*
James Barnes: *Symphony No. 3, Op. 89*
Friedberg Hall
\$18, \$10 Senior Citizens, \$8 Students with I.D.

SATURDAY, APRIL 16, 7:30 P.M.
Peabody Camerata
Gene Young, Conductor
Matthew Odell, Piano
Preparatory Violin Choir, Rebecca Henry, Director
Ruth Lomon: *Songs from a Requiem*
Gene Young: *TBA*
Winning Work in the 2005 Peabody Camerata Student Composer Contest
Messiaen: *Couleurs de la cité céleste*
Griswold Hall
FREE ADMISSION

SUNDAY, APRIL 17, 2:00 P.M.
Young People's String Program
Janet Melnicoff-Brown, Director
Friedberg Hall
FREE ADMISSION

Baltimore Classical Guitar Society
APRIL 15, 8:00 P.M.
John Williams, Guitar
\$45 general admission, \$35 for BCGS Members, Senior Citizens, Students with I.D.
For tickets contact BCGS at <http://www.bcgs.org> or email admin@bcgs.org or call 410-247-5320.

SUNDAY, APRIL 17, 4:00 P.M.
Trent Johnson, Organ
Halcyon Trio
Jeremiah Baker, Soprano Saxophone
Cara Salvesson, Alto Saxophone
Adam Waller, Tenor Saxophone
Devin Adams, Baritone Saxophone
J.S. Bach: *Prelude and Fugue in e, BWV 548, "The Wedge"*
Mozart: *Andante in F, K616*
Trent Johnson: *Three Characteristic Pieces*
George Walker: *Two Pieces for Organ*
Louis Vierne: *Finale from Organ Symphonie VI*
Trent Johnson: *Quartet for Saxophones (2003)*
Trent Johnson: *Trio for Clarinet, Viola and Piano (2001)*
Griswold Hall
\$18, \$10 Senior Citizens, \$8 Students with I.D.

APRIL 17, 7:30 P.M.
Preparatory Recital
Part-Recital Competition Winners
Goodwin Hall
FREE ADMISSION

WEDNESDAY, APRIL 20, 8:00 P.M.
Benjamin Pasternack, Piano
Scarlatti: *Sonata in a, K.54, Sonata in D, K. 443, Sonata in b, K. 27*
Nicholas Maw: *Personae IV, V and VI*
Beethoven: *Sonata in c minor, Op. 13, "Pathétique"*
Robert Sirota: *Mixed Emotions*
Schumann: *Carnaval, Op. 9*
Sylvia Adalman Artist Recital Series
Friedberg Hall
\$18, \$10 Senior Citizens, \$8 Students with I.D.

FRIDAY, APRIL 22, 8:00 P.M.
Peabody Concert Orchestra
Peabody-Hopkins Chorus
Peabody Singers
Edward Polochick, Associate Conductor and Choral Director
Benjamin Park, Baritone
Berlioz: *Carnaval romain*
Cesar Franck: *Symphony in d*
William Walton: *Belshazzar's Feast*
Sponsored by the Douglas S. and Hilda P. Goodwin Fund at the Peabody Conservatory
Friedberg Hall
\$18, \$10 Senior Citizens, \$8 Students with I.D.

WEDNESDAY, APRIL 27, 8:00 P.M.
Peabody Symphony Orchestra
Hajime Teri Murai, Music Director
Mahler: *Symphony No. 6 in a, "Tragic"*
Ruth Blaustein Rosenberg Series
Dekelboum Hall, Clarice Smith Performing Arts Center, University of

Maryland at College Park.
\$18, \$10 Senior Citizens, \$8 Students with I.D.
Call 301 405-ARTS (405-2787)
Online tickets are available at www.claricesmithcenter.umd.edu

THURSDAY, APRIL 28, 12 NOON
Prix d'Été Recital

The Computer Music Consort presents a program of the winning works in the Prix D'Été Composition Competition established by Walter Summer.
Friedberg Hall
FREE ADMISSION

THURSDAY, APRIL 28, 7:30 P.M.
FRIDAY, APRIL 29, 7:30 P.M.
Peabody Renaissance Ensemble
Mark Cudek, Director
Dan Boothe, Renaissance violin
Rebecca Duren, soprano
Hunter Fike, recorder
Andy Shryock, tenor
Charles Weaver, lute
A Celebration of Spring, featuring Monteverdi's *Zefiro Torna*, madrigals, lute songs, and instrumental dances.
Griswold Hall
\$18, \$10 Senior Citizens, \$8 Students with I.D.

Peabody Opera at Theatre Project
Roger Brunyate, Director
FRIDAY, APRIL 29, 8:00 P.M.
SATURDAY APRIL 30, 8: P.M.
SUNDAY, MAY 1, 3:00 P.M.
THURSDAY, MAY 5, 8:00 P.M.
SATURDAY, MAY 7, 8:00 P.M.
Peabody Chamber Opera
Matthew Brown, Conductor
Henry Mollicone: *Hotel Eden (A Music Theater Piece in Three Acts)*
FRIDAY, MAY 6, 8:00 P.M.
SUNDAY, MAY 8, 3:00 P.M.
Peabody Opera Workshop
"Singing Shakespeare"
Theatre Project
45 West Preston Street
Hotel Eden: \$24, \$12 Senior Citizens, \$10 Students with I.D.
"Singing Shakespeare": \$18, \$10 Senior Citizens, \$8 Students with I.D.
Non-subscription events.
Tickets from Theatre Project Box Office only.
Call 410/ 752-8558

SATURDAY, APRIL 30, 8:00 P.M.
Peabody Symphony Orchestra
Hajime Teri Murai, Music Director
Ruth Blaustein Rosenberg Series
Mahler: *Symphony No. 6 in a, "Tragic"*
Dedicated to the memory of Frederik Prausnitz
Friedberg Hall
\$18, \$10 Senior Citizens, \$8 Students with I.D.

MONDAY, MAY 9, 8:00 P.M.
Peabody Trio
The Complete Beethoven Piano Trios - Part III
Violaine Melançon, Violin
Natasha Brofsky, Violoncello
Seth Knopp, Piano
Trio in G, Op. 1, No. 2
Sonata for Piano and Violin in G, Op. 96
Trio in B-flat, Op. 97 "Archduke"

Sylvia Adalman Artist Recital Series
Griswold Hall
\$18, \$10 Senior Citizens, \$8 Students with I.D.

MASTER CLASSES
Dance
SUNDAY, APRIL 10
Rhodie Jorgenson, Former Principal Dancer, American Ballet Theatre
William DeGregory, Artistic Director, Pennsylvania Ballet II
10:00-11:30 a.m.: Advanced & Intermediate Ballet Technique
12:30-1:30 p.m.: Intermediate Pointe & Advanced Variations & Partnering
For further information, fees, and to reserve a space, call 410/ 659-8100 ext. 1125 or email dance@peabody.jhu.edu

Organ
SATURDAY, APRIL 16, 3:00 P.M.
Trent Johnson
Griswold Hall
FREE ADMISSION

THURSDAY NOON SERIES
During the school year, the Conservatory students and ensembles give free recitals on Thursdays at Noon. Enter at 21 East Mount Vernon Place where a Campus Officer will direct you.

PEABODY BOX OFFICE
410/659-8100 EXT. 2
www.peabody.jhu.edu

The Peabody Box Office is now located in the Grand Arcade and is open Monday through Friday from 10 a.m. to 4 p.m. and one hour prior to all ticketed events, while school is in session. Enter at 17 East Mount Vernon Place where a Campus Officer will direct you. Tickets may be ordered by phone, in person during Box Office hours, or online at www.peabody.jhu.edu. Tickets for many programs are also available through Connect Baltimore at 1-877-Baltimore or www.baltimore.org. Programs are subject to change without notice. Use of cameras and video or tape recorders during performances is strictly prohibited.

Parking
Parking is available weeknights after 4:00 p.m. for \$5.00 and weekends for \$4.00 in the Peabody Garage, subject to availability, with entrance in the 600 block of Saint Paul Street on the right-hand side just before Centre Street.

Waging
PEACE

PRESIDENT’S CONCERT IN FOUR PARTS

MUSIC IN TIME OF WAR

THURSDAY, APRIL 14	FRIDAY, APRIL 15	SATURDAY, APRIL 16	SUNDAY, APRIL 17
<p>Souvenirs</p> <p>Songs from the Civil War: “Johnny I Hardly Knew Ye”</p> <p>World War I: “Over There,” “Lili Marlene”</p> <p>World War II: “My Buddy,” “The Boogie-Woogie Bugle Boy from Company C,” “We’ll Spit Right into the Führer’s Mustache”</p> <p>Korean War and Vietnam War eras: “The Word of the Lord” and “Blowin’ in the Wind”</p> <p>And many more.</p> <p>CUA Musical Theatre Company</p>	<p>Lessons</p> <p><i>A Survivor From Warsaw</i> Schoenberg</p> <p><i>Threnody for the Victims of Hiroshima</i> Penderecki</p> <p><i>Three Meditations from MASS for ‘Cello and Orchestra</i> Bernstein Robert Newkirk, ‘cellist</p> <p><i>Symphony # 3 (Symphony of Sorrowful Songs)</i> Gorecki Maureen Francis, soprano</p> <p><i>The CUA Symphony Orchestra</i> Kate Tamarkin, conductor Maureen Francis, soprano Robert Newkirk, ‘cellist CUA Men’s Chorus Leo Nestor, director</p>	<p>Dialogues</p> <p><i>Trio in E minor, Op 67</i> Shostakovich</p> <p><i>The Rome Trio</i> — Marilyn Neeley, piano; Jody Gatwood, violin; Robert Newkirk, ‘cello</p> <p><i>Piano Sonata no. 7</i> Ullmann Ivo Kaltchev, piano</p> <p><i>Walt Whitman Songs</i> Ned Rorem Stephen Gaertner, baritone</p> <p><i>Songs of the Forgotten War</i> World Premiere Commissioned by the Benjamin T. Rome School of Music, based on the 19 statues of the Korean War Memorial, collaboratively composed by 19 regional composers.</p>	<p>“... and then Silent Bugles”</p> <p>A concert/drama written and conducted by Murry Sidlin</p> <p><i>War Requiem</i> Britten Sharon Christman, soprano Mark Showalter, tenor Stephen Gaertner, baritone CUA Chorus Leo Nestor, director CUA Symphony Orchestra and Chamber Ensemble Kate Tamarkin, conductor</p> <p>Explore the power and pleading of the <i>War Requiem</i> through narration by three actors, video excerpts and chamber music, plus the full perform- ance of Britten’s compelling score.</p>

Tickets for each performance, \$10–25. For more information, call
202-319-5416

All performances at 7:30 p.m. Pre-performance roundtable discussions each night at 6 p.m. Grayson Wagstaff, Ph.D., moderator. All events held on CUA campus.

THE CATHOLIC UNIVERSITY OF AMERICA

PeabodyNews

THE JOHNS HOPKINS UNIVERSITY

The Peabody Institute of The Johns Hopkins University
One East Mount Vernon Place Baltimore, Maryland 21202
Dr. Robert Sirota, Director

Non-Profit Organization
U.S. Postage
PAID
The Peabody Institute
of the
Johns Hopkins University



Peabody Dance Showcase presents original
ballets, dance/music collaborations and
Pennsylvania Ballet II, page 16.