

Peabody News

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A SEASON OF CELEBRATION

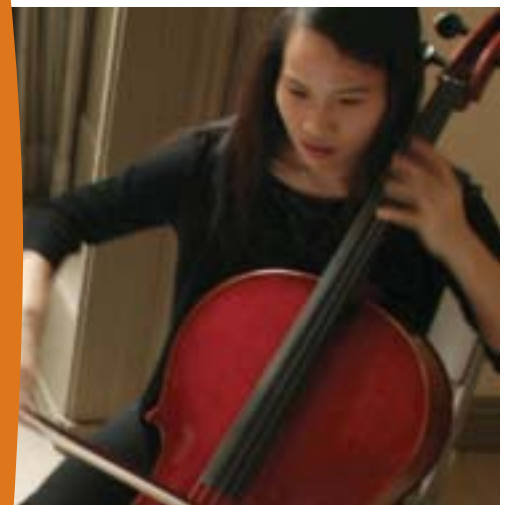
As Peabody's historic buildings are integrated into a harmonious whole

Our artist faculty and prize-winning students perform music of all ages from the Court of Queen Elizabeth I to progressive jazz

from the *Verdi Requiem* to Nicholas Maw's *Music from "Sophie's Choice"*

...and a brand new Conservatory opens in Singapore

SEASON ANNOUNCEMENT
ISSUE



BALTIMORE Symphony

YURI TEMIRKANOV, MUSIC DIRECTOR



ALSOP



BELL



ANDERSZEWSKI



MILLER



TEMIRKANOV



STERN



GOODE



WATTS

Single Tickets on Sale September 2
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Opening Night!

VIOLINIST JOSHUA BELL

Thur/Fri, Sept 18/19 · Sat, Sept 20 (Casual Concert)

MARIN ALSOP, conductor
JOSHUA BELL, violin

If you saw the movie *The Red Violin*, you'll remember John Corigliano's memorable score. Now that score has been turned into the full-length Concerto for Violin & Orchestra, "The Red Violin," and Joshua Bell himself will present its world premiere to open the BSO's 2003-2004 season! The program also features Tchaikovsky's Symphony No. 2.

PREMIUM CONCERT

TICKETS

Thur & Fri: \$30, \$37, \$42, \$47, \$55, Boxes \$81
Sat: \$23, \$31, \$33, \$37, Boxes \$52

Celebrity Series presented by **MERCANTILE-SAFE DEPOSIT & TRUST COMPANY**
Casual Series presented by **AEGON USA** · Media Partner: **101.9 LITE FM**

Favorites Concert

COMISSIONA RETURNS

Fri/Sat, Oct 3/4

SERGIU COMISSIONA, conductor
PIOTR ANDERSZEWSKI, piano

BSO Conductor Laureate Sergiu Comissiona shares the stage with brilliant young pianist Piotr Anderszewski for Haydn's vivid Piano Concerto in D Major. The program also includes Respighi's *The Birds* and Dvořák's musical portrait of life in the Czech countryside, the Eighth Symphony.

TICKETS: \$27, \$34, \$39, \$44, \$52, Boxes \$75

Presented by a generous grant from the **M & T CHARITABLE FOUNDATION**
Media Partner: **WYPR**

Symphony with a Twist™

TAP TO TECHNO

Sat, Oct 18, 8 pm

Lobby opens at 6:30 pm for live jazz, light fare & cocktails.

DAVID ALAN MILLER, conductor
ANTON WILSON, choreographer

From tap to techno, explore American dance with Todd Levin's techno riff *Blur*, the world premiere of Torke's Ballet Suite from *The Contract* and a semi-staged version of Virgil Thomson's *The Filling Station*, complete with dancing truck drivers, state troopers and gas station attendants!

TICKETS: \$27, \$34, \$39, \$44, \$52, Boxes \$75

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Media Partners: **BALTIMORE MAGAZINE** · **MIX 106.5 FM**

Celebrity Concert

MOZART PIANO CONCERTO No. 25

Thur/Fri, Oct 23/24 · Sun, Oct 26

MICHAEL STERN, conductor · RICHARD GOODE, piano

Talented young conductor Michael Stern, a fiddler's child himself (his father is the late Isaac Stern) leads Janáček's *Fiddler's Child*, and Richard Goode joins the Orchestra for Mozart's Piano Concerto No. 25 and Bartók's Piano Concerto No. 3.

TICKETS: \$27, \$34, \$39, \$44, \$52, Boxes \$75

Presented by **MERCANTILE-SAFE DEPOSIT & TRUST COMPANY**

Celebrity Concert

ALEXANDER NEVSKY (with film)

Thur/Fri, Nov 13/14

YURI TEMIRKANOV, conductor
NANCY MAULTSBY, mezzo-soprano
CHORAL ARTS SOCIETY OF WASHINGTON

Prokofiev: *Alexander Nevsky*
(performed with the 1938 Sergei Eisenstein film)

TICKETS: \$27, \$34, \$39, \$44, \$52, Boxes \$75

Presented by **MERCANTILE-SAFE DEPOSIT & TRUST COMPANY**
Film provided courtesy of **GOBERMAN**

Celebrity Concert

ANDRÉ WATTS PLAYS BRAHMS

Thur/Fri, Nov 20/21, 8 pm

Sat, Nov 22, 11 am (*Casual Concert)

Hosted by Fred Child of NPR's *Performance Today*

Sun, Nov 23, 3 pm

YURI TEMIRKANOV, conductor
ANDRÉ WATTS, piano

Kancheli: *...al Niente*
Tchaikovsky: Excerpts from *The Nutcracker*, Act II*
(Casual Concert Only)
Brahms: Piano Concerto No. 1*

PREMIUM CONCERT

TICKETS

Thur & Fri: \$30, \$37, \$42, \$47, \$55, Boxes \$81
Sat: \$23, \$31, \$33, \$37, Boxes \$52

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Casual Series presented by **AEGON USA** · Media Partner: **101.9 LITE FM**

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CATHEDRAL AND PRESTON STREETS,
BALTIMORE, MARYLAND



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For the convenience of readers, we list below the principal groups and institutions that present or host musical and other cultural events in Baltimore, Washington D.C., Maryland and Northern Virginia, with contact information where available.

Season announcements for Baltimore area groups appear on pages 12-35, and for groups in the MDDC area on pages 36 to 44.

Baltimore

American Visionary Art Museum
410/244-1900
www.avam.org

Baltimore Chamber Orchestra
410/426-0157
www.baltchamberorch.org

Baltimore Choral Arts Society
410/523-7070 or 1-800-750-0875
www.baltimorechoralarts.org

Baltimore Classical Guitar Society
410-247-5320
www.bcgs.org

Baltimore Museum of Art
410/396-7100

Baltimore Opera Company
410/ 727-6000
www.baltimoreopera.com

Baltimore Shakespeare Festival
877/639-3728
www.baltimoreshakespeare.org

Baltimore Symphony Orchestra
410/783-8000 or 800/442-1198
www.baltimoresymphony.org

Broadway in Baltimore
1-800/343-3103
www.broadwayacrossamerica.com

Center Stage
410/332-0033
www.centerstage.org

Chamber Jazz Society of Baltimore
410/385-5888

Chamber Music by Candlelight
410/744-4034

Community Concerts at Second
410/744-4034
www.communityconcertsatsecond.org

Concert Artists of Baltimore
410/625-3525
www.cabalto.org

Contemporary Museum
410/783-5720
www.thecomtemporary.org

Evergreen Concert Series
410/516-0341
www.jhu.edu/historichouses

Gettysburg Symphony Orchestra

Gordon Center
410/356-7469

Handel Choir of Baltimore
410/366-6544
www.handelchoir.org

Hopkins Special Events
410/516-7157
www.jhu.edu/special/

Hopkins Symphony Orchestra
410/516-6542
www.jhu.edu/~jhso

Maryland Historical Society
410/685-3750
www.mdhs.org

Mary Our Queen Cathedral Concerts
410/592-6059 or 410/464-4020

Morgan State University Choir
Box Office/Info 443-885-4336

Mt. Vernon Cultural District
www.mvcd.org

Municipal Opera Company of Baltimore
410/329-6874 or 410/448-0745
www.muniopera.org

Music in the Great Hall
410/813-4255
www.migh.org

Notre Dame
410/532-5386

Opera Vivente
410/547-7997
www.operavivente.org

Peabody at Homewood
410/516-8639
www.jhu.edu/historichouses

Peabody Conservatory/Preparatory
Box Office 410/659-8100 ext. 2
www.peabody.jhu.edu

Pro Musica Rara
410/728-2820

Shriver Hall Concert Series
410/516-7164
www.shriverconcerts.org

Theatre Hopkins
410/516-7159
www.jhu.edu/~theatre

Theatre Project
410/752-8558
www.theatreproject.org

Towson University
410/704-2787
www.centerforthearts.towson.edu

Vagabond Players
410/563-9135

Walters Art Museum
410/547-9000
www.thewalters.org

Washington/Maryland

Alexandria Choral Society
703/548-4734
www.alexandriachoralsociety.org

Annapolis Chorale
410/263-1906
www.annapolischorale.org

Annapolis Opera
410-267-8135
www.annapolisopera.org

Annapolis Symphony Orchestra
410/263-0907
www.annapolissymphony.org

Arlington Symphony
703/528-1817

Ballet Theatre of Maryland
410/263-2909

Candlelight Concert Society in Columbia
410/480-9950
www.candlelightconcerts.org

Cathedral Choral Society
202/537-5527
www.cathedralchoralsociety.org

Choral Arts Society of Washington
202/244-3669
www.choralarts.org

Clarice Smith Performing Arts Center
301/405-ARTS (2787)
www.claricesmithcenter.umd.edu

Columbia Orchestra
410/381-2004
www.columbiaorchestra.org

Columbia Pro Cantare
410/465-5744

Folger Consort
202/544-7077
www.folger.edu

Laurel Oratorio Society
443/367-0371
www.laureloratoriosociety.org

Kennedy Center
202/467-4600 or 800/444-1324
www.kennedycenter.org

Maryland Symphony Orchestra
301/797-4000
www.marylandsymphony.org

Master Chorale of Washington
202/337-SING
www.masterchorale.org

Musical Arts International
301/933-3715
www.geocities.com/musicalartsinternational/

National Gallery Concerts
202/842-6941
www.nga.gov

National Philharmonic
301/762-8580
www.nationalp.org

National Symphony Orchestra
202/467-4600 or 1-800/444-1324

Prince George's Philharmonic
301/454-1462

Shakespeare Theatre
202/547-1122 or 877/487-8849
www.shakespearetheatre.org

Strathmore Hall
301/530-0540

Susquehanna Symphony
410/838-6465
www.ssorchestra.org

Theatre Chamber Players
202/363-6700
www.theatrechamberplayers.org

UMBC
410/455-MUSC or 410/455-ARTS

United States Naval Academy
410/293-8497 (TIXS)

Vocal Arts Society of Washington
202/467-4600

Washington Bach Consort
202/686-7500 or 800/955-5566
www.bachconsort.org

Washington Ballet
202/362-3606
www.washingtonballet.org

Washington Chorus
202/342-6221
www.thewashingtonchorus.org

Washington Opera
202/295-2400, or 1-800-876-7372

Washington Performing Arts Society
202/785-9727
www.wpas.org

Wolf Trap
703/218-6500
www.wolftrap.org



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THE Peabody INSTITUTE OF THE JOHNS HOPKINS UNIVERSITY

PEABODY winners



Peter Landgren

Peter Landgren honored with Excellence in Teaching Award

Peter Landgren has received the Excellence in Teaching Award from the Johns Hopkins University Alumni Association. Landgren has been a member of the Peabody faculty since 1981, the year he also became Associate Principal Horn with the Baltimore Symphony Orchestra. He is widely recognized as a champion of new music, having commissioned several works for horn and premiering many others. He has recorded two highly rated compact discs, "A Golden Horn" with pianist Ann Schein and "Mozart Distilled" with The Atlantic Quartet, formed of colleagues from the Baltimore Symphony. Many of his former students are now performing with major orchestras and chamber ensembles and winning prizes in competitions. The Citation reads in part: "Your students attest that you are a dedicated teacher and mentor of the complete person."

Christopher Theofanidis premieres his Ballet at the Met and Viola Concerto in Frankfurt

Two major works by Christopher Theofanidis have received premieres in New York and Frankfurt in recent months. The American Ballet Theatre gave the first performance of his ballet, Artemis, at the Metropolitan Opera on May 20 and repeated the ballet on June



Christopher Theofanidis and Kim Kashkashian



Andre Previn receives Peabody Medal

Andre Previn applauds the performance by Heather Lockard of a song from his opera *Street Car Named Desire* at Peabody's graduation ceremony. Mr. Previn was awarded the George Peabody Medal.

23, 24, and 25.

The composer's Viola Concerto was first heard at the Kronberg Academy in Frankfurt on June 12, with the composer conducting the Moscow Soloists with Peabody alumna Kim Kashkashian as soloist.

In August, this Peabody composition faculty member flew to Japan to participate in the US-Japan Foundations Leadership Conference in Kobe.

Mihaly Virizlay retires from Baltimore Symphony

On June 7, Peabody faculty member Mihaly Virizlay, who has served as Principal Cellist of the Baltimore Symphony Orchestra for forty years, was named Principal Cello Emeritus by the orchestra's Board of Directors. BSO Conductor Laureate Sergiu Comissiona was on hand to dedicate that night's performance of Kodaly's *Dances of Galanta* to him. The dedication was particularly appropriate as Kodaly was a fellow Hungarian and the young Mihaly's teacher. Arriving in America in 1957 right after the Hungarian Revolution, Virizlay was sprung from a New Jersey refugee camp by Janos Starker, whom he succeeded for a short while as Principal Cello of the Chicago Symphony. Starker has called him "one of the most outstanding cellists of our times." Virizlay moved on to the Pittsburgh Symphony, then joined the Baltimore Symphony in 1962. In 1997, Virizlay received the "Chevalier du Violoncelle" award from Indiana University, one of the cello world's rarest honors.



Mihaly Virizlay

Shirley Givens Honored

Violin faculty member Shirley Givens was honored at a ceremony in May as "one of our greatest citizens" by the Ohio Bicentennial Committee. Her name was inscribed on



Shirley Givens

the Wall of Fame in the McKinley Museum in Canton, Ohio, with many dignitaries in attendance. Givens has been a participant in the Pablo Casals Festival-Puerto Rico, has given a Command Performance at the White House, and has made frequent television appearances. She was a Hollywood child actress and is also a visual artist, illustrating her own violin books for children. She has an international reputation as an artist-teacher.

Honors for Composer Judah Adashi

Judah Adashi has received several honors recently. His composition *Grace* was recognized with a 2003 Morton Gould Young Composer Award from ASCAP. As the piece selected by Music Director David Zinman to receive the 2002 Jacob Druckman Award for Orchestral Composition, *Grace* was performed by the Aspen Sinfonia at the Aspen Music Festival, under the direction of Markand Thakar and featuring solo violinist Lev Polyakin, Assistant Concertmaster of the Cleveland Orchestra.



Judah Adashi

Of the April 14 premiere of Adashi's *Elegiac Madrigals: Five Fragments by American Poets* by the Cantate Chamber Singers, *Washington Post* music critic Joseph McLellan wrote that Adashi was "embarked on a promising career," calling the piece "a series of muted but serene a cappella miniatures, composed with a fine sense of vocal textures and word values and an undertone of joy." This performance resulted from winning the ensemble's 2003 Young Composers' Contest.

Adashi's solo cello work *The Hours Rise Up...* was heard at the American Composers Alliance's American Music Festival at the Kosciuszko Foundation in New York City in June. Other recent works were performed at the Music03 and Ernest Bloch Summer Music Festivals, where Judah was a composition fellow. His *Suite: Eight Haiku* by Richard

Continued on Page 6

2003-2004 Season

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SEPTEMBER 21 » 7:30 PM

Emerson String Quartet
with David Shifrin, clarinet

The Howard Family Concert



OCTOBER 19 » 7:30 PM

Gil Shaham, violin / Akira Eguchi, piano

The Sidney and Charlton Friedberg Concert

NOVEMBER 16 » 5:30 PM

Stephan Genz, baritone
Roger Vignoles, piano

Yale Gordon Young Artist Concert



DECEMBER 7 » 5:30 PM

The Aulos Ensemble

The Paul and Barbara Krieger Concert

FEBRUARY 8 » 5:30 PM

Ivan Moravec, piano

The Mity Clarke Gann Memorial Concert



FEBRUARY 29 » 5:30 PM

Alisa Weilerstein, cello

The Piatigorsky Memorial Concert

APRIL 4 » 7:30 PM

Continuum

Cheryl Seltzer & Joel Sachs, Directors
The Helen Coplan Harrison Concert



MAY 2 » 7:30 PM

Eroica Trio

The Douglas and Zarelda Fambrough Concert

SPECIAL EVENT
MARCH 21 » 5:30 PM
Lang Lang, piano



Progress continues on Peabody's \$26.8 million construction project

When students, faculty, and concert patrons return to campus in September, they are sure to be amazed at the significant milestones reached in Peabody's \$26.8 million construction project. Major work completed this summer includes: the installation of the sweeping staircase inside the Grand Arcade; drywall installation and moulding details in the Cohen-Davison Family Theatre; a new floor and the removal of brick arches inside East Hall; the construction of the steel framework for the Gallery Pavilion and much, much more. The total raised now comes to \$23.2 million, thanks to a recent gift of \$1 million from the Constellation Energy Group Foundation to name the Constellation Pavilion, leaving \$3.5 million to be raised to meet the \$26.8 million capital project goal.



Inside the Grand Arcade



Drywall is installed in the Cohen Davison Theatre



The expanded East Hall rehearsal space.



One of the massive steel beams of the Gallery Pavilion is set in place.

PEABODY winners

Wright for violin and marimba recently won the Boston-based Auros Group for New Music's Composition Competition, and will be performed this season.

Judah Adashi earned his Master's degree in 2002 as a student of Nicholas Maw at Peabody and now studies with John Harbison. He is currently on the composition and music theory faculty of the Peabody Preparatory.

Katherine Needleman appointed Principal Oboe of Baltimore Symphony

Katherine Needleman, who attended the Peabody Preparatory throughout the early 1990's, where she studied music theory and composition, played oboe in the Peabody Sinfonia and in the Peabody Concert Orchestra, and studied piano with Paul Maillet, has been appointed Principal Oboe of the Baltimore Symphony Orchestra. From the Prep, Ms. Needleman went on to study at Curtis, became Principal Oboe of the Chamber Orchestra of Philadelphia, and later Principal Oboe in the Richmond Symphony. Welcome back to Baltimore!



Katherine Needleman

Stephen Kates Memorial



Stephen Kates

On Sunday, September 21 at 3 p.m., Friedberg Hall will witness a gathering in honor of Stephen Kates, who was a distinguished Peabody faculty member for almost twenty years. A student of Piatigorsky and Silver Medal winner in the 1966 Tchaikovsky Competition in Moscow, Kates had an enormous influence on a whole generation of cellists. Friends and colleagues will reminisce and perform in his memory. Anticipated guests include his former students Zuill Bailey, Carter Brey, David Hardy, and David Teie, as well as members of the cello faculty and students.

An endowed scholarship fund in memory of Stephen Kates has been established at the Peabody Conservatory. Those wishing to make a contribution may do so by sending a check made out to The Peabody Institute and noting "for the Stephen Kates endowed scholarship fund" to: The Peabody Institute, Development Office, 1 East Mount Vernon Place, Baltimore, MD 21202.

Peabody Orchestras get ASCAP Awards

The Peabody Symphony and Peabody Concert Orchestras have received an ASCAP First Place Award for the programming of Contemporary Music in the Collegiate Division. The award was presented to Music Director Hajime Teri Murai at the American Symphony Orchestra League Conference on June 20.

Chad Freeburg and Andrea Wiltzius receive Metropolitan Opera Awards

Peabody alumnus Chad Freeburg and soprano Andrea Wiltzius, a first year GPD student of Stanley Cornett, have each received a Study Award from the Lindemann Young Artists Program at the Metropolitan Opera in the amounts of \$3,000 and \$2,000 respectively. Mr. Freeburg will also be covering two roles at New York City Opera this season.

Russell Nadel wins Vancouver Young Composer's Competition

Russell Nadel, an undergraduate majoring in Composition and Music Education, won First Place in the University Division of the Vancouver Chamber Choir Young Composers' Competition.

Richard Edwards receives Chicago Symphony Fellowship

Richard Edwards, a double bass player who studied with Paul Johnson and Rob Kesselman at Peabody, has been named the Chicago Symphony Orchestra's first Lewis-Sebring Fellow under its Diversity Fellowship Program. CSO Music Director Daniel Barenboim and a committee of orchestra members chose the 23-year-old Peabody graduate in a blind audition in June. He will receive one-on-one coaching from orchestra members and perform on a substitute basis with the orchestra during the 2003-2004 season.



WOLF TRAP

The Discovery Series

Join us for the 2003-2004 season at The Barns of Wolf Trap.



André-Michel Schub, piano
Founder's Day Celebration
Friday, October 17, 2003 at 8 p.m.

One of the world's most celebrated pianists, André-Michel Schub makes his Barns debut. Winner of both the Van Cliburn and Naumburg International Piano Competitions, Schub has been hailed by *The New York Times* as "pianistically flawless...with a fierce integrity." In an evening honoring Wolf Trap's founder Catherine Filene Shouse, the program features sonatas by Scarlatti, Beethoven, and Grieg, and piano works by Schumann.

The Kennedy Center Chamber Players
Sunday, November 2, 2003 at 2 p.m.

The National Symphony Orchestra boasts some of the finest instrumentalists in the world. Principal members of the Orchestra's string sections, The Kennedy Center Chamber Players, will make their mark at The Barns of Wolf Trap with a program of timeless chamber music repertoire. Join these extraordinary musicians for an afternoon journey into Haydn's Piano Trio in C Major Hob. XV:27, Beethoven's legendary "Ghost" Trio, and Brahms's Piano Quintet in F minor.



Muir String Quartet
Friday, November 21, 2003 at 8 p.m.

Distinguished for their "exhilarating involvement" (*Boston Globe*) and "unbridled musicality" (*American Record Guide*), the Muir String Quartet has been delighting audiences and critics for over 20 years. Don't miss their riveting interpretations of Beethoven's String Quartet in A Major, Brahms's String Quartet in A minor, and Erwin Schulhoff's Five Pieces for String Quartet.



The Peabody Trio
Friday, January 9, 2004 at 8 p.m.

Since winning the prestigious Naumburg Chamber Music Award in 1989, The Peabody Trio has established itself as one of the leading piano trios in the world. *The New York Times* describes their music as "A beautifully polished, lush sound...luminous." Serving as the resident faculty ensemble of The Peabody Conservatory in Baltimore, the Trio returns to Wolf Trap for an evening that includes Mozart's Piano Trio No. 3 in B flat Major, Tchaikovsky's Piano Trio in A minor, and more!

Chicago Chamber Musicians Brass Quintet
Friday, January 30, 2004 at 8 p.m.



The Chicago Chamber Musicians returns with five of the nation's leading brass instrumentalists joining forces in this exciting performance. The resident brass quintet of The Chicago Chamber Musicians will perform an arrangement of Bach's Toccata and Fugue in D minor, Michael Tilson Thomas's *Street Song*, Poulenc's Sonata for horn, trumpet, and trombone, and Michael Arnold's Quintet for two trumpets, horn, trombone, and tuba.

Czech Nonet
Friday, February 27, 2004 at 8 p.m.

A violin, viola, cello, double bass, and woodwind quintet, the Czech Nonet's unique instrumental composition offers an abundance of rich and colorful sound combinations resembling that of a chamber orchestra. Celebrating their 80th anniversary, this world renowned ensemble will make their Barns debut with a variety of rarely-heard chamber music masterpieces.



Dorian Wind Quintet
Friday, March 19, 2004 at 8 p.m.

Celebrating its 42nd season, the Dorian Wind Quintet has been hailed by *TIME* magazine as "one of chamber music's most sparkling and eloquent ensembles." Playing "chamber music as it was meant to be" (*Los Angeles Times*), the Quintet will perform works by Bach, Dvořák, Taffanel, and more.



The Kennedy Center Chamber Players
Sunday, April 4, 2004 at 2 p.m.

Comprised of the talented Principal members of the National Symphony Orchestra string sections, The Kennedy Center Chamber Players will explore the intimacy of classic chamber works. This matinee program includes Mozart's Duo for Violin and Viola in G Major, Beethoven's String Trio, Op. 9, and Brahms's Piano Quartet in C minor.

Nicolas Kendall, violin
Wolf Trap Debut Artist
Friday, April 23, 2004 at 8 p.m.

First Prize-winner in the 2002 Young Concert Artists International Auditions, *The Washington Post* praises Nicolas Kendall's playing as "neatly balanced exuberant flash with emphatic warmth." This rising star will be presented with Wolf Trap's Debut Artist Award, in recognition of both his outstanding musical accomplishments and emerging career.



An Evening of Vocal Magic
Jennifer Aylmer, soprano
Kim Pensinger Witman, pianist
Friday, May 7, 2004 at 8 p.m.

This outstanding Wolf Trap Opera Company alumna (1996, 1997) returns for her Barns solo recital debut. Acclaimed for her sparkling personality, pure tone, and interpretive versatility, Ms. Aylmer will present a memorable program of song in collaboration with Company General Director Kim Witman.



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The Discovery Series offers world-class performances of chamber music in a small, intimate environment. Each concert features lively Q&A sessions with the performers, fascinating commentary, and free post-performance dessert receptions with the artists. The Barns of Wolf Trap is located just minutes from the Capital Beltway and Tysons Corner.

The Singapore Conservatory, renamed the Yong Siew Toh Conservatory of Music, National University of Singapore, opens its doors to Students from all over the Asia Pacific Region

By Barry Greenberg

The Singapore Conservatory of Music, established in 2001 through a collaboration between Peabody and the National University of Singapore has been renamed the Yong Siew Toh Conservatory of Music.

The new name is in recognition of a gift of S\$25 million from the family of the late Yong Loo Lin to the Conservatory. Ms. Yong Siew Toh, daughter of Dr Yong, was a Singapore-born pianist who found her greatest joy in giving music to others. She was a music teacher for 26 years at the Selangor School of Music in Malaysia. Ms. Yong died in 2000 at the age of 74. Her family believes that this gift is a fitting memorial in her honor.

This is the single largest donation ever received by the National University. The donation will be matched dollar-for-dollar by the Singapore Government, creating a fund of S\$50 million. The income generated from the fund will support development efforts with respect to Conservatory faculty, facilities and student scholarships.

"The University is extremely grateful to the Yong Loo Lin Trust for this magnificent gift, and to Chief Justice (of the Singapore Supreme Court) Yong Pung How, a nephew of Dr Yong Loo Lin, who helped to facilitate it. The choice of the beneficiary is significant, underscoring the importance of education in the arts. In helping the best of the region's musical talent, Yong Siew Toh's name, her fervent passion for music and her strong desire to give to others, will live on," said Professor Shih Choon Fong, President and Vice Chancellor of NUS.

The new school opened its doors to seventy-two freshmen on August 4, 2003. Its inaugural class comes from 11 different countries in the Asia-Pacific region. Nearly half of the students are from Mainland China, which should come as no surprise given that a country of over 1 billion residents is bound to produce a great number of skilled musicians. Vietnamese students comprise the second largest group within the school, and the Singaporeans come in a close third. Thailand, Taiwan, Japan, The Philippines, Indonesia, Malaysia and New Zealand are all represented, and even the U.S. sent three of its own to the new conservatory as full-time undergraduates.

Students from Peabody will join their counterparts in Singapore under the auspices of the Peabody String Fellowship. In this program, the students will spend two to three week sessions in Singapore to study, practice, and perform with their Singapore counterparts. The Peabody students will also have the chance to perform along with the professional Singapore Symphony Orchestra in Singapore's Esplanade, the new \$650 million performing arts center on the bay. The first group of Peabody Fellows will arrive in Singapore in mid-



The plaque renaming the Conservatory was unveiled in a ceremony on July 31. In attendance were (left to right) Director Steven Baxter, Chairman of the Governing Board Goh Yew Lin, NUS President and Vice-Chancellor Shih Choon Fong, and NUS Provost Chong Chi Tat.

August.

Twenty-five musicians have formed the ranks of the first complement of artist faculty at the Conservatory. They hail predominantly from the Principal Chairs of the Singapore Symphony Orchestra. The Conservatory faculty also includes two Peabody alumni, pianist Thomas Hecht and violinist Qian Zhou. The Singaporean-based T'ang Quartet is the Quartet-in-Residence.

Excellent facilities greeted faculty and students alike with Steinway pianos, high-quality orchestral instruments and sound-proof practice rooms in an interim building in the heart of the National University of Singapore's lush, floral campus.

Speaking at the re-naming ceremony on July 31, Director Steven Baxter said in part:

"It has been my honor to lead this project over the last year and a half and to be the Conservatory's first Director. In its first years, I look forward to helping the Yong Siew Toh Conservatory meet the best hopes of its stakeholders, faculty members, and students. I am grateful for the support of the leadership of this splendid University, its President, Provost, my fellow deans and directors, members of the Conservatory's Governing Board, our partners at the Peabody Institute, and of course, my esteemed faculty colleagues. These people, along with a staff of very talented and dedicated people, have all contributed something important so that the Yong Siew Toh Conservatory of Music can give full expression to a very elaborate idea.

"It is worth noting here, among us, that the idea of building a music conservatory in Singapore was not ours. The

idea for the conservatory came as a result of decisions made at the highest levels in the government of the Republic of Singapore. The Singapore Conservatory of Music, now the Yong Siew Toh Conservatory of Music, came not as a result of sentimentality, nor some soft-headed notion that Singapore should hold the trappings of a first-world nation. It came from hard reckoning about the essential components of an expanding economy and the requirements of a city-state with global ambitions. The Conservatory was first made possible by a substantial investment by the Ministry of Education and the National University of Singapore in infrastructure and manpower. It has also been the beneficiary of the generous support of some of the most successful business leaders and political figures in Southeast Asia. The amount of investment and the resulting expectation of its stakeholders make the success of this music conservatory not only desirable, but very serious business, indeed. If there were nothing more, the trust that has been placed in us should provide sufficient focus to proceed with considerable energy....

"Students from many parts of the world have invested their trust in this school to prepare them to be successful in a highly selective and competitive profession. It is not for us to simply harden them for the competition, but to inspire them and excite their imaginations to see new possibilities for themselves, to use music in new and interesting ways, to combine and re-combine cultural influences, and establish connections by means of their profession and their art that unite us as a global community, not just a global economy.

"In order to meet its commitment to its stakeholders and students and maintain its place on the world stage, to be of any use at all, this school will be required to be better than the rest. It will have to attract the best talent, refine that talent with imagination and energy, and see that its students are not only prepared for the challenges of their generation, but relish them. My wish for you, dear students, is that during your time here, you will become interested to know more about your own ethnic roots and national musical traditions....My expectation is that this conservatory will be a multi-cultural adventure where you learn to use the English language and classical music not as identities, but as international currencies of high value by which to do good things wherever on the globe your career might take you."

Barry Greenberg is Director of the Singapore Office at Peabody which serves as liaison between Peabody and the Yong Siew Toh Conservatory of Music.



“We are the Music Makers, And we are the Dreamers of Dreams...”

As the new Conservatory in Singapore got ready for opening this summer, Peabody director Bob Sirota addressed the graduating class at Peabody this May. He could not help reflecting on the vast changes that have happened in the world during this class's time at Peabody. “I confess to a special affection for the class of 2003,” he said. “We have been through a great deal together. In the past two years, the world has undergone profound changes, and America has been the crucible of these changes. Whatever your feelings about America's role in the world, this has been a time that has tested our conscience, and challenged our creativity.

“We have also faced great internal challenges at Peabody. We are holding this celebration across the street while our facility undergoes a major overhaul. (The ceremony was held in the Mount Vernon United Methodist Church.) You have all put up with disruption and inconvenience as we build for the future.

“Through all of the challenges, both internal and external, the class of 2003 has exhibited great strength of character and tremendous focus on your musical training. We are extremely proud of you.

“In preparing these brief remarks, I came across a poem by the 19th-century poet Arthur O'Shaughnessy. In its Victorian imagery, it evokes something very powerful about who we are and why we do what we do:

*We are the music-makers
And we are the dreamers of dreams,
Wandering by lone sea breakers,
And sitting by desolate streams;
World-losers and world-forsakers
On whom the pale moon gleams:
Yet, we are the movers and shakers
Of the world forever, it seems.*

“Are we training movers and the shakers at Peabody? We train poets and minstrels, buskers and troubadors. Each of you has a unique story to tell through your music. Your calling is to reveal yourself-in all of your stunning, bril-

liant, humanity-to all who pay you the honor of listening. Your gifts connect you, down the ages, to a conversation that is nearly as old as humankind itself. In your hands has been entrusted the heritage of the human experience, an unbroken lineage that stretches back in time and way on into the future.

“I will not make the dire speech – the one I have been hearing all my life – the one about the Imminent Demise of the Symphony Orchestra, the Death of Opera, the Irrelevance of Chamber Music, the Futility of a Solo Career. I will not talk about the supposedly aging audience for concert music, or the decline of arts instruction in our schools. I won't talk about these things, because I have already observed you in action, and I know that in a very few years you will be running things, and that we're going to be all right!

“You are idealists, but you are not naïve. You are optimistic, but you are also highly motivated, and well prepared. You are not sitting around waiting to be discovered; you are out there building communities that will be enriched by great music through your efforts. You know that you can't expect people to be passionate about what you do unless you demonstrate, every day, your own deep passion and commitment. You also know that you need some good head shots and a killer web-site!

So, go out into the world, and do what you have been called to do. Be a mover and shaker of the world. Make the light of your talent a brilliant beacon for compassion and peace among all people. What you do is important and necessary. Remember that your teachers at Peabody are your teachers for life. We want to celebrate with you when you succeed, and we want to help lift you back up when you fall. Come back and visit us when the dust has settled. We will always be here for you.”



Peabody Director Bob Sirota looks at the architectural model for the Yong Siew Toh Conservatory's permanent building. The building is scheduled for completion in 2005.

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—Tim Smith, *The Sun*, June 2003

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Ives: *Psalm 90*
Raminsh: *I Will Sing Unto the Lord*
Whitacre: *Cloudburst*

Christmas with Choral Arts

Tuesday, December 9, 2003, 7:30 PM
Basilica of the Assumption

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John Lehmeyer

An Opera Director with Passion and Panache

By Roger Brunyate

Our colleague John Lehmeyer passed away just before 9:00 p.m. on Memorial Day, Monday May 26, 2003. Although he had been diagnosed with a form of lymphoma earlier in the year, he went on to complete two successful productions, and only became incapacitated a week before his death. We shall all miss him, both personally and professionally.

I cannot think of a better way of remembering John than through these two shows. The photographs of his *Candide* at Peabody show a swirl of color and energy that characterized all his best productions, together with the flair for inventive detail he brought to his work as a costume designer. His production of the Agatha Christie play *Murder on the Nile* for Theatre Hopkins a few weeks later was superbly cast with character actors young and old, all

Celebration of the Life of John Lehmeyer

A Celebration of the Life of John Lehmeyer will be held on Saturday, October 4, at 4 p.m. in Peabody's Friedberg Hall.

Family, friends and colleagues will gather to remember him with words and music. They will include representatives of the many performing arts organizations to which he lent his talents as director, including locally the Baltimore Opera, CenterStage, Summer Opera of Washington, and Theatre Hopkins, as well as numerous Peabody students and alumni who gained so much from his professional guidance.

of whom were prepared to take this material to the limit, while once again dressed in costumes that could have come straight out of a Merchant Ivory movie. The life and sparkle of these two productions were a tribute to his unceasing creative energy, even when his physical reserves were almost at their end.

The photos offer a kaleidoscopic testimony to John's work as a costume designer, although his *Manon* of 2000 is the only other production illustrated here which he also directed. Even before he joined the Peabody faculty in 1994, John had begun designing costumes for us through his work with A. T. Jones and Sons, and I could not imagine a more supportive colleague to have by one's side in dress rehearsals. He not only provided clothes which brought an entire production to life, but would work with the singers to get them to become the roles which his clothes made possible. His generosity in giving support to his colleagues was matched only by his shyness in accepting compliments in return.

As a director, John could and did work all over the country, and had no need to continue teaching at Peabody. But he loved students, and would do almost anything to develop the talent of the people he most believed in. Jesse Hellman's wonderful photograph at the top of this page captures perfectly the spirit of commitment and fun he could inspire in the performers closest to him. For John's productions were often provocative, occasionally off the wall, but always entertaining. As he would say, "I want the audience to have a good time!" The performers had a good time also.

He could also work on any scale. One of the memories that I will carry with me in my mental anthology of the best work I have seen from directors in fifty years of opera-going is the death of Valentin from his *Faust* with the Baltimore Opera: a panorama of drab suits and black umbrellas against the gray walls of a small Flemish town in the first World War — an evocative update framing a real emotion. But I will also remember the pervasive eroticism of his bare-bones chamber productions for

Peabody, such as *The Turn of the Screw* and *La tragédie de Carmen*. And what he called his "orange chair scenes": opera excerpts staged only with plastic stacking chairs, but used with such style as to suggest whole worlds of elegance and escape.

In an age when most faculty and students are on a first-name basis, John was a professional of the old school, with meticulous use of "Mr" and "Miss" even with old friends. But then he could say something so direct and uncompromising, yet so insightful, that it would hit like a bucket of cold water. A gentleman and a gentleman, he also had the power to shock when he thought it would do some good — and he always had the good of the student at heart. Mentors like John are few and far between. Peabody will miss him, as I shall myself.



One of the most original productions John ever conceived was his production of Gounod's *Faust* for the Baltimore Opera in 2001. Setting the opera in the First World War, he used actual film footage to show the carnage of trench warfare. In the famous "Soldiers Chorus" scene, the soldiers came limping back from the war on crutches and stretchers, singing their rousing chorus in moving defiance of the death and destruction around them. John's costume sketch for Mephistopheles turned him into a glamorous aviator, clad in black leather.



The very last production John directed, only a few weeks before he died, was Agatha Christie's play *Murder on the Nile* for Theatre Hopkins. One never would have guessed from the exuberant, stylish production that John was gravely ill at the time. Many Peabody opera students played lead roles, including Heather Lockard as Jacqueline DeSeverac, Catrin Davies as Kay Mostyn and Jonathan Manley Hudson as Simon Mostyn. Photo: Will Kirk



The first opera that John Lehmeyer directed for Peabody in 1995 was Leonard Bernstein's *Candide*. In a curious twist, it was also the last opera he did for the school. The Peabody Opera Theatre presented it again this spring. The haunting melody of *Candide*'s song "It must be so" seems to linger in the mind in memory of John. Photo: Jesse Hellman

"If the final scene happens the way I envision it, I hope the audience will be in that strange place in the theatre where sometimes your soul comes out of your seat. I hope it will. I want it to be one of those times when we the audience will be breathing as one human spirit."

— John Lehmeyer

discussing in a Peabody News interview his conception for the apotheosis of Marguerite for his 2001 production of *Faust* for the Baltimore Opera



Lavish costumes were a Lehmeyer trademark, as in his *Manon* for the Peabody Opera Theatre in 2000. So was décolletée.

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Peabody 2003-2004 Concert Season A Season of Celebration

This is a season like no other. The excitement builds as the most ambitious architectural enhancements since Peabody's founding near completion. The \$26.8 Million Capital Construction Project integrates Peabody's historic buildings into a harmonious whole. There will be a Grand Opening Festival from April 17-25, 2004. Showcase musical performances will take place in elegant new spaces as well as Peabody's familiar concert halls. A brochure with full details of the Festival will be mailed out early in the New Year.

In keeping with our elevated architecture, our programming scales the heights as well—with works like the Verdi *Requiem*, Mahler's *Third Symphony*, and Vaughan Williams' *Sixth Symphony*. Celebrated faculty artists include soprano Phyllis Bryn-Julson, pianist Leon Fleisher, pianist Yong Hi Moon, cellist Amit Peled, flutist Marina Piccinini, baritone John Shirley-Quirk, cellist Alan Stepansky, jazz saxophonist Gary Thomas, and guest conductor Gustav Meier. Michael Kannen coordinates imaginative chamber music programs that have already created extraordinary buzz in Baltimore. Brazilian Duo Sergio and Odair Assad and Peabody's own Manuel Barrueco will make Baltimore the Guitar Capital of the World this season.

Appropriately, The Peabody Opera Theatre will be presenting Mozart's *Abduction from the Seraglio*. The opera concludes with paens of praise to the Magnanimous Pasha. That joyous mood permeates our whole season.

Peabody students and young alumni win prizes in the world's most prestigious competitions. They also come from all over the world to study with illustrious teachers. You can hear some of these top prize-winning students on the stage of Friedberg Hall. Russian-born Igor Yuzefovich performs the Shostokovich *Violin Concerto*. Ok-Kyu Lee, a native of Korea, is soloist for the Rachmaninoff *First Piano Concerto*. Wagner's *Prelude and Liebestod* will be sung by American soprano Christine Kavanagh Miller. The Philip Glass *Concerto Fantasy* will be given its Baltimore premiere by timpanist Svetoslav Stoyanov, a native of Bulgaria, joined by faculty member Jonathan Haas.

One could say that the Peabody Season actually begins on the other side of the globe. In September, Peabody students will travel to Singapore

to take part in the inaugural concert of the new Yong Siew Toh Conservatory of Music. The Conservatory is the result of a collaboration between Peabody and the National University

of Singapore to establish a world class conservatory in Singapore for the Asia Pacific region.

The sounds of America are in our season, from Copland's *Appalachian Spring* to Bernstein's *On the Waterfront*. And Peabody enriches the American repertoire with world premieres of works by our own faculty, student, alumni and staff composers. *Music from "Sophie's Choice,"* an orchestral arrangement from the Nicholas Maw opera that took Covent Garden by storm last year, will be heard for the first time as part of Festival Week. Rich Lauver's *Who Shall Invoke Her* takes its inspiration from American poet Alan Seeger. Jason Anthony Allen's *Tears of Eros*, the Winning Work in the Macht Composition Competition, will be heard with the Peabody Symphony Orchestra. David Gaines' *The Lion of Panshjir* will celebrate the life of an Afghan hero. A new chamber opera by Daniel Thomas Davis, *If I Were a Voice*, follows a 19th-century American family of radical reformers. *Nightcries* by Peabody graduate Jonathan Leshnoff is a dual lament and celebration.

Peabody faculty also commission many works: The Peabody Trio will premiere a new work by David Chaitkin. Saxophonist Gary Louie gives the first performance of *Five Pieces for Alto Saxophone and Piano with Wind Ensemble* by Peabody alumnus Ty Alan Emerson. Peter Klatzow's *Toward the Light*, a work for double choir, marimba and organ commissioned by Donald Sutherland, journeys from a plaintive *de profundis* towards a state of illumination.

As always there is a rich choice of wind ensemble, camerata, jazz, organ, early music, guitar, computer and dance events in Peabody's season. But a word of advice to our concert patrons. Get your tickets early! We expect many concerts to sell out as the excitement builds. A Season overview follows:

ORCHESTRAL/CHORAL CONCERTS

Under Music Director Hajime Teri Murai's tenure, the Peabody Symphony and Concert Orchestras have won five ASCAP Awards for Adventurous Programming. That adventurous programming continues, but balances with some of the most beloved concertos and symphonies embedded in our musical psyche. All orchestra/choral concerts are conducted by Murai in Friedberg Hall, beginning at 8 p.m., unless stated otherwise.

The first Peabody Symphony Orchestra concert on September 30 welcomes



Amit Peled

Jim Svejda in *The Record Shelf Guide to the Classical Repertoire*: "Sir Edward Elgar was one of the last of the incontestably great Romantic composers. There is no more

Amit Peled as a new member of the cello faculty. Born and raised on a kibbutz in Israel, this rising young star, still only in his twenties, makes his Peabody debut in **Elgar's Cello Concerto in e, Op. 85**. Writes



Hajime Teri Murai

rewarding way of jumping into the real Elgar than with his last major composition.... the *Cello Concerto*, the only work in the literature that can be compared favorably with Dvorák's." The rich emotion of this work will find a fitting interpreter as reviews of Peled's playing all stress the emotional impact he makes on audiences: "The warm and dark sound that Peled created with his cello expressed deep feelings and the most sensitive musicality," wrote *Kleine Zeitung*, after a Peled concert in Klagen-

furst, Austria. "Using brilliant technique he presented the variety of musical themes in a poetical manner." The *Kol-Bo* newspaper in Israel marveled: "His sound is forged in the innermost chambers of the soul and is magically transferred to the tips of his fingers..."

Peled, who has won several international competitions, has already been featured as a guest artist in some of the world's finest concert halls from Wigmore Hall, London, to Carnegie Hall, New York, from the Salle Gaveau, Paris, to the Konzerthaus, Berlin. He has appeared with major orchestras in Austria, Britain, Israel, France, Romania, Spain, Sweden, and the U.S.A. This season, Peled makes his debuts with the SWR, Karlsruhe, with the Radio Symphony Orchestra Saarbrücken, with the Hartford Symphony and the Jerusalem Symphony. This past summer he was featured guest artist at the Cape Cod Chamber Music Festival and at festivals in Germany.

The September 30 program begins with Richard Danielpour's *Vox Populi*, under the baton of Assistant Conductor Carolyn Kuan. Kuan, a conducting student of Gustav Meier at Peabody, was recently awarded the 2003 Herbert von Karajan Conducting Fellowship by the

Vienna Philharmonic. In conclusion is Rimsky-Korsakov's *Scheherazade*. Scheherazade was the lady who beguiled a Sultan with her stories for a thousand-and-one nights. The potentate was so eager to hear the next story that he kept putting off her execution. As the music spins tale after tale with exotic coloring, the audience will be as enthralled as the Sultan



Carolyn Kuan



Ok-Kyu Lee

Concerto No. 1. A native of Korea,

The Peabody Concert Orchestra gives its first performance of the season on October 3. **Ok-Kyu Lee**, the winner of the Harrison Winter Competition, will be soloist for **Rachmaninoff's Piano**

where she had already won numerous honors before coming to study at Peabody, she is currently in the Master's program as a student of Julian Martin. The opening work is *Sinfonia India* by Carlos Chavez, a self-taught Mexican composer, influenced by Indian culture. In the late 1920s Chavez lived in New York and formed friendships with Copland, Cowell, and Varèse. The *Sinfonia India* (1936) is the second of his seven symphonies, and features his masterful orchestration, particularly in wind writing. The Brahms' *Symphony No. 4* will close.

Igor Yuzefovich, who began his studies at the Gnessin School in Moscow, is soloist with the Peabody Symphony Orchestra for **Shostakovich's First Violin Concerto** on October 25. In one of his surges of creative power in the middle 1950's, Shostakovich wrote two of his most acclaimed works: the *Tenth Symphony* and the *Violin Concerto No. 1*, Op. 77. Yuzefovich's appearance with the orchestra is part of his prize for winning Peabody's 2003 Yale Gordon Concerto Competition. Still only in his 20's, Yuzefovich has performed in venues from Carnegie Hall to the Cairo Opera House. In Jordan, he was soloist for the late King Hussein's birthday celebrations. He has appeared in the La Gesse Festival in Toulouse, France, and will be featured on La Gesse recitals at Weill Recital Hall in New York this November. When he first came to Baltimore, the young Igor enrolled at the Peabody Preparatory to continue his violin studies with Leri Slutsky. At Peabody, he is currently in the Graduate Performance Diploma program, studying with Victor Danchenko. Among numerous awards, Yuzefovich took first prizes in the Arlington Symphony Competition, the Wolf Trap Foundation Scholarship Competition, and the Marbury Violin Competition.



Igor Yuzefovich

There is another Peabody winner on the program, composition student **Jason Anthony Allen**. Allen's ***Tears of Eros, the Winning Work in the Macht Composition Competition for 2003***, will be conducted by Resident Conductor Erin R. Freeman. Allen recently finished two Master's degrees at Peabody in Composition, studying with Christopher Theofanidis, and in Electronic Music Composition, studying with McGregor Boyle. He is currently a Ph.D candidate in composition at the University of Minnesota. Born and raised in Michigan, Allen has already received numerous honors, among them Peabody's Prix D'Été, and several commissions.

Opening the October 25 program is **Vaughan Williams' *Symphony No. 6 in e***, completed in 1946 and first performed by Sir Adrian Boult and the BBC Symphony Orchestra in 1948. Critics chose to describe this as a War Symphony, although Williams himself rejected that interpretation. The large orchestra demanded by the Sixth Symphony includes tenor saxophone, xylophone,

and two harps. The musician and scholar Deryck Cooke (author of *The Language of Music*) attended the premiere and described the effect on him as "nothing short of cataclysmic: the violence of the opening and the turmoil of the whole first movement; the sinister mutterings of the slow movement; the vociferous uproar of the Scherzo and the grotesque triviality of the Trio; and most of all, the slow finale, *pianissimo* throughout, devoid of all warmth and life, a hopeless wandering through a dead world ending literally in... nothingness."

Also on the program, is Samuel Barber's *Medea's Meditation and Dance of Vengeance*. Critic Richard Freed writes: "Eight years after the 1947 premiere of his Martha Graham ballet *Medea*, Barber reworked some of the strongest portions of the score into a 13-minute movement. Premiered by Dimitri Mitropoulos in 1956, it is one of Barber's most frequently performed concert works. For Graham and Barber the mythical figures of Jason and Medea 'project psychological states of jealousy and vengeance which are timeless.' In the music, archaic and contemporary idioms are used. The *Meditation* may be regarded as a tight knit tone poem, with sonorities ranging from dry and austere to rich and opulent. The work features a mounting intensity that culminates in a final unleashing of savage vehemence."

Those who heard her at the Meyerhoff will surely welcome back soprano **Christine Kavanagh Miller** who solos with the Peabody Concert Orchestra on October 31. The Baltimore *Sun*'s Tim Smith declared that her soprano voice "soared easily and warmly" when she sang the role of Sieglinde in the Peabody Symphony Orchestra's performance of the third act of Wagner's *Die Walkure* at the Meyerhoff last season. For her appearance with the PCO, she has chosen one of the most famous passages from all of Wagner opera—**Wagner's *Prelude and Liebestod from "Tristan and Isolde."*** A 2002 Maryland Winner in the Metropolitan Opera National Auditions, Miller has sung lead roles in several Peabody Opera productions. On a lighter note, Mozart's *Overture to "The Abduction from the Seraglio"* will give the orchestra some advance practice for performing the full work with the Peabody Opera Theatre in February. Tchaikovsky's *Symphony No. 6* is the last work on the program.



Christine Kavanagh Miller

A choral program on November 6 at 7 p.m. in Griswold Hall features the Peabody Chamber Singers under the baton of **Edward Polochick** with Kristin Chadderton, piano. On the program: Brahms' *Neue Liebeslieder Walzer*; songs by Samuel Barber; Barber's *Reincarnations*, settings of folk songs that the composer wrote in 1940; and Aaron Copland's sentimental ballad *Long Time Ago* and *Stomp Your Foot*.

"A Monumental Occasion" takes

Continued on Page 14

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John Shirley-Quirk, Baritone

Brahms: *Piano Concerto No. 1*

Leon Fleisher, Piano

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Sweeney Todd
Music and Lyrics by Stephen Sondheim
Book by Hugh Wheeler
Feb 20 - April 11, 2004

Speed-The-Plow
by David Mamet
April 2 - May 2, 2004

World Premiere
Till the Break of Dawn
by Danny Hoch
May 14 - June 20, 2004

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CenterStage
2003-2004

David I. Steinberg in *Servant of Two Masters* (1992-93)

PEABODY
dateline



Edward Polochick

place on Thursday, December 4. Peabody presents a concert, at approximately 7:30 p.m., following the annual Lighting of the Washington Monument, with its spectacular firework display. The Sounds of the Season will ring out with the Peabody Concert Singers. Erin Freeman and Jonathan Moyer will share the podium. Donald Sutherland will be at the organ and the Peabody Brass Ensemble will herald in the holiday season. There is no more enjoyable way to experience the Mount Vernon neighborhood. Last year's Lighting of the Monument had to be postponed as the first snowstorm of a terrible winter struck the city that night. This year's Lighting, we hope, will occur on one of those relatively balmy winter days that are much more the norm in Baltimore.

Often described as a magnificent opera masquerading as a mass, **Verdi's Requiem** will be performed on December 12. Many consider it among the composer's greatest works. Verdi showed an uncharacteristic restraint with the *Requiem*. Moments of repose and serenity contrast with dramatic episodes, like the shattering *Dies Irae*. The massed choral forces needed to perform the *Requiem* will be provided by the Peabody Concert Orchestra, Peabody Chamber Singers, Peabody Concert Singers, and Peabody-Hopkins Chorus, conducted by Associate Conductor and Choral Director, **Edward Polochick**. Polochick is a centrifugal force in the musical life of Baltimore.

On February 7, the Peabody Symphony Orchestra, together with Women of the Peabody Chamber and Concert Singers, will present the annual Mahler Symphony, this time **Mahler's Third**. "(Hajime Teri Murai) has revealed a flair for the whole sound-world of Mahler," wrote music critic Tim Smith when the Orchestra performed the composer's Fifth Symphony in February, 2003. "The students are fortunate to be working regularly with a conductor who offers compelling ideas, not just technical skill, someone who can tap the heart and drama of Mahler so eloquently."

Our favorite review quote on Murai

and Mahler, however, is still the one elicited by the performance of the "*Resurrection*" Symphony at the Meyerhoff a few seasons ago. At the conclusion, a member of the audience leaped to his feet and yelled: "Play it again, Sam!"

Begun in the summer of 1895, Mahler's *Third Symphony* turned out to be even bigger than the colossal *Second "Resurrection."* Mahler wrote of it: "It is so much, much bigger than life-size, that by comparison everything human seems to shrink to pygmy size. I am seized with horror when I realize where all this is leading, when I see the path marked out for the art of music and when I realize that the fearful responsibility of accomplishing this gigantic mission falls to me." He also called his symphony "a musical poem embracing all stages of development in progressive order." The six movements portray life in various forms: vegetable, lower animal, man, angels, and the transfiguration of life through the love of God. Resident Conductor Erin R. Freeman will be helping in the preparation of this work.

On March 5, the Peabody Chamber Singers and Peabody Concert Singers with pianist Kristin Chadderton will be under the baton of Resident Conductor Erin Freeman and Assistant Conductor



Erin Freeman

Jonathan Moyer. There is a tremendously varied choral program: Fauré's *Tantum Ergo in E, Op. 65, No. 2*; Rachmaninoff's *Selections from "Six Choruses, Op. 15"*; Brahms' *Motet, Op. 29, No. 2, "Schaffe in Mir,*

Gott, ein rein Herz"; Ives' *Psalm 90*; Traditional, arr. Shaw-Parker, *Hark, I Hear the Harps Eternal*; Traditional, arr. Kubik, *Soon one Mornin'*; Traditional, arr. Shaw-Parker: *Saints Bound for Heaven*; Gesualdo's *Madrigale 6-8*; J.S. Bach's *Motet No. 6, "Lobet den Herrn, alle Heiden"*; Stravinsky's *Pater Noster and Ave Maria*; Solos and Duets featuring members of the Peabody Chamber Singers; Jerome Kern, arr. Swingle, *All the Things You Are*; and Mozart's *Overture to "The Marriage of Figaro"* (arr. Swingle).

The Peabody Concert Orchestra on March 12 performs an all-American program in widely contrasting styles: Libby Larsen's *Parachute Dancing*; Copland's *Appalachian Spring*; and Bernstein's *Suite from "On the Waterfront."* *The Norton/Grove Dictionary of Women Composers* notes that Larsen's music "has increasingly been based on principles developed in popular music and cinema techniques. Essentially a lyric composer of poetic imagination, she typically attaches to her works evocative titles suggesting extra-musical imagery, as in *Overture: Parachute Dancing* (1983)." This work will be under the baton of Assistant Conductor Bohuslav Rattay.

Aaron Copland's *Appalachian Spring*, a ballet composed for the celebrated American dancer Martha Graham, is often regarded as Copland's masterpiece. In the opinion of critic Jim Svedja: "Bracing, wide-open harmonies and folksy, unforgettable melodies are bound together with Copland's expressive idiom,

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which mixes tenderness, exuberance, sentimentality, and sophistication, in roughly equal amounts." In his own words, Copland based the work on an outline provided by Graham: "Martha's ballet concerned a pioneer celebration in spring around a newly built farmhouse in the Pennsylvania hills." The composer worked into his score the Shaker song *Simple Gifts*, which has been indelibly associated with Copland ever since.

The *Suite from "On the Waterfront"* remains one of Bernstein's most popular works. "Bernstein's only film score was written in 1954 for Elia Kazan's prize-winning drama about dock workers, writes music historian Volker Rippe. Despite being nominated for an Oscar, Bernstein was dissatisfied with the way in which his music was treated in the film. He was surprised to find his compositions, which he regarded as complete in themselves, being cut or faded in and out. In 1955, therefore, he collected some of the themes together into a Concert Suite, the main sections of which can be directly related to the corresponding sections of the film."

On March 13, the Peabody Symphony Orchestra will be guest conducted by **Gustav Meier**, preeminent teacher of conductors. Meier, who now directs the Peabody Conducting Program, was in charge of Tanglewood's world famous conducting program from 1980-96. His former students are now music directors of major symphony and opera house orchestras from Beijing to Bolivia. Meier has chosen to begin the program with Cherubini's *Anacreon Overture*. Cherubini (1760-1842) composed some thirty operas and was greatly esteemed by Beethoven and Schumann. His *Anacreon Overture*, in the opinion of Robin Golding, "is an impressive composition if not 'certainly one of the finest instrumental pieces that have been written since the days of Haydn', as one enthusiastic contemporary critic pronounced it.

The **Mozart Concerto for Piano in E-flat, K. 482** that follows will feature **Yong Hi Moon**, a Peabody faculty member, who has won numerous prizes and awards in international competitions and has performed on concert stages from her native Korea to New York. She has made many recordings both as orchestral soloist, duo pianist, and chamber musician.

The Hindemith *Symphony "Matthis der Maler,"* that concludes the March 13 program, was drawn from the composer's 1934 opera of that name. When its production was canceled by the Nazis, Wilhelm Furtwängler resigned from the Berlin State Opera in protest. However, as Richard Rodda writes: "The *Symphony* had a stunning success at Furtwängler's premiere (of the work) on March 12, 1934. The opera itself is set in Germany during the time of the Peasants' Revolt in 1524-25. Against the background of political and social strife, Matthias (questions) the value of his art during a time of



Gustav Meier

upheaval. Feeling he might find an answer as a man of action, he joins the peasants in their struggle against oppression by the nobility. His idealism is shattered by the peasants' acts of atrocity. The artist flees to the Odenwald Forest, where he experiences visions that inspire him to return to painting."

As part of Festival Week, on Wednesday, April 21, the Peabody Concert Orchestra, Peabody Chamber Singers, Peabody Concert Singers, and Peabody-Hopkins Chorus, Edward Polochick, Associate Conductor and Choral Director, and the Peabody Children's Chorus, Doreen Falby, Director, Bradley Permenter, Assistant Director and Accompanist, will perform Shostakovich's *Festive Overture, Op. 96*, Mendelssohn's *Symphony No. 4 in A, Op. 90, "Italian"*, and **Orff's *Carmina Burana***, a "theatrical cantata" that is a setting of profane songs celebrating spring, wine, and love, culled from a 13th-century Latin codex unearthed at a Bavarian monastery. This is a rousing crowd pleaser that, acoustically speaking, will give Peabody's new spaces a percussive baptism. The concert will be preceded by "Music from the Orff-Schulwerk" presented by the Peabody Preparatory in the Grand Arcade under the direction of Bradley Permenter and Matthew McCoy.

We have already mentioned that the Festival week will culminate in a Peabody Symphony Orchestra concert

Continued on Page 16



Yong Hi Moon



Leon Fleisher teaching a Master Class at Peabody.

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Richard Field, BSO principal viola
January 18, 3:30pm

Annual Youth Festival - Don Scott, MC
-Featuring: Maryland State Boychoir, Eric Zuber, 18 year old pianist
February 22, 3:30pm

Choral Festival -Columbia Pro Cantare with Second Presbyterian Choir
March 21, 3:30pm

Russell C. Wonderlic Memorial Piano Competition
April 25, 3:30pm

Boris Slutsky, piano
May 16, 3:30pm

Concert on the Green with Silent Auction
-Featuring Ken Kolodner
June 6, 3:30pm



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Luciano Berio and Zoltán Kodály

*Premiere

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Phyllis Bryn-Julson

Schoenberg's *Pierrot lunaire*

Delores Ziegler

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Aperghis, Petrossi, Carter, and Thierry de Mey

January 31,

February 1

Patricia Green

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Villa-Lobos, Castabiano, Laitman, Chen Yi

Schumann's *Five Pieces in Folk Style* for Cello and Piano

The Left Bank Quartet* Bartók's *Quartet No. 4*

February 21, 22

Christopher Gekker

Biber, Wuorinen

Mark Hill

Bach, Carter

The Left Bank Quartet* Hindemith's *Quartet No. 3*

*Left Bank Quartet members: David Salness and Sally McLain, violins, Katherine Murdock, viola, and Evelyn Elsing, cello

Oct 3, Nov 22, Jan 31, & Feb 21 at the Kennedy Center, Terrace Theater, 7:30 pm

Oct 4, Nov. 23, Feb 1 & Feb 22 at the Bradley Hills Presbyterian Church, 3:30 pm

Oct 5 at the Clarice Smith Performing Arts Center, University of Maryland, 2pm

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PEABODY
dateline

on Saturday April 24, under the baton of Music Director Hajime Teri Murai. The program will begin with the world premiere of *Music from "Sophie's Choice,"* an orchestral work drawn from

composer

Nicholas Maw's

opera. When

Sophie's Choice was

premiered at the

Royal Opera

House Covent

Garden on

December 7,

2003, under the

baton of Sir

Simon Rattle,



Nicholas Maw

the London

audience was studded with celebrities

from author William Styron to Madonna.

Legendary pianist **Leon Fleisher** will

also add luster to the occasion. Fleisher

will give the Baltimore premiere of the

Lukas Foss Piano Concerto for the

Left Hand and performs the Ravel *Piano*

Concerto in D for the Left Hand. Ravel's *Daph-*

nis et Chloé: Suite No. 2 concludes the pro-

gram.

PEABODY OPERA

The Peabody Opera Theatre presents Puccini's *Triptych* and Mozart's *Abduction from the*

Angelica kills herself in hope of joining him in Heaven. Her suicide should condemn her to Hell, but she is, nonetheless redeemed. Many famous Divas have essayed the role of the nun with a past, who foreshadows some of the great Puccini tragic heroines to come. By contrast, *Gianni Schicchi*, is a *buffa* work, full of irony. A wealthy man lies dying, and his relatives discover he is not leaving them anything in his will. In an attempt to get the will changed, they hire a crafty lawyer, Schicchi. But Schicchi has his own axe to grind. His daughter is in love with the rich man's nephew, so he double-crosses the greedy relatives in favor of the lovers.

Mozart's *The Abduction from the Seraglio* takes us to the exotic Orient on February 26, 27, 28, and 29 (matinee), with the Peabody Concert Orchestra conducted by Edward Polochick. The tragic death of John Lehmyer this spring means that the stage director of this production will be Garnett Bruce. Mozart's first big hit in Vienna, the opera is still as fresh today. The plot may strain credibility but allows for delicious music. Turkish pirates have abducted the noblewoman Konstanze and spirited her off to Istanbul, where they sell her to Pasha Selim. Konstanze becomes the Pasha's favorite, but, faithful to her lover Belmonte, resists his advances. Belmonte traces her to the potentate's private car on the Orient Express, about to depart Istanbul for Paris, and devises an escape plan. The plan goes awry, but Selim, a noble-hearted fellow, is moved by the lovers' fidelity, and frees his captive. The train pulls into the Paris station to paens of praise to the Magnanimous Pasha.

Peabody returns to Theatre Project with an alternating program in the spring. The Peabody Opera Workshop presents John Gay's *The Beggar's Opera* on March 26, 27, 28, 31, April 2, 4 and a *Cabaret of Kurt Weill Songs* on April 1, 3 and 4. Both are directed by Roger Brunyate.

The Beggar's Opera is not really an opera, but a play with songs - a satirical revue. Finished in 1727, the work pillories 18th-century Italian Opera, "enriched with songs, but innocent of thought" and also exploits the contemporary taste for tales of criminal exploits - a "Newgate Pastoral" as Dean Swift said. It mocks Sir Robert Walpole, in the character of "Bob Booty", as well as an infamous onstage brawl between two Handel sopranos. Gay's own lyrics were sung to 69 popular tunes (mostly British and French), selected by German musician Dr. Pepusch. *The Beggar's Opera* enjoyed 62 consecutive performances, beginning in 1728. Profits were so good that the theatre owner was able to build Covent Garden in 1732.

For *The Beggar's Opera*, Webb Wiggins will be Music Director, conducting an ensemble of early music players from the harpsichord. The strength of Peabody's Early Music department enables



Roger Brunyate

Seraglio, while the Peabody Opera Workshop offers John Gay's *The Beggar's Opera* and a "Cabaret of Songs of Kurt Weill"

The Peabody Opera Theatre presents two main productions each season in Friedberg Hall.

The fall opera, November 20, 21, 22 and 23 (matinee), is Puccini's *Il Trittico* ("The Triptych"), comprising *Il Tabarro* (*The Cloak*), *Suor Angelica* (*Sister Angelica*), and *Gianni Schicchi*, directed by Roger Brunyate, with the Peabody Symphony Orchestra, conducted by Hajime Teri Murai. The melodramatic *Il Tabarro* is a tale of passion, jealousy and murder. *Suor Angelica* is a sentimental melodrama about a noblewoman banished to a convent after having an illegitimate child. When she learns of the child's death,



Webb Wiggins

Gettysburg
Symphony Orchestra
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Wolfgang A. Mozart

DEATH AND TRANSFIGURATION
Richard Strauss

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Peabody Chamber Opera's production of *Mahagonny Songspiele* at Theatre Project last season.

early operas to be performed with authentic instruments, a happy situation commented on by Tim Smith, in his Baltimore *Sun* review of the Peabody Chamber Opera's production of Monteverdi's *Orfeo* last March: "The production was fortunate to have a hearty ensemble of period instruments providing the distinctive sound of history—theorbo, sacht, recorder, harpsichord and the rest. Webb Wiggins conducted from the harpsichord with gentle propulsion and lyrical grace"

Pairing Gay and a Weill Cabaret on alternating nights at Theatre Project is an appropriate juxtaposition, because Weill's most famous work, *The Threepenny Opera*, on a libretto by Bertold Brecht, is a modern take on the John Gay work. Kurt Weill (1900-1950) had a career that lasted just thirty years, but during those years his work underwent several enormous transitions from atonality Schoenberg-style to inventive musical comedy. As Jim Sveida writes: "When the gruff, foul-mouthed Marxist playwright was first introduced to the shy young composer after a performance of one of the latter's symphonies, he got right to the point: 'My name is Bert Brecht,' he announced, 'and if you want to work with me you're going to have to stop writing that s--- stuff and come up with some tunes.' And so began the collaboration that would culminate in *The Threepenny Opera* of 1928, the apotheosis of the spirit of Berlin in the '20s, and one of German art's last great creative gasps before the Nazi deluge." The Cabaret will include a range of the composer's songs.

Theatre Project's intimate "black box" space is ideal for such productions. For those who have not already visited this theatre at the top of a Baltimore row house, located at 45 West Preston Street directly opposite the Meyerhoff, we strongly recommend that you give it a try. The Peabody Opera Workshop on February 1 and 2, directed by Roger Brunyate, will feature two one-act operas still to be announced, with conductors from Peabody's Conducting Program.

In addition, on April 3, the Peabody Opera Workshop joins with the Peabody Camerata, under the baton of Gene Young, to give the world premiere of a new chamber opera by **Daniel Thomas Davis, *If I Were a Voice*** (see under Camerata). The opera will be repeated on April 4.

"Opera Potpourri," an evening of scenes and arias from operas, happens on October 27, with JoAnn Kulesza as Music Advisor. On April 25 (Peabody Open House), 26 and 27, there will be performances of American one-act operas, Eileen Cornett, Advisor.

Opera Potpourri, an evening of scenes and arias from operas, happens on October 27, with JoAnn Kulesza as Music Advisor. On April 25 (Peabody Open House), 26 and 27, there will be performances of American one-act operas, Eileen Cornett, Advisor.

ARTIST RECITALS

feature **The Peabody Trio, The Aspen Ensemble, Cellist Alan Stepansky, fabulous Chamber Music Concerts coordinated by Michael Kanen, and Flutist Marina Piccinini**

All the following Artist Recitals take place in Friedberg Hall at 8 p.m:

The Peabody Trio, Peabody's Ensemble-in-Residence, gives a stellar start to the Sylvia Adalman Artist Recital Series on October 1. The members of the Trio, Violaine Melançon, violin, Natasha Brofsky, cello, and Seth Knopp, piano, continue to accumulate review quotes that speak of their "beautifully polished, lush sound...luminous" (*New York Times*), "breathtaking gusto...an exuberant, right-on-the-mark performance" (*Chicago Tribune*), "incandescent playing of great verve and sensitivity" (*Los Angeles Times*), and "romantic fervor" (*Washington Post*).

Maria Lambros will join the Trio for the Brahms' *Piano Quartet in c, Op. 60*. Lambros is a former member of the Meliora, Ridge and Mendelssohn String Quartets, whose recordings have won Naumburg,



JoAnn Kulesza

Continued on Page 18



Peabody Trio

2003/2004
Season

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Tchaikovsky's *Romeo and Juliet*, Gershwin's *Rhapsody in Blue* with award-winning pianist Inna Faliks, and more music by Bach, Dvorak and Copland. Proceeds benefit the GBYOA touring fund.

Sounds of the Season

December 14, 2003 - 4:00 pm
Community College of Baltimore County, Essex Campus
Revueltas' *Sensemaya*, Mozart's *Symphony No. 29*, and holiday favorites for the whole family!

For more information about the GBYO Association and events, please call 410-780-6914 or visit www.gbyo.com.

The Jezic Ensemble
2003-2004 Season

Sunday November 9, 2003 3:00 pm

Voices Of The Earth
The Jezic Ensemble with special guests Trio Globo
Eugene Friesen-cello Glen Velez-percussion
Howard Levy-piano and harmonica
www.celloman.com

Thursday December 18, 2003 7:30pm
Stories And Songs Of The Season

Sunday February 29, 2004 3:00 pm
Celebrating Women Composers
The Diane Peacock Jezic Memorial Concert

Saturday April 17, 2004 10:00am
Family Program: The Jezic Ensemble with DINOROCK in
Dinosaur Chorus - A Cantata for Dinosaurs and Mammals
www.dinorock.com

Saturday, May 8, 2004 8:00pm
The Jezic Ensemble with The Peabody Ragtime Ensemble
Swing

The Jezic Ensemble - a women's vocal ensemble dedicated to contemporary composers, women composers, and unique collaborative programming for women's voices and distinguished guest artists - announces the formation of a new division in Silver Spring, Maryland. Intended for college-age to adult women, the new division will rehearse in Silver Spring on Tuesday mornings from 9:00-11:30am. The original group - now beginning its sixth season- rehearses in Timonium on Thursday mornings from 9:00am - 11:30am. New members are welcome! The 2003-2004 season will run from September through May. For information on membership, booking, and our upcoming performances, visit The Jezic Ensemble website or contact director Margie T. Farmer.

www.jezicensemble.org • mtfarmer@earthlink.net • 410.374.9059

PEABODY
dateline

Coleman and Fischhoff Chamber Music Awards, a Grammy nomination and the Diapason D'Or. The program includes Janacek's *Pohadka (A Tale)*, for Cello and Piano and Bartók's *Sonata No. 1 for Violin and Piano*.



Maria Lambros

Just prior to their October 1 performance, the Peabody Trio will have celebrated the release of "Ludwig's Ghosts," their CD of Beethoven's two Opus 70 piano trios, known as "The Ghost," together with the composer's Eb Major trio, interwoven with the poetry of Goethe, narrated by actress Elizabeth Mansfield. This summer the Trio gave the premiere performance of "Ludwig's Ghosts" in London at St. John's Church, Smith Square, as well as a two-day residency at the Guildhall School of Music and Drama, which included an open rehearsal for the recording. This was the Trio's second visit to London over the past season. They appeared at Wigmore Hall last December. The Trio's 2003-2004 schedule takes them all over the country from the Yellow Barn Festival in Vermont to Wolf Trap and includes a residency at Amherst College, sharing this trailblazing residency with the Brentano String Quartet.

The Aspen Ensemble, composed of Nadine Asin, flute, David Perry, violin, Peabody faculty member Victoria Chiang, viola, Peabody alumnus Michael Mermagen, cello, and Rita Sloan, piano, appear on October 9. Individually, members of the ensemble have been commended for their "fearless bravura" (*Chicago Tribune*); "liquid virtuosity" (*The New York Times*); "gemlike sheen" (*Chicago Tribune*); "flawless execution" (*Denver Post*); and "lovely cello playing with wonderful contrast" (*Boulder Sunday Camera*). When you put all that together, you have synergism—the whole is greater than the

New York Recitals Sponsored by La Gesse Foundation

Each year, Peabody artists appear at Carnegie's Weill Recital Hall, New York, under the auspices of La Gesse Foundation, directed by Peabody alumna Princess Cecilia de Medici. The Foundation also presents Peabody artists at the La Gesse Summer Festival in Toulouse.

The Monday, November 10 Weill Hall concert will feature **Works by Robert Sirota**, beginning at 8 p.m. The program comprises the world premiere of *Mixed Emotions* (2003), performed by Jonathan Korth, piano; *Triptych* for string quartet (2002), performed by the Chiara String Quartet (Rebecca Fischer and Julie Yoon, violins, Jonah Sirota, viola, and Gregory Beaver, cello) with paintings by Deborah Patterson; and the New York premiere of *Trio* (1998), performed by Igor Yuzefovich, violin, Michael Kannen, cello, and Christopher Atzinger, piano.

Other Peabody Artists featured on the November 10, 11 and 12 recitals include: Peabody pianists Michael Angelucci, Jessica Choe, Kristina Lobenhofer, and Daniel Spiegel in programs of piano and chamber works.

For tickets, call Weill Hall Box Office 212-247-7800.

sum of the parts. On the program: David Schiff's *After Hours, Suite for Flute and Piano*; Beethoven's *String Trio in G, Op. 9, No. 1*; Mozart's *Flute Quartet in D, K. 285, for Flute and Strings*; and Fauré's *Piano Quartet No. 1 in c, Op. 15*.

Michael Kannen, Sidney Friedberg Chair of Chamber Music at Peabody, coordinates chamber music concerts that bring together an illustrious cohort



Aspen Ensemble

of faculty members with guest artists and Peabody students. Kannen is a virtuoso in putting together enticing programs. In his life-before-Peabody, Kannen was a



Michael Kannen

foundling member of the Brentano String Quartet, performing around the world from the stage of the Concertgebouw in Amsterdam to the Sidney Opera House, Australia, so he acquired considerable expertise along the way on how to hook an audience. Last year, you may remember, he built a Russian-themed evening around the 50th anniversary of the night Prokofiev (and Stalin) died.

We only hope that the cast that Kannen has put together for October 28 does not burn up the stage of Friedberg Hall with their collective incandescence. It includes (in alpha order) artist-faculty members Phyllis Bryn-Julson, soprano, Sonja Inglefield, harp, Paul Johnson, double bass, Michael Kannen, cello, Maria Lambros, viola, Yong Hi Moon, piano, Edward Palanker, clarinet, Marina Piccinini, flute, John Shirley-Quirk, baritone, Robert Van Sice, percussion, Alan Stepansky, cello, guest artist Mark Steinberg, violin, and Conservatory students. On the program: Mozart's *Flute Quartet in D, K. 285*, Berio's *Folk Songs, Paddy's Britches* (Traditional, arr. Robert Sirota), and Schubert's sparkling *Piano Quintet in A, Op. 114, "The Trout."*

Soprano **Phyllis Bryn-Julson** is the soloist for the Berio *Folk Songs* for voice and chamber ensemble. The songs are very renowned in the folk world, and include the haunting "Black is the Color of My True Love's Hair." Bryn-Julson last sang these songs at a recital in Los Angeles about ten years ago, with the composer's daughter Christina in the audience. As Phyllis relates: "Christina described one of the songs as being particularly memorable for her, as her mother, Cathy Berberian, used to always be humming the tune to her when she was a little girl."



Phyllis Bryn-Julson

Letters from Cathy about Luciano and her life are in the Getty museum, and, says Bryn-Julson, "I was privileged to get into the whole lot! They talked of *Moog* and *Cage*, and all the *in* things of the 50's. I last had dinner with Berio about nine years ago in Paris, when I was able to see the Paris premiere of his opera, *Un Rei in Ascolta*, in which he wrote a part for one of my former students. Berio was a strong personality, very demanding in how his music was performed. Even though Cathy made many improvisational interpretations of his music, she did set the standard as to how emotionally one can interpret. In the folk songs, Cathy tried to take the lyrics of the last song off the radio while driving, which resulted in gibberish. It was a very funny story. Even funnier to me was the letter Cathy wrote me one summer in which

she lamented that she and Luciano could not take a certain trip as their daughter had to have her appendix out in November, several months later. I thought it was hilarious, perhaps her way of getting out of taking a trip, because surely she knew that an appendix just *happens*, and doesn't usually get taken out months down the road."

One of the most acclaimed interpreters of contemporary vocal music in the world, Phyllis Bryn-Julson has over half a hundred recordings to her credit on all major labels. These have won three Gramophone Awards, the Prix du Monde, and Grammy nominations, while her recording of *In Memory of a Summer's Day* helped composer David del Tredici win a Pulitzer Prize for the work. According to Andrew Porter of *The New Yorker*, "the simple accolade for her would be 'the best American singer.'" Peabody is indeed fortunate to have her chairing its voice department. When we spoke with Phyllis in July, she was just about to leave for Europe, where her husband Donald Sutherland was giving an organ recital at St. Stephan's Dom in Vienna. The couple were then going on to Prague and Budapest to celebrate their 35th wedding anniversary.

Renowned baritone **John Shirley-Quirk** will make what they call in movies a cameo appearance, singing a Traditional Irish song, *Paddy's Britches*. Peabody director and composer Robert Sirota is arranging the song for this performance. It will be a world premiere both for the song and the arrangement. "This song has never been printed," says JSQ. "It was passed down to me from my aunt who got it from my grandfather. My aunt sang it to me when I was knee-high to a grasshopper." John won't divulge the story of the song, but says there are about eight verses "if I can remember them all." He adds: "I'm advising the audience to come early so they can consult the glossary in the program book. There are a lot of Irish words, like *Shebbin*, which is the word for a pub in Irish, or maybe an illicit still." John takes a moment to ponder on whether the American word *shebang* has any relation to *Shebbin*, conceding that a *shebang* is quite likely to arise if people spend too much time in a *shebbin*.



John Shirley-Quirk

Shirley-Quirk recently returned to the Aldeburgh Festival in England to sing in Benjamin Britten's *Gloriana* at The Maltins, the fiftieth anniversary performance of the work. The *Times* of London was very positive in its review. This was something of a homecoming for JSQ who is famous for his collaboration with Britten. He premiered the lead roles in Britten's last five operas, including the multi-persona virtuoso role of The Traveler in *Death in Venice*, written specially for him. We might also mention that Shirley-Quirk's discography runs to some 100 recordings on all major labels. This won't be the only opportunity to hear this celebrated baritone locally this sea-

Continued on Page 18

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son. He sings Verdi's *Dona Nobis Pacem* with the Concert Artists of Baltimore in a 75th birthday celebration for Leon Fleisher at the Meyerhoff on May 13.

On December 9, **Alan Stepansky** will be joined by his fellow Peabody cello faculty members—David Hardy, Michael Kannen, Amit Peled, and Mihaly Virizlay. This is the first time they have all appeared on one stage together. Stepansky had a very distinguished nine-year tenure from 1989-98 as the New York Philharmonic's Associate Principal and acting Principal Cellist. He has made his solo debut with the Philharmonic



Alan Stepansky

under Kurt Masur. Earlier Stepansky performed as a member of the cello section of the Boston Symphony Orchestra and became principal cellist of the Boston Pops at age 24. His multi-disc recording project of American chamber music for the EMI label has won many honors, including Editor's Choice by *Gramophone Magazine*, four stars from *BBC Magazine*, Critic's Choice by *The New York Times*, and Chamber Music Record of the Year Award by the British Music Industry Association. He has also recorded for the Cala and Elysium labels. *Strings Magazine* has said that Stepansky "plays with great inward concentration and intensity, utter authority, and a beautiful, warm tone."

Russian pianist **Alexander Shtarkman**, who made such a sensational Peabody debut last year performing Prokofiev's *Second Piano Concerto* as part of the Vivat! St. Petersburg Festival, is Stepansky's partner for the Rachmaninoff *Cello Sonata in g, Op. 1*. Also on the program: Bach's *Suite No. 5 in c for Violoncello Solo*, Vivaldi's *Concerto Grosso, Op. 3, No. 11, arranged by Varga for 4 Violoncelli*, and Arvo Pärt's *Fratres, for 12 Violoncelli*. Conservatory cello students will participate in the program.

The Peabody Trio will be giving a world premiere on February 24 of a new *Trio*, by **David Chaitkin**, commissioned by the Koussevitzky Foundation. This is a substantial work, approximately twenty-five minutes in length. Chaitkin, born in 1938, has composed symphonic as well as a variety of chamber and vocal works, that have been heard from Tanglewood to the Drottningholm Palace in Stockholm. Some of the nation's top music critics have commented with thoughtful superlatives. So a new Chaitkin work is an eagerly anticipated event. The program begins with Mozart's *Trio in B-flat, K. 502* and concludes with



Alexander Shtarkman

Tchaikovsky's *Piano Trio in a, Op. 50*.

A **Faculty Chamber Music Recital** on March 30, coordinated by Michael Kannen, brings together Victoria Chiang, viola, Michael Kannen, cello, Seth Knopp, piano, Maria Lambros, viola, Gary Louie, alto saxophone, Violaine Melançon, violin, and Alan Stepansky, cello.

This recital features **Jonathan Leshnoff's Nightcries, for Alto Saxophone, Violin and Piano**, inspired by a dual happening in the life of a friend of Leshnoff's, who experienced both the birth of his son and the death of his father within a few weeks of each other. "The double meaning in the title," says the composer, "and the contrasting gestures in the music reflect my musical portrait of this particular time in my friend's life." Leshnoff's compositions have been performed nationally by such ensembles as "The President's Own" United States Marine Band, Columbus Symphony Orchestra, the Smithsonian's Twentieth Century Consort, Da Capo Chamber Players, New York Percussion Quartet, and Oakland East Bay Symphony among others. He is the recipient of two Morton Gould ASCAP Foundation Awards for Young Composers, and a special distinction in the 2001 Rudolph Nissim Prize (a national prize for orchestral works). A Peabody alumnus, Leshnoff is currently Assistant Professor in the Music Department at Towson University.

The next work on the March 30 program, *Qi, for Flute, Cello, Piano and Percussion*, is by a composer from the People's Republic of China, Chen Yi, who is a former Peabody composition faculty member. Chen Yi explains: "In *Qi*, I used a mixed combination of western instruments to create the sound from east and to abstractly express my feelings of *Qi* (also written as chi, it is a name for the life force). It is untouchable, mysterious, yet strong and powerful. It melts into air and light, like the space in Chinese paintings, filled into the dancing lines in Chinese calligraphy. It is also the spirit of the human mind. In my composition, I translate my general feeling of the *Qi*, the element of nature, into my musical language in a quite free and slow tempo. There are also exaggerated textures with tension, in which I try to sound the inner voices and spirit of human beings, to experience this eternal power." The program ends with Brahms' *String Sextet No. 1 in B-flat, Op. 18*.

A **Chamber Music Concert** on April 20 as part of Festival Week, also coordinated by Michael Kannen, stirs into one potent broth Peabody faculty from both the Conservatory and Preparatory—Anna Elashvili, violin, Michael Kannen, **Chen Yi**



Chen Yi

cello, Maria Lambros, viola, Peter Landgren, horn, Hyun Sook Park, piano, and a distinguished Peabody alumna, soprano Hyunah Yu, as guest artist. The Peabody Trio, joined by faculty member Keng Yuen Tseng, violin, also takes part, as does the Vento Chiaro ensemble, composed of Peabody alumni Joanna Goldstein, flute, Ana-Sofia

Campesino, oboe, Ellen Barnum, bassoon, Jason White, horn, and (the only non-alum) Michelle Doyle, clarinet. The program includes Schubert's *Auf dem Strom, for Soprano, Horn and Piano*; Beethoven's *Piano Trio in E-flat, Op. 70, No. 2*; Ligeti's *Bagatelles for Woodwind Quintet*; and Mendelssohn's *Octet for Strings in E-flat, Op. 20*.

Also as part of Festival Week, is a recital on April 23, by faculty artist **Mari-na Piccinini**. Recognized as one of the world's leading flute virtuosos, Piccinini, in the words of Bernard Holland, chief music critic for *The New York Times*, is "a musician who hears and understands with great intelligence." She will be joined by Ken Noda, piano, and Hyunah Yu, soprano. On the program: Roussel's *Deux Poemes de Ronsard*; Faure's *Sonata in A Major, Op. 13 for flute and piano* and other works.



Maria Piccinini

PEABODY WIND ENSEMBLE/ CHAMBER WINDS

Watch for the world premieres of *The Lion of Panshijir* by David Gaines and Ty Emerson's *Five Pieces for*

Alto Saxophone and Piano

All concerts by the Peabody Wind Ensemble in Friedberg Hall and its smaller ensemble, the Peabody Chamber Winds, in Griswold Hall are under the baton of Harlan Parker, beginning at 7:30



Harlan Parker

p.m.

As befits a man who has served as president of the Conductor's Guild, with 2,000 members in over 40 countries, **Harlan Parker** has made the Peabody Wind Ensemble the cynosure for sophisticated wind band repertoire. Under Parker's direction, the PWE has brought out two CDs: "From an Antique Land" and "Orff, Bird, and Reed." The recordings are of such high caliber that celebrated composer Johan de Meji has used the ensemble's version of his *Venetian Collection* on a new CD of his own music on the Amstel label.

The PWE season kicks off on October 8 with guest artist **Travis E. Siehndel** performing Martin Ellerby's *Tuba Concerto*. This native of Topeka, Kansas, who enlisted in the US Navy in 2001, per-

forms with the Navy's concert, ceremonial, and marching bands.

Then next is Guy Woolfenden's *Illyrian Dances*, inspired by Shakespeare's *Twelfth Night*. The composer writes: "The precise geographical location of Illyria was not important to Shakespeare. What excited him was the resonance of the word itself and the romance of all far away, make-believe places. Illyria is Never Never Land and the idea of inventing dances for such a place intrigued me." This suite of three dances (*Rondeau, Aubade, and Gigue*)



Travis E. Siehndel

was commissioned by the British Association of Symphonic Bands and Wind Ensembles and was given its first performance in 1986. With around 150 scores for the Royal Shakespeare Company and an impressive list of credits with major European theatre companies, including the Comédie-Française, Paris, the Burgtheater, Vienna, the Teatro di Stabile, Genoa and the Norwegian National Theatre, Oslo, Woolfenden's theatre music is highly regarded throughout the world.

The October 8 program includes Gordon Jacob's *Music for a Festival*, Michael Mogensen's *Sierra Dawn*, and Florent Schmitt's *Dionysiaques*. Written in 1913 and premiered in 1925, *Dionysiaques* has been called a "masterpiece of the symphonic band repertoire.... It is an overflowing of the forces of spring, and the crude leaps of the military music add to the impression of intense joy," enthuses Pierre-Octave Ferroud. No instrument is relegated to the background in this work, but each is featured prominently.

The November 5 Peabody Wind Ensemble concert features Peabody alumnus Jason McFeaters, alto saxophone, in *The Bridge of San Luis Rey* by Peabody student composer Daniel Thomas Davis, whose chamber opera *If I were a Voice* will also be given its premiere on April 3, 4 by the Peabody Camerata and Peabody Opera Workshop (see under Camerata). Opening the program is Stravinsky's *Symphonies of Wind Instruments*. Stravinsky called this work "an austere ritual which is unfolded in terms of short litanies between different groups of homogenous instruments." The 1920 corrected and revised version features unusual winds such as alto flute, F clarinet, and A trumpet. "In terms of rhythmic engineering," writes Paul Griffiths, "the *Symphonies of Wind Instruments* (1920) makes up a pocket *Rite of Spring*." *The Solitary Dancer* by Warren Benson brings the program to a close. Written in 1966, *The Solitary Dance* has appeared on hundreds of programs worldwide. Unique in the repertoire, it is "a masterpiece of subtle development and recession of musical frenzy," according to *The Instrumentalist*. Benson says of it, "It is monothematic - one tiny idea throughout - a tempest in a tutu." Vittorio Giannini's *Symphony No. 3*, a true classic in the wind band repertoire, gives a tuneful close.

The Peabody Chamber Winds on December 10 perform in Griswold Hall. Michael Daugherty's *Motown Metal* will

jolt the audience out of any expectation of conventional winds repertoire. "*Motown Metal* for brass ensemble and percussion is inspired by the sounds and rhythms of industrial Detroit: city of automobile clamor and the sixties Motown sound," writes the composer, who says he is indebted for his inspirations to American popular culture, from Superman, to Jackie O and Elvis. *Motown Metal* highlights instruments made only of metal: four horns, four trumpets, three trombones, tuba, vibraphone, glockenspiel, triangle, cymbal, gong, anvil, and brake drum. The work, according to Daugherty, "is an assembly line of ascending and descending glissandi and rapid chromatic scales... funky polyphony... [and] big band staccato chords. I draw on my experience playing percussion in sixties soul music band and drum and bugle corps, to create brassy industrial-strength polyrhythms." The same program features baritone Ryan Staadler in William Penn's *The Cornfield in July* and *The River*, and ends on a happy note with the Richard Strauss *Symphony in E-flat, "The Happy Workshop"*. A late work, Strauss dedicated it "to the spirit of the immortal Mozart at the end of a life full of thankfulness." It invokes Mozart's serenades and divertimenti.

On February 11, the Peabody Wind Ensemble begins with Scottish composer Martin Dalby's *A Plain Man's Hammer*. Dalby, born in 1942, has done a great deal of work for the BBC. "His works tend to be imaginative adventures, in a characterful atonal style, sparked off by old music and myth," according to *Norton/Grove*. Then comes Samuel Adler's *Snow Tracks, for High Soprano and Wind Ensemble*, featuring soprano Alyssa Bowlby. Hindemith's *March from "Symphonic Metamorphosis"* follows in the arrangement by Keith Wilson. It is now a staple of the concert band repertoire as one of the most stirring and vibrant marches in existence.

But the most eagerly awaited piece on the February 11 program will be *The Lion of Panshjir, (Symphony No. 2) for Narrator and Symphonic Band* by Peabody alumnus David Gaines, which receives its world premiere. According to the composer: "*The Lion of Panshjir* came about following the events of September 11, which was when I first heard about Ahmad Shah Massoud, the remarkable leader of the Afghan resistance to the Soviet Union in the 1980s and then the Taliban in the 1990s. I remember watching Sebastian Junger's reports on television for National Geographic Explorer around that time, as well as reading newspaper reports of Massoud's assassination (at the hands of agents of Osama bin Laden), and being amazed that I had never heard of this man before. I was determined to find out all I could about him and his role not just as the military leader of Afghan resistance, but as a humanitarian, a man of compassion, a lover of poetry and litera-



David Gaines

Continued on Page 22

Music at UMBC

Explore the Avant Garde

9.13 Sonic Circuits

Electroacoustic Music. UMBC Fine Arts Recital Hall at 8pm. Free.

9.25 Matthew Burtner, saxophonist

Disembodied Forms: Music for Metasaxophone, Virtual Strings, and Singing Bowls. UMBC Fine Arts Recital Hall at 8pm. Free.

10.2 Forbidden Planet

Featuring the first full length electronic film score, by Bebe and Louis Barron. Screening on 10.2 in the Commons Grill at 8pm. Lecture by Stephan Prock on 10.3 in UMBC Fine Arts 011. Free.

10.16 Alison Knowles & Larry Miller

A Fluxus event. UMBC Fine Arts Recital Hall at 7:30pm. Free.

10.16 Hoffmann/Goldstein Duo, piano/percussion

Works by Elliott Schwartz, James Romig, Robert Morris, Anneliese Wiebel, Dick Higgins. UMBC Fine Arts Recital Hall at 8:30pm. Free

11.6 Ruckus

The professional contemporary music ensemble in residence at UMBC performs music by Fluxus artists, John Cage and others at the Baltimore Museum of Art. Family event at 6:30pm, concert at 8pm. Free.

11.9 Tabla

Larry Williams (French horn) and Bryan Young (bassoon) in a program of multimedia works. UMBC Fine Arts Recital Hall at 8pm. \$7 general, \$3 seniors, free for students, free with a UMBC ID.

11.13 The So Percussion Group

Music by Dennis DeSantis, Stuart Saunders Smith, John Cage, David Lang. UMBC Fine Arts Recital Hall at 8pm. Free.

11.16 Kazuko Tanosaki, pianist

Music by Berio, Beethoven and Takemitsu. UMBC Fine Arts Recital Hall at 8pm. \$7 general, \$3 seniors, free for students, free with a UMBC ID.

11.17 Pamela Z

Voice, live electronic processing, and sampling technology. UMBC Fine Arts Recital Hall at 8pm. Free.

12.4 James Staley, trombonist

An evening of improvisations "at the edge of understanding." UMBC Fine Arts Recital Hall at 8pm. Free.



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 dateline**

ture, and a supporter of equal rights for all Afghans. Ahmad Shah Massoud became known as The Lion of Panshijr because of his constant ability to turn back the Soviet Red Army from his home base in the Panshijr Valley north of Kabul. He and his band of *mujabedeens* did this a total of nine times, wearing down the Soviet Union until they decided to leave Afghanistan. In 2002, Massoud was nominated posthumously for both the Nobel Peace Prize and the European Parliament's Sakharov Prize.

"As part of this symphony," Gaines continues, "I've included text describing Massoud and bringing him to life, as well as his own words from interviews and press conferences (Massoud left no significant writings behind), by way of narration, in the manner of Aaron Copland's *Lincoln Portrait*. There will also be a multimedia element through the use of photographer Reza's beautiful photos of Massoud, which have become famous throughout the world. The narrator for the premiere will be Haron Amin, former Deputy Chief of Mission at the Embassy of Afghanistan, and former representative of Ahmad Shah Massoud and the United Front/Northern Alliance to the United States. The premiere performance is taking place with the full support, assistance, and cooperation of the Embassy of Afghanistan, author Sebastian Junger, photographer Reza, and the prominent Afghan-American musician Ehsan Aman."

The Peabody Chamber Winds present on March 3 in Griswold Hall Dana Wilson's *Winds on the Steppes*, Herbert Haufrecht's *Symphony for Brass and Timpani*, and Robert Gerard's *Hymnody*.

Harlan Parker has put together another knockout program on April 18 as part of Festival Week. It begins with Paul Creston's *Celebration Overture*. Creston, born 1906, was an entirely self-taught composer. He wrote in an accessible, conservative style that incorporated song and dance. Lush harmonies and expansive orchestrations characterize an often brash and spontaneous body of work.

There follows the world premiere of **Ty Alan Emerson's *Five Pieces for Alto Saxophone and Piano with Wind Ensemble***, commissioned by Peabody faculty member Gary Louie who will be soloist for the premiere, with Kirsten Taylor as pianist. Says the composer: "*Five Pieces* was composed at the request of my friends Gary Louie, Kirsten Taylor and Harlan Parker, all of whom have championed my work. My January 2000 stay at the MacDowell Colony, where this work began, had a profound effect on my ideas of space, harmonic rhythm, line and the beauty of dissonance. I began to see music as a kind of poetry, capable of evocative resonances in precise statements. This effected even my orchestration, as I strove to weed out the extraneous and get to the heart of the sound or phrase." Emerson, a native of New Hampshire, obtained his Doctor

of Musical Arts degree from Peabody where he studied with Morris Moshe Cotel. There followed a string of honors, awards, and commissions, including an ASCAP Morton Gould Young Composer award.



Gary Louie

Also on the April 18 program is John Zdechlik's *Celebrations*, Grainger's *Lincolnshire Posy*, and Ives' (arr. James Sinclair) *Country Band March*.

PEABODY CAMERATA

Among premieres by Peabody composers are a chamber opera by Daniel Thomas Davis *If I Were a Voice* and Rich Lauver's *Who Shall Invoke Her*

The musical cognoscenti converge on elegant Griswold Hall for Camerata concerts. Under the baton of **Gene Young**, musical riches abound, but seats are scarce. That's not surprising when you look at the programs for the upcoming season.

The October 11 program opens the Camerata's season in trademark mix of styles. Soprano Alyssa Bowlby is soloist



Gene Young

for Luigi Nono's *Canciones a Guimaraes*. Luigi Nono was a Venetian serialist composer (1924-1990) and husband to Schoenberg's daughter Nuria. We quote from *Norton/Grove*: "His avant-garde partisanship was inseparable from a commitment to socialism, twin aspects of a revolt against bourgeois culture: hence his avoidance of normal concert genres in favor of opera and electronic music, his frequent recourse to political texts and his work in bringing music to factories." There follows Henry Brant's *Street Music*. America's pioneer practitioner of spatial music, Brant positions the performers throughout the hall, as well as on stage, to achieve his desired acoustic effects. Stravinsky's *Pastorale (Song Without Words)*, on the other hand, is impressionistic and intensely Russian in melodic character. The Ned Rorem *Eleven Studies for Eleven Players* was written in 1959 on the premise that: "The main concern was to use each of the eleven players over the course of the whole work as virtuoso soloists." Certain movements have as few as two to five performers and all

eleven players only appear in five of the eleven movements.

The Randolph S. Rothschild Memorial Concert on November 15 honors a man who was one of America's foremost patrons of contemporary music, commissioning over 60 works, many from composers who were unknown at the time but have since made big reputations. Randy Rothschild, who studied at the Peabody Preparatory, was a generous benefactor to Peabody and a longtime Advisory Council member. All the works to be performed on this program were commissioned by Mr. Rothschild. They include Henry Cowell's *Vocalise*, Robert Hall Lewis's *Divertimento for Six Instruments*, Richard Wernick's *Oracle II*, Charles Wuorinen's *Fantasia*, and Leon Kirchner's *Concerto for Violin, Cello, 10 Winds and Percussion*.

On February 14, Gene Young has chosen Ravel's *Introduction and Allegro (chamber version)*, Poulenc's *Le bestiaire (Cortège d'Orphée)*, Messiaen's *Theme and Variations*, and Milhaud's *La creation du monde, Op. 81*.

The April 3 Camerata concert, features Navdeep Singh, tuba, in Richard Peaslee's *The Devil's Herald, for Tuba Solo, Four Horns and Percussion*. Peaslee, born in 1930, studied at Yale and Juilliard, and with Nadia Boulanger. He has composed extensively for the New York and London stage, as well as for movies and television. Dance devotees may remember the haunting cello theme that he contributed some years ago to the dance/theater work *The Garden of Earthly Delights*, choreographed by Peabody Preparatory alumna Martha Clarke. Based on the triptych of earth, hell and heaven by Hieronymus Bosch, that work made theater history.

The April 3 concert also features the world premiere of Rich Lauver's *Who Shall Invoke Her*, inspired by the sonnet of the same name by Alan Seeger. Lauver explains that the work took its genesis from a visit he made to the Alan Seeger Natural Area in Pennsylvania's Southern Allegheny Mountains, "a magical place of pristine beauty and serenity." Lauver goes on to explain that Seeger likely never visited the region during his tragically short life. Graduating in 1910 from Harvard University, where he was a classmate of T. S. Eliot, the young American poet moved to Paris in 1912 and joined the French Foreign Legion at the onset of World War I. "While he continued writing poetry throughout his days in Europe," Lauver relates, "his writings took on a more resolute and fatalistic tone, invoking themes of fighting the good fight, the camaraderie of soldiers at arms, and the glory of ultimate sacrifice. Almost as though by design, he was killed in an ultimately successful campaign to rout invading forces from the French village of Belloy-en-Santerre in 1916."

Rich Lauver originally majored in physics before switching to music. He began composing for and playing with various progressive, punk, new-wave, and alternative rock ensembles as a multi-keyboardist, synthesist, vocalist and MIDI programmer, in a performing career which lasted for some fifteen years. He joined the staff of the Peabody Conservatory in 1999 as an Ensemble Coordinator. His CD "Trance Figures,"

music for synthesizers, piano, percussion, and mellotron was released in 2001. The Peabody Chamber Winds debuted his *Themes and Variations I from Terpsichore* arranged for two brass choirs and percussion in 2002, and his transcription of the epic 1973 Magna recording of Christian Vander's *Mikantik Destructiv Kimmmandib*, for 12 instrumentalists and 8 vocalists, was performed by the Peabody Camerata in April 2003.

The Winning Work in the Camerata Student Composer Contest will also be heard on the April 3 program. Then the Camerata joins with the Peabody Opera Workshop to present the world premiere of a chamber opera by Peabody composer Daniel Thomas Davis, entitled *If I Were a Voice*. The opera, which will be repeated on April 4, follows the lives of the Hutchinsons, a 19th-century family of singers and radical reformers. Marked by their unique and highly colorful personalities and domestic lives, the Hutchinsons drew widespread acclaim and criticism for infusing their music with social concerns over slavery and gender. In crafting the music and libretto, Davis has woven pieces of the Hutchinsons' music and diaries into his own music and text. The opera, funded in part by the Johns Hopkins University's Krieger School of Arts and Sciences, is a joint project between the Peabody Camerata, Gene Young conductor, and the Hopkins History Department.

Daniel Thomas Davis is a dual degree student at the Peabody Conservatory and the Krieger School of Arts and Sciences. Davis has served as

Composer-in-Residence at Brightstar Music Festival and is also founder and director of Carolina NewMusic, a free series of summer concerts devoted to contemporary music. In addition to winning numerous prizes, grants, and fellowships, he was the first composer recognized by the *USA Today* All-USA Academic Team since 1990. His saxophone chamber concerto, titled *Bridge of San Luis Rey*, written for Harlan Parker and saxophonist Jason McFeaters, will be performed by the Peabody Wind Ensemble on November 5, 2003. At Peabody Davis studies composition with Chris Theofanidis and piano/accompanying with Nancy Roldan and Eileen Cornett. At Johns Hopkins, he works under the guidance of Professor Michael Johnson.

THE JAZZ SCENE AT PEABODY

Under the direction of **Gary Thomas**, Peabody's Bachelor of Music in Jazz Studies program has attracted a lively group of students to study with faculty members who perform at all the best known jazz venues and festivals. Thomas himself has performed/recorded with a virtual "Who's Who" of the jazz world, making more than seventy recordings over the past fifteen years. Two recordings which feature him as a leader, "By Any Means Necessary" and "While the Gate is Open," were named Best Recordings of the 1990s by *DownBeat Magazine*.

Three faculty members kick off the

season with a "Jazz in the Chamber" event on October 17 at 7:30 p.m. in Griswold Hall. An Evening of Improvisational



Gary Thomas

Chamber Music is provided by **Michael Formanek**, double bass, **Tim Murphy**, keyboards, and **Howard Curtis**, drums. Formanek has performed and recorded with a long list of jazz greats, including Tim Berne, Freddie Hubbard, Stan Getz, Marty Erhlich, Chet Baker, Tony Williams, Gerry Mulligan, Mingus Big Band and others. Four albums of his own music have been released on the Enja label to critical acclaim. Murphy has made a career in jazz piano but also holds his Master's in organ from Peabody. He has performed/recorded with a long list of jazz artists and, like his colleagues, has made several European tours. In Baltimore, he holds the position of organist at St. Ignatius Church, and is the host of "The Morning Jazz Show" on WYPR, as well as being a faculty member at Towson University. Curtis has extensive credits in pop, jazz and Broadway shows and has made regular tours in Europe. He has been a regular featured soloist at the D.C. Free Jazz Festival, Hampton Jazz Festival, and the Hilton Head Jazz Festival.

On December 13 the **Peabody Jazz Orchestra**, Michael Formanek, director, takes the stage of Friedberg Hall. When the ensemble appeared at the University of the Arts Collegiate Jazz Festival on March 1 this year, it created something of a sensation. The judges commented on the highly rehearsed state of the band, the obvious intellectual understanding of the music by the players, the intonation, the drive and



Michael Formanek



Tim Murphy



Howard Curtis

Continued on Page 24

Prince George's Philharmonic

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Music Director Charles Ellis

October 11, 2003, 8:00 PM
Prince George's Community College
Amy Beth Horman, Violin
Charles Ellis, Conductor
BARBER, *Adagio for Strings*
BARBER, *Violin Concerto*
BRAHMS, *Symphony No.2*



Amy Beth Horman

November 22, 2003, 8:00 PM
Northwestern High School
Bryan Hernandez-Luch, Violin
Sphinx Competition Winner
Charles Ellis, Conductor
MOZART, *Violin Concerto No. 4 in D Major*
BEETHOVEN, *Symphony No.3 ("Eroica")*



Bryan Hernandez-Luch

February 7, 2004, 8:00 PM
Prince George's Community College
Michael Mizrahi, Piano
Charles Ellis, Conductor
BORODIN, *Polovetsian Dances from Prince Igor*
PROKOFIEV, *Piano Concerto No.3 in C Major*
SIBELIUS, *Symphony No.5*



Michael Mizrahi

March 20, 2004, 8:00 PM
Bowie State University
Dr. Leslie Dunner, Guest Conductor
FALLA, *The Three Cornered Hat, Suite No.1*
ELLINGTON, *Suite from The River*
LISZT, *Orpheus*
STRAVINSKY, *Firebird Suite (1919)*

April 17, 2004, 8:00 PM
Prince George's Community College
Joel Link, Violin
Alexander Link, Viola
Johansen Competition Winners
Charles Ellis, Conductor
MOZART, *Sinfonia Concertante for Violin & Viola, K. 364*
MOZART, *Ballet Music from Idomeneo*
MOZART, *Symphony No.38 ("Prague")*

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PEABODY dateline

unity of the rhythm section, the highly evolved solos, and the communication among the band members.

"Jazz in the Chamber" on February 17 in Griswold Hall features guest artist **Jay Clayton**. "As far as vocal innovation goes, Jay Clayton is precariously on the cutting edge," says Fred Bouchard in *Jazz Times*. This opinion is echoed by John Garelick in *The Boston Phoenix* who proclaims that this jazz artist, "long in the forefront of avant-garde singing, has it both ways. She works in the familiar avant-garde terrain of wordless, spontaneous improvisations in duo and group settings...but Clayton is also a warm, gracious interpreter of lyric standards, and this lyricism pervades all her work." She is joined by Gary Thomas, flute and saxophone, and Tim Murphy, organ and piano.

An Evening of Jazz on February 19, also in Griswold Hall, features guest artist **Erik Friedlander**, solo cello, and the **Mark Feldman Quartet**, comprising Mark Feldman, violin, and Peabody faculty members Tim Murphy, piano, Michael Formanek, bass, and Howard Curtis, drums. *Billboard* Magazine has called Friedlander "one of today's most forward-thinking and ingenious musical practi-

tioners." He staked out new ground for the cello both as composer and improviser and has some innovative recordings to his credit. Both classically trained and an improvising artist, Mark Feldman is known for his "Book of Tells" recording which presents him as bandleader and ensemble composer with his string quartet.



Jay Clayton

An Evening of Jazz will also be offered as part of the Festival Week on April 22. Taking the stage of Friedberg Hall will be the Peabody Jazz Orchestra, Michael Formanek, Director, with the entire Peabody jazz department, including Gary



Erik Friedlander



Mark Feldman

Thomas, tenor saxophone and flute, Ingrid Jensen, trumpet, Stan Wilkerson, trombone, and Paul Bollenback, guitar.

PERCUSSION CONCERTS

On February 9 the **Philip Glass Double Timpani Concerto Fantasy** will be heard in a new arrangement for two timpanists and two pianos. This will be the east coast premiere of this work in Glass's hometown, where he began his musical studies at

Peabody at the age of eight. The two timpanists will be Peabody faculty member **Jonathan Haas** and graduate student **Svetoslav Stoyanov**, who studied with Robert Van Sice at Peabody. Haas and Stoyanov gave the New York premiere of the concerto a couple of seasons ago. Haas, often hailed as "the Paganini of the timpani," put together a coalition of musical institutions, including Peabody, to commission the original work. In addition to his impressive classical credentials, Jonathan Haas has worked with the likes of Aerosmith and Frank Zappa. Svetoslav Stoyanov, a native of Bulgaria, had the distinction of winning a Concert Artist Guild Award in 2003. For a spectacular closing piece, the February 9 concert features the **Peabody Saxophone Ensemble**, **Gary Louie**, Director, in



Svetoslav Stoyanov

Bernard Hoffer's *The River: A Symphony for Saxophone Quartet and Large Percussion Ensemble*. The program also includes **Christopher Rouse's Ku-Ka-Ilimoku**, **Guo Wenjing's Drama-Trio**, *Op. 2*, and **Moritz Eggert's Symphony 1.0**, for 12 typewriters.

Music for instruments like typewriters is nothing unusual for the Peabody Per-

cussion Ensemble. On February 17 last season, as the blizzard of the century paralyzed Baltimore, the ensemble performed the only live event in town, presenting a work that required two-ton metal sculptures to be played like percussion instruments. The snow ploughs and humvees grinding away on the street outside added to the sonic effects.

The Peabody Chamber Percussion Ensemble, directed by **Robert van Sice**, can be heard on April 19 as part of Festival Week. Known as one of the world's finest marimba players and teachers, Van Sice has presented over 500 recital and concerto performances on four continents. He has released a number of CDs and has been Artistic Director of the World Percussion Festival in Brussels since 1993.

The above percussion concerts take place in Friedberg Hall but the scene shifts to Griswold Hall on April 18 for a Festival Week event that presents A Sonic Spectacular for Organ, Brass, Chorus, and Percussion, featuring **Svetoslav Stoyanov, marimba**, in the world premiere of Peter Klatzow's *Toward the Light* (See under Organ Concerts).

Guest Artist **Peter Krasinski**, First Prize winner for improvisation in the 2002 American Guild of Organists National Competition, can be heard on Sunday, November 2, at 3 p.m. in Griswold Hall. Krasinski has performed at famous churches in Paris and for classic silent movies like *Metropolis*, *Way Down East*, and *The Gold Rush*. Director of Choral Arts and Music at Beaver Country Day School in Chestnut Hill, he has also played piano at the Rainbow Room in New York.

ORGAN CONCERTS

Also of great interest to our devoted organ following will be three Master Classes that are open to the public: Peter Krasinski on November 1 at 3 p.m.; Iain Quinn on November 15, at 3 p.m.; and Marie-Claire Alain, on March 23 and 24, at 7:30 p.m., all in Griswold Hall. Ms. Alain, considered the world's greatest living organist, will also give a recital on Saturday, March 20, at 4 p.m. at the Spencerville Seventh-Day Adventist Church 16325 New Hampshire Avenue, in Silver Spring.



Robert van Sice

Brass and Percussion takes place on April 18 as part of Festival Week. This will feature Peabody faculty artist **Donald Sutherland** at the organ, guest conductor Elijah Wirth, the Peabody Concert Singers, Erin Freeman, Resident Conductor, and Svetoslav Stoyanov, marimba. The highlight of the program is the world premiere of **Peter Klatzow's Toward the Light**. One of the few South African composers to achieve international recognition, Klatzow (b. 1945), is best known for his ballets and concertos. In an email from Cape Town, the composer told us: "Towards the Light began life as an unnamed work for marimba and organ.



Peter Krasinski

In the murky chaos of trying to write that piece, Donald Sutherland suggested that the medium might be more workable if I added a choir. This was such a good suggestion that I added a double choir! The work is a journey, of course, out of a plaintive *de profundis* towards a state of illumination. It also reflects that other journey that so many contemporary composers have made—out of the night of non-tonality towards the 'light' of the simple triad."

Also of great interest to our devoted organ following will be three Master Classes that are open to the public: Peter Krasinski on November 1 at 3 p.m.; Iain Quinn on November 15, at 3 p.m.; and Marie-Claire Alain, on March 23 and 24, at 7:30 p.m., all in Griswold Hall. Ms. Alain, considered the world's greatest living organist, will also give a recital on Saturday, March 20, at 4 p.m. at the Spencerville Seventh-Day Adventist Church 16325 New Hampshire Avenue, in Silver Spring.



Donald Sutherland

Hopkins Symphony Orchestra

2003-2004 Season

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Julien Benichou, Assistant Conductor

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Free discussion one hour before each program

Saturday, October 18, 8 pm *All Beethoven, All the Time*
Ludwig van Beethoven: *Leonore Overture No. 3*
Beethoven: *Piano Concerto No. 5, Emperor*
Clipper Erickson, piano
Beethoven: *Symphony No. 8*

Saturday, December 6, 3 pm *Sorcerer's Solstice*
Sergei Rachmaninoff: *Rhapsody on a Theme of Paganini*
Franz Liszt: *Totentanz* Inna Faliks, piano
Manuel de Falla: *Ritual Fire Dance* from *El Amor Brujo*
Sylvestre Revueletas: *La Noche de los Mayas*

Sunday, March 7, 3 pm *Let's Play!*
Thomas Benjamin: *Two Latino Sketches* (Premiere)
Sergei Prokofiev: *Violin Concerto No. 1*
Christian Vachon, violin
Georges Bizet: *Jeux d'Enfants* (Children's Games)
Richard Strauss: *Till Eulenspiegel's Merry Pranks*

Saturday, April 17, 8 pm *Open Spaces*
Aaron Copland: *An Outdoor Overture*
Copland: *Suite from Billy the Kid*
Carl Nielsen: *Violin Concerto* Amy Beth Horman, violin

Chamber Concerts

Sunday, November 9, 3 pm Interfaith Center
Featuring Johann Sebastian Bach: *Wedding Cantata*

Sunday, February 15, 3 pm Great Hall
Featuring Francis Poulenc: *Suite Francaise*

Sunday, April 4, 3 pm Great Hall
Featuring Antonio Vivaldi: *The Four Seasons*

Free 12th Annual Concert for Children and Families

Saturday, March 6, 1 pm Shriver Hall
Georges Bizet: *Jeux d'Enfants* (Children's Games)
Richard Strauss: *Till Eulenspiegel's Merry Pranks*

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Baltimore—Guitar Capital of the World

Two stellar guitar recitals are co-sponsored with the Baltimore Classical Guitar Society this season—**Sergio and Odair Assad** on September 19 and Peabody's own **Manuel Barrueco** on May 1.

Born in Brazil just two years apart, the Assad brothers are today's preeminent guitar duo. Their repertoire includes original music by Sergio Assad, transcriptions of the keyboard literature of Bach and other baroque composers, and adaptations of works by such diverse figures as Gershwin, Ginastera and Milhaud. Many contemporary composers have written music for them. The Assads have recorded widely, primarily for the Nonesuch and GHA labels, and have collaborated on discs with Gidon Kremer, Yo-Yo Ma (this disc was a Grammy winner in 1998), and Nadja Salerno-Sonnenberg in a recent best-selling album of gypsy music. The brothers have also collaborated on a Yo-Yo Ma CD featuring Brazil's most revered artists, for which Sergio arranged several works.

When Sergio and Adair played a recital in Washington D.C. last year, Terry Teachout wrote in *The Washington Post* that he wanted to be there, "they being the best two-guitar team in existence, maybe even in history." Teachout went on to say: "Even so no amount of anticipation could



Sergio and Odair Assad

have prepared me for the Brazilian brothers' daringly flexible, eerily unanimous ensemble playing—it was as if they could see inside each other's heads. The auditorium was packed with guitarists, all of whom appeared to be suffering from acutely inflamed envy..."

Critics are always astounded by the uncanny rapport between the two brothers that makes listening to them "a bit like hearing four hands playing one large gui-

Continued on Page 26

Barreuco's Former Students Launch Successful Careers

Guitarist Manuel Barrueco, who joined the Peabody faculty in 1990, gives master classes at Peabody for which participants jet in from all over the world. Many of them decide to enroll at Peabody. This past summer, the roster included over 50 students from the U.S., Canada, Japan, England, France, Italy, Spain, Belgium, Venezuela, and Hong Kong, in addition to Peabody students. *Soundboard Magazine* did a feature on the class.

The esteemed Aaron Shearer, former Peabody faculty member and Barrueco's own teacher, and Ray Chester, Chairman of the Peabody Guitar Department, visited the class. So did Michael Lawrence, who is currently making a documentary on Shearer. Lawrence used the opportunity to include Barrueco and the Masterclass in the documentary.

Many of Barrueco's former students have launched successful careers, as shown by the following brief list of their achievements:

Aurora Guitar Quartet

Composed of four former Barrueco students, Christopher Dunn (B.A., M.A.), a U.S. Native; Akiko Sumi (GPD) and Keishi Sumi (GPD), both natives of Japan, and Piotr Zielinski (GPD), a native of Poland, the Quartet has made one recording, toured Japan, and debuted at Carnegie Hall Debut in 2002. Piotr Zielinski is a faculty member of Levine School of Music, D.C. Akiko and Keishi Sumi also perform as a guitar duo with one recording out, and another one in the making.

Leon Bernardyn, B.A., M.A., GPD

Bernardyn is now a member of the New York Guitar Quartet

Risa Carlson, B.A., M.A., GPD

A U.S. native, Carlson is Chairman of the Guitar Department at Levine School of Music in DC and a Vice-President of the Baltimore Classical Guitar Society.

Byeong Woo Lee, GPD

A native of Korea, he is one of that country's most famous guitarists and a recording artist.

Martha Masters, B.A., M.A.

A U.S. native, Masters is Winner of Guitar Foundation of America competition. She has recorded with Naxos Records and has a DVD on Mel Bay Publications. She also obtained her DMA at the University of Southern California.

Paul Moeller, M.A., GPD

A U.S. Native, Moeller is engaged on his second recording. He is a Winner of the Yale Gordon Concerto Competition and the Professional Division of the Baltimore Music Club's Competition, and a faculty at the Levine School of Music, D.C.

Franco Platino, Artist Diploma

A native of Italy, Platino has made recordings for Koch International Records and Naxos, and in duo with Manuel Barrueco, with whom he has toured Europe. He has made his debut at Carnegie Hall and won top prize in several international competitions. He is on the faculty of the Levine School of Music in D.C.

Berta Rojas GPD

A native of Uruguay, Rojas has released three CDs on Dorian Records. She is a Kennedy Center Scholar and faculty member at the Levine School of Music, D.C.

Marija Temo, M.A.

International touring artist

Gustavo Them, G.P.D., A.D.

Them has released a recording out and performs in a Duo with Christian Colberg, violin/viola.

Steve Turley, Artist Diploma

A U.S. native, Turley is Chairman of Guitar Department of Eastern School of Music, PA. He has released two CDs and is the Founder of Fretboard Fellowship and the Paganini School for the Guitar.

Ana Vidovic, GPD

A native of Croatia, Vidovic has released four CDs, two with Naxos, and is currently recording with Sony Records. She is the winner of several international competitions: Augustine Competition in Bath; Fernando Sor in Rome; and Francisco Tarrega in Benicasim, Spain.

Baltimore Classical Guitar Society 2003/2004



Friday, September 19, 2003 at 8pm,
Friedberg Hall, Peabody Conservatory

Sergio and Odair Assad, Guitar Duo

"...the first name in guitar duo-playing...
far beyond musical partnership...
a creative symbiosis."
The Los Angeles Times

Saturday, November 8, 2003 at 8pm,
Baltimore Museum of Art

Paul O'Dette, Lute and Baroque Guitar

"...the clearest case of genius ever to
touch his instrument."
Toronto Globe and Mail



Saturday December 6, 2003 at 8pm, Baltimore Museum of Art

Holiday Benefit Concert

With its joyous blend of wonderful music, this concert features a soloist,
small ensembles, and the twenty-member Baltimore Classical Guitar
Society Orchestra, conducted by Ronald Pearl.



Saturday, March 6, 2004 at 8pm,
Baltimore Museum of Art

Marija Temo, Classical/ Flamenco Guitarist, Singer, and Dancer, with Quest, Flamenco and Spanish

Classical Dancer Anna Menendez
"Temo, a triple threat guitarist, dancer, singer..."
The Edmonton Journal



Saturday, May 1, 2004 at 8pm,
Friedberg Hall, Peabody Conservatory

Manuel Barrueco, Solo Guitar

"Manuel Barrueco is one of the best classical
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Audio Magazine

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Sun., Nov. 9, 2003 4 p.m.
Fri., Nov. 14, 2003 8 p.m.
Sat., Nov. 15, 2003 8 p.m.
Sun., Nov. 16, 2003 4 p.m.
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Sat., Dec. 6, 2003 7:30 p.m.
Sun., Dec. 7, 2003 5 p.m.
Baltimore City Community College
Liberty Campus / 2901 Liberty Heights Avenue
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tar," in the words of the *Los Angeles Times*. Moreover, *The Boston Globe* makes the point: "They play as well as their best-selling records suggest: They don't need studio doctoring, and they can actually do all those things you hear on their CDs." "A kind of wizardry lies within the playing of Sergio and Odair Assad..." *The New York Times* comments, "... they produce a supple, flawlessly unified sound."

When a young Manuel Barrueco came to study with Aaron Shearer at Peabody back in the 70s, he was a recent refugee from Cuba, who was still trying to adjust to life in America. Barrueco is now regarded as one of the greatest living guitarists. His presence on the Peabody faculty



Manuel Barrueco

means that he travels the world from a home base in Baltimore. Music critics have hailed him as "simply and consistently awesome" (*Los Angeles Times*); "a superior musician" (*The New York Times*); "superb" (*Stereo Review*); "an elegant musician and aristocrat of the guitar" (*Dallas Times Herald*). His recital on May 1 will be a major happening. Barrueco will also give a Master Class that will be open to the public on April 29 from 7-10 p.m. in the Cohen-Davison Family Theatre. For the impact Barrueco has had in turning Baltimore into the Guitar Capital of the World, see sidebar on the successes of his former Peabody students on Page 25.

COMPUTER MUSIC



Geoffrey Wright

McGregor Boyle

The Peabody Computer Music Consort, Geoffrey Wright, director, McGregor Boyle, Technical Director, presents two concerts on October 29 and March 26. The October 29, Music by the Numbers; an all-digital multimedia concert takes place in Friedberg Hall in honor of the Fourth International Conference on Music Information Retrieval (ISMIR), co-hosted by the Library of Congress and Johns Hopkins University. On March 26, **The Complete Piano Music of Tristan Murail** features Marilyn Nonken at the piano in Griswold Hall. The Computer Music Department presents multimedia works by students and friends in Griswold Hall on May 4.

EARLY MUSIC



Mark Cudek

The Peabody Renaissance Ensemble, directed by Mark Cudek, will be performing in Griswold Hall on December 5, at 6 p.m. and 8 p.m., and on April 29 and 30. The December program will feature Elizabethan music in honor of the 400th anniversary of the death of Queen Elizabeth I. Under the rubric "Long Live Fair Oriana," the ensemble will perform music for "Broken" consort. That is the instrumental make-up of the famed Baltimore Consort, which was formed at Peabody as a student ensemble. Mark Cudek says he is deliberately creating for this program a new Peabody Consort with the same instrumentation, comprising Daniel Boothe, violin, Kateri Chambers, renaissance flute, and Charlie Weaver, lute. There will also be a "Christmas" motet or anthem by William Byrd, as well as madrigals from the collection "The Triumphs of Oriana" compiled by Thomas Morley in 1601.

The spring concert, says Cudek, "will be a mixed bag to get things performed that will be on the CD accompanying a book by Susan Weiss." Weiss, who is a member of the Peabody musicology faculty, is working on a book to be published by Prentice Hall, provisionally titled *Music of the Renaissance*. She tells us: "I am taking a different approach in several ways. To start, I am avoiding a chronological history in favor of organizing the chapters by genre, first the secular and then the sacred. There is a story to tell and most histories repeat the same old tales, neglecting many important aspects of music making, such as the contributions made by those outside the church or court, by women and the common folk. Another important ingredient (and one my students at Peabody love) is the presence of primary source material—letters, treatises, chronicles, eye-witness accounts, poems, woodcuts, and so on—that helps paint a clearer picture of the soundscape of music written before 1650. What these letters and documents do is enable us to understand how musicians of that time heard and perceived music within its cultural context. Good performances on recordings rarely accompany texts of this sort, so the final ingredient that will make this book different, and hopefully more accessible, is the CD containing live performances by our students. Their concert this past Spring included some works that will be on the disk. Some of the solo music will be

recorded during the course of this year." The project is yet another example of the ways in which performance and scholarship intermesh at Peabody.



Richard Goode

Iain Quinn

CONSERVATORY MASTER CLASSES

The public will be able to observe many Conservatory Master Classes with eminent musicians this season. Among them are: Peter Krasinski, Organ (Nov. 1, 3 p.m., Griswold Hall); Richard Goode, Piano, (Oct. 25, 12:15 p.m., Goodwin Recital Hall); Pinchas Zukerman, violin, with Members of the National Arts Center Orchestra of Ottawa, Canada (Nov. 12, 10 a.m.); Iain Quinn, Organ (Nov. 15, 3 p.m., Griswold Hall); Marie-Claire Alain, Organ (March 23, 24, 7:30 p.m., Griswold Hall); Manuel Barrueco, Guitar (April 29, 7-10 p.m., Cohen-Davison Family Theatre).

PREPARATORY MUSICIANS AND DANCERS TAKE THE STAGE

All Preparatory concerts, with the exception of the annual dance concert and Festival Week events, are free, but the level of talent shown by Peabody's youngest performers is priceless. Preparatory faculty have their own recital series. All events are in Friedberg Hall unless stated otherwise, but always check times because Prep events are on an earlier schedule.

Watch out for Harry Potter look-alikes and other spooky characters on stage and in the audience, too! The Preparatory Young People's String Program gives its annual Hallowe'en Concert on Sunday, October 26 at 2 p.m. The directors of this top Prep program are Janet Melnicoff-Brown and Melissa Hullman. The ensemble can be heard again on March 28.

A Preparatory Faculty Recital will be held in Goodwin Recital Hall on November 9 at 3 p.m. with performers to be announced. A second Faculty Recital on March 7 presents "A Celebration of Contemporary American Music: Chamber and Vocal Works," including works by Preparatory Composer-in-Residence Judah Adashi, with Cathleen Jeffcoat, violin, Carol Prochazka, piano, Kristen Toedtman, soprano, and other faculty members in Griswold Hall. For Judah Adashi's impressive credentials see the Peabody Winners column.

The Peabody Children's Chorus, Doreen Falby, Director, Bradley Permenter, Assistant Director and Accompanist, lift their voices on December 7 and May 2.

The Preparatory Winter Honors Recital on January 25 will present the



Members of the Prep's Young People String Program

Prep's most outstanding performers selected from the Winter Honors Competition in Griswold Hall.

On January 31 at 3 p.m., the program is shared between the Preparatory String Ensemble, Daniel Levitov, Conductor and the Preparatory Chamber Orchestra, in Griswold Hall. Later that day, at 7 p.m., the Sinfonietta appears in Friedberg Hall under the baton of Gene Young with pianists Rachel Franklin and Corey McVicar performing the Poulenc *Concerto for two pianos in d*. The program includes Beethoven's *Egmont Overture* and Brahms' *Variations on a Theme of Joseph Haydn, Op. 56a*. These ensembles appear again on May 8, when the Sinfonietta will feature the Winner of the Preparatory Concerto Competition and also perform Tchaikovsky's *Symphony No. 6 in b, Op. 74*.

The Preparatory Annual Spring Dance Concert gives two performances on April 2 and 3. Artistic Director Carol Bartlett will bring together Preparatory dance students, alumni and guest artists, both in a celebration of the 100th birthday of George Balanchine and in a series of collaborations with the Conservatory Composition Department.



Carol Bartlett

The Prep will also give a special

Showcase Concert to launch Festival Week on Saturday, April 17. This will feature all the Prep's most notable ensembles:

The Preparatory Sinfonietta, Gene Young, Conductor; Preparatory Brass Ensemble, Larry Williams, Director; Peabody Children's Chorus, Doreen Falby, Director, Bradley Permenter, Assistant Director and Accompanist; and the Preparatory Violin Choir, Rebecca Henry, Conductor. On the program are Thomas Benjamin's *Motet without Motets* and other works; Vittorio Monti's *Csardas*; Gene Young's *Post-Mableria*; Robert Sirota's *Dark Dances*, featuring Nadia Sirota, viola, a Preparatory Alumni Artist, and other works. Also as part of Festival Week, on April 21, the Preparatory will present Music from the Orff-Schulwerk in the Grand Arcade as a prelude to that night's performance of Carl Orff's *Carmina Burana*.

The Fran G. Zarubick Preparatory Honors Recital takes place in Griswold Hall on Sunday, May 16, at 3 p.m. in Griswold Hall.

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Editor's Note: Peabody alumna and composer Karen Amrhein helped research program notes for this article.



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Markand Thakar, Guest Conductor

Music Director, Duluth-Superior Symphony Orchestra;
Co-Director of Graduate Conducting Program, Peabody Conservatory



Brian Ganz, piano

Ravel: *Mother Goose Suite*
Beethoven: *Piano Concerto No. 4 in G Major*
Mendelssohn: *Symphony No. 4, "Italian"*

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Baltimore Chamber Orchestra

Founder and Music Director Anne Harrigan (BM '80) is leaving trailing clouds of glory but is back to conduct one concert. The remaining concerts feature conductors who are the four finalists in the search for a new Music Director. All concerts take place at Goucher College's Kraushaar Auditorium, unless stated otherwise:

Nov. 5, 8 p.m.—Markand Thakar of the Duluth Superior Symphony conducts Ravel's *Mother Goose Suite*, Beethoven's *Piano Concerto No. 4 in G Major*, Mendelssohn's *Symphony No. 4, "Italian."*

Dec. 17, 8 p.m., Dec. 21, 3 p.m.—Anne Harrigan conducts the Holiday Concert. Correlli's *Christmas Concerto*; Greensleeves (arr. Tyzik's); Blake's *Suite from the Snowman*; *Christmas Suite* (arr. Denhard); Respighi's *Ancient Airs and Dances No. 1* Second Presbyterian Church.

Jan. 28, 8 p.m.—Kirk Muspratt of the Northwest Indiana Symphony conducts the bi-annual Side-By-Side with the BCO and members of a local youth orchestra. Brahms' *Variations on a Theme of Haydn*; Barber's *Violin Concerto*; Haydn's *Symphony No. 102*

March 3, 8 p.m.—Apo Hsu of the Springfield Symphony conducts Robert Ward's *Sixth Symphony (1988)*; Vivaldi's *Bassoon Concerto in e minor*; Villa-Lobos' *Ciranda das sete notas*; Schubert's *Symphony No. 5*.

April 7, 8 p.m.—Joel Revzen of the Western New York Chamber Orchestra conducts Dvorak's *Serenade for Strings*; Rodrigo's *Concierto de Aranjuez* with Peabody alumnus Gustavo Them, *guitar*; Mozart's *Symphony No. 38, "Prague"*

Call 410/426-0157 or visit www.baltchamberorch.org

Baltimore Choral Arts Society

Music Director Tom Hall conducts:



Markand Thakar conducts the Baltimore Chamber Orchestra on November 5. Currently Music Director of the Duluth-Superior Symphony Orchestra, Thakar is a Peabody conducting faculty member. He made a sensational debut with the New York Philharmonic when he stepped in at short notice for Leonard Slatkin and returned to conduct that orchestra's outdoor concerts in Central Park.

An Die Musik sponsors concert by Harpsichordist Blandine Rannou at the Walters

The Embassy of France is bringing some of France's most prestigious early music and baroque artists to the area this fall. Their performances will complement the sumptuous exhibition of 18th-century French painters at the National Gallery of Art in D.C.

An Die Musik is co-sponsoring with the Embassy a concert at the Walters Art Museum on Sunday, October 19, at 3 p.m. featuring French harpsichordist Blandine Rannou in French baroque music by Rameau, Forqueray, Duphy, and Royer. The concert takes place in the Graham Auditorium. An Die Musik will have Ms. Rannou's recordings for sale at the concert. For tickets and information call 410/385-2638.



Blandine Rannou

Baltimore Classical Guitar Society

All concerts begin at 8 p.m.

Sept. 19—Sergio and Odair Assad, guitar duo. Friedberg Hall, Peabody (see under Peabody Concert Season).

Nov. 8—Paul O'Dette, lute. Baltimore Museum of Art.

Dec. 6—Holiday Benefit Concert conducted by Ronald Pearl (MM '85). Baltimore Museum of Art.

March 6—Marija Temo, classical and flamenco guitar, with Anna Menendez, dancer. Baltimore Museum of Art.

May 1—Manuel Barrueco, guitar. Friedberg Hall, Peabody (see under Peabody Concert Season).

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Tom Hall

Nov. 2, 3 p.m.—Britten's *Rejoice in the Lamb*; Ives' setting of *Psalm 90* (part of a world-wide recognition of the 50th anniversary of Ives' death); Imant Raminsh's *I Will Sing Unto the Lord*; Eric Whitacre's *Cloudburst*. The Full Chorus will be joined by the Peabody Children's Chorus, Doreen Falby, director, Grace Church Handbell Choir, and the Towson University Percussion Ensemble. Grace United Methodist Church.

Dec. 9, 7:30 p.m.—Christmas with Choral Arts. Basilica of the Assumption.

Dec. 20, 11 a.m.—Christmas for Kids. Kraushaar Auditorium, Goucher College.

March 28, 7 p.m.—Full Chorus and Orchestra perform Bach's *Mass in b minor*. Kraushaar Auditorium, Goucher College.

May 23, 7 p.m.—Richard Einhorn's *Voices of Light* with special guest Anonymous 4; then the Full Chorus and Orchestra will accompany Carl Dreyer's silent film *The Passion of Joan of Arc*. Meyerhoff.

June 17-20—BCAS' Chorus on the Baltimore Symphony Pops Series. Meyerhoff.

The annual fundraiser, ArtWeek 2003, will be held November 15-23, 2003 at the Sheppard Pratt Conference Center with an Opening Night Preview Party on Nov. 14, 6 p.m.

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



Michael Harrison

Baltimore Opera Company

General Director Michael Harrison is presenting a season of favorite operas:

Oct. 18, 22, 24, 26—**Verdi's *Il Trovatore***, in a dramatic new production by stage director Stefano Vizioli, designed by Alessandro Caimmarughi, features tenor Frank Porretta in the title role, soprano Dimitra Theodossiu as Leonora, mezzo Marianne Cornetti as the gypsy sorceress Azucena, and Giovanni Meoni as the long lost brother Count Di Luna. Andrea Licata conducts.

Nov. 15, 19, 21, 23—**Donizetti's *Don Pasquale***, directed by Stefano Vizioli. Simone Alaimo sings the title role of the aged, wealthy bachelor who years for a lovely young woman Norina, sung by Valeria Esposito, who is in love with someone else. Armando Ariostini takes the role of the manipulative Dr. Malatesta. Claudio Desderi conducts.

March 13, 17, 19, 21—Richard

Strauss's *Salome* returns in the gorgeous production designed by the team of Roberto Oswald and Anibal Lapis in 1989. This time soprano Nina Warren will sing the title role, with tenor Chris Merritt as Herod. Christian Badea conducts.

May 1, 5, 7, 8, 9—**Bizet's *Carmen***, starring mezzo Milena Kitic in the title role, with Jose Luis Duval as Don Jose. Alberto Veronesi conducts.

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

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Baltimore Shakespeare Festival

Under Artistic Director James Kinstle, the Baltimore Shakespeare Festival has expanded its offerings. It is no longer just a summer happening outdoors on the Evergreen House meadow. Fall events are scheduled at the company's new home at 3900 Roland Avenue on Fridays and Saturdays at 8 p.m. and Sundays at 5 p.m. with matinees on Thursdays at 10:30 a.m.:

Oct. 3-26—Shakespeare's *Orbello*

Dec. 11-28—A Dickens of a carol by Kimberley Lynne, based on Dickens *A Christmas Carol*

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Yuri Temirkanov

Baltimore Symphony Orchestra

All concerts are conducted by Music Director Yuri Temirkanov unless stated otherwise:

Sept. 13, 6 p.m.—“All That Jazz,” conducted by Jack Everly. Twenty-First Anniversary Gala.

Sept. 18, 19, 8 p.m., Sept. 20, 11 a.m.—Marin Alsop conducts Adams' *The Chairman Dances*; Corigliano's *Concerto for Violin and Orchestra*, “*The Red Violin*” with Joshua Bell (world premiere); Tchaikovsky's *Symphony No. 2 in c minor, Op. 17*, “*Little Russian*.”

Oct. 3, 4, 8 p.m.—Sergiu Comissiona conducts Respighi's *Gli uccelli*, “*The Birds*,” Haydn's *Piano Concerto in D Major, Hob. XVIII:11*, with Piotr Anderszewski; Dvorak's *Symphony No. 8 in G Major, Op. 88*.

Oct. 9, 2 p.m., Oct. 10, 11, 8 p.m., Oct. 12, 3 p.m.—Steve Lawrence and Eydie Gorme. Pops concert.

Oct. 18, 8 p.m.—David Alan Miller conducts selection from Copland's

“*Rodeo*,” Gould's *Tap Dance Concerto*; Torke's *Suite from “The Contract Ballet”* (world premiere); Todd Levin's *Blur: Fragrance Free Mix*; Thomson's *The Filling Station*.

Oct. 23, 24, 8 p.m., Oct. 26, 3 p.m.—Michael Stern conducts Janacek's *Fiddler's Child*; Mozart's *Piano Concerto No. 25 in C Major, K. 503* and Bartok's *Piano Concerto No. 3*, with Richard Goode; Wagner's *Prelude to “Die Meistersinger.”*

Oct. 25, 10 a.m. & 11:30 a.m.—Lara Webber conducts “Little Mozart's Neighborhood,” with Rheda Becker, narrator.

Oct. 30, 2 p.m., Oct. 31, Nov. 1, 8 p.m., Nov. 2, 3 p.m.—Jack Everly conducts “Pops Goes British” featuring the music of Andrew Lloyd Webber.

Nov. 7, 8, 8 p.m., Nov. 9, 3 p.m.—Mozart's *Overture to “The Marriage of Figaro,” K. 492*; Mozart's *Piano Concerto No. 20 in d minor, K. 466* with Christian Blackshaw; selections from Tchaikovsky's *The Nutcracker, Act II*.

Nov. 13, 14, 8 p.m.—Prokofiev's *Alexander Nevsky* (with film) with Nancy Maultsby, mezzo-soprano, Choral Arts Society of Washington, Norman Scribner, director.

Nov. 20, 21, 8 p.m., Nov. 23, 3 p.m.—Guya Kancheli's *...al Niente*; Brahms' *Piano Concerto No. 1 in d minor, Op. 15* with André Watts.

Nov. 22, 11 a.m.—Selections from Tchaikovsky's *The Nutcracker, Act II*; Brahms' *Piano Concerto No. 1 in d minor, Op. 15* with André Watts.

Nov. 28, 29, 8 p.m., Nov. 30, 3 p.m.—Lara Webber conducts Burt Bacharach and guest soloists in Bacharach's signature songs.

Dec 6, 11 a.m.—Lara Webber conducts excerpts from Stravinsky's *Firebird* with Baltimore School for the Arts Dancers, Rheda Becker, narrator.

Dec. 6, 7:30 p.m., Dec. 7, 3 p.m.—Sleighbell Pops.

Dec. 11—African-American Museum Gala. Bobby McFerrin conducts Hannibal Lokumbe's *African Portraits* and other works.

Dec. 19, 20, 7:35 p.m.—Edward Polochick conducts Concert Artists of Baltimore Symphonic Chorale in Handel's *Messiah*, edited by Watkins-Shaw (complete version).

December 20, 11 a.m. and 2 p.m.—Lara Webber conducts “Kids' Christmas”.

Jan. 9, 10, 8 p.m., Jan. 11, 3 p.m.—Mendelssohn's *Scherzo from “A Midsummer Night's Dream”*; Brahms *Double Concerto in a minor, Op. 102* with Jonathan Carney, violin, Ilya Finkelshteyn, cello; Shostakovich's *Symphony No. 5 in d minor, Op. 47*.

Jan. 15, 16, 8 p.m., Jan. 17, 11 a.m.—Selections from Prokofiev's *The Love for Three Oranges*; Prokofiev's *Piano Concerto No. 2 in g minor, Op. 16* with Yefim Bronfman; Prokofiev's *Symphony No. 7 in c-sharp minor, Op. 131*.

Jan 22, 23, 8 p.m., Jan. 25, 3 p.m.—Beethoven's *Piano Concerto No. 1 in C Major, Op.*

15 with Lang Lang; Elgar's *Symphony No. 1 in A-flat Major, Op. 55*.

Jan. 29, 30, 8 p.m.—Sibelius' *Violin Concerto in d minor, Op. 47* with Gidon Kremer; Mahler's *Symphony No. 1 in D Major*.

Continued on Page 30

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	<p>THE SPIRITUAL SENSE STILLE NACHT A GERMAN CHRISTMAS December 17-21, 2003 with Joshua Arnold and Wendy Gilman</p>	<p>THE SENSE OF TASTE A MUSICAL BANQUET April 30 - May 2, 2004 with Bill Hite, (New Artists), William Sharp, Tom Zlate</p>
	<p>THE SENSE OF HEARING ODE TO SAINT CECILIA January 9 & 10, 2004 AT WASHINGTON NATIONAL CATHEDRAL with Ron Lavrenson, Mad Bivins, Cantata Chamber Singers, period orchestra</p>	<p>THE SENSE OF SMELL GATHER YE ROSEBUDS April 2-4, 2004 with Joshua Arnold, Margaret Tiedemann, Tom Zlate</p>

BALTIMORE dateline

Jan. 31, 11 a.m.—Mahler's *Symphony No. 1 in D Major*.

Feb. 5, 2 p.m., Feb. 6, 7, 8 p.m.—Jack Everly conducts "The Great American Songbook" with vocalist Sandi Patty.

Feb. 7, 11 a.m.—Lara Webber conducts "Sensational Strings," Rheda Becker, narrator.

Feb. 13, 14, 8 p.m., Feb. 15, 3 p.m.—Mark Wigglesworth conducts Wagner's *Prelude and Liebestod* from "Tristan und Isolde"; Mozart's *Piano Concerto No. 21 in C Major*, K. 467 with Stephen Hough; Sibelius' *Symphony No. 5 in E-flat Major*, Op. 82.

Feb. 20, 21—Bobby McFerrin conducts his own a cappella choral compositions, arrangements, and improvisations, and Beethoven's *Symphony No. 9 in d minor*, Op. 125, "Choral" with Morgan State University Choir, Dr. Nathan Carter, director.

Feb. 27, 28, 8:00 p.m., Feb. 29, 3 p.m.—"Patti Lupone: Coulda, Woulda, Shoulda," features the vocalist in Broadway showtunes.

Feb. 28, 10 a.m. & 11:30 a.m.—Lara Webber conducts "The Magic of Cin-

derella," Rheda Becker, narrator.

March 5, 6, 8 p.m., March 7, 3 p.m.—Lara Webber conducts an overture to be selected by the audience; Copland's *Clarinet Concerto* with Anthony McGill; selections from Grieg's *Suites No. 1 and 2* from "Peer Gynt;" Wagner's *Overture to "Tannhauser."*

March 11, 12, 8 p.m., March 13, 11 a.m.—Britten's *Four Sea Interludes* from "Peter Grimes;" Britten's *Les Illuminations*, Op. 18 with Barbara Hendricks; Beethoven's *Symphony No. 6 in F Major*, Op. 68, "Pastorale."

March 18, 19, 8 p.m., March 21, 3 p.m.—selections from Tchaikovsky's *Suite* from "Swan Lake" and *Symphony No. 6 in b minor*, Op. 74, "Pathétique."

March 26, 27, 8 p.m., March 28, 3 p.m.—Beethoven's *Violin Concerto in D Major*, Op. 61 with Julia Fischer; Beethoven's *Symphony No. 5 in c minor*, Op. 67.

April 1, 2, 8 p.m., April 4, 3 p.m.—Roberto Abbado conducts Steven Stucky's *Son et lumie?e*; Rachmaninoff's *Piano Concerto No. 2 in c minor*, Op. 18 with Nelson Freire; Bartok's *Concerto for Orchestra*.

April 17, 8 p.m.—Marin Alsop conducts Honegger's *Pacific 231*; Adams' *Short Ride in a Fast Machine*; selections from Daugherty's *Metropolis Symphony*; Barber's *Symphony No. 2*, Op. 19, with Jonathan Carney.

April 23, 24, 8 p.m., April 25, 3

p.m.—Vivaldi's *Concerto for Two Violins in d minor*; Bassoon *Concerto in e minor*, RV.484, F. VIII, No. 6 with Peabody faculty member Phillip Kolker; *The Four Seasons*, Op. 8, Nos. 1-4; featuring Jonathan Carney, Madeline Adkins, Qing Li, violins.

April 24, 10 a.m. & 11:30 a.m.—Lara Webber conducts "Babar and the Busy B's," Rheda Becker, narrator.

April 29, 2 p.m., April 30, May 1, 8 p.m., May 2, 3 p.m.—Jack Everly conducts "Broadway Divas," vocalists TBA.

May 1, 11 a.m.—Lara Webber conducts Mussorgsky's *Pictures at an Exhibition*, with Baltimore School for the Arts Dancers, Rheda Becker, narrator.

May 8, 8 p.m.—Keith Lockhart conducts Beethoven's *Piano Concerto No. 5 in E-flat Major*, Op. 73, "Emperor" with Jean-Yves Thibaudet; Corigliano's *Symphony No. 1*.

May 14, 15, 8 p.m., May 16, 3 p.m.—Mario Venzago conducts Rossini's *Overture to "Semiramide"*; Rossini's *Overture to "Il viaggio a Reims"*; Mendelssohn's *Violin Concerto in e minor*, Op. 6 with Leila Josefowicz; Schubert's "Finished" *Symphony No. 8 in b minor*, D. 759, "Unfinished" (realized by Brian Newbould).

May 20, 2 p.m., May 21, 22, 8 p.m.—Lara Webber conducts Capitol Quartet (saxophone) in music by Duke Ellington, Glen Miller, Gershwin, Cole Porter.

May 27, 28, 8 p.m.—Gunther Herbig conducts Beethoven's *Piano Concerto No. 2 in B-flat Major* Op. 19 with Louis Lortie; Bruckner's *Symphony No. 4 in E-Flat Major*, "Romantic."

May 29, 11 a.m.—Gunther Herbig conducts Beethoven's *Piano Concerto No. 2 in B-flat Major*, Op. 19 with Louis Lortie; Bruckner's *Symphony No. 4 in E-flat Major*, "Romantic" (first movement).

June 3, 4, 8 p.m., June 6, 3 p.m.—Bach's *Brandenburg Concerto No. 3 in G Major*, BWV 1048; Elgar's *Cello Concerto in e minor*, Op. 85 with Mischa Maisky; Mozart's *Symphony No. 39 in E-flat Major*, K. 54.

June 11, 12, 8 p.m., June 13, 3 p.m.—Shostakovich's *Polka* from "The Age of Gold Suite;" Shostakovich's *Piano Concerto No. 1 in c minor*, Op. 35 with Ignat Solzhenitsyn; Berlioz' *Symphonie fantastique*, Op. 14 with Andrew Balio, trumpet.

June 17, 2 p.m., June 18, 19, 8 p.m., June 20, 3 p.m.—Jack Everly conducts Baltimore Choral Arts Society, Tom Hall, Director, in *The Golden Melodies of Operetta*.

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

Broadway in Baltimore

"Broadway in Baltimore" will soon be getting a new home. Fall productions will be in the Mechanic as usual but the Baltimore Center for the Performing Arts has undertaken the renovation of the Hippodrome Theatre to create the France-Merrick Performing Arts Center at the Hippodrome, a state of the art home for such productions. The new Center is scheduled to open in February 2004. Once the Center is up and running, the Baltimore Center for the Performing Arts will change its name to the Hippodrome.

Sept. 9-21—*Hairspray*, the Broadway blockbuster based on John Waters' classic cult film.

Oct. 21-Nov. 2—A Night with Dame Edna. "During my Broadway triumph I

fell in love with America and American audiences," says Dame Edna. "My ultimate aim was to visit YOU, possums. Til we meet across the footlights!"

Nov. 11-23—*The Exonerated*. Playwrights Jessica Blank and Erik Jensen interviewed 40 of the then 89 former death row prisoners who were subsequently found innocent after spending up to 22 years on death row. Their verbatim interviews and court documents form the core of the play.

Jan. 6-18—*The Graduate*. Lorraine Bracco stars as the seducing Mrs. Robinson.

Feb. 10-March 14—*The Producers*, the new Mel Brooks musical, will open the Hippodrome Performing Arts Center.

April 13-25—*Les Misérables*.

May 11-30—*Mamma Mia!*

Call 1-800-343-3103 or visit broadway-acrossamerica.com

CenterStage

Oct. 3-Nov. 2—*Shaw's Misalliance*, directed by Irene Lewis. The mismatch is between Hypatia, the daughter of a new-money father, and her fiancé, the timid Bentley. She is a new woman for a new century; he is a blue-blood stuck in the past. Enter, with a crash, a dashing aviator and a mysterious Polish adventuress



Irene Lewis

in that most modern marvel, an aeroplane! Pearlstone Theater.

Nov. 13-Dec. 14—*a.m. Sunday by Jerome Hairston*, directed by Marion McClinton. Sunday morning should be a safe space, full of the comforting rituals of family life. In this play, though, this is right where the ties that bind begin to fray. Helen, R.P., and their two adolescent boys have built a life together, defying the odds against their mixed-race home until the mysterious calls and unexplained hesitations start the anxious drumbeat of doubt. Pearlstone Theater.

Jan. 9-Feb 8—*Moliere's The Miser*, this new translation and adaptation by James Magruder, is directed by David Schweizer. Greed is good-so says Harpagon. Problem is, everyone knows he's loaded and they're all looking for his stash. Now the race is on: can Harpagon stay a jump ahead and hang onto his hoard-getting himself a hot young bride to boot?

Feb. 20-April 11—*Sweeney Todd: The Demon Barber of Fleet Street* with music and lyrics by Stephen Sondheim based on the book by Hugh Wheeler, directed by Irene Lewis. Wrongly convicted, London barber Benjamin Barker was shipped off to Australia by evil Judge



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Last season's production of *Mary Stuart* at Center Stage reminded theatergoers that the works of great dramatists are always relevant. Convincing acting by Brandy Zarle as Mary and Lise Bruneau as Elizabeth bore out director Irene Lewis's contention that, when she read Schiller's play for the first time, "the play's emotional and political landscape seemed extremely contemporary. The levels of intrigue and treachery are spellbinding and the isolation of those in power, sobering." The Scottish Queen is acutely conscious of how to shape her image as she self destructs, while Elizabeth seeks "plausible deniability" even as she signs her rival's death warrant.

Mary makes a magnificent and moving exit as she descends into a lower hall where the scaffold awaits, dramatically lit from below through the floorboards of the stage. An epilogue shows Elizabeth sitting immobile and alone as the lights go out frame by frame, closing in on her until only her face is illuminated, and then, symbolically, total darkness. It is memorable moments like these that keep theatergoers hooked on theatre.

Turpin. Now, years later, the barber is back and hungry for vengeance. Head Theatre.

April 2-May 2--*Speed-The-Plow* by David Mamet. Just in time for the tabloid scandals of campaign season comes this savage skewering of the la-la land of Hollywood. Pearlstone Theatre.

May 14-June 20--*Till the Break of Dawn* by Danny Hoch. The story of a group of artist-activists who head to Havana for an international hip-hop festival only to discover much more than rum and rap. World Premiere. Head Theatre.

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

Chamber Jazz Society of Baltimore

Five concerts (spring line-up TBA) featuring leading jazz artists take place on Sundays at 5 p.m. at the Baltimore Museum of Art:

Oct. 19—Benny Green and Russell Malone Duo (Piano & Guitar).

Nov. 16—Renee Rosnes Quartet. Renee Rosnes, piano, Walt Weiskopf, Genor saxophone, Michael McGuirk, bass, and Billy Drummond, drums.

Call 410/385-5888.



Benny Green and Russell Malone Duo

Chamber Music by Candlelight

Second Presbyterian Church is the lovely, candlelit setting for this series of concerts on Sunday evenings at 7:30 p.m. Presented by members of the Baltimore Symphony Orchestra, the series features many Peabody faculty and alumni:

Sept. 28—Schoenberg's *String Trio*, Ellen Orner, Karin Brown, Mary Woehr; Mozart's *Clarinet Quintet in A Major, K.581*, Edward Palanker, Rebecca Nichols, Gregory Mulligan, Christian Colberg, Seth Low; Brahms' *Piano Quintet in f minor, Op. 34*, Kenneth Goldstein, Craig Richmond, Peter Minkler, Kristin Ostling, Lura Johnson.

Oct. 19—Poulenc's *Trio for Oboe, Bassoon & Piano*, Jane Marvine, David Coombs, Mary Woehr; Charlie Chaplin's *Music for Cello & Piano*, Kristin Ostling, Miryam Avalos Teie; Brian Prechtl's *At The Earth's Round Imagined Corners*, Chris Dudley, percussion, Brian Prechtl, narrator; Faure's *Piano Quartet*, Ivan Stefanovic, Christian Colberg, Dariusz Skoraczewski, Sylvie Beaudoin.

Nov. 16—Milhaud's *Suite for Clarinet, Violin & Piano*, Bill Jenkin, Julie Parcels, Sylvie Beaudoin; Beethoven's *Violin Sonata No. 1, Op. 12*, James Boehm, John Beyers; Mozart's *Piano Trio in Bb Major, K.502*, James UMBER, Dariusz Skoraczewski, Meeka Yui; Dvorak's *String Quintet in G Major, Op. 77*, Jonathan Carney, Qing Li, Richard Field, Ilya Finkelshteyn, Robert Barney.

Jan. 25—Mozart's *Trio for Clarinet, Viola & Piano in Eb Major, K.498*, Bill Jenkin, Karin Brown & Sylvie Beaudoin; a Haydn *String Quartet*, Kenneth Goldstein, Wonju Kim, Noah Chaves, Wonhee Pang; Piazzolla's *Histoire du Tango for Flute & Guitar*, Bonnie Lake, Akiko Sumi; Ravel's *String*

Continued on Page 32

THE JOHNS HOPKINS UNIVERSITY
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THE J STREET JUMPERS

One of the East Coast's most popular swing bands, the Jumpers create a sound that distills the classic swing and jump-blues of the '30s, '40s, and '50s into their own zany brand of modern swing. This event is cosponsored with the Hopkins Center for Social Concern. **Sunday, April 11, 2004, 4 p.m.** Glass Pavilion, Levering Union Homewood Campus

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Handel Messiah	December 19 & 21
Love a la Carte Gala Dinner and Silent Auction	January 3
Broadway in Concert: "The Music Man"	February 13-14
Bach St. John Passion	March 20
Season Finale: "Sweeney Todd"	May 1

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BALTIMORE dateline

Quartet in F, Rebecca Nichols, Gregory Mulligan, Christian Colberg, Bo Li.

Feb. —Brahms' *Clarinet Quintet in b minor, Op. 115*, Steven Barta, Quig Li, Gregory Mulligan, Noah Chaves, Ilya Finkelshteyn; Schubert's *Octet for Winds and Strings, Op. 166*, Edward Palanker, David Coombs, Phillip Munds, Kenneth Goldstein, Mari Matsumoto, Karin Brown, Kristin Ostling, David Sheets.

March 14—Beethoven's *Quintet for 3 Horns, Oboe & Bassoon*, Mary Bisson, Peter Landren, Barry Tuckwell, Phillip Kolker, Joseph Turner; Brahms' *Violin Sonata*, Ivan Stefanovic, Amy Klosterman; Tchaikovsky's *Souvenir de Florence for String Sextet*, Qing Li, Wonju Kim, Mary Woehr, Christian Woehr, Ilya Finkelshteyn, Bo Li.

April 4—Dohnányi's *String Trio, Op. 10*, Qing Li, Maria Lambros, Ilya Finkelshteyn; Brahms' *Clarinet Sonata No. 1 in f minor, Op. 120*, Edward Palanker, Clinton Adams; Dvorak's *String Quartet in Eb Major, Op. 51*, Mari Marsumoto, Tamara Seymour, Mary Woehr, Yuri Sher.

May 9—Jan Bach's *Rounds and Dances* and J.S. Bach TBA for brass quintet,

Andrew Balio, Rene Hernandez, Phillip Munds, Chris Dudley, David Fedderly; Dvorak's *String Quartet in G Major, Op. 106*, Gregory Mulligan, Rebecca Nichols, Christian Colberg, Bo Li; Bach's *Brandenburg Concerto No. 6 in Bb Major, BWV 1051*, Peter Minkler, Karin Brown, Dariusz Skorzewski Kristin Ostling, David Sheets.

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

Community Concerts at Second

Under the artistic direction of Margaret Budd, this series features many Peabody faculty and alumni:

Sept. 21, 3:30 p.m.—Earl Carlyss, violin, Ann Schein, piano.

Oct. 5, 3:30 p.m.—Andrew Balio, BSO principal trumpet.

Nov. 2, 3:30 p.m.—Chiara String Quartet.

Dec. 17, 8 p.m., Dec. 21, 3 p.m.—Baltimore Chamber Orchestra.

Jan. 18, 3 p.m.—Richard Field, BSO principal viola.

Feb. 22, 3:30 p.m.—Annual Youth Festival, Don Scott, MC, featuring Maryland State Boychoir, with Eric Zuber, piano.

March 21, 3:30 p.m.—Choral Festival. Columbia Pro Cantare with Second Presbyterian Choir.

April 25, 3:30 p.m.—Russell C. Wonderlic Memorial Piano Competition.



Ann Schein



Earl Carlyss

May 16, 3:30 p.m.—Boris Slutsky, piano.

June 6, 3:30 p.m.—Concert on the Green with Silent Auction, featuring Ken Kolodner.

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

Concert Artists of Baltimore

Music Director Edward Polochick presents two series: The Classy Concerts at the Gordon Center and the Music in the Mansion at the Garret-Jacobs Mansion (Engineers Club) on Mount Vernon. Dates are:

Oct. 4, 8 p.m.—Mozart's *Sinfonia Concertante*, with Jose Miguel Cueto, violin, Jennifer Rende, viola. Mendelssohn's *Symphony No. 2, Lobgesang*. Gordon Center.

Nov. 8, 8 p.m.—Vaughan Williams' *Symphony No. 5*; Puccini's *Messa di Gloria*. Gordon Center.

Dec. 14, 2:30 p.m.—Christmas Cheer. Garret-Jacobs Mansion

Feb. 8, 2:30 p.m.—Mozart's *Piano and Wind Quintet for oboe, clarinet, horn, bassoon and*

The Carriage House at the Evergreen historic mansion hosts a concert series and an annual holiday sale:

Sept. 12, 8 p.m.—New Century Saxophone Quartet

Nov. 7, 8 p.m.—Daedalus Quartet

Nov. 21, 22, 23—The Carriage House Holiday Sale is the place to find unusual gifts while enjoying its festive atmosphere.

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

Gettysburg Symphony Orchestra

The Gettysburg Symphony, conducted by Ron Gretz, has its first concert of the season on:

Sept. 28, 3 p.m.—Mozart's *Marriage of Figaro Overture*; Strauss' *Death and Transfiguration*; Tchaikovsky's *Symphony No. 6*. Loch Raven Sr. High School, Towson.

Gordon Center

Performances begin at 8 p.m. unless otherwise noted:

Oct. 25—Richie Havens.

Oct. 26, 3:30 p.m.—Laurie Berkner.

Nov. 1—The Brooks Tegler 15-piece band performs a tribute to Tommy Dorsey.

Nov. 6, 7:30 p.m.—The Lonesome River Band. Bluegrass music.

Nov. 9, 3 p.m.—Washington Balalaika Society Orchestra.

Nov. 13, 7:30

p.m.—Harry

Chapin and The Chapin Family.

Nov. 15—“Seeds of Sun.” Israeli jazz and world music.

Nov. 22—An Evening With Eddie From Ohio. Folk music.

Jan. 31, early—International Guitar Night.

Feb. 14, early—Christine Lavin in “What Was I Thinking?”

March 6—John Gorka, Ellis Paul.

March 10, 7:30 p.m.—Masters of Mexican Music.

March 13—Lavay Smith & Her Red Hot Skillet Lickers. Swing and jump blues.

March 20—Annie Korzen in “Yenta Unplugged... (Excuse Me, I'm Talking.)”

Call 410/356-SHOW (7469).

Handel Choir of Baltimore

Guest conductors take the podium this season, including Music Director Emeritus T. Herbert Dimmock III (MM '76) on March 6.

Nov. 23, 4 p.m.—Britten's *Saint Nicholas* and *Festival Te Deum*; Vaughan-Williams' *Five Mystical Songs*. Ray Sprenkle, guest conductor, with the Handel Children's Choir. Second Presbyterian Church.

Dec. 12, 7:30 p.m.—Handel's *Messiah* (selections); holiday carols. Ellery Woodworth, guest conductor. **Location?**

Dec. 14, 4 p.m.—Handel Children's Choir Winter Concert. Debbie Smith, conductor. Old Otterbein United Methodist Church.

Dec. 19, 7:30 p.m. Handel's *Messiah*.



Edward Polochick

piano and other works. Garret-Jacobs Mansion

Feb. 21, 8 p.m.—Shostakovich's *Chamber Symphony*; Frank Martin's *Mass for Double Chorus a cappella*; Finzi's *Clarinet Concerto*, with David Drosinos. Gordon Center.

March 28, 2:30 p.m.—Concert Artists players and singers present the Schubert's chamber music. Garret-Jacobs Mansion.


May 13, 8 p.m.—Celebration in honor of Leon Fleisher 75th birthday. Vaughan Williams' *Dona Nobis Pacem*, with Ah Matejicka, soprano, John Shirley-Quirk, baritone; Brahms' *Piano Concerto No. 1*, with Leon Fleisher. Meyerhoff.

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Tom Hetrick, guest conductor. St. Casimir's Church, Canton.

Dec. 21, 7:30 p.m.—Handel's *Messiah*. Tom Hetrick, guest conductor. Kraushaar Auditorium, Goucher College.

March 6, 7:30 p.m.—Durufle's *Requiem*; Kodaly's *Missa Brevis*. T. Herbert Dimmock III, guest conductor. Grace United Methodist Church.



T. Herbert Dimmock

April 25, 4 p.m.—Handel Children's Choir Spring Concert. Debbie Smith, conductor. Location TBA.

May 16, 4 p.m.—Thompson's *Ode to the Virginian Voyage*; Hailstork's *I will Lift Up Mine Eyes*; Copland TBA; additional works. Handel Children's Choir, Frank Nemhauser, guest conductor.

Call 410/366-6544 or visit www.handelchoir.org

Hopkins Special Events

All events take place in Shriver Hall on the Homewood Campus unless stated otherwise:

Sept. 23, 8 p.m.—The 2003 Albert Schweitzer Gold Medal for Humanitarianism will be awarded to Teresa Heinz Kerry, wife of Senator Bob Kerry. The ceremony is free and open to the public. However, tickets are required and should be ordered in advance by sending a stamped self-addressed envelope to The Johns Hopkins University, Office of Special Events, 3400 North Charles St., 105 Shriver Hall Dept. C, Baltimore MD 21218-2696.

Oct. 23, 8 p.m.—The G. Huntington Williams Memorial Lecture will be given by Robert A. Caro, winner of two Pulitzer Prizes in Biography for his books *Lyndon*



Teresa Heinz Kelly

Johnson: Master of the Senate and The Power Broker, a biography of Robert Moses.

Oct. 31, 8 p.m.—A Tribute to Elton John, presented by Fantastic, six New York musicians, starring Even Stephen, who looks, acts, and sounds like Elton John and wears as many glasses and flamboyant costumes.

Nov. 6, 8 p.m.—The G. Harry Poudier Memorial Lecture will be given by E.L. Doctorow, acclaimed author of nine nov-

els that explore the drama of American life from the late 19th century to the present, including *The Book of Daniel*, *Ragtime*, and *Loon Lake*. Doctorow has won multiple prestigious literary prizes.

April 11, 4 p.m.—The J Street Jumpers swing band. Glass Pavilion, Levering Hall.

Wednesday Noon Series

Oct. 1—Showing of the 2003 CLIO Award-winning Commercials.

Oct. 8—"The Road Round Ireland." Irish actors Sam and Joan McCready take you around Ireland in poetry and song.

Oct. 15—*The George W. Bush Presidency: An Early Assessment* with JHU Press author Fred I. Greenstein.

Oct. 22—Francis Poulenc Trio, co-sponsored by Peggy and Yale Gordon Trust.

Oct. 29—"Celebrating the Chesapeake," a slide presentation with David W. Harp and Tom Horton, JHU Press authors.

Nov. 5—"Toe Tappin'" bluegrass performance with Cuttin' Grass.

Nov. 12—Latin Hip Hop with Keep Rising to the Top.

Nov. 19—*Faster, Better, Cheaper: Low-Cost Innovation in the U.S. Space Program*, lecture by JHU Press author Howard E. McCurdy.

Call 410/516-7157 or visit www.jhu.edu/special/.

Hopkins Symphony Orchestra

Music Director Jed Gaylin (DMA '95) presents orchestra concerts in Shriver Hall and chamber music in the Great Hall at Levering, on the Homewood campus. Concerts are Saturdays at 8 p.m. and Sundays at 3 p.m., unless noted otherwise:

Oct. 18—All Beethoven program. *Leonore Overture No. 3*; *Piano Concerto No. 5, Op. 73 in Eb, "Emperor,"* with Clipper Erickson; *Symphony No. 8, Op. 93 in F Major*.

Nov. 9—Chamber Music Concert: J. S. Bach's *Cantata No. 202* ("Weichet nur, betruebte Schatten")

Dec. 6, 3 p.m.—Rachmaninoff's *Rhapsody on a Theme of Paganini, Op. 43*; Liszt's *Totentanz*, Inna Faliks, piano; Manuel de Falla's *Ritual Fire Dance from El Amor Brujo*; Sylvestre Revueltas' *La Noche de los Mayas*.

Feb. 15—Chamber Music Concert: Poulenc's *Suite Francaise*.

March 6, 1 p.m.—Children's Concert
March 7—World premiere of Thomas Benjamin's *Two Latino Sketches*; Prokofiev's *Violin Concerto No. 1, Op. 19, in D Major*, with Christian Vachon; Bizet's *Jeux d'Enfants*; Richard Strauss' *Till Eulenspiegels Lustige Streiche, Op. 28*.

April 4—Chamber Music Concert: Vivaldi's *The Four Seasons*.

April 17—Copland's *An Outdoor Overture and Suite from Billy the Kid*;



Jed Gaylin

Carl Nielsen's *Violin Concerto, Op. 33*, with Amy Beth Horman.

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

Mary Our Queen Cathedral Concerts

The Cathedral Choir at Mary Our

Queen is conducted by Daniel Sansone. Concerts are at 5:30 p.m., unless noted otherwise:

Sept. 28—Solemn Choral Vespers. Works include Herbert Howells' *Magnificat and Te Deum*.

Oct. 12—Daniel Sansone, organ. Elgar's *Sonata for Organ Op. 28* and works by Bach and Reger.

Oct. 19—Cathedral Choir with choir of the Church of the Redeemer and the Boy's Latin Choir. Louis Vierne's *Solemn Mass*; Widor's *Double Organ Mass*; Durufle's *Prelude, Adagio and Chorale Variations on "Veni Creator."*

Nov. 9—Solemn Choral Vespers. Charles Villiers Stanford's *Magnificat in C Major* and works by Howells and Handel.

Nov. 30—Festival of lessons and carols for Advent. St. Stephen's Traditional Episcopal Church's Choir of Men and Boys, David Riley, director.

Dec. 6—Canticle Singers, Wendy Wickham, conductor. Faure's *Missa Basse*, settings of the *Hodie Christus Natus Est*, and carols.

Dec. 21—Carol Service.

Jan. 25, 3 p.m.—United States Naval Band. Festive music.

Feb. 8—Solemn Choral Vespers. Herbert Murrill's *Magnificat* and *Nunc Dimittis* and works by Viadana and Buxtehude.

Feb. 29—Choir of St. Johns Church, Huntington, David Lawrie, director. Works celebrating Lent.

March 21—Cathedral Choir and

orchestra. Bach's *Magnificat* and *Orchestral Suite No. 3*.

May 1—The Cathedral Schola. Byrd's *Mass for Four Voices* and works by Josquin, Gombert and Obrecht.

May 16—Handel Choir.

Call 410/592-6059 or 410/464-4020 or visit www.cathedralofmary.org/parish/music/concerts/schedule

Morgan State University Choir

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Municipal Opera Company of Baltimore

Artistic Director Dorothy Lofton Jones, a Peabody alumna, presents the company at Brown Memorial Woodbrook Presbyterian Church unless stated otherwise.

Nov. 7, 8 p.m., Nov. 9, 4 p.m., Nov. 14, 8 p.m., Nov. 16, 4 p.m.—Menotti's *The Medium* and *The Consul*.

Dec. 5, 7:30 p.m., Dec. 7, 5 p.m.—Handel's *Messiah*. Baltimore City College.

Feb. 15, 4 p.m.—A Concert of Music by African-American Composers.

March 5, 7, 12, 14—Puccini's *Madame*

Continued on Page 34

United States Naval Academy Distinguished Artists Series

2003-2004 Season

Tuesday, October 21, 2003 at 7:30 p.m.

Orchestre de la Suisse Romande

Pinchas Steinberg, *music director*; Jean-Yves Thibaudet, *piano*
Franck: *Le Chasseur Maudit*; Saint-Saëns: *Piano Concerto no. 2*;
Mussorgsky: *Pictures at an Exhibition*

Tuesday, November 18, 2003 at 7:30 p.m.

Krasnoyarsk National Dance Company of Siberia

Mikhail Godenko, *Artistic Director*
Dances based on Siberian Folklore

Wednesday, January 7, 2004 at 7:30 p.m.

Moscow Festival Ballet

Sergei Radchenko, *Artistic Director*
Prokofiev: *Cinderella*

Tuesday, March 9, 2004 at 7:30 p.m.

Opera Verdi Europa

Ivan Kyurkchiev, *Artistic Director*
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Mascagni: *Cavalleria Rusticana* and Leoncavallo: *I Pagliacci*

Saturday, April 17, 2004 at 7:30 p.m.

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Vaughan Williams: *Sea Symphony*

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

Notre Dame

Notre Dame's "Saturday's at Seven" series features Peabody artists. All events take place at 7 p.m. in LeClerc Auditorium unless stated otherwise:

Oct. 26—An Evening with Steve Ross. Music of Cole Porter, Noel Coward, the Gershwins, Rodgers and Hart, Irving Berlin and others.

Nov. 15—Cecilia Quartet. Peabody alumni Sarah Berger and Ah Matejicka, sopranos, Daniel Rippe, viola da gamba and baroque cello, and Joseph Gascho, harpsichord and organ, perform Renaissance and Baroque music. Marikle Chapel.

Nov. 19—Student artists, solo and ensemble. Marikle Chapel.

Dec. 7, 3 p.m.—Notre Dame's Concert Choir, Elizabeth Fink, director. Music for Advent including Vaughan Williams' *Magnificat*.

Feb. 14—Francis Poulenc Trio, comprising Peabody alumni Irina Lande, piano, Vladimir Lande, oboe, Bryan Young, horn. Marikle Chapel.



Dr. Nathan Carter
Butterfly. Baltimore City Community College.
 June 12, 4 p.m. A Dinner Theatre.
 Call 410/ 329-6874 or 410/ 448-0745 or visit www.muniopera.org

Music in the Great Hall

Artistic Director Virginia Reinecke (TC '40) presents this series, which features many Peabody alumni, on Fridays at 8 p.m. and Sundays at 3 p.m. at Towson Unitarian Universalist Church, located at 1710 Dulany Valley Road:

Sept. 19, 21—A Great Hall Ensemble: Vladimir Lande, oboe, David Drosinos, clarinet, Peter Serotin, violin, Julius Wirth, viola, Lucas Szyrner, cello, Joel Wizansky, piano. Preston Hutt (new work for this anniversary year); Mozart's *Quartet for Oboe and String Trio*; Fanny Mendelssohn's *Piano Trio*; Pendericki's *Per Slava for Cello*; Bartok's *Contrasts*; Poulenc's *Danse Nègre*.



Dorothy Lofton Jones
 Nov. 14, 16—Lucy Stoltzman, violin, Maria Lambros, viola, Lisa Lancaster, cello, Marian Hahn, piano. Bach's *Sonata in G Major for Viola and Keyboard*; Mozart's *Piano Quartet in g minor*; Brahms' *Piano Quartet in A Major*.

Jan. 16, 18—Yale Gordon Competition Winner: Igor Yuzefovich, violin.
 March 5, 7—Barbara Weiss, harpsichord, Laura Heimes, soprano, Ann Marie Morgan, viola da gamba. Bach's *Cello Suite No. 6* and various arias for soprano and cello piccolo; Antoine Forqueray's *Third Suite for Viola da gamba and Harpsichord*.

April 16, 18—The Borromeo String Quartet with Virginia Reinecke. Nicholas Kitchen and William Fedken-



Virginia Reinecke



Ernest Ragolini

March 17—Margie Farmer, director of the Jezic Ensemble, presents a lecture/demonstration on outstanding women composers.

March 20—Lisa Cella and Lisa Rehwoldt, flute-piano duo. Marikle Chapel.



Steve Ross

May 1—Ernest Ragolini, a Peabody alumnus, performs Beethoven's final three piano sonatas, Op. 109, 110 and 111.

May 9, 3 p.m.—Concert Choir features Brahms' *Four Songs for Women's Voices*, *2 Horns and Harp*, and a medley from Andrew Lloyd Weber's *Cats*.
 Call 410/532-5386.

Opera Vivente

This vibrant chamber opera company, directed by John Bowen (MM '88, DMA '93) and Aaron Sherber (MM '92), features many Peabody students and

alumni in principal roles. All performances take place at Emmanuel Episcopal Church, Baltimore:

Nov. 7, 8 p.m., Nov. 9, 2 p.m.—Massenet's *The Sorrows of the Young Werther* with Vijay Ghosh as Werther, Fenlon Lamb as Charlotte, James Rogers as Albert, and Amy Bonn as Sophie; JoAnn Kulesza, conductor, John Bowen, stage director. Based on Goethe's novel of the same name, *Sorrows* tells the story of a young woman, Charlotte, torn between her promise to marry the boring Albert and her attraction for the passionate poet, Werther.

March 26, 8 p.m., March 28, 2 p.m., April 1 and 3, 8 p.m.—Copland's *The Tender Land* with Elizabeth Rachev as Laurie Moss, Mona Potter as Ma Moss, Emily Noel as Beth Moss, Kerry Lee Jennings as Martin, and Paul Hindemith as Top; John



John Bowen



Aaron Sherber

Bowen, stage director. Excited and unsure of her future ("The time has grown so short; the world so wide."), Laurie Moss contemplates her impending graduation from high school. When two migrant workers pay a visit, Laurie must choose between her love of the sensitive Martin, and her duty to her family.

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

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. Dates and artists will be announced early in the New Year.

Call 410/ 516-8639 or visit www.jhu.edu/historichouses

Pro Musica Rara

New Artistic Director Allen Whear presents:

Oct. 12—Beethoven's Masterpieces from the Middle Period: "Archduke" Trio, Op. 97; Cello Sonata in A Major, Op. 69; "Waldstein" Sonata, Op. 53. With Edmund Battersby, fortepiano, Ivan Stefanovic, violin, Allen Whear, cello.

Nov. 16—Boccherini's Sextet, Op. 23; Dittersdorf's Quintet in C Major; Myslivecek's Quintet No. 4; Mozart's Quintet in g minor, K, 516 with David Miller, viola, Greg Mulligan and Cynthia Roberts, violin, Sharon Pineo Myer, viola, Doug McNames and Allen Whear, cello.

Jan. 18—SuperBach Sunday: Concerti con Amore. Bach's Concerto for Oboe d'amore in A Major, BWV 1060; Concerto for Two Violins, BWV 1043; Concerto for Three Violins, BWV 1064; Concerto for Oboe and Violin BWV 1060, with Madeline Adkins, Greg Mulligan, Julie Parcels, Cynthia Roberts, Ivan Stefanovic, violin, Sharon Pineo Myer, viola, Vivian Barton, cello, Tracy Mortimore, bass, Amy Rosser, harpsichord.

March 21—J.S. Bach's Suite for Lute Solo, Organ Trio Sonata; Heinrich Bibert' Mystery Sonatas; Domenico Gabrieli's Sonata for Cello, with Cynthia Roberts, violin, Allen Whear, cello, Richard Stone, lute, Dongsok Shin, organ.

Call 410/728-2820.



Allen Whear

Shriver Hall Concert Series

Executive Director Sel Kardan (BM '91, MM '92) presents the following celebrated artists:

Sept. 21, 7:30 p.m.—Emerson String Quartet with David Shifrin, clarinet. Mozart's Clarinet Quintet; Brahms's Clarinet Quintet.

Oct. 19, 7:30 p.m.—Gil Shaham, violin, Akira Eguchi, piano.

Nov. 16, 5:30 p.m.—Stephan Genz, baritone, Roger Vignoles, piano. Yale Gordon Young Artist Concert.

Dec. 7, 5:30 p.m.—Aulos Ensemble. Early music.

Continued on Page 36



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BALTIMORE dateline

Feb. 8, 5:30 p.m.—Ivan Moravec, piano. Works by Beethoven, Schumann, and Brahms.

Feb. 29, 5:30 p.m.—Alisa Weilerstein, cello.

March 21, 5:30 p.m.—Lang Lang, piano.

April 4, 7:30 p.m.—Continuum. Cheryl Seltzer and Joel Sachs direct this contemporary music ensemble.

May 2, 7:30 p.m.—Eroica Trio.

Shriver Hall, Homewood Campus of Johns Hopkins University.

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

Theatre Hopkins

Theatre Hopkins, under Artistic Director Suzanne Pratt, usually presents its productions in the picturesque Barns Theatre on the Homewood Campus but occasionally at other locations noted below:

Oct. 24 - Nov. 9 —**Thornton Wilder's *Our Town***. This time-honored classic will be directed by John Astin. Baltimore Museum of Art

Feb. 20 - March 14—**Michael**

Frayn's *Copenhagen*. An area premiere, this award-winning drama imagines what may have transpired in the enigmatic final 1941 meeting of two titans of nuclear science.

The author of *Noises Off* turns serious to delve into both the complex personal and professional relationships between Danish physicist Niels Bohr and his German protégé Werner Heisenberg, commissioned by Hitler to devise an atomic bomb.

April 9 - May 2—**Noel Coward's *Fallen Angels***. Julia and Jane are ever-aftering with Fred and Willy. When Maurice re-enters their lives, what will they do? From the author of *Blithe Spirit* and *Private Lives* tumbles this frothy concoction.

June 11- July 4—***The Wild Party***. Book, music, and lyrics by Andrew Lippa. Inspired by the risqué poem penned by Joseph Moncure March in 1928, this musical version premiered at the Manhattan Theatre Club. Todd Pearlthre directs.

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

Theatre Project

Sept. 4-7—The High Zero Festival, improvisational avant-garde music.

Oct. 2-5—*Here Lies Dorothy Parker*, written and performed by Niki Lee.

Oct. 15—Lecture by Pulitzer Prize winning author/illustrator Art Spiegelman.

Oct. 17-26—*Romeo & Juliet*, Theatre Tsvete from Bulgaria and Bond Street Theatre of New York City combine with movement, light, puppets, and sword-play in a non-verbal version of this tragedy, which was toured in war-torn Kosovo.

Oct. 30-Nov. 1—Li Chiao-Ping Dance in association with Ward Center for the Arts, St. Paul's Schools.

Feb. 5-8—*Measuring Man*, from Mum Puppettheatre of Philadelphia. Written and performed by Daniel Stein and Robert Smythe, directed by Fred Cur-



Sel Karden

chack. This comic movement-theatre piece is based on the life of Leonardo da Vinci.

Feb. 19-29—*Griot: He who brings the sweet word*. A world premiere written and performed by Al Letson and Regie Gibson.

March 26, 27, 8 p.m., March 28, 3 p.m., March 31, 8 p.m., April 2, 8 p.m., April 4, 3 p.m.—Peabody Opera Workshop presents John Gay's *The Beggar's Opera*, Webb Wiggins, Music Director.

April 1, 3, 4, 8 p.m.—Peabody Opera Workshop presents "A Cabaret of the Songs of Kurt Weill, directed by Roger Brunyate." (See under Peabody Concert Season section on Peabody Opera.)

May, 2004—Daniel MacIvor and da da kamera in *Cul-De-Sac*, the story of a murder from many points of view.

June 3-13—The Naoko Maeshiba Performance Collective in *The Voyage*.

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

Towson University

Performances are held in Kaplan Concert Hall unless noted otherwise:

Sept. 7, 3 p.m.—Marguerite Baker, clarinet. Music by Schumann, Paulenc, Horowitz, and the Maryland premiere of *Silhouettes* by Jonathan Leshnoff, Peabody alumnus.

Sept. 9, 8:15 p.m.—Towson Brass Quintet. Jan Koetsier's *Brass Quintet*; Haydn's *Toy Symphony*; Dixieland tunes.

Sept. 16, 8:15 p.m.—Squashua. Joshua Davis, bass, Tim Murphy, piano, Take Toriyama, drums, Jim McFalls, trombone. Pop, symphonic, contemporary jazz and Brazilian works.

Sept. 20, 11 a.m.-6 p.m.—Many Moons II Asian Festival. Dance, music and martial arts. University Union

Sept. 21, 3 p.m.—Broadway Baby with Leneida Crawford, mezzo-soprano, Phillip Collister, baritone, and Susan Ricci, piano.

Sept. 28, 7:30 p.m.—Zoltan Szabo, violin, and Reynaldo Reyes, piano.

Oct. 4, 4 p.m.—University Chorale



Art Spiegelman

Homecoming Concert, with Vocal Jazz Ensemble, Alumni Choir, Paul Rardin, director.

Oct. 6, 8:15 p.m.—Ben Chouinard, bass trombone. Works by Gillingham, McCarty, Snedecor and Schubert.

Oct. 10, 7 p.m.—Towson Festival of Strings. Towson University Orchestra, Mark Allen McCoy, conductor, Zoltan Szabo, violin, Cecylia Barczyk, cello.

Oct. 11, 8:15 p.m.—Vardan Ovsepian, piano.

International Cello Festival October 18-26

Oct. 19, 7:30 p.m.—Thaddeus Brys, cello, Susan Brys, piano, in sonatas by Boccherini and Brahms, Bach's *Suite No.6*, Bruch's *Koi Nidrei*.

Oct. 21, 10 a.m. and 12 p.m.—Cecylia Barczyk, cello, with The Young American Virtuosi, and Towson University Cello Ensemble.

Oct. 23, 8:15 p.m.—Towson University student cellists. Sonatas by Barber and Franck, and Bartok's *Rhapsody*.

Oct. 26, 7:30 p.m.—Cecylia Barczyk, cello, Reynaldo Reyes, piano. Music by East-European composers.

Call for full details of Festival's classes, lectures and performances.

Oct. 18, 8:15 p.m.—"Here Lies Dorothy Parker," with Niki Lee, singer/songwriter.

Nov. 2, 3 p.m.—Dance, Music and Song in the Ballrooms of Baltimore (1780-1824)—Historical Narration by Crystelle Bond, with Choreographic Antique, Gene Griswold, director.

Nov. 7 & 8, 8 p.m., Nov. 9, 2 p.m., Nov. 12-15, 8 p.m.—*Hair*, The Musical with book and lyrics by Gerome Ragni and James Rado, Music by Galt MacDermot.

Nov. 9, 7:30 p.m.—Towson University Fine Arts Woodwind Quintet.

Nov. 12, 8:15 p.m.—Romantic Chamber Music with student ensembles.



Cecylia Barczyk

Nov. 14, 8:15 p.m.—Towson University's Symphonic Band. Featured works include Gustav Holst's *Hammersmith: Prelude and Scherzo* and marches by Fillmore and Sousa.

Nov. 21, 8:15 p.m.—Vocal jazz ensemble, Paul Rardin, director.

Dec. 2, 8:15 p.m.—Commercial Music Ensemble, Gary Richardson, director. Big Band and jazz.

Dec. 2, 8:15 p.m.—Towson University Brass Ensemble, Luis Engelke, director.

Dec. 3, 8:15 p.m.—Duets from Opera and Musical Theatre. Phillip Collister,

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Emerson String Quartet

producer and director, Leneida Crawford, co-director, R. Timothy McReynolds, piano.

Dec. 4, 8:15 p.m.—Towson University Jazz Ensemble, Jim McFalls, director.

Dec. 5, 8:15 p.m.—“Peace and Earth,” University Chorale, Choral Society, Paul Rardin, director.

Dec. 5, 6, 8 p.m., Dec. 7, 3 p.m.—Holiday Festivities, Towson University Dance Company, Dennis Price, director. Ballet and Modern dance. Stephens Hall Theatre.

Dec. 7, 7:30 p.m.—Percussion Ensemble, Dale Rauschenberg, director.

Dec. 9, 8:15 p.m.—Towson University Orchestra, Mark Allen McCoy, conductor.

Dec. 11 to 21, Dec. 11, 12, 13, 8 p.m.; Dec. 14, 3 p.m.; Dec. 18, 19, 20, 8 p.m.; Dec. 21, 3 p.m.—Pferdzwackür’s *Vampire Nutcracker*, Towson University MFA Graduate Theatre Project and The Baltimore Theatre Project.

Dec. 12, 6 p.m and 8:15 p.m.—“A Christmas Cabaret,” Leneida Crawford, mezzo-soprano, Phillip Collister, baritone, Alan Blackman, piano, Joshua Davis, double bass. Center for the Arts, Room 392.

Jan 18, 3 p.m.—Winter Tour Concert, Paul Rardin, director.

Jan. 20, 8 p.m.—*Our Town*, by Thornton Wilder, presented by the National Players. Stephen Hall Theatre.

June 2-9, 2004—The *First World* Guitar Congress. Contact Dr. Helene

Breazeale, executive director, World Music Congresses, Towson University, 410/704-3451 or www.towson.edu/worldmusiccongresses.

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

Grand Happenings in the Mount Vernon Cultural District

By Lisa Keir

Grand things are happening this season in the Mount Vernon Cultural District—especially grand reopenings. Mount Vernon Cultural District members who are unveiling ambitious construction/ restoration projects include the Maryland Historical Society, the Enoch Pratt Free Library, the George Peabody Library and the Peabody Institute.

On September 26 the Maryland Historical Society Library, renamed the H. Furlong Baldwin Library, will celebrate its renovated and expanded facility, made possible by a \$30 million campaign, the largest in the Library’s 159-year history. For too many years this Library has been housed in inadequate space for its wonderful collection of photographs, historical and genealogical research materials, books, pamphlets, and family papers that keeps growing. No more! As part of a total campus reorientation and the opening of a new Gallery, the Library will expand into space previously used for exhibitions. The main reading room will be restored to its original 1917 splendor. The Baltimore News (February 17, 1919) in a story about the dedication of the Keyser building described the Library as “...a superb room illuminated by a glass roof and furnished with big mahogany tables and chairs. The whole impression is one of restful simplicity and suggests alluring possibilities for reading and study.”

The expanded Library will be equipped with modern additions such as new lighting, computer hookups, and increased seating. Special collections will occupy an elegant new reading room, with three large windows, tall ceilings and original mantel-pieces. Library seating will double, and two galleries will showcase the Library’s fabulous collections. The Library, formerly one of the City’s secret gems, may become a Baltimore byword instead.

During a week-long celebration from November 3-9, the Enoch Pratt Free Library will host a series of events to show off its new 40,000 square foot annex, including a ribbon cutting on Monday November 3, public lectures, workshops, exhibits, and a concert featuring members of the Maryland Hip Hop Alliance. The annex, Baltimore’s first new public library facility in more than thirty years, will house the Maryland Department’s treasure trove of photographs, maps, newspapers, books, and letters. The African American Department will also move to the annex to better serve the public. Special collections such as the Mencken Collection (H.L. Mencken saved everything he ever wrote and willed it to the Library) will be housed here also.

Then the second week in Novem-

ber, the Maryland Historical Society reopens its doors to the public. Among the many changes that visitors will find are:

- A new campus orientation with a main entrance off Park Avenue into a glass-enclosed pavilion connected to three stories of new museum spaces.
- A new gallery housing new permanent exhibitions featuring greatly expanded selection from the collections.
- The original manuscript of “The Star-Spangled Banner,” recently restored and displayed as the centerpiece of the new exhibition, *Looking for Liberty, An Overview of Maryland History*.
- New spaces for students, including dedicated education classrooms, a new school tour entrance, and a student orientation room.

The public is invited to celebrate the Maryland Historical Society’s new home for Maryland history with a Homecoming Gala on November 8 and a Family Fun celebration on November 16. Contact the Society at 410/ 685-3750 or visit their website at www.mdhs.org

Then on January 31, 2004, the George Peabody Library will celebrate its 125th anniversary and completed restoration with a splendid gala sponsored by Friends of the Johns Hopkins Libraries. When opened in 1878, the Library was a marvel of modernity. “It is fire-proof throughout, and is built in the most thorough and substantial manner, with all the latest improvements in heating and ventilation,” according to Scharf’s 1881

History of Baltimore City and County. Its interior of iron and marble and glass, astoundingly beautiful as it is, is also practical as it reduced the fire hazard for the Library. The magnificent architectural details of the library, gracefully ascending six levels to a skylight that bathes the stack room in natural light, will delight the eye as they did in the past. “Housing what is widely considered to be one of the nation’s finest 19th-century collections, the George Peabody Library will reopen with a state-of-the-art heating and air conditioning system to preserve this carefully planned collection, built on a model of acquiring the world’s best books,” notes Winston Tabb, dean of university libraries at Johns Hopkins. Details about the January gala and the reopening of the Library to the public on February 2, 2004 will follow in the January/February Peabody News.

And finally, in April 2004 the Peabody Institute will host a grand celebration for the completion of its transformed campus with a Festival Week from April 17-25.

Lisa Keir is Executive Director of the Mount Vernon Cultural District.

TOWSON UNIVERSITY PRESENTS

MANY MOONS II ASIAN FESTIVAL
University Union
Saturday, September 20, 11 a.m. – 6 p.m.

The Asian Arts & Culture Center hosts Many Moons II Asian Festival. See performances like Dragon dance, Martial arts, Malaysian dance and music, Chinese dance, Philippines choral group, puppetry, bamboo dance, demonstrations and displays. Come experience traditional and innovative arts and crafts, storytelling, and delicious food and teas from around the world. Share and celebrate the richness and diversity of Asian cultural traditions.

Tickets: \$10 general; \$5 AA&CC members, students and seniors; free for children under 12 with paid adult



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Tickets: \$30 - \$100
For more information visit barrylevinson.towson.edu.



For tickets or more information
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or visit centerforthearts.towson.edu



From "Camelot at Dawn" to the Lab at Los Alamos— the Fall Museum Scene in Baltimore/Washington

By Mike Giuliano

Peabody's fabulous collection of Kennedy photographs will be on view at the **Smithsonian Institution's Arts and Industries Building** on the Mall in D.C. from September 19, 2003, until January 4, 2004.

The Max G. Lowenherz Collection of Kennedy Photographs was donated to the Peabody Institute in 1989. Part of the Collection was exhibited at Evergreen House in spring 2001, on the initiative of the Friends of Peabody Committee, chaired by Mrs. William R. (Wendy) Brody. An accompanying book, titled *Camelot at Dawn: John and Jacqueline Kennedy in Georgetown, May 1954* was published by the Johns Hopkins University Press.

The photographs were taken by Orlando Suero in May, 1954, when the newlywed Kennedys were living in a small rental house at Dent Place in Georgetown. The Smithsonian has chosen the Peabody exhibit to commemorate the 40th anniversary in November this year of JFK's assassination.

If you want to make the argument that art is eternal, there is an upcoming exhibit that easily proves your point. The big fall show at the **Walters Art Museum**, "Eternal Egypt: Masterworks of Ancient Art from The British Museum," features 150 objects that in some cases are more than 3,000 years old. It's the largest Egyptian show ever mounted in Baltimore. And while we're talking impressive numbers, those ancient objects are as weighty as a 6,000-pound red granite lion that once guarded a temple and now will greet visitors to the Walters. So mark your papyrus calendar with this Egyptian exhibit's dates from Sept. 21 to Jan. 18 at the Walters (Tel. 410/547-9000, www.thewalters.org).

This pyramid-high highlight of the fall art season in Baltimore isn't the only exciting upcoming event in town. For that matter, the Mount Vernon neighborhood seems like the place to be in the months ahead. Just a short walk from the Walters, get ready for the reopening of the **Maryland Historical Society** (201 W. Monument Street, 410-685-3750, www.MdHS.org). Various celebratory events are planned in early November.

This expansion translates to more room for galleries, the library and classrooms. Visitors certainly will appreciate a new exhibit culled from the permanent collection that is called "Looking for Liberty: An Overview of Maryland History." Its many valuable items include the newly restored and re-installed original manuscript of Francis Scott Key's "The Star-Spangled Banner." You can't get much more historic than that.

While we're talking about the Maryland Historical Society, some Baltimoreans may welcome a reminder of an off-site museum building that opened last June. Showcasing the society's ship models and other nautical objects, the **Fells Point Maritime Museum** is located at 1724 Thames Street. A collaboration



Jack and Jackie outside their Georgetown home.

between the historical society and the Society for the Preservation of Federal Hill and Fells Point, this mini-museum is a worthwhile stop in Fells Point.

Much further uptown, the **Baltimore Museum of Art** (Tel. 410/396-7100, www.artbma.org) has a current exhibit, "Whistler and Cassatt: Americans Abroad," featuring prints and drawings from its own collection. It runs through Oct. 12.

The focus shifts from those two 19th-century artists to contemporary artists with the BMA's major fall exhibit, "Work Ethic," which runs from Oct. 12 to Jan. 4. The 80 items in this exhibit include film, video, performance art and its documentation, and other artwork that comments on the artistic working process. Among the pieces is Roxy Paine's machine "Paint Dipper," which makes a painting without the artist's involvement. Other artists in the show include Bruce Nauman, Andy Warhol, David Hammons, Frank Stella, Gabriel Orozco and Robert Rauschenberg.

Upcoming at the BMA are two exhibits that dip into the 19th century. An exhibit of Baltimore Album Quilts, from Nov. 5 to May 9, features 20 BMA-owned album quilts made between 1845 and 1855. Local monuments and patriotic motifs are among the quilted imagery. "Haunting Visions of Poe: Illustrations by Manet, Matisse and Gauguin," from Sept. 17 to Jan. 11, features prints, drawings and books. This Poe-themed show is an unusual curatorial collaboration between BMA director Doreen Bolger, other BMA staff members, and an undergraduate course at Johns Hopkins University.

If Poe was a visionary poet, visionary art made by self-taught artists is the norm at the **American Visionary Art Museum** (800 Key Highway, 410-244-

1900, www.avam.org). Its next long-running show is "Golden Blessings of Old Age/Out of the Mouths of Babes," which goes from Oct. 4 through September, 2004.

Turning from museums to the academic world, there are dozens of exhibits planned at local colleges and universities in the months ahead. Surely one of the most provocative will be "White: Whiteness and Race in Contemporary Art," running Oct. 9 to Jan. 10 at the **UMBC Center for Art and Visual Culture** (Wilkins Avenue and Hilltop Road, Catonsville, 410-455-3188, www.umbc.edu/cavc). Art by and about artists of color has been a frequent curatorial topic in recent years, but this exhibit takes the nearly unprecedented road of approaching art that addresses what the exhibit terms whiteness and corresponding white privilege. The exhibiting artists, whose racial backgrounds vary, are Gary Simmons, Mike Kelley, Max Becher & Andrea Robbins, Nancy Burson, Cindy Sherman, Nikki S. Lee, Wendy Ewald, Barbara Kruger, Paul McCarthy, William Kentridge and Naylor Blake.

Besides Baltimore's many art offerings, there is plenty to consider down in Washington. One of the DC highlights is sure to be "The Art of Romare Bearden, 1911-1988," a retrospective of this African-American artist running Sept. 14 to Jan. 4 at the **National Gallery of Art** (Constitution Avenue between Third and Ninth streets, 202-737-4215, www.nga.gov). Bearden's collages, photomontages, watercolors and paintings depict subjects ranging from jazz to religion.

Also keep in mind a few shows at the **Corcoran Gallery of Art** (500 Seventeenth Street, 202-639-1700, www.corcoran.org). Jim Sanborn's "Atomic Time: Pure Science and Seduction" includes an

installation about the Manhattan Project and related nuclear weapons programs from the 1940s and 1950s. Running from Nov. 1 to Jan. 26, this installation features what promises to be a haunting recreation of the scientific lab at Los Alamos, New Mexico. The artist even includes some original laboratory furniture from the actual lab.

More relaxing in nature, the Corcoran's current exhibit of American Impressionist paintings from its own collection, "The Impressionist Tradition in America," runs through March. A thematically complementary exhibit, "Beyond the Frame: Impressionism Revisited, the Sculptures of J. Seward Johnson, Jr.," runs Sept. 13 to Jan. 5. It features 15 life-sized, three-dimensional tableaux inspired by famous Impressionist paintings. This contemporary artist's combinations of sculpture, props and computer-generated backdrops in effect allow you to walk into paintings by the likes of Renoir and Monet.

At the **Phillips Collection** (1600 21st Street, 202-387-2151, www.phillips-collection.org), the major fall exhibit is "Surrealism and Modernism: 20th Century Masterpieces from the Wadsworth Atheneum Museum of Art," running from Oct. 4 to Jan. 18.

Asian art lovers always have reason to visit the **Smithsonian Institution's Arthur M. Sackler Gallery** (1050 Independence Avenue, 202-357-2700, www.asia.si.edu). A literal highlight there promises to be "Himalayas: An Aesthetic Adventure," running Oct. 18 to Jan. 11, which presents Buddhist and Hindu art from Tibet, Nepal and India's Kashmir.

Those who are crafty like to frequent the **Smithsonian's Renwick Gallery** (Pennsylvania Avenue at 17th Street, 202-357-2700, www.American-Art.si.edu). One of its fall exhibits is "The Jewelry of Robert Ebendorf: A Retrospective of Forty Years," running Sept. 26 to Jan. 19, in which this contemporary artist combines goldsmithing, collage and unusual materials that include crab claws and chicken feet.



"Golden Blessings of Old Age/Out of the Mouths of Babes," opens Oct. 4 at the American Visionary Arts Museum.

MARYLAND WASHINGTON *dateline*

Alexandria Choral Society

The Society, Dr. Keith S. Reas, Artistic Director, Kevin Carr, Music Director, and its Children's Chorus, present:

Oct. 26, 5 p.m.—Mozart's *Requiem*. Schlesinger Concert Hall, Alexandria.

Dec. 7, 5 p.m.—Family Holiday Concert. Trinity United Methodist Church, Alexandria.

March 13, 8 p.m., March 14, at 4 p.m.—*Sound the Shofar*: Music of the Jewish Tradition. Alexandria, VA & Washington, DC.

March 28, 4 p.m.—All That Jazz: ACS Children's Chorus. Fairlington United Methodist Church. Alexandria.

May 22, 8 p.m., May 23, 4 p.m.—*Choral Shakespeare*. Alexandria, VA and Washington DC.

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

Annapolis Chorale

Performances by the Annapolis Chorale and Chamber Orchestra are held at Maryland Hall for the Creative Arts unless stated otherwise:

Oct. 18, 8 p.m.—Broadway and Pops Gala.

Nov. 14, 15, 8 p.m.—Carl Orff's *Carmina Burana* with the Annapolis Youth Chorus and guest soloists.

Dec. 12, 8 p.m.—Holiday Concert featuring CNN's Kelly Arena.

Dec. 20, 8 p.m., Dec. 21, 3 p.m.—Handel's *Messiah*. St. Anne's Episcopal Church.

Feb. 13, 14, 8 p.m.—Broadway in concert.

March 20, 8 p.m.—Bach's *St. John's Passion*. St. Anne's Episcopal Church.

May 1, 8 p.m.—Season Finale.
Call 410/263-1906 or visit www.annapolischorale.org

Annapolis Opera

Artistic Director Ron Gretz conducts:
Sept. 7, 4 p.m.—Hack Mechanical Music Museum Party. Special Event for Opera Members

Oct. 3, 8 p.m.—Harvest Moon Opera, A Musicale. Sheraton Barcelo Garden Ballroom.

Nov. 8, 7 p.m.—"It's a Grand Night for Opera" Gala Concert, Silent Auction, Wine Tasting, Dancing, and More. Maryland Hall for the Creative Arts.

Dec. 7, 4:30 p.m.—Mozart by Candlelight Concert. First Presbyterian Church of Annapolis.

Feb. 1, 3 p.m.—Annapolis Opera Vocal Competition. Maryland Hall.

March 19, 8 p.m., March 21, 3 p.m.—*The Mikado* by Gilbert and Sullivan (fully staged). Maryland Hall.

April 23-25, 7 p.m.—Pasta, Puccini and All That. Location to be Announced

May 8, 10:30 a.m.—Children's Opera. Maryland Hall.

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

Annapolis Symphony Orchestra

Auditioning conductors take the podium this season. All classical concerts begin at 8 p.m. unless noted otherwise and are preceded by a free pre-concert lecture at 7 p.m.:

Sept. 19, 20—Daniel Hege conducts

Mozart's *Piano Concerto No. 20 in d minor*, K.466; Brahms' *Concerto for Violin, Cello in a minor*; Beethoven's *Concerto for Violin, Cello, and Piano in C Major*, with Nava Perlman, piano, Giora Schmidt, violin, Zuill Bailey, cello.



Zuill Bailey

Oct. 26, 2 p.m. and 3:30 p.m.—Fall Family Concert: A Symphony *Spook-tacular*, with Scott O'Neil, conductor, and the Enchantment Theatre Company.

Nov. 21, 22—Rossen Milanov conducts Mendelssohn's *Calm Sea and Prosperous Voyage*; Rachmaninoff's *Piano Concerto No. 2 in c minor* with Stewart Goodyear; Elgar's *Enigma Variations*.

Dec. 19, 8 p.m.—Holiday Pops, Constantine Kitsopoulos, conductor, J. Mark McVey, tenor.

Jan. 30, 31—Lara Weber conducts Dvorak's *Carnival Overture*; Bruch's *Violin Concerto No. 1 in g minor* with Gareth Johnson; Sibelius' *Symphony No. 5*.

Feb. 29, 2 p.m. and 3:30 p.m.—Spring Family Concert, Robert Moody, conductor.

March 26, 27—Emil DeCou conducts Barber's *Second Essay for Orchestra*; Schumann's *Piano Concerto in a minor* with Jon Nakamatsu; Tchaikovsky's *Symphony No. 5*.

May 7, 8—David Lockington conducts Michael Abels' *Global Warming*; Shostakovich's *Violin Concerto No. 1* with Dylana Jensen; Beethoven's *Symphony No. 5*.

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

Arlington Symphony

Concerts are held at the Schlesinger Center, Northern Virginia Community



Nadja Salerno-Sonnenberg

College, in Alexandria:

Oct 5, 8 p.m.—Gala Concert. Mendelssohn's *Violin Concerto* with Nadja Salerno-Sonnenberg, violin; Mozart's *Over-*

Continued on Page 40

2003-2004 SEASON

LIFTING THE MUSIC OFF THE PAGE AND INTO YOUR HEART!

ORFF CARMINA BURANA

Friday, December 19, 2003 at 1:30pm
Sunday, December 21, 2003 at 5pm
Monday, December 22, 2003 at 8:30pm
Kennedy Center Concert Hall

Escape the frenetic pace of the holidays with TMCW's trademark Candlelight Processional, John Rutter's *Gloria* and the rousing, soul-stirring sing-along!

Sunday, November 16, 2003 at 3pm
Kennedy Center Concert Hall

Put a spring in your step with Carl Orff's wildly popular and instantly recognizable *Carmina Burana*!

CHRISTMAS CANDLELIGHT CONCERTS

CHANT AND BEYOND

Palm Sunday, April 4, 2004 at 3pm
Kennedy Center Concert Hall

Join us for a Holy Week tradition—a Palm Sunday *Messiah*. Some of the most glorious music ever written concerning the triumph of life over death, from Handel's masterful pen.

Sunday, February 8, 2004 at 3pm
National Presbyterian Church

The winter's been long and you're running on empty—let *Chant and Beyond* leave you feeling refreshed and renewed!

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Programs subject to change.

34th Season

Dr. Keith S. Reas, *Artistic Director*
Kevin Carr, *Music Director, ACS Children's Chorus*

October 26, 2003, 5:00 pm
Mozart's Requiem
Rachel M. Schlesinger Concert Hall and Arts Center
Northern Virginia Community College, Alexandria Campus

December 7, 2003, 5:00 pm
'Tis the Season: Family Holiday Concert
Trinity United Methodist Church
2911 Cameron Mills Road, Alexandria, VA

March 13, 2004, 8:00 pm and March 14, 2004, 4:00 pm
Sound the Shofar: Music of the Jewish Tradition
Alexandria, VA & Washington, DC

March 28, 2004, 4:00 pm
All That Jazz: ACS Children's Chorus
Fairlington United Methodist Church
3900 King Street, Alexandria, VA

May 22, 2004, 8:00 pm and May 23, 2004, 4:00 pm
Choral Shakespeare
Alexandria, VA & Washington, DC

Tickets \$20-\$25
For tickets & info, call 703-548-4734
www.alexchoralsociety.org

MARYLAND WASHINGTON dateLine

ture to "Don Giovanni;" Schubert's *Symphony No. 9 "The Great."*

Feb. 14, 8 p.m.—Rachmaninoff's *Rhapsody on a Theme of Paganini*, Santiago Rodriguez, piano; Rossini's *Overture to "La Cenerentola"*; Mendelssohn's *Overture to "Midsummer Night's Dream"*; Tchaikovsky's *"Romeo and Juliet" Fantasy Overture*.

Dec. 18, 7:30 p.m.—Vienna Choir Boys.

March 27, 8 p.m.—Vivaldi's *The Four Seasons*, Judith Ingolfsson, violin; Gershwin's *Lullaby*; Tchaikovsky's *Serenade*.

May 1, 8 p.m.—Dvorak's *Cello Concerto in b minor*, with Zuill Bailey; Beethoven's *Symphony No. 7*.

Call 703/528-1817.

Ballet Theatre of Maryland

New Artistic Director Dianna Cuatto comes from the Richmond Ballet where she has served as Ballet Mistress for four years. The company's performances are in Maryland Hall for the Creative Arts in Annapolis:

Oct. 11, 8 p.m., Oct. 12, 3 p.m.—

Annapolis premieres of Stravinsky's *Firebird* and *Graveside Trilogy* with original choreography by Dianna Cuatto. *The Graveside Trilogy* comprises three elements.

Dance of the Macabre, with music by Saint Saëns; Dance of the Marionettes, well known as Alfred Hitchcock's TV theme; Mask of the Red Death danced to Ravel's *La Valse*. *La Valse*, was originally composed as an end of World War One political commentary. Dissonant realities erupt throughout the waltz's facade of beauty, culminating in an apocalyptic parody of a Viennese ball. Cuatto's original adaptation is inspired by Edgar Allan Poe's *Mask of the Red Death* and 'stars' Death and Pestilence, contemporary themes that are timeless. Maryland Hall for the Creative Arts.

Dec. 13, 8 p.m., Dec. 14, 3 p.m.—*The Nutcracker*, with choreography by Edward Stewart and staging by Leslie Bradley, accompanied by the Annapolis Chamber Orchestra, featuring members of the Annapolis Chorale, conducted by J. Ernest Green. The Dec. 20, 3 p.m., and Dec. 21, 11 a.m. and 3 p.m. are family discount matinees danced to recorded music.—Maryland Hall.

Feb. 21, 8 p.m., Feb. 22, 3 p.m.—*Latin Romance, Dawn Songs* and *3X3XThirdStream*, with original choreography by Dianna Cuatto.

April 3, 8 p.m., April 4, 3 p.m.—Nathaniel Hawthorne's *The Scarlet Letter*, with choreography by Dianna Cuatto.



Dianna Cuatto

Call 410/263-2909.

Candlelight Concerts in Columbia

Concerts begin at 8 p.m. in Howard Community College's Smith Theatre, Columbia. Complete season unavailable at press time:

Oct. 25—Los Angeles Piano Quartet.

Candlelight Concerts also offers a Performing Arts Series for Children, with performances on Sundays at 2:30 and 4 p.m.:

Oct. 19—"The Arabian Nights." Sheherazade offers three magical tales, accompanied by woodwinds.

Nov. 16—Ensemble Galilei: "Celtic Tunes, Ancient Tales," on authentic instruments.

Dec. 7—National Marionette Theatre presents *Sleeping Beauty* to music of Tchaikovsky.

Jan 11—Pacifica String Quartet teaches children about string instruments.

Feb. 1—Hayes Greenfield: "Jazz-A-Ma-Tazz."

Feb. 29—"The Gruffalo." Musical adaptation of the award-winning book.

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

Cathedral Choral Society

Music Director J. Reilly Lewis presents concerts at the Washington National Cathedral unless noted otherwise:

Oct. 7, 7:30 pm—Fauré's *Requiem* sing-along.

Oct. 19, 7:30 p.m.—British Choir Festival. The Choir of St. Paul's Cathedral, London, John Scott, director. Music by Bach, Elgar, Gibbons, Parry and others.

Nov. 9, 4 p.m.—Berlioz' *Grande Messe des Morts (Requiem)*, Jesús García, tenor.

Dec. 13, 14, 4 p.m., Dec. 15, 7:30 p.m.—The Joy of Christmas: Advent Wreath Procession. Seasonal favorites and carols for all to sing. World premiere of a carol by John Rutter. Heritage Signature Chorale, Stanley Thurston, music director, Washington Symphonic Brass, Eric Plutz, organ, Edward Nassor, carillon.

March 14, 4 p.m.—Music and chants by Glass, Tavener, Pärt and others.

March 23, 7:30 pm—Mozart's *Requiem* sing-along.

May 23, at 4 p.m.—Mozart's *Requiem K. 626*; Frank Martin's *In Terra Pax* with Arianna Zukerman, soprano, Margaret Lattimore, alto, Sanford Sylvan, bass, Lower School Chorus, National Cathedral School for Girls.

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



J. Reilly Lewis

Choral Arts Society of Washington

Music Director Norman Scribner (TC '56, BM '61) directs the Society in concerts at the Kennedy Center Concert Hall, unless noted otherwise:

Nov. 18, 8

p . m . —

Brahms' *Rhapsodie*,

Liebeslieder Walzer

(selections),

Schaffe in mir, Goff,

ein rein Herz;

Prokofiev's *Alexander Nevsky* with Nancy Maultsby, mezzo-soprano, and the Baltimore Symphony Orchestra, Yuri Temirkanov, conductor.

Dec. 15, 7 p.m., Dec. 20, 2 p.m., Dec. 22, 1:30 p.m.—Christmas music featuring Carl Tanner, tenor.

Jan. 11, 7:30 p.m.—Choral Tribute to Dr. Martin Luther King, Jr.

Feb. 12, 7 p.m., Feb. 13, 14, 8 p.m.—Beethoven's *Symphony No. 9* with the National Symphony Orchestra, Leonard Slatkin, conductor.

March 28, 3 p.m.—Haydn's *The Creation*, with Ying Huang, soprano, Jonathan Boyd, tenor, Michael Dean, bass-baritone.

May 14, 8 p.m.—Verdi's *Te Deum*; John Adams' *Harmonium*; Ives/Adams' *Five Songs*; ragtime-era songs. John Adams, conductor, Audra McDonald, soprano. Rachel M. Schlesinger Concert Hall, NOVA Community College, Alexandria.

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

Clarice Smith Performing Arts Center

The Clarice Smith Performing Arts Center at the University of Maryland, College Park features a wide-range of music, theater, and dance performances in its various venues. Here are the principal music events:

Sept. 12, 8 p.m.—David Salness, violin, and Larissa Dedova, piano. Music by Tchaikovsky, Kabalevsky, Prokofiev, Shostakovich, and Schnittke. Gildenhorn Hall.

Sept. 25 & 27, 8 p.m.—Philharmonia Ensemble. Stravinsky's *The Soldier's Tale*; Argento's one-act comic opera *A Water Bird Talk*, featuring Robert Tudor, baritone. Kay Theatre.

Sept. 28, 3 p.m.—UM Choral Collage Concert. Dekelbourn Hall.

Sept. 29, 5 p.m.—Guarneri String Quartet (open rehearsal). Gildenhorn Hall.

Oct. 3, 8 p.m.—UM Symphony Orchestra, with Larissa Dedova, piano. Dekelbourn Hall.

Oct. 5, 3 p.m.—UM Symphonic Wind Ensemble, John E. Wakefield, music director. Frank Ticheli's *Pacific Fanfare*; Schoenberg's *Theme and Variations, Op. 43a*; A Grainger Trio; Hindemith's *Konzertmusik, Op. 41*. Dekelbourn Hall.

Oct. 7, 5:30 p.m., Oct. 10, 8 p.m.—Take Five: Imani Winds, Chamber Music. Miguel del Aguila's *Wind Quintet No. 2*; Villa-Lobos' *Quintette en forme de choros*; and works by Piazzolla, Paquito D'Rivera,



Norman Scribner

Valerie Coleman and Jeff Scott. Laboratory Theatre.

Oct. 10, 8 p.m.—Inside Theatre. Edward Albee, speaker. Kogod Theatre.

Oct. 13, 8 p.m.—Milton Stevens, trombone, and Steven Hendrickson, trumpet. Gildenhorn Hall.

Oct. 14, 5:30 p.m.—Take Five: University of Maryland Faculty Jazz Combo. Kogod Theatre.

Oct. 15, 7:30 p.m.—High School Choral Festival Concert. Dekelbourn Hall.

Oct. 16, 8 p.m.—Chamber Music Society of Lincoln Center, David Shifrin, artistic director, featuring André Watts, piano. Brahms' *Clarinet Trio in a minor, Op. 114*; Meyer's *Trio No. 1 for violin, cello, and bass*; and Schubert's *Piano Quintet in A Major, D. 667, Op. 114 "Trout."* Dekelbourn Hall.

Oct. 21, 5:30 p.m.—Take Five: Dance Inspired by Al-Andalus. Dance Theatre.

Oct. 17 & 18, 8 p.m., Oct. 19, 2 p.m. & 7:30 p.m., Oct. 21 & 22, 7:30 p.m., Oct. 23-25, 8 p.m.—UM Theatre. Duke Ellington's *Sophisticated Ladies*. Kay Theatre.

Oct. 18, 8 p.m.—James Stern and Friends, with Audrey Andrist, piano, James Ross, horn, and Ken Slowik, cello and harpsichord. Bach's *Sonata in E Major BWV 1016 for violin with keyboard obbligato*; Ligeti's *Horn Trio*; and Fauré's *C minor Piano Quartet, Op. 15*. Gildenhorn Hall.

Oct. 19, 3 p.m.—Flory Jagoda and Friends. Gildenhorn Hall.

Oct. 19, 7:30 p.m.—Miracles of Al-Andalus: Folger Consort. Dekelbourn Hall.

Oct. 21, 8 p.m.—SHARQ Arab American Ensemble. Gildenhorn Hall.

Oct. 22, 7:30 p.m.—UM Jazz Ensemble & UM "Monster" Jazz Lab Band, Chris Vadala, music director. Dekelbourn Hall.

Oct. 23, 8 p.m.—UM Concert Band Concert, L. Richmond Sparks, music director. Dekelbourn Hall.

Oct. 24, 8 p.m.—Ruth Laredo, piano. Works by Schumann, Beethoven, Scriabin, Rachmaninoff, and Ravel. Dekelbourn Hall.

Oct. 25, 8 p.m.—Philharmonia Ensemble. Dekelbourn Hall.

Oct. 27, 7:30 p.m.—Rebecca Kite, marimba. Gildenhorn Hall.

Oct. 28, 5:30 p.m.—Take Five: *Radical Harmonies*, film by Boden Sandstrom. Laboratory Theatre.

Oct. 28, 8 p.m.—Polish Philharmonic



André Watts

Resovia, Tadeusz Wojciechowski, conductor. Chopin's *Piano Concerto in F minor* with Leopold Godowsky III; Kilar's *Orawa*; Beethoven's *Symphony No. 2 in D Major, Op. 36*. Dekelbom Hall.

Oct. 31, 8 p.m.—UM Symphony Orchestra. Mendelssohn's *Die erste Walpurgisnacht, Op. 60*. Dekelbom Hall.

Nov. 2, 7:30 p.m.—Jane Monheit Jazz Quintet. Dekelbom Hall.

Nov. 4, 5:30 p.m.—Take Five: Argento's *The Andree Expedition*. Multi-media performance by Robert Tudor, baritone. Laboratory Theatre.

Nov. 7, 8 p.m.—Native Trails, Derrick "Suwaima" Davis, dancer, and Xavier Quijas Ysayotl, ancient instruments. Kay Theatre.

Nov. 9, 7:30 p.m.—*Black Burlesque (revisited)*, Reggie Wilson Fist & Heel Performance Group, Black Umfolosi, and Noble Douglas Dance Company. Kay Theatre.

Nov. 9, 7:30 p.m.—St. Lawrence String Quartet, with Todd Palmer, clarinet, and Christopher Costanza, cello. Osvaldo Golijov's *Dreams and Prayers of Isaac the Blind*; and Schubert's *Quartet in D minor ("Death and the Maiden")*. Gildenhorn Hall.

Nov. 11, 5:30 p.m.—Take Five: Ensemble Galilei, chamber music. Laboratory Theatre.

Nov. 14, 15, 17 & 18, 8 p.m.—Maryland Dance Ensemble. Dance Theatre.

Nov. 14 & 15, 8 p.m., Nov. 16, 2 p.m. & 7:30 p.m., Nov. 18 & 19, 7:30 p.m., Nov. 20 & 21, 8 p.m., Nov. 22, 8 p.m.—*Scapin* by Moliere. Kogod Theatre.

Nov. 15, 8 p.m.—Ensemble Galilei: *A Universe of Dreams*. Kay Theatre.

Nov. 20, 8 p.m.—Orlando Consort, medieval and renaissance music. Dekelbom Hall.

Nov. 21, 8 p.m.—Turtle Island String Quartet with Paquito D' Rivera, clarinet. Dekelbom Hall.

Dec. 1, 8 p.m.—Dec. 1st Project, D.C.'s Different Drummers, Lesbian & Gay Chorus of Washington, D.C., and All Souls Jubilee Singers. Dekelbom Hall.

Dec. 3 & 5, 11 & 13, 8 p.m.—*Fatal Songs or The Great Opera Murders*. Libretto by Kathleen Cahill. Kogod Theatre.

Dec. 4 & 6, 10 & 12, 8 p.m.—*Tale of Two Cities: The Cabarets of Berlin and the Salons of Paris, 1919-1929*. Kogod Theatre.

Dec. 4, 8 p.m.—UM Symphony Orchestra, with Chris Vadala, woodwinds. Dekelbom Hall.

Dec. 5, 8 p.m.—UM Men's Chorus and Maryland Boy Choir, Christopher Kendall, conductor, William Sharp, baritone, Laurie Hudicek, piano. John Deak's *The Passion of Scrooge or A Christmas Carol*; Crumb's *Little Suite for Christmas*; and *Oxford Book of Carols* (selections). Dekelbom Hall.

Dec. 4 & 5, 8 p.m.—*Making Dances / Taking Chances: Songs of My Life*. Dance Theatre.

Dec. 6, 8 p.m. & Dec. 7, 3 p.m.—Maryland Chorus, Edward Maclary, conductor. Holiday Concerts. Dekelbom Hall.

Dec. 7, 3 p.m.—Trumpets and Crumpets, jazz. Kogod Theatre.

Dec. 9, 8 p.m.—Sweet Honey in the Rock Community Chorus, Ysaye M. Barnwell, director. Dekelbom Hall.

Dec. 10, 7:30 p.m.—Winter Jazz

Showcase: UM Jazz Ensemble, UM "Monster" Jazz Lab Band, Chris Vadala, music director. Kay Theatre.

Dec. 12, 8 p.m.—Annual Kaleidoscope of Bands: UM Symphonic Wind Ensemble, John Wakefield, conductor; UM Concert Band and Marching Band, L. Richmond Sparks, conductor. Dekelbom Hall.

Dec. 13, 8 p.m. & Dec. 14, 3 p.m.—Les Deux Mondes: *The Tale of Teeka*. Kay Theatre.

Dec. 14, 11 a.m.—Musical Awakenings, chamber music. Kogod Theatre.

Feb. 6 & 7, 8 p.m.—Joe Goode Performance Group: *Folk and Mythic, Montana*. Kay Theatre.

Feb. 7, 8 p.m. & Feb. 8, 3 p.m.—Left Bank Quartet with Gregory Miller, horn. Haydn's *Quartet, Op. 33*; Mozart's *Horn Quintet in E-flat Major, K.407* and "Prussian" *String Quartet in D Major, K.575*. Gildenhorn Hall.

Feb. 8, 7:30 p.m.—Terence Blanchard, jazz trumpet. Kay Theatre.

Feb. 11, 8 p.m.—Los Hombres Calientes, featuring Bill Summers and Irvin Mayfield. Kay Theatre.

Feb. 13, 8 p.m.—Artemis String Quartet. Works by Janáček, Piazzolla, and Bartók. Gildenhorn Hall.

Feb. 15, 3 p.m.—At Harlem's Height: Music of Eubie Blake, Duke Ellington, Fats Waller, Harry T. Burleigh, and William Grant Still. Michael Barrett and Steven Blier, artistic directors, Dana Hanchard, soprano, Darius de Haas, tenor, James Martin, baritone, Michael Barrett, piano, Steven Blier, piano and arranger. Gildenhorn Hall.

Feb. 19, 8 p.m.—UM Symphony Orchestra. Tchaikovsky's *Concerto No. 1 for Piano* featuring Tamara Sanikidze. Dekelbom Hall.

Feb. 13 & 14, 8 p.m., Feb. 15, 2 p.m. & 7:30 p.m., Feb. 17 & 18, 7:30 p.m., Feb. 19-21, 8 p.m.—UM Theatre Dept. *Eleemosynary* by Lee Blessing. Kay Theatre.

Feb. 27 & 28, 8 p.m.—UM Dance Dept. Zoltan Nagy's *C. Voltaire*. Kogod Theatre.

March 5 & 6, 8 p.m., March 7, 2 p.m. & 7:30 p.m., March 9 & 10, 7:30 p.m., March 11-13, 8 p.m.—*Cyrano de Bergerac* by Edmund Rostand. Kay Theatre.

March 7, 3 p.m.—REBEL. Works by Telemann, von Biber and Farina. Gildenhorn Hall.

March 13, 8 p.m.—Santiago Rodriguez, piano. Albeniz's *Asturias and Mallorca*; de Falla's *Three Dances* from "El sombrero de tres picos;" and music by Rachmaninov. Dekelbom Hall.

March 16, 8 p.m.—Masters of Mexican Music. Dekelbom Hall.

March 17 & 18, 8 p.m.—*Making Dances/Taking Chances*. Dance Theatre.

March 30, 8 p.m.—Baltimore Symphony Orchestra, Lara Webber, conductor, Julia Fischer, violin. Beethoven's *Violin Concerto in D Major* and *Symphony No. 5*. Dekelbom Hall.

April 1 & 2, 8 p.m.—Donna Uchizono Company: *Butterflies from my Hand*. Dance Theatre.

April 1 & 2, 8 p.m.—Teatro de la Luna. Pedro Alberto Torriente's *Manteca (Lard)*. Kogod Theatre.

April 3, 8 p.m.—UM Symphony Orchestra and Chorus. Mahler's *Symphony*

No. 3. Dekelbom Hall.

April 23 & 24, 8 p.m., April 25, 2 p.m. & 7:30 p.m., April 27 & 28, 7:30 p.m., April 29 & 30, 8 p.m., May 1, 8 p.m.—UM Theatre Dept. *Triumph of Love* by Jeffrey Stock and Susan Birkenhead. Kogod Theatre.

April 28, 8 p.m.—Australian Chamber Orchestra, Richard Tognetti, artistic director, with Dawn Upshaw, soprano. Dekelbom Hall.

April 30, 8 p.m.—Guarneri String Quartet. Dekelbom Hall.

Wednesday & May 1, 5, & 7, 7:30 p.m., May 9, 3 p.m.—Maryland Opera Studio, Leon Major, artistic director. Offenbach's *Les Contes d'Hoffmann*. Kay Theatre.

May 5, 8 p.m.—UM Symphonic Wind Ensemble, John Wakefield, conductor; UM Concert Band

L. Richmond Sparks, conductor. Annual Pops Concert. Dekelbom Hall.

May 16, 7:30 p.m.—Opera Lafayette, Ryan Brown, artistic director and conductor, Leon Major, director. Haydn's *Il mondo della luna / The World of the Moon*. Dekelbom Hall.

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

Columbia Orchestra

All performances take place in the Jim Rouse Theatre, under the baton of Music Director Jason Love, a Peabody Alumnus:

Oct. 18, 8 p.m.—Britten's *Russian Funeral*; Elgar's *Cello Concerto in e minor* with Dariusz Skoraczewski; Tchaikovsky's *Symphony No. 6 in b minor, Op. 74, Pathétique*.

Dec. 13, 8 p.m.—Featuring winners of the 2003 "Young Artist Competition." Gershwin's *An American in Paris*; works by Ravel.

Feb. 28, 8 p.m.—Danielpour's *Vox Populi*; Christopher Theofanidis' *Rainbow Body*; Brahms' *Piano Concerto No. 2, in B Flat Major, Op. 8*, with Brian Ganz.

April 17, 8 p.m.—Mozart's *Overture to the "Marriage of Figaro"*; Violin Concerto TBA with Igor Yuzefovich; Stravinsky's *Petrushka*.

June 5, 8 p.m.—Symphonic Pops. Call 410/381-2004, or visit www.columbiaorchestra.org

Columbia Pro Cantare

Directed by Frances Motyca Dawson (TC '61, BM '62, MM '67), CPC presents concerts at the Jim Rouse Theatre at Wilde Lake in Columbia, unless otherwise noted. Free lectures precede concerts by one hour:

Nov. 1, 8 p.m.—Dvorák's *Stabat Mater* with April-Joy Gutierrez, soprano, Lester Lynch, baritone, and Metropolitan Opera soloists, Charles Reid, tenor, Mary Ann McCormick, mezzo-soprano, and orchestra.

Dec. 7, 7:30 p.m.—Handel's *Messiah* with Amy van Roekel, soprano, Rosa Maria Pascarella, mezzo-soprano, Charles Reid, tenor, Lester Lynch, baritone, the CPC chorus and members of the festival orchestra.

Dec. 14, 3 p.m.—Christmas Music with CPC Chamber Singers. Christ Episcopal Church, Columbia.

March 29, 3:30 p.m.—Commissioned

The Choral Arts Society

of Washington

NORMAN SCRIBNER, Music Director

2003-2004 SEASON

Prokofiev's Alexander Nevsky

Featuring the
Baltimore Symphony Orchestra
Yuri Temirkanov, conductor
Nancy Maulsby, mezzo-soprano

Brahms' *Alto Rhapsody* Brahms' Selections from *Liebesslieder Waltzes*

Norman Scribner, conductor
Tuesday, November 18, 2003 at 8 PM
Kennedy Center Concert Hall

Christmas Music

Norman Scribner, conductor
Carl Tanner, tenor
Monday, December 15 at 7 PM
Saturday, December 20 at 2 PM
Monday, December 22 at 1:30 PM
Kennedy Center Concert Hall

Haydn's *The Creation*

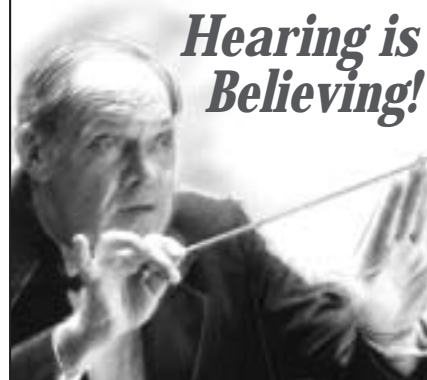
Ying Huang, soprano
Jonathan Boyd, tenor
Michael Dean, bass-baritone
Sunday, March 28, 2004 at 3 PM
Kennedy Center Concert Hall

Verdi's *Te Deum* Adams' *Harmonium*

Conducted by John Adams
Pulitzer-Prize winning composer

Ives' Five Songs

Featuring
Audra McDonald, mezzo-soprano
Friday, May 14, 2004 at 8 PM
Rachel M. Schlesinger Concert Hall
NVCC, Alexandria



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MARYLAND WASHINGTON dateLine

work by Elam Ray Sprenkle, compositions by Leo?

Janáček and others with Second Presbyterian Church Choir, soloists, festival orchestra, and Margaret Budd, organ. Second Presbyterian Church, Baltimore.

May 3, 8

p.m.—“An American Mix: from Shipley to Schickele,” features Peter

Frances Motyca Dawson Schickele's *Concerto for Piano and Chorus (The Twelve Months)*, music of Copland and Barber, spirituals and Appalachian music. CPC, soloists, and orchestra.

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Frances Motyca Dawson

Folger Consort

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

Oct. 10-12—“Illuminations,” with Peter Becker, Mark Rimple, Margriet Tindemans and Tom Zajac. Songs from the 13th-century manuscripts *Cantigas de Santa Maria*.

Dec. 17-21—“Stille Nacht: A German Christmas,” with Johana Arnold, Julie Andrijeski, Wend Gillespie.

Jan 9 & 10—Handel's *Odes for Saint Cecilia's Day* and 14th-century motets; with Rosa Lamoreaux, Mark Bleeke, Cantata Singers, period orchestra. Washington National Cathedral.

March 5-7—“This Thing They Call a Kiss,” with Julianne Baird, David Douglass, Scott Pauley and Peabody faculty member Webb Wiggins. Music of the Italian Baroque.

April 2-4—“Gather Ye Rosebuds,” with Johana Arnold, Margriet Tindemans, Tom Zajac. Love songs by Guillaume de Machaut, Hildegard von Bingen, and English composers.

April 30-May 2—“A Musical Banquet,” with Bill Hite, Drew Minter, William Sharp, Tom Zajac.

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

Kennedy Center

Many performing groups listed here appear at the Kennedy Center, which is also the venue for many visiting companies including theater and dance.

For information, call 202/467-4600 or 800/444-1324.

Laurel Oratorio Society

The Laurel Oratorio Society is celebrating its 35th season. Since its founding, the Society's baton has been passed among seven conductors, of which four have been Peabody alumni: Bruce Miller, Marc

Tardue, J. Ernest Green, and Monica Otal (MM 77), its current Artistic Director.

Dec. 13, 8 p.m.—Holiday Concert. Vivaldi's *Gloria*; Susa's *Carols and Lullabies* and *A Christmas Garland*. St. Joseph's Catholic Church, Beltsville.

Dec. 21, 4 p.m.—Annual *Messiah* Sing-Along. Laurel Presbyterian Church, Laurel.

Feb. 14, 7:30 p.m.—Valentine's Gala, dinner, dancing, choral entertainment, & silent auction. Resurrection Catholic Church, Laurel.

March 13, 10 a.m.—Second Annual LOS Vocal Scholarship Competition. Laurel Presbyterian Church, Laurel.

May 22, 8 p.m.—Carl Orff's *Carmina Burana* with the Maryland State Boychoir. Columbia Presbyterian Church Columbia.

May 23, 4 p.m.—TBA

Call 443/367-0371 or visit www.laurelorsociety.org

Maryland Symphony Orchestra

Music Director Elizabeth Schulze presents the MSO at the Maryland Theatre in Hagerstown. Concerts start at 8 p.m.:

Sept. 20—MSO Pops! Dukes of Dixieland. A family concert of light classics and Dixieland, blues, and innovative jazz.

Oct. 18, 19—Barber's *Knoxville: Summer of 1915* with Linda Hohenfeld, soprano; Ives' *Three Places in New England*; Dvorak's *New World Symphony*.

Nov. 15, 16—Melinda Wagner's Pulitzer Prize-winning *Concerto for Flute and Orchestra* featuring Frances Lapp Averitt, MSO Principal Flute; Cindi McTee's *Circuits*; Rimsky Korsakov's *Scheherazade*.

Dec. 13, 14—Holiday music, caroling, and a special presentation from the winners of the MSO's annual children's lyric writing contest and poster art contest.

Jan. 24, 25—Mozart's *Concerto for Piano and Orchestra No. 24 in c minor, K. 291* with Noel Lester; *Posthorn Serenade K. 320*; *Symphony No. 40 in g minor, K. 550*.

Feb. 21, 22—Beethoven's *Symphony No. 6 "Pastoral"*; Handel's *Il Pastor Fido* (“*The Faithful Shepherd Suite*”); Debussy's *Prelude to the "Afternoon of a Faun."*

March 6—A concert for “children” of all ages. Emmy award-winning MPT children's show host “Bob the Vid Tech” and the MSO tell stories in music.

March 20, 21—Tchaikovsky's *Violin Concerto No. 1* featuring Nicholas Kendall, Young Concert Artist Competition Winner; Respighi's *Trittico Botticelliano*; Musorgsky's *Pictures at an Exhibition*.

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

Master Chorale

Music Director Donald McCullough presents in the Kennedy Center Concert Hall unless noted otherwise:

Nov. 16, 3 p.m.—Orff's *Carmina Burana*.

Dec. 19, 1:30 p.m., Dec. 21, 5 p.m., Dec. 22, 8:30 p.m.—Candlelight Processional, Rutter's *Gloria* and sing-along.

Feb. 8, 3 p.m.—*Chant and Beyond*. National Presbyterian Church.

April 4, 3 p.m.—Handel's *Messiah*.

Call 202/337-SING or visit www.masterchorale.org

Musical Arts International

Sept. 6, 8 p.m.—Music by Monk, Gershwin and other jazz standards, Chuck Redd, vibraphone; Joe Byrd, bass; John Ozment, piano. Latvian Lutheran Church, Rockville.

Dec. 13, 8 p.m.—Washington Symphonic Brass Quintet, Phil S n e d e c o r , founder. Music by Mozart, Farnaby, Scheidt, Bach, Handel, and Holiday Music. Derwood Bible Church, Derwood.

March 13, 8 p.m.—Chamber Wind. Loren Kitt, clarinet; Sue Heineman, bassoon; Li-Ly Chang, piano. Music by Wilder, Glinka, Beethoven, Saint-Saëns, Mendelssohn. Latvian Lutheran Church, Rockville.

May 1, 8 p.m.—Paul Moeller, classical guitar, Kerena Moeller, cello.

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National Gallery Concert Series

Music Director George Manos (BM '52) presents the William Nelson Cromwell and F. Lamot Belin

Concerts at 7 p.m. in the West Garden Court at the National Gallery of Art. Manos conducts the National Gallery Orchestra.

Oct. 5—National Gallery Orchestra.

Oct. 12—Stanley Cowell Trio. Jazz concert in honor of the exhibition *The Art of Romare Bearden*.

Oct. 19—Ney Salgado, piano. Mozart's *Sonata, K. 333*; Brahms' *6 Klavierstücke*; Paganini/Liszt's *La Campanella*; Claudio Sartoro's *Sonata No. 4*.

Oct. 26—Ani and Ida Kavafian, violins, Jonathan Feldman, piano. Mozart's *Duo, K. 423*; Martinü's *Sonata for 2 Violins*; Thomas's *Rumi Settings*; Sarasate's *Navarra, Op. 33*.

Nov. 2—National Gallery Orchestra.

Nov. 9—Elmar Oliveira, violin, Robert Koenig, piano.

Nov. 16—Beverly Benso, contralto, Phillip Silver, piano.

Nov. 23—Erling Blöndal Bengtsson, cello, Nina Kavtaradze, piano. Works by Brahms, Debussy, Chopin, and Herman Koppel.

Nov. 30—Jorge Federico Osorio, piano. Beethoven's *Variations, Op. 34*; Schumann's *Fantasy, Op. 17*; de Falla's *Piezas españolas*; Bartok's *Sonata (1926)*.

Dec. 7—Ensemble da Camera of Washington. Works for violin, clarinet, and piano by Beethoven, Ryabov, Khachaturian, and Bartok.

Dec. 14—Angela Hewitt, piano. Beethoven's “*Moonlight*” *Sonata*; Bach's *Goldberg Variations*.

Nov. 21—Thomas Beveridge conducts the National Men's Chorus in a Christmas concert.

Nov. 28—Marc-André Hamelin, piano. Mozart's *Sonata, K. 330*; Schumann's *Phantasiestücke*; Albéniz's *Iberia, Book III*.

Jan. 4—National Gallery Orchestra in their *Gala Viennese New Year Concert*.

Jan. 11—Jennifer Koh, violin. Schubert's *Sonatina, Op. 137, No. 2*; Berio's *Two Pieces*; Debussy's *Sonata in G Minor*; Ysaÿe's *Sonata No. 3*; Beethoven's *Sonata No. 7*.

Jan. 18—Jennifer Aylmer, soprano. Songs by Donizetti, Rossini, Fauré, and Danish composers Christopher Weyse, Peter Heise, P. E. Lange-Müller, and Carl Nielsen.

Jan. 25—Ingrid Fliter, piano. Beethoven's *Sonata, Op. 31, No. 3* and *Sonata, Op. 10, No. 3*; Chopin's *Six Preludes, Op. 28*; *Nocturne, Op. 27*; *Waltzes, Op. 64 & 70*; *Scherzo, Op. 31, No. 2*.

Feb. 1—Quartetto di Venezia. Boccherini's *String Quartet, Op. 52, No. 2*; Malipiero's *Quartet No. 8*; Wolf's *Italian Serenade*; Verdi's *Quartet in E Minor*.

Feb. 8—Frederick Moyer, piano. Arensky's *Morceaux caractéristiques, Op. 36*; Donal Fox's *Etudes*; Gershwin's *Rhapsody in Blue*.

Feb. 15—Ysaÿe String Quartet. Haydn's *Quartet, Op. 54*; Schumann's *Quartet, Op. 41, No. 3*.

Feb. 22—Carl Halvorson, tenor. songs by Poulenc, Britten, Tchaikovsky, Schoenberg, and Barber.

Feb. 29—Vienna Piano Trio. Haydn's *Trio in A Major*; Schoenberg's *Verklärte Nacht* (arr. Steuermann); Schubert's *Trio, Op. 99*.

March 7—Anne Koscielny, piano. Works including Chopin's *Mazurkas, Op. 59* and *Polonaise, Op. 44*.

March 14—Sophie Daneman, soprano, Julius Drake, piano.

March 21—Bartok Quartet. Mozart's *String Quartet, K. 458*; Beethoven's *String Quartet, Op. 59, No. 3*.

March 28—Ruth Laredo, piano. Scriabin's *Sonata No. 10*; Rachmaninoff's *Selected Preludes*.

April 4—Cuarteto de Cuerdas de Bellas Artes.

April 18—Dmitry Sitkovetsky, violin, Bella Davidovich, piano. Beethoven's *Sonata, Op. 12, No. 1*; Grieg's *Sonata, Op. 45*; Mozart's *Sonata, K. 377*; Ravel's *Sonata in G Major*.

June 6—Mischa Maisky, cello. Bach's *Suites for Solo Cello Nos. 1, 3, and 5*.

June 13—National Gallery Orchestra.

June 20—National Gallery Chamber Players Wind Quintet.

June 27—National Gallery Chamber Players String Quartet.

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Chuck Redd



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National Philharmonic

The National Philharmonic, formed through the marriage of the National Chamber Orchestra and the Masterworks Chorus and Orchestra, presents its inaugural season. Piotr Gajewski conducts the orchestra and Stanley Engebretson conducts the chorus, unless otherwise noted. Venues are abbreviated as follows: Black-Rock Arts Center = BRAC, National Presbyterian Church = NPC, New York Avenue Presbyterian Church = NYAPC, Strathmore Hall Arts Center = SHAC, and Rockville's F. Scott Fitzgerald Theatre = FITZ.

Sept. 28, 3 p.m. and 7:30 p.m.—National Philharmonic String Quartet, Jody Gatwood and Claudia Chudacoff, violins, Lisa Ponton, viola, Lori Barnet, cello. Turina's *La Oracion del Torero*; Creston's *Quartet Op. 8*; Beethoven's *Quartet in D Major, Op. 18, No. 3*. SHAC.

Oct. 3, 4, 8 p.m.—Mozart's *Overture to "The Magic Flute"*; Saint-Saëns' *Introduction and Rondo Capriccioso*; Rorem's *Violin Concerto* with Hyun-Su Shin; Beethoven's *Symphony No. 5*. FITZ.

Oct. 18, 8 p.m.—Thomas Pandolfi, piano. Clementi's *Sonata in f-sharp minor, Op. 28, No. 5*; Mendelssohn's *Fantasy in f-sharp minor, Op. 28*; Chopin's *Fantasia in f minor, Op. 49*; Grieg's *Sonata in e minor, Op. 7*; Scriabin's *Sonata No. 4, Op. 30*; Schubert/List's *"Der Muller und der Bach"*, *"Auf dem Wasser zu Singen"*; Takács' *Toccata und Fuge für die Linke Hand, Op. 56*; Thalberg's *Grande Fantaisie sur des Themes de "Moise en Egypte."* FITZ.

Nov. 16, 4 p.m.—Haydn's *Mass in the Time of War*; Durufflé's *Requiem* with Julie Keim, soprano, Charlene Marcinko, alto, Bryce Westervelt, tenor, William Sharp, bass. NPC.

Nov. 28, 29, 8 p.m.—Wagner's *Siegfried Idyll*; Andreas Makris' *Anamnesis*; Beethoven's *Piano Concerto No. 1* with Peabody alumnus Awadagin Pratt. FITZ.

Dec. 14, 3 p.m. and 7:30 p.m.—Britten's *A Ceremony of Carols, Op. 28*; traditional carols. SHAC.

Dec. 19, 20, 8 p.m.—Handel's *Messiah* with Rosa Lamoreaux, soprano, Rebekah Ambrosini, alto, Robert Petillo, tenor, Kevin Deas, bass. FITZ.

Jan. 3, 8 p.m.—Eric Himy, piano. Debussy/Himy's *Prélude à l'après-midi d'un faune*; Chopin's *Barcarolle, Op. 60*, *Nocturne, Op. 62, No. 1*, *Ballade No. 1 in g minor, Op. 23*; Ravel's *Gaspard de la Nuit*; Liszt's *Les jeux d'eau à la Villa d'Este*; Wagner/Liszt's *"Liebestod" from "Tristan and Isolde."* FITZ.

Jan. 11, 3 p.m. and 7 p.m.—National Philharmonic Piano Trio, Jody Gatwood, violin, Lori Barnet, cello, Philip Hosford, piano. Copland's *Vitebsk*; Mozart's *Trio in B-flat Major, K. 502*; Brahms' *Trio No. 3 in c minor, Op. 101*. SHAC.

Jan. 30, 31, 8 p.m.—Bach's *Orchestral Suite No. 1*; Prokofiev's *Violin Concerto No. 2* with Jody Gatwood, violin; Mozart's *Symphony No. 38, "Prague."* FITZ.

Feb. 13, 14, 8 p.m.—Stravinsky's *Pulcinella Suite*; Haydn's *Trumpet Concerto* with Chris Gekker; Schubert's *Symphony No. 2*. FITZ.

March 13, 8 p.m.—Thompson's *Frosztiana*; Rutter's *Look at the World*; Vaughan Williams' *Fantasia on Greensleeves*; Elgar's *"The*

Snow;" Rutter's *When Icicles Hang* with Classic Concerts International Chorus, Dr. Will Kesling, guest conductor. FITZ.

March 19, 20, 8 p.m.—Mozart's *Eine Kleine Nachtmusik*; Bartok's *Divertimento*; Schubert's *Mass No. 2 in G Major* with Julie Keim, soprano, Robert Petillo, tenor, Kerry Wilkerson, bass. FITZ.

April 4, 4 p.m.—Dvorák's *Stabat Mater* with Linda Mabbs, soprano, Patricia Miller, alto, Daniel Snyder, tenor, Kevin Deas, bass, and Gürzenich Choir of Cologne. NYAPC.

April 17, 8 p.m.—Brian Ganz (AD '93), piano. Schumann's *Waldszenen, Op. 82*; Beethoven's *"Waldstein" Sonata, Op. 53*; Chopin's *Sonata No. 3 in b minor, Op. 58*. FITZ.

April 25, 3 p.m. or 7:30 p.m.—Arnold Irchai, bassoon, Darya Gabay, piano. Vivaldi's *Sonata in B-flat Major, RV 46*; Saint-Saëns' *Sonata in G Major, Op. 168*; Bach/Waterhouse's *Partita, BWV 1013*; Hindemith's *Sonata*; Dutilleux's *Sarabande et Cortege*. SHAC.

May 8, 8 p.m.—Manhattan Transfer jazz standards and Motown hits. BRAC.

May 21 & 22, 8 p.m.—Beethoven's *Leonore Overture No. 3*; Ives' *Three Places in New England*; Debussy's *Prelude à l'après-midi d'un faune*; Lalo's *Symphony Espagnole* with Chee-Yun, violin. FITZ.

June 6, 4 p.m.—Bernstein's *Chichester Psalms*; Vaughan Williams' *Dona Nobis Pacem*; Barber's *Knoxville: Summer of 1915*. Rosa Lamoreaux, soprano, Christopher Nomura, bass, Joshua Rosenberg, boy alto. NPC.

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National Symphony Orchestra

An opening night ball features Jessye Norman on September 20. All concerts are conducted by Music Director Leonard Slatkin and begin at 8 p.m. in the Kennedy Center Concert Hall unless stated otherwise:

Sept. 4, 7 p.m., Sept. 5, 8 p.m.—Hans Graf conducts Dvorak's *Legends, Op. 59, No. 1-4*; Bruch's *Violin Concerto No. 1, Op. 26*, with Benjamin Schmid; Brahms' *Symphony No. 3 in F Major, Op. 90*.



Leonard Slatkin

Sept. 11, 7 p.m., Sept. 12, 8 p.m.—Stéphane Denève conducts Dukas' *The Sorcerer's Apprentice*; Debussy's *La Mer*; Berlioz's *Symphonie fantastique, Op. 14*.

Sept. 17, 7 p.m., Sept. 18, 7 p.m., Sept. 19, 8 p.m.—Dvorak's *Slavonic Dances, Op. 46, No. 1-3*; Mozart's *Piano Concerto No. 25,*

K. 503 with Emanuel Ax; Barber's *Symphony No. 1, Op. 9*; Respighi's *Roman Festivals*.

Sept. 20, 7 p.m.—Berlioz's *Roman Carnival Overture, Op. 91*; Faure's *Pavane, Op. 50*; Wagner's *Five Songs to Poems of Matilda Wesendonck* with Jessye Norman; Bernstein's *Overture to "Candide"*; Gershwin's *"Love Walked In," "The Man I Love," "Our Love is Here to Stay"* with Jessye Norman, and *An American in Paris*.

Sept. 25, 7 p.m., Sept. 26, 1:30 p.m., Sept. 27, 8 p.m.—Dvorak's *Slavonic Dances, Op. 46, No. 4-5*; Lalo's *Symphonie espagnole for Violin and Orchestra, Op. 21* with Maxim Vengerov; selections from Prokofiev's *Cinderella*.

Oct. 2, 7 p.m., Oct. 3, 8 p.m., Oct. 4, 8 p.m.—Dvorak's *Slavonic Dances, Op. 46, No. 6-8*; Higdon's *Concerto for Orchestra*; Rachmaninoff's *Piano Concerto No. 3, Op. 30* with Lang Lang.

Oct. 9, 7 p.m., Oct. 10, 8 p.m., Oct. 11, 8 p.m.—Hugh Wolff conducts Haydn's *Symphony No. 90 in C Major*; Colgrass's *Crossworlds* (NSO Premiere) with Marina Piccini, flute, Jessye Norman, Andreas Haefliger, piano; Schumann's *Symphony No. 2 in C Major, Op. 61*.



Jessye Norman

Oct. 16, 7 p.m., Oct. 17, 8 p.m., Oct. 18, 8 p.m.—Andras Schiff conducts and performs Bach's *Keyboard Concerto No. 3, BWV 1054*; Schumann's *Symphony No. 4 in d minor, Op. 120*; Beethoven's *Piano Concerto No. 1, Op. 15*.

Nov. 20, 7 p.m., Nov. 21, 8 p.m., Nov. 22, 8 p.m.—Mozart's *Overture to "Così fan tutte," K. 588*; Adamo's *Harp Concerto* (world premiere of an NSO commission) with Dotian Levalier; Mahler's *Das Lied von der Erde* with Donald Litaker, tenor, Thomas Hampson, baritone.

Dec. 3, 7 p.m.—Tchaikovsky's *Waltzes from Act II of "Eugene Onegin," Op. 24*; *Piano Concerto No. 1, Op. 23* with Yefim Bronfman; *Variations on a Roco Theme for Cello and Orchestra, Op. 33* with Yo-Yo Ma; *Violin Concerto, Op. 35* with Gil Shaham.

Dec. 4, 7 p.m., Dec. 5, 1:30 p.m., Dec. 6, 8 p.m.—Tchaikovsky's *"Bluebird" Pas de Deux* from *"Sleeping Beauty,"* orch. Stravinsky; *Violin Concerto, Op. 35* with Gil Shaham; *Entr'acte symphonique* from *"Sleeping Beauty,"* orch. Stravinsky; *Francesca da Rimini, Op. 32*.

Dec. 18, 7 p.m., Dec. 19, 8 p.m., Dec. 20, 8 p.m., Dec. 21, 1 p.m.—Emil de Cou conducts Handel's *Messiah* with Tamara Matthews, soprano, David Walker, countertenor, Stanford Olsen, tenor, Johannes Mannov, bass, and The University of Maryland Concert Choir, Edward Maclary, director.

Jan. 8, 7 p.m., Jan. 9, 8 p.m., Jan. 10, 8 p.m.—Britten's *The Young Person's Guide to the Orchestra* and *Variations and Fugue on a Theme of Purcell, Op. 34*; Jaffe's *Cello Concerto* (world premiere of an NSO commission) with David Hardy; Brahms' *Symphony No. 4 in e minor, Op. 98*.

Jan. 15, 7 p.m., Jan. 16, 1:30 p.m., Jan. 16, 8 p.m.—Chabrier's *Joyeuse March*; Faure's *Pavane, Op. 50*; Pierre's *"Entrance of the Little Fauns" from "Cydalise, et le chèvre-pied;"*

Continued on Page 44

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Saint-Saens' *Violin Concerto No. 3, Op. 61* with Nurit Bar-Josef; Ravel's *L'Enfant et les sortilèges*.

Jan. 22, 7 p.m.—Jean Joseph Mouret's *Fanfare*; Satie's *Parade*; Ravel's *Piano Concerto in G Major* with Pierre-Laurent Aimard; Debussy's *Fantasy for Piano and Orchestra*.

Jan. 23—Satie's *Parade*; Ravel's *Piano Concerto in D Major (for the Left Hand)* with Pierre-Laurent Aimard; Debussy's *Prelude to The Afternoon of a Faun*; Debussy's *Six Études* for solo piano with Pierre-Laurent Aimard; selections from Berlioz's *La Damnation de Faust*.

Jan. 24—Messiaen's *Oiseaux exotiques* with Pierre-Laurent Aimard, piano; Debussy's *La Mer*.

Jan. 29, 7 p.m.—Milhaud's *La Création du monde, Op. 81*; Poulenc's *Concerto in d minor for Two Pianos and Orchestra* with Katia and Marielle Labeque; Poulenc's *The Story of Babar the Little Elephant*; Ibert's *Divertissement*; Saint-Saens' *Carnival of the Animals*.

Jan. 30—Berlioz's *Overture to "The Roman Carnival," Op. 9*; Ravel's *Shéhérazade*; Lalo's *Overture to "Le Roi d'Ys"*; Debussy's *Prelude to The Afternoon of a Faun*; songs and arias TBA with Renee Fleming, soprano, Jean-Yves Thibaudet, piano.

Jan. 31—Boulez's *Rituel (in Memoriam Bruno Maderna)* with Renee Fleming, soprano; Ravel's *Shéhérazade*; Lalo's *Overture to "Le Roi d'Ys"*; Debussy's *Prelude to The Afternoon of a Faun*.

Feb. 5, 7 p.m., Feb. 6, 1:30 p.m., Feb. 7, 8 p.m.—Beethoven's *Violin Concerto in D Major, Op. 61* with Itzhak Perlman and *Symphony No. 3 in E-Flat Major, Op. 55, "Eroica"* ed. by Gustav Mahler.

Feb. 12, 7 p.m., Feb. 13, 8 p.m., Feb. 14, 8 p.m.—Beethoven's *Symphony No. 9 in d minor, Op. 125*, ed. by Gustav Mahler, with Dominique LaBelle, soprano, Jill Grove, mezzo-soprano, Eric Cutler, tenor, Eric Owen's, bass, and The Choral Arts Society of Washington, Norman Scribner, director.

March 18, 7 p.m., March 20, 8 p.m., March 21, 3 p.m.—Valery Gergiev conducts Rimsky-Korsakov's *Russian Easter Overture, Op. 36* and *Dubinskka, Op. 62*; Shchedrin's *Concerto for Orchestra No. 1, "Naughty Limericks"*; Mussorgsky's *Pictures at an Exhibition* (orch. Ravel).

March 25, 7 p.m., March 26, 8 p.m., March 27, 8 p.m.—David Robertson conducts Copland's *Symphony No. 2, "Short Symphony"*; Beethoven's *Piano Concerto No. 3 in c minor, Op. 37* with Elena Bashkirova; Haydn's *Symphony No. 103 in E-flat Major ("Drumroll")*.

April 1, 7 p.m., April 2, 1:30 p.m., April 3, 8 p.m.—Gilbert Kaplan conducts *Symphony No. 2 in C minor ("Resurrection")* with Latonia Moore, soprano, Nadja Michael, mezzo-soprano, and Cathedral Choral Society, J. Reilly Lewis, director.

April 8, 7 p.m., April 9, 8 p.m., April 10, 8 p.m.—Kent Nagano conducts Brahms' *Ein deutsches Requiem, Op. 45* with

Christine Schäfer, soprano, Matthias Goerne, baritone, and The Washington Chorus, Robert Shafer, director; Rihm's *Reading the Scripts (Das Lesen der Schrift)* (US Premiere).

May 6, 7 p.m., May 7, 8 p.m., May 8, 8 p.m.—Mstislav Rostropovich conducts Thomas (composition TBA); Glazunov's *Violin Concerto* with Nicolaj Znalder; Shostakovich's *Symphony No. 5*.

May 13, 7 p.m., May 14, 8 p.m., May 15, 8 p.m.—James Conlon conducts Smetana's *Three Dances from "The Bartered Bride"*; Haas' *Studies for String Orchestra* (NSO Premiere); Ullmann's *Symphony No. 2* (NSO Premiere); Dvorak's *Violin Concerto, Op. 53* with Sarah Chang.

May 20, 7 p.m., May 21, 1:30 p.m., May 22, 8 p.m.—Lorin Maazel conducts *The Ring without Words*, his arrangement of Wagner's *Der Ring des Nibelungen*.

June 3, 7 p.m., June 4, 1:30 p.m., June 5, 8 p.m.—Vaughan Williams' *Fantasia on a Theme by Thomas Tallis*; Wallace's *Skvera, Electric Guitar Concerto* (world premiere) with Mark Ribot; Stravinsky's *Petrouchka* (1911 version).

In addition, the NSO does a number of Family Concerts on Nov. 9, Dec. 14, March 14.

Call 202/467-4600 or 1-800/444-1324.

Prince George's Philharmonic

Music Director Charles Ellis conducts unless noted otherwise. All concerts begin at 8 p.m.

Oct. 11—Barber's *Adagio for Strings*; Barber's *Violin Concerto*, with Amy Beth Horman; Brahms' *Symphony No. 2*. Prince George's Community College.

Nov. 22—Mozart's *Violin Concerto No. 4 in D Major*; with Bryan Hernandez-Luch; Beethoven's *Symphony No. 3 ("Eroica")*. Northwestern High School.

Feb. 7—Borodin's *Polovetsian Dances*; Prokofiev's *Piano Concerto No. 3, in C Major* with Michael Mizrahi; Sibelius' *Symphony No. 5*. Prince George's Community College.

March 20—Dr. Leslie B. Dunner conducts Falla's *Suite No. 1 from "The Three-Cornered Hat"*; Ellington's *Suite from "The River"*; Liszt's *Orpheus*; Stravinsky's *Firebird Suite* (1919). Bowie State University.

April 17—Mozart's *Ballet Music from "Idomeneo"*; Mozart's *Sinfonia Concertante for Violin and Viola, K 364*, with Joel Link violin, Alexander Link, viola; Mozart's *Symphony No. 38, "Prague"*. Prince George's Community College.

Call 301/454-1462.

Shakespeare Theatre

Artistic Director Michael Kahn presents:

Aug. 26 to Oct. 19—*The Rivals* by Richard Brinsley Sheridan directed by Keith Baxter.

Nov. 4 to Jan. 4—*A Midsummer Night's Dream*, by William Shakespeare, directed by Mark Lamos.

Jan. 20 to March 13—*Henry IV, Part 1*

March 16 to May 2—*Henry IV, Part 2*

Both by Shakespeare's *Henry IV, Parts 1 and 2*, will be directed by Bill Alexander

June 8 to Aug. 1—*Cyrano de Bergerac* by Edmond Rostand, directed by

Michael Kahn

June 8 to August 1, 2004

April 21-May 9—As part of the Kennedy Center's *Tennessee Williams Explored* festival, the Shakespeare Theatre will produce five Williams' one act plays.

Call 202/ 547.1122 or 877/ 487.8849 or visit www.shakespearetheatre.org

Strathmore Hall

The Music in the Mansion series at Strathmore Hall in Rockville presents:

Sept. 21, 3 p.m.—Ramon Tasar, *Sephardic Melodies*.

Sept. 28, 3 p.m., 7:30 p.m.—National Philharmonic Orchestra (String Quartet).

Oct. 3, 8 p.m.—SONOS (Sounds of Sonos).

Oct. 9, 8 p.m.—Steve Herberman Ensemble (jazz).

Oct. 19, 3 p.m.—Washington Bach Consort. "Bach to School" Children's Concert.

Oct. 24, 8 p.m.—Amy Beth Horman, violin, Rosa Lamoreaux, soprano.

Oct. 31, 8 p.m.—Poulenc Trio (Oboe/Bassoon/Piano).

Nov. 3, 7:30 p.m.—Levine Faculty Wind Ensemble.

Nov. 9, 3 p.m.—Kong & Hanson (Broadwood Piano).

Nov. 20, 21, 8 p.m.—Luciana Souza (Jazz Vocals).

Dec. 7, 7:30 p.m.—Concert Artists of Baltimore.

Dec. 14, 3 p.m., 7:30 p.m.—National Philharmonic Singers.

Jan. 9, 8 p.m.—Scott Reiss, recorder.

Jan. 11, 3 p.m., 7:30 p.m.—National Philharmonic Orchestra (Piano Trio.)

Jan. 25, 3 p.m.—Quink (Vocal Ensemble).

Feb. 1, 3 p.m. & 7:30 p.m.—Baltimore Consort.

Feb. 8, 3 p.m.—Harold Jones, flute.

Feb. 15, 3 p.m.—Marcolivia with Gregory Sioles (Violin, Viola, Piano).

Feb. 20, 8 p.m.—Sergio Schwartz, violin.

Feb. 29, 3 p.m.—Alon Goldstein, piano.

March 7, 3 p.m.—Borealis Wind Quintet.

March 14, 3 p.m.—Lambert Orkis/Lisa-Beth Lambert (Broadwood Piano).

March 19, 8 p.m.—SONOS (Sonos for the Senses).

March 26, 8 p.m.—Immanuela Gruenberg, piano.

March 28, 3 p.m.—Little Red Riding Hood (Children's Opera).

April 2, 8 p.m.—David Alan Bunn, Gabrielle Goodman (Jazz Piano/Vocals).

April 18, 3 p.m.—Washington Bach Consort.

April 25, 3 p.m. & 7:30 p.m.—National Philharmonic Orchestra, (Bassoon/Piano).

May 2, 7:30 p.m.—Jonathan Carney, Baltimore Symphony Orchestra Concert Master.

May 14, 8 p.m.—Rachel Young/James Giles (Isosceles Duo).

May 21, 8 p.m.—SONOS (Spring



STRATHMORE Music in the Mansion 2003-04

- Ramón Tasar (*Sephardic Melodies*) - Sun., Sep. 21, 3:00 pm
 National Philharmonic Orchestra (*String Quartet*) - Sun., Sep. 28, 3:00 pm & 7:30 pm
 SONOS (*Sounds of SONOS*) - Fri., Oct. 3, 8:00 pm
 Steve Herberman Ensemble (*Jazz*) - Thu., Oct. 9, 8:00 pm
 Washington Bach Consort ("*Bach to School*" *Children's Concert*) - Sun., Oct. 19, 3:00 pm
 Amy Beth Horman/Rosa Lamoreaux (*Violin/Soprano*) - Fri., Oct. 24, 8:00 pm
 Poulenc Trio (*Oboe/Bassoon/Piano*) - Fri. Oct. 31, 8:00 pm
 Levine Faculty Wind Ensemble - Mon., Nov. 3, 7:30 pm
 Kong & Hanson (*Broadwood Piano*) - Sun., Nov. 9, 3:00 pm
 Luciana Souza (*Jazz Vocals*) - Thu., Nov. 20, 8:00 pm
 Luciana Souza (*Jazz Vocals*) - Fri., Nov. 21, 8:00 pm
 Concert Artists of Baltimore - Sun., Dec. 7, 7:30 pm
 National Philharmonic Singers (*Holiday Program*) - Sun., Dec. 14, 3:00 pm & 7:30 pm
 Scott Reiss (*Recorder*) - Fri., Jan. 9, 8:00 pm
 National Philharmonic Orchestra (*Piano Trio*) - Sun., Jan. 11, 3:00 pm & 7:30 pm
 Quink (*Vocal Ensemble*) - Sun., Jan. 25, 3:00 pm
 Baltimore Consort - Sun., Feb. 1, 3:00 pm & 7:30 pm
 Harold Jones (*Flute*) - Sun., Feb. 8, 3:00 pm
 Marcolivia w/ Gregory Sioles (*Violin/Viola/Piano*) - Sun., Feb. 15, 3:00 pm
 Sergiu Schwartz (*Violin*) - Fri. Feb. 20, 8:00 pm
 Alon Goldstein (*Piano*) - Sun. Feb. 29, 3:00 pm
 Borealis Wind Quintet - Sun., Mar. 7, 3:00 pm
 Lambert Orkis/Lisa-Beth Lambert (*Broadwood Piano*) - Sun., Mar. 14, 3:00 pm
 SONOS (*SONOS for the Senses*) - Fri., Mar. 19, 8:00 pm
 Immanuela Gruenberg (*Piano*) - Fri., Mar. 26, 8:00 pm
 Little Red Riding Hood (*Children's Opera*) - Sun., Mar. 28, 3:00 pm
 David Alan Bunn / Gabrielle Goodman (*Jazz Piano/Vocals*) - Fri., Apr. 2, 8:00 pm
 Washington Bach Consort - Sun., Apr. 18, 3:00 pm
 National Philharmonic Orchestra (*Bassoon/Piano*) - Sun., Apr. 25, 3:00 pm & 7:30 pm
 Jonathan Carney (*BSO Concert Master*) - Sun., May 2, 7:30 pm
 Rachel Young/James Giles (*Isosceles Duo*) - Fri., May 14, 8:00 pm
 SONOS (*Spring Swing*) - Fri., May 21, 8:00 pm

Please call 301.530.0540 for tickets or a season brochure.

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www.strathmore.org

Swing).
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Susquehanna Symphony Orchestra

Music Director Sheldon Bair conducts concerts at John Carroll School in Bel Air, beginning at 7:30 p.m., unless otherwise noted:

Nov. 1—Brahms' (orch. Parlow) *Hungarian Dance No. 6 in D Major*; Rachmaninoff's *Rhapsody on a Theme of Paganini, Op. 43* with Vladimir Svoysky, piano; Mussorgsky's (orch. Simpson) *Pictures at an Exhibition*. Havre de Grace H.S.

Dec. 6—Kile Smith's *Four French Carols*; Tracey Rush's *Psalms*; Alfred Reed (orch. McAlister) *Russian Christmas Music*; Christmas music for handbells and orchestra with St. Margaret Handbell Ringers, Thomas Keesecker, director; Tchaikovsky/Ellington/Strayhorn/Tyzik's *Nutcracker Suite* (jazz style); Christmas Singalong.

March 21, 3 p.m.—Wagner's *Introduction to Act III from "Lobengrin"*; Derek Bourgeois' *Concerto for Trombone and Orchestra, Op. 114* with David Murray; Beethoven's *Symphony No. 3 in E-flat Major, Op. 55, "Eroica."*

May 8—Brahms' *Piano Concerto No. 2 in B-flat Major, Op. 83* with Marcantonio Barone; Tchaikovsky's *Romeo and Juliet Overture-Fantasy*.

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

Theater Chamber Players

Evelyn Elsing directs the players this year, on behalf of co-founders Leon Fleisher and Dina Koston, with an innovative season that features Peabody faculty and alumni. Concerts are Saturday evenings at 7:30 p.m. at the Kennedy Center's Terrace Theater, and Sunday afternoons at 3:30 p.m. at Bradley Hills Presbyterian Church, Bethesda, unless otherwise noted.

Oct. 3, 4, Oct. 5, 2 p.m. The Left Bank Quartet and Paul Cigan, clarinet. Mark Wilson's *Metamorphosis* (world premiere); Zoltan Kodaly's *String Quartet No. 1*; Luciano Berio's *Sequenza* for solo clarinet; Brahms' *Clarinet Quintet*. Clarice Smith Performing Arts Center.

Nov. 22, 23—Schoenberg's *Pierrot lunaire* with soprano Phyllis Bryn-Julson; Thierry de Mey's *Musique de Tables* for percussion; Georges Aperghis' *Recitations* for voice; Goffredo Petrassi's *Elogio per un'ombra*; Elliott Carter's *Riconoscenza per Goffredo Petrassi*; Brahms' *Songs for Alto, Viola, and Piano, Op. 91* with Delores Ziegler, alto, Audrey Andrist, piano, and James Ross, conductor.

Jan. 31, Feb. 1—Patricia Green, mezzo-soprano, Left Bank Quartet. Villa-Lobos' *A menina e a canção* Ronald Caltabiano's *First Dream of Honeysuckle Petals Falling Alone*; Chen Yi's *As In A Dream*; Lori Laitman's *Daughters*; Schumann's *Five Pieces in Folk Style, for Cello and Piano*; Bartók's *String Quartet No. 4*.

Feb. 21, 22—Heinrich's *Sonata à 6*; Bach's *Concerto in A Major for Oboe d'Amore*; Charles Wuorinen's *Epithalamium*; Elliott Carter's *Sonata for Flute, Oboe, Cello and Harpsichord*. William Montgomery, flute, Mark Hill, oboe, and oboe d'amore, Christopher Gekker and Robert Birch,



Evelyn Elsing

trumpets, Elaine Funaro, harpsichord; Hindemith's *Quartet No. 3, Op. 22* with The Left Bank Quartet.

Call 202/363-6700 or visit www.theaterchamberplayers.org

University of Maryland, Baltimore County

UMBC's Guest Artist and Faculty Concerts feature many Peabody alumni performing avant garde contemporary music. Concerts take place at 8 p.m. in the Fine Arts Recital Hall, unless otherwise noted:

Sept. 13—The American Composers Forum's *Sonic Circuits: International Festival of Electronic Music and Art*.

Sept. 25—Peabody alumnus Matthew Burtner, composer / saxophone. *Disembodied Forms: Music for Metasaxophone, Virtual Strings, and Singing Bowls*, and Burtner's own works.

Oct. 2, 8 p.m.—Screening of the film *Forbidden Planet*. This 1956 film featured the first full-length electronic sound score. Commons Grill (Oct. 3, 1 p.m.—Lecture. Fine Arts Building).

Oct. 16, 8:30 p.m.—The Hoffmann/Goldstein Duo. Paul Hoffmann, piano, Tom Goldstein, percussion. Elliott Schwartz, TBA (premiere); James Romig's *Islands that Never Were* (world premiere); Robert Morris' *Struck Sound*; Anneliese Weibel's *Still for J.S.B.*; and Dick Higgins' *Haydn in the Forest and Sparks*.

Oct. 25—UMBC Faculty Chamber Ensemble, featuring E. Michael Richards, clarinet, Lisa Cella, flute, Airi Yoshioka, violin, Franklin Cox, cello, Erin Gittelsohn, oboe, Troy King, guitar, and Rachel Franklin, piano.

Nov. 6—Ruckus ensemble, featuring Lisa Cella, flute, Franklin Cox, cello, Tom Goldstein, percussion, E. Michael Richards, clarinet, and Airi Yoshioka, violin, with guest artists.

Nov. 9, 3 p.m.—Tabla, featuring Larry Williams, horn and Bryan Young, bassoon. Williams and Young combine digital video and sound, costume, and lighting, with live performance.

Nov. 13—So Percussion Group: Douglas Perkins, Adam Sliwinski, Jason Treuting, and Lawson White. Dennis DeSantis' *Shifty*; Stuart Saunders Smith's *Each Moment an Ending*; John Cage's *Third Construction*; and David Lang's *The So-called Laws of Nature*.

Nov. 16, 3 p.m.—Kazuko Tanosaki, piano. Music by Berio, Beethoven, and Takemitsu.

Nov. 17—Pamela Z, composer / performer and audio artist.

Dec. 4—James Staley, composer / trombone. A concert of trombone improvisations.

Student Concerts take place in the Fine Arts Recital Hall, unless otherwise indicated:

Oct. 19, 3 p.m.—UMBC Symphony Orchestra, Wayne Cameron, conductor.

Nov. 15, 7:30 p.m.—UMBC Concert Choir, David Smith, director.

Nov. 20, 8 p.m.—UMBC Jazz Big Band, Jari Villanueva, director.

Nov. 23, 3 p.m.—Maryland Camerata, David Smith, director.

Nov. 24, 8 p.m.—UMBC Chamber Players, E. Michael Richards, conductor.

Dec. 5, 7 p.m.—UMBC Saxophone Quartet, Anjan Shah, director.

Dec. 6, 5 p.m.—UMBC Guitar Ensemble, Troy King, director.

Dec. 6, 7 p.m.—Jubilee Singers, Janice Jackson, director.

Dec. 7, 7:30 p.m.—Maryland Camerata, David Smith, director. Charlestown Chapel, Charlestown Retirement Community, Catonsville.

Dec. 11, 8 p.m.—UMBC Percussion Ensemble, Tom Goldstein, director.

Dec. 12, 8 p.m.—UMBC Jazz Improv Ensemble, Rick Hannah, director.

Dec. 13, 8 p.m.—Collegium Musicum, Joseph Morin, director.

Dec. 14, 3 p.m.—UMBC Symphony Orchestra, Wayne Cameron, conductor.

Dec. 14, 3 p.m.—Maryland Camerata, David Smith, director.

Call 410/455-MUSC or 410/455-ARTS.

United States Naval Academy

Dr. John Barry Talley (MM '67, DMA '83) chairs USNA's Music Department and conducts its Glee Club and other ensembles. Talley brings some of the world's premier music ensembles to the Bob Hope Performing Arts Center, in addition to the many musical events featuring USNA Midshipmen and the Chapel organist, Monte Maxwell. Concerts are in Alumni Hall, except as noted:

Sept. 21, 1 p.m.—Men's & Women's Glee Club & Gospel Choir Concert.

Oct. 21, 7:30 p.m.—Orchestre De La Suisse Romande.

Oct. 31, Nov. 1, 7:30 p.m.—Hal-loween Organ Concert, Monte Maxwell and Midshipmen. Main Chapel.

Nov. 9, 7 p.m.—Annual American Guild of Organists' Choir Festival Massed Community Choir including USNA Chapel Chorale. Festival of sacred music. Main Chapel.

Nov. 18, 7:30 p.m.—Krasnoyarsk Dance Company of Siberia.

Dec. 2, 7:30 p.m.—Women's Glee Club annual Christmas Concert. Mahan Hall.

Dec. 13, 8 p.m., Dec. 14, 2 p.m.—Handel's *Messiah*. Main Chapel.

Jan. 7, 7:30 p.m.—Moscow Festival Ballet.

Continued on Page 46

*Candlelight Concert Society
Presents The 31st Season*

<p>Los Angeles Piano Quartet 8 pm, Saturday, October 25, 2003*</p> <p>Leipzig Gewandhaus Quartet 8 pm, Friday, November 14, 2003</p> <p>Concertante 8 pm, Saturday, December 6, 2003</p> <p>Pacifica String Quartet 8 pm, Saturday, January 10, 2004*</p> <p>Windscape Wind Quintet 8 pm, Saturday, January 31, 2004*</p>	<p>Eroica Piano Trio 8 pm, Saturday, February 7, 2004</p> <p>Amelia Piano Trio "East Meets West" with Two Renowned Chinese Musicians 8 pm, Saturday, April 3, 2004*</p> <p>Miro String Quartet 8 pm, Saturday, April 24, 2004*</p> <p>Frank Huang, Violin 2003 Naumburg Winner 8 pm, Saturday, May 1, 2004</p>
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* Pre-Concert Discussion with Artists at 6:30 pm

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MARYLAND WASHINGTON dateLine

Feb. 20-22, 27-29—Glee Club Winter Musical. Mahan Hall. Fridays and Saturdays at 8 p.m.,

Sundays at 3 p.m.

March 9, 7:30 p.m.—Opera Verdi Europa.

March 28, 3 p.m.—Organ Concert for Bach's Birthday, with Monte Maxwell. Main Chapel.

April 2, 8 p.m.—Men's Glee Club Tour Concert.

April 17, 7:30 p.m.—Annapolis Symphony Orchestra, USNA Glee Clubs, Smith College Glee Club.

May 24, 8 p.m.—Men's Glee Club Commissioning Week Concert, Mahan Hall.

May 25, 8 p.m.—Men's and Women's Glee Club Commissioning Week Concert. Mahan Hall.

May 26, 4 p.m.—Commissioning Week Organ Concert with Monte Maxwell. Main Chapel.

Call 410/293-8497 (TIXS).

Washington Bach Consort

Under the direction of J. Reilly Lewis, concerts of Bach and other composers take place at the National Presbyterian Church, unless otherwise noted:

Oct. 12—Kuhnau's *Magnificat in C Major*; Zelenka's *Magnificat*; Bach's *Magnificat in D Major*.

Dec. 7—Bach's *Christmas Oratorio, Parts IV-VI*.

Feb. 8—Works by Bach, Handel and Vivaldi, with Metropolitan Opera soprano Elizabeth Futral, and J. Reilly Lewis, keyboard. Featuring Bach's *Wedding Cantata* and *Brandenburg Concerto No. 5*. Schlesinger Concert Hall, Alexandria.

March 21—The Complete *Motets* of J. S. Bach.

May 9—Mendelssohn's oratorio *Elijah* with baritone Sanford Sylvan as Elijah. Schlesinger Hall.

Call 800/955-5566 or 202/686-7500 or visit www.bachconsort.org

Washington Ballet

Artistic Director Septime Webre follows each performance with a question-and-answer session, titled *BalletTalks*:

Oct. 1-5—*Firebird: Elevated*, a triple-bill highlighted by the world premiere of Septime Webre's *Firebird*, set to Stravinsky's evocative 1910 score; William Forsythe's *In the Middle, Somewhat Elevated* with music by Thom Willems; and Choo-San Goh's *Momentum*, set to music by Prokofiev. Kennedy Center.

Nov. 29-30, 2 p.m.—*The Nutcracker*. George Mason University Center for the Arts.

Dec. 12-28—*The Nutcracker*. Warner Theatre.

Jan. 21-25—Celebrating Balanchine's 100th birthday, the company presents his *Midsummer Night's Dream, Act I* and *Sonatine*. Kennedy Center.

March 31-April 4—Delibes' *Coppélia*, choreographed by Artistic Director Septime Webre. Kennedy Center.

April 28-30, May 1-2, 4-5, 7-9—7x7, a cabaret setting of seven new works, by seven choreographers.

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

Washington Chorus

Music Director Robert Shafer presents the chorus in the Kennedy Center Concert Hall:

Oct. 19, 3 p.m.—Verdi's *Requiem* with Alessandra Marc, soprano, Elizabeth Bishop, mezzo-soprano, Corey Rotz, tenor, Eric Owens, bass, the Shenandoah Conservatory Choir, and full orchestra.

Dec. 21, 8:30 p.m., Dec. 22, 5 p.m., Dec. 23, 1:30 p.m.—Music for Christmas concerts.

April 8, 9, 10—The Chorus joins the National Symphony Orchestra, conducted by Kent Nagano, for the Brahms' *A German Requiem* interspersed with orchestra interludes of Rihm's *Reading the Scripts*.

May 23, 3:00 p.m.—Vaughan Williams' *A Sea Symphony*; Walton's *Coronation Te Deum* with Children's Chorus of Washington, Joan Gregoryk, director, Maire O'Brien, soprano, Gordon Hawkins, baritone.

Call 202/342-6221 or visit www.the-washingtonchorus.org

Washington Opera

Artistic Plácido Domingo presents *Die Fledermaus*, *Norma*, and *Die Walküre* at DAR Constitution Hall and then, returning to the newly renovated Kennedy Center Opera House, *Manon Lescaut*, *La Cenerentola*, Verdi's *La Traviata*, and André Previn's *A Streetcar Named Desire*.

Sept. 6 (Opening Night Gala), 9, 11, 13m, 15, 17—A new production of Johann Strauss' *Die Fledermaus* stars soprano June Anderson as Rosalinde and baritone Wolfgang Brendel as Gabriel von Eisenstein, directed by Lotfi Mansouri and designed by John Coyne with Heinz Fricke on the podium. Other roles as follows: Maki Mori (Adele), Elena Obraztsova (Prince Orlofsky), Jesús García (Alfred), Peter Edelmann (Dr. Falke), John del Carlo (Frank), and Robert Baker (Dr. Blind).

Oct. 7, 9, 12m, 15, 18, 20—Bellini's *Norma* features soprano Hasmik Papian in the title role, tenor Richard Margison as Pollione, Russian mezzo Irina Mishura as Adalgisa, and Kyle Ketelson as Oroveso. This new production is masterminded by stage and visual director Paolo Micciché and conducted by Emmanuel Villaume.

Nov. 5, 8m, 11, 14, 17, 20—This new production of Wagner's *Die Walküre* is the company's first in 29 years. It stars Plácido Domingo as Siegmund, a role he has performed around the world from Bayreuth to the Metropolitan Opera as well as Bayreuth's Linda Watson as Brünnhilde and bass-baritone Alan Held

as Wotan. *Die Walküre* will be conducted by Heinz Fricke, directed by Francesca Zambello and designed by Peter J. Davison.

March 27, April 1, 4m, 6, 10, 13, 16, and 19—Soprano Verónica Villarroel takes the title role in a new production of Puccini's rarely performed *Manon Lescaut* with tenor Franco Farina as Des Grieux, conducted by Plácido Domingo.

April 3, 7, 9, 12, 15, 18m, 20, and 22—Rossini's comic Cinderella story, *La Cenerentola*, features mezzo-soprano Sonia Ganassi in the title role, opposite Jesús García and Robert McPherson sharing the role of Don Ramiro in a Covent Garden production directed by Justin Way, after the original conception of Patrice Caurier and Moshe Leiser. Riccardo Frizza conducts.

May 8, 11, 14, 17, 20, 23, 26, 29, June 1, 4—A revival of Verdi's *La Traviata* in its original 1853 version, directed by Marta Domingo, features sopranos Hei-Kyung Hong and Andrea Rost who share the role of Violetta. Giovanni Reggioli conducts.

May 15, 18, 21, 24, 27, 30m, June 2—*A Streetcar Named Desire* receives its east coast premiere with its composer André Previn on the podium. It is staged by its original creative team of director Brad Dalton and designer Michael Yeorgan.

Call 202/295-2400 or 1-800-876-7372. For groups call 202/295-2445.



Plácido Domingo

Washington Performing Arts Society

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

Sept. 6, 7 p.m.—DJ Spooky's "Rebirth of a Nation." D.W. Griffith's controversial silent film *Birth of a Nation*, digitized and rescored. Hirshhorn Ring Auditorium.

Sept. 20, 2 p.m.—Yundi Li, piano. Terrace Theater.

Sept. 21, 7:30 p.m.—Lincoln Center Jazz Orchestra with Wynton Marsalis.

Sept. 23, 7:30 p.m.—Yo-Yo Ma, cello, and the Assad Guitar Duo, with Kathryn Stott, piano.

Oct. 1, 8 p.m.—Ravi Shankar and Anoushka Shankar, sitars.

Oct. 18, 2 p.m.—Claire Désert, piano. Terrace Theater.

Oct. 18, 4:30 p.m.—Philharmonia of London, Christoph von Dohnányi, conductor. Sibelius' *Violin Concerto in d minor, Op. 47* with Elisabeth Batiashvili; Brahms' *Symphony No. 1 in c minor, Op. 68*.

Oct. 21, 7:30 p.m.—Ballet Boyz. Lisner Auditorium.

Oct. 25, 8 p.m.—Sekou Sundiata, poet. Terrace Theater.

Nov. 4, 8 p.m.—Vienna Symphony, Vladimir Fedoseyev, music director. Music by the Strauss Family, and Beethoven's *Symphony No. 3 in E flat Major, "Eroica."*

Nov. 7, 7:30 p.m.—Sweet Honey in the Rock with Big Lovely. Warner Theatre.

Nov. 8, 8 p.m.—Herbie Hancock Quartet. Warner Theatre.

Nov. 9, 2 p.m.—Lucerne Festival Strings, Achim Fiedler, music director. Schubert's *Overture in c minor*; Mozart's *Piano Concerto in A Major, K. 414* with Andreas Klein; Stravinsky's *Concerto in D Major*; Mozart's *Symphony No. 29 in A Major, K. 201*. Terrace Theatre.

Nov. 12, 8 p.m.—National Arts Centre Orchestra, Pinchas Zukerman, music director and violin. Program includes Beethoven's *Violin Concerto in D Major*.

Nov. 15, 7 p.m. and Nov. 16, 2 p.m.—Shaolin Warriors. Lisner Auditorium.

Nov. 17, 8 p.m.—Berlin Philharmonic, Simon Rattle, conductor. Goebbels' *Neues Stuck*; Sibelius' *Symphony No. 7 in C Major, Op. 105*; Schubert's *Symphony No. 9 in C Major, "The Great."*

Dec. 14, 8 p.m.—Israel Philharmonic Orchestra, Zubin Mehta, artistic director. Stravinsky's *Petroushka*; Mussorgsky's *Pictures at an Exhibition*.

Jan. 17, 6 p.m.—Sweet Honey in the Rock: Annual Children's Show. People's Congregational Church.

Jan. 27, 7 p.m.; Jan. 28 -31, 7:30 p.m.; Jan. 31- Feb. 1, 1:30 p.m.—Alvin Ailey American Dance Theater, Judith Jamison, artistic director, Masazumi Chaya, associate artistic director. Kennedy Center Opera House.

Feb. 1, 2 p.m.—Russian National Orchestra, Vladimir Spivakov, conductor. Bartok's *Piano Concerto No. 3 in E Major* with Hélène Grimaud; Shostakovich's *Symphony No. 5 in d minor, Op. 47*.

Feb. 3, 7:30 p.m.—Antares: Vesselin Gellev, violin, Rebecca Patterson, cello, Garrick Zoeter, clarinet, Eric Huebner, piano. Terrace Theater.

Feb. 15, 2 p.m.—WPAS Men and



Robert Shafer

Coolfont—An Oasis of Music and Holistic Healing

Sam Ashelman turned 90 this year, appropriately on February 12, Lincoln's birthday. The founder of the Coolfont Resort up in the hills above Berkeley Springs, West Virginia, is the best advertisement for the holistic health treatments offered at this woodsy spa. While driving the Peabody News editor round the nearly 1400 acre spread, he mentions his next trip overseas—a visit to St. Petersburg, Russia, to enjoy the celebrations of the city's 300th anniversary. He also talks about his next big project—starting an organic farm on the property, perhaps in conjunction with the Johns Hopkins University. A number of Hopkins doctors have already held symposia at Coolfont, possibly intrigued to discover Sam's secrets for staying so fit and active.

Sam himself attributes his good health to the resort's pure water (visitors are invited to fill up large plastic containers to take home from a mineral spring bubbling down the mountain), almost daily swims and massages, acupuncture, and healthy diet. The latter is dispensed at the Treetops Restaurant, situated on a lake, where the visitor is encouraged to try flax seed, both sprinkled over her salad and as a drink. Tastes pretty good. So does the smoked trout. Sam's daughter-in-law Mara is sprinkling sunflower seeds on hers. The ingredients for the salads served in the restaurant come mostly from Coolfont's own organic garden.

Nor is the visitor's mental wellness neglected. Coolfont practices a mix of eastern and western philosophies in integrating mind-body care. There is a small Meditation Center above the aerobics studio. Under the auspices of the Coolfont Foundation, established in 1969, this spa resort has hosted many cultural events, including international music, drama and dance performances. The late cultural impresario Patrick Hayes advised on the artistic side. An International Music Institute and Festival was inaugurated this past summer and owing to its grand success will continue each July, drawing string



Sam Ashelman

players from as far away as Indonesia and Japan for classes with established teachers. The Manor House at Coolfont, painted a soft buttery yellow and picturesquely situated beside a pond, provides an intimate ambience for musicales in its ground floor living area. Several Peabody artists, including faculty members Leon Fleisher and Kathy Jacobson, and alumnus Brian Ganz, have performed there. The concerts are free and open to the public. (See sidebar for the list of performances this season.)

Music is very much in Sam's philosophy of making the world a better place. When he graduated from Swarthmore in 1937, he started out building a cooperative movement at Greenbelt, West Virginia, going on to become an international economic consultant on cooperative farming and other ventures, working with such leaders as the Dalai Lama, the Shah of Iran, the president of Zambia among others. After over twenty years of trotting round the globe, with some hazardous encounters along the way (the story of how he organized a caravan of two planes to fly from Zambia to South Africa to protest apartheid, and was refused permission to land, barely making it back to Zambia before the fuel ran out is particularly gripping), Sam wanted a change of lifestyle. Taking time out in 1961 to take

his son Randall camping at Berkley Springs State Park, he saw a sign advertising 880 acres and a manor house for sale. He bought the property on the spot.

The natural beauty was what captivated him, and the historic associations. The house and land are a few miles from the small town of Berkley Springs that had long been known as a spa. It was a favorite place of George Washington who liked to bathe in the springs. The Roman Bath and Shower Bath Building on the town's main street was built as early as the 1780s. In the 1920's the town added a bandstand, swimming pool and boathouse. Later, in 1976, Berkeley Springs State Park was placed on the National Register of Historic Places. The ambience seemed ideal.

The property has since grown in size. Initially there were three log cabins for guests. Then, as Coolfont became a sought-after destination, the Ashelmans started building A-frame chalets and mountain-side homes, blending them inconspicuously into the wooded landscape, but the underlying philosophy remains the same. Encourage people to come to relax and think and they will go away to make a better world. Many well known people have stayed at Coolfont: Vice President Al Gore and his family were early visitors, although they did impinge on the peace and quiet by bringing 36 secret servicemen in tow just after the 1992 election. Senator Robert C. Byrd used to occasionally drop by to play his fiddle. NASA sent astronauts Buzz Aldrin and John Glenn to experience a different kind of "weightless environment."

Environmental concerns are high on Sam's agenda. He is the founder of "The Small World Initiative," a forum for preservation issues. Among the groups that have held meetings and conferences at Coolfont are the Friends of the Earth, the Sierra Club, and the Nature Conservancy. His sons Randall, Peter and Eric have inherited his concern. A certain acreage of Coolfont has been set aside as a wilderness park.

Sam Ashelman likes to say that he has been trying to "save the world" for most of his 90 years. And he's not stopping anytime soon.

Performances at Coolfont

The schedule of 2003-2004 concerts, which take place in the Coolfont Manor House unless stated otherwise, is as follows:

Sept. 6—Cabaret Sauvignon, performing an array of Celtic, Flemish and French tunes

Sept. 20—Thomas Pandolfi, piano, with a program of 19th-century Romantic masterworks, jazz, and Gershwin

Sept. 27—Dr. Suhn-Hee Kim, piano

Oct. 4—Eric Himy, piano

Oct. 11—Cecylia Barczyk, cello, and friends

Oct. 18—Shawn Craver, banjo, mandolin, vocals (Treetop House)

Nov. 1—Morning Star Consort, presenting Renaissance and Irish classical and traditional tunes

Nov. 29—Peter Basquin, piano

Dec. 6—Herbert Salwarowski, piano

Dec. 20—The Borowsky Family Christmas Concert

Dec. 27—M Street Brass Quintet (Treetop House)

Jan. 2, 3—Maddie McNeil, singer and dulcimer

Jan 10—Brian Ganz, piano, and Karen Johson, flute

Feb 7 - HEN, Sue Richards & Sharon Knowles, Harp Duo

March 6 - Roman Lebyedev, piano from St. Petersburg Conservatory

April 3 - Cecelia Barczyk and the Warsaw String Quartet

April 24—Harp & Fool, Sue Richards, harp, Mark Jaster, mime

May 22—Eric Himy, piano

May 29—Peter Basquin, piano

Sept. 11—Thomas Pandolfi, piano

July 10—M Street Brass Quintet

July 11 - American Virtuosi

July 13-23 - Second International Music Institute & Festival

For information on the Coolfont Resort, Conference, Spa and Wellness Center and its cultural programs, call 304/258-4500, 800/888-87687 or visit www.coolfont.com

Women of the Gospel Mass Choir.

Feb. 16, 8 p.m.—Royal Philharmonic Orchestra, Daniele Gatti, music director. Brahms' *Piano Concerto No. 2 in B-flat Major, Op. 83* with Garrick Ohlsson, piano; Tchaikovsky's *Symphony No. 5 in e minor, Op. 64*.

Feb. 21, 4:30 p.m.—Hilary Hahn, violin, Natalie Zhu, piano. Mozart's *Violin Sonata No. 18 in G Major, K. 301*; Bach's *Partita No. 2 in d minor*; Bloch's *Violin Sonata No. 1*; Mozart's *Violin Sonata No. 35 in A Major, K. 526*.

Feb. 24, 7:30 p.m.—Gary Hoffman, cello. Bach's *Cello Suites Nos. 1, 3, 5*. Terrace Theater.

Feb. 24, 8 p.m.—Paco de Lucía, guitar. Warner Theatre.

Feb. 28, 8 p.m., Feb. 29, 4 p.m.—Ronald K. Brown/Evidence. Dance Place.

March 2, 7:30 p.m.—Julia Fischer, violin. Terrace Theater.

March 7, 7 p.m.—The Chieftains.

March 20, 4:30 p.m.—Pittsburgh Symphony Orchestra, Mariss Jansons, music director. Beethoven's *Symphony No. 1 in C Major, Op. 21*; Prokofiev's *Piano Concerto No. 2*

in *G minor, Op. 16* with Yefim Bronfman; Stravinsky's *Firebird Suite*.

March 27, 4:30 p.m.—Dmitri Hvorostovsky, baritone.

April 3, 4:30 p.m.—Sir James Galway, flute.

April 9-10, 8 p.m.—Elevator Repair Service: *Room Tone*. Dance Place.

April 17-18, 8 p.m.—Jane Comfort and Company: *Persephone*. Dance Place.

April 19, 8 p.m.—Philadelphia Orchestra, Christoph Eschenbach, conductor. Brahms' *Violin Concerto in D Major, Op. 77* with Gil Shaham; Prokofiev's *Symphony No. 5 in B-flat Major, Op. 100*.

May 1, 4:30 p.m.—Alfred Brendel, piano. Mozart's *Fantasia in C minor, KV. 396*; *Sonata in B-flat Major, K. 281*; *Sonata in E-flat Major, K. 282*; Schubert's *Drei Klavierstücke D. 946*; Beethoven's *Sonata No. 30 in E Major, Op. 109*.

May 2, 3 p.m.—WPAS Children of the Gospel Mass Choir.

May 7, 8 p.m.—Dance Brazil, Jelon Vieira, artistic director. Lisner Auditorium.

May 22, 2 p.m.—Boris Berezovsky, piano. Terrace Theater.

June 5, 2 p.m.—Nicholas Angelich, piano. Liszt's *Annees de pelerinage*. Terrace Theater.

Call 202/785-WPAS (9727) or visit www.wpas.org

Wolf Trap

Oct. 17, 8 p.m.—Founder's Day Celebration, André-Michel Schub, piano. Sonatas by Scarlatti, Beethoven, and Grieg, and piano works by Schumann.

Nov. 2, 2 p.m.—The Kennedy Center Chamber Players. Hayden's *Piano Trio in C Major*; Beethoven's "Ghost" Trio; Brahms' *Piano Quintet in f minor*.

Nov. 21, 8 p.m.—Muir String Quartet. Beethoven's *String Quartet in A Major*, Brahms' *String Quartet in a minor*; Erwin Schuhoff's *Five Pieces for String Quartet*.

Jan. 9, 8 p.m.—The Peabody Trio. Mozart's *Piano Trio No. 3 in B flat Major*; Tchaikovsky's *Piano Trio in a minor* and more.

Jan. 30, 8 p.m.—Chicago Chamber Musicians Brass Quintet. Bach's *Tocatta and Fugue in d minor*; Tilson Thomas' *Selectio*;

Poulenc's *Sonata for horn, trumpet and trombone*; Michael Arnold's *Quintet for two trumpets, horn, trombone and tuba*.

Feb. 27, 8 p.m.—Czech Nonet Quintet. Rarely-heard chamber music masterpieces.

March 19, 8 p.m.—Dorian Wind Quintet. Works by Bach, Dvorak, Taffend and more.

April 4, 2 p.m.—Kennedy Center Chamber Players. Mozart's *Duo for Violin and Viola in C major*; Beethoven's *String Trio Op. 9*; Brahms' *Piano Quartet in c minor*.

April 23, 8 p.m.—Nicolas Kendall, violin. Wolf Trap Debut Artist.

May 7, 8 p.m.—An evening of Vocal Music, Jennifer Aylmer, soprano, Kim Pensinger Witman, pianist.

Call 703/218-6500 or visit www.wolf-trap.org

ALLA breve

HALEH ABGHARI (MM '95, GPD '96) created and produced "Breaking the Silence: An Evening of Music and Discourse for Peace and Democracy" on May 12 in Symphony Space in New York City. The event was co-hosted by Peter Schickele and Fred Sherry and included speakers and many prominent New York musicians. Proceeds from the concert were to benefit relief work in Iraq by Doctors Without Borders.

CHARLES ABRAMOVIC (MM '78), associate professor of keyboard at Temple University's Esther Boyer College of Music and Department of Dance in Philadelphia, PA, received the Temple University 2003 Faculty Award for Creative Achievement – a rare distinction presented annually to just one professor University-wide. [Picture – use paragraph as caption?]

NANCY ANDREW (DMA '94) will continue for a second year in her interim position as flute professor at the University of Arizona in Tucson where her duties include performing with the Arizona Wind Quintet. She is on the board of the National Flute Association and is Executive Director of the Marcel Moyse Society.

Mezzo-soprano AUDREY BABCOCK (BM '00) was a Filene Young Artist with the Wolf Trap Opera Company at Wolf Trap in Vienna, Virginia this summer. She sang Un Songe in *Dardanus*, and Berta in *Il barbiere di Siviglia*, and she appeared in a concert titled, "A Summer Night in Vienna."

MATTHEW BAGASAO (BM '01) was a winner in the Young Adult Division of the Concerto Competition sponsored by the Culver City-Marina-Westchester Symphony, in Culver City, CA. He will perform as soloist with the orchestra in November.

Cellist ZUILL BAILEY (BM '94) opened the San Francisco Symphony's summer season performing Tchaikovsky *Rococo Variations* in Davies Hall; and his debut CD was recently released on the Delos label, DE3326.

MATTHEW BENGTON (MM '97, DMA '01) has been working this year as a staff pianist at the Curtis Institute and in February he performed with the Ridgefield Symphony Orchestra in Ridgefield, CT.

The Florida West Coast Symphony has announced the appointment of OSCAR BUSTILLO (GPD '02) as Assistant Conductor. Mr. Bustillo has held assistant conductor posts at the Bridgeport Symphony Orchestra and the Norwalk Youth Symphony. He received his Bachelor's and Master's from the University of Miami and SUNY Purchase, respectively, before further studies at Peabody with Gustav Meier.

HELEN CALLUS (GPD '94) will be Professor of Viola at the University of California at Santa Barbara starting in the fall. She is also president-elect of the American Viola Society.

From a review in the *Peoria Times-Observer* in Peoria, Illinois, on May 21 titled "Tears, laughter fill Civic Center" of an Opera Illinois production of *Don Giovanni*: "For this production, [Music Director Fiora] Contino assembled a fine cast of singers who used their imaginations, their vibrant voices and Bill Swain's excellent stage directions to delight an enthusiastic Civic Center Theater audience. Soprano ALLISON CHARNEY (MM '91, AD '94) as Donna Elvira showed emotional range as well as vocal agility and power. Her portrayal had angry determination, but also a subtle comic flair."

DAVID IK-SUNG CHOO (DMA '98) has been

named to two new positions: Music Director of the Washington Metropolitan Symphony Orchestra in the greater Washington D.C. area, and Music Director of the Seong Nam Philharmonic Orchestra in South Korea.

DAWN CULBERTSON (MM '81) was recently appointed to the panel of the Maryland State Arts Council's Arts in Communities program. Panelists review applications to the program, which awards small grants to nonprofit organizations, and also make on-site visits to organizations currently receiving grants.

This summer MAIJA LISA CURRIE (MM '01), who is in the Performance Diploma program at Indiana University studying with Virginia Zeani, attended the Brevard Music Center in North Carolina, where she was Violetta in Verdi's *La Traviata*. She is in the International Opera Studio of the Zurich Opera in Switzerland, for the 2003-2004 opera season.

JOHN DODSON (MM '83) recently completed his second season as Music Director of the Adrian Symphony Orchestra. His recent activities included a return to Russia guest conducting the National Symphony Orchestra of Bashkortistan in Ufa with violinist Janet Sung and the Omsk Philharmonic in a program of Corigliano, Tchaikovsky, and Shostakovich. He conducted the orchestra of the Tennessee Governor's School for the Arts during the summer of 2003 and has been invited back to Russia for concerts in 2004.

ELLEN DOOLEY (BM '96) has been appointed professor of flute at Elizabethtown College in Elizabethtown, PA. She was also one of the winners in the Baltimore Music Club Competition.

REBECCA CHERRY (BM '98, GPD '99) has been appointed to the First Violin section of the Bergen Philharmonic, not in New Jersey, but in Norway!

Last fall, CHRISTOPHER FRANKLIN (DMA '99) conducted a new production of *Manon Lescaut* in Spoleto, Italy, which then toured Italy, and in February he was invited to conduct the Sydney Symphony in Sydney, Australia. He was so well received that they asked him back for this season. Harriet Cunningham said on February 2 in the *Sydney Morning Herald* that "Christopher Franklin was an effective, if rather flamboyant, maestro for an orchestra which needed little encouragement, particularly in the boisterous moments, such as the blaring trumpet melody in the Tchaikovsky overture. There was, admittedly, plenty of subtlety, especially in the delicate accompaniments and interwoven string and wind solos. The final number, an extract from Swan Lake, showed off the orchestra's great agility and colour in this most romantic of repertoire. Shameless, but thoroughly enjoyable."

Tenor CHAD FREEBURG (MM '01, GPD '02) received a Study Award from the Lindemann Young Artists Program at the Metropolitan Opera in New York City. Mr. Freeburg will also cover two roles at New York City Opera next season. This summer he sang the lead tenor role of Count Almaviva in the Summer Opera Theatre production of *The Barber of Seville* in Washington D.C.

Pianist MONA GOLABEK (BM '71), can be heard on a Delos CD, *Arensky/Tchaikovsky: Piano Trios*, of which Paul Sargent Clark wrote in *Fanfare*, "This is impassioned, even incendiary playing by three superb musicians... Highly recommended." Ms. Golabek won an Avery Fisher Recital Award in 1979; toured internationally for over 15 years; and was nominated for a Grammy award. Ms. Golabek is currently the host of the weekly radio program, "The Romantic Hours," in which she interweaves classical music and narratives "from composers, authors, poets and thinkers of all time." The program is distributed nationally by the WFTM Radio Network and heard on over 100 stations across the country. Her first book, *The Children of Willesden Lane*, a tribute to her late mother, pianist and teacher Lisa Jura, was published by Warner Books this spring.

A new recording is available titled: "SORABJI: Piano Music and Transcriptions," featuring Pianist MICHAEL HABERMANN (DMA '85). Kaikhosru Shapurji Sorabji (1892-1988) is a New-Impressionist composer best known for composing beautiful, but long and difficult works. This is Dr. Habermann's fifth Sorabji recording. He was the first to record the music. In addition to performing, he currently teaches courses at Peabody, as well as privately. The CD is on the BIS-CD-1306 label and is available in record stores and at Internet Outlets.

Soloists with the National Symphony Orchestra in subscription concerts next season will include cellist DAVID HARDY (BM '80) on January 8-10, conducted by Music Director Leonard Slatkin, and Peabody faculty member, flutist Marina Piccinini appears with guest conductor HUGH WOLFF (MM '77, MM '78) on October 9-11.

HILARY HART (MM '02) has won a French horn position in "The President's Own" U.S. Marine Band.

LARRY HOFFMAN's (BM '79, MM '83) *String Quartet No. 1 "The Blues"* was given its Baltimore area premiere in March by the Atlantic String Quartet, with violist CHRISTIAN COLBERG (BM '89, MM '91, GPD '93). The premiere was the subject of an article in the *Baltimore Sun* on March 28.

Trumpeter GLEN JOHNSON (MM '97) reported that the Bay Street Brassworks performed the National Anthem at the Orioles game at Orioles Park on April 5.

An American Mass by CHESLEY KAHMANN (a 1950's student of Louis Cheslock) was recorded during a performance on March 30, 2003. It was presented by the combined choirs of Christ Church, Central Presbyterian Church and members of The Interludes at Central Presbyterian in Summit, NJ. The 45-minute work is scored for chorus, vocal quartet, trumpets, timpani, piano & organ. There is also a new recording (Orbiting Clef Productions) called 18 songs by Chesley Kahmann sung by Anne Gamble with Chesley Kahmann on piano.

At the Embassy of France in Washington, D.C., on April 11 and 13, pianist KEVIN KENNER (BM '86, AD '89, MM '89) appeared on the Embassy Series in a program titled "Hydra," in which music referring to water was accompanied by literature, song, and projected paintings.

KENDALL KENNISON's (DMA '96) violin and piano piece *Crudities* was premiered at Saginaw Valley State University and also performed at Ohio State University in March by pianist CAROLINE HONG (BM '84) and violinist Charles Wetherbee.

MICHELLE KIEC (MM '98) recently presented a lecture recital entitled "The Musical Structure of Karlheinz Stockhausen's *In Freundschaft*" at the North American Saxophone Alliance Region 3 Conference. Ms. Kiec continues as an active advocate for the arts within rural communities. Recently she served as a woodwind adjudicator and clinician for several music festivals throughout North Dakota and Montana and she is active both as a musician and in peer review for the North Dakota Arts Council, for which she reviews Arts-in-Education grant applications.

Since her promotion to full-time Assistant Professor status at Goucher College, ELISA KOEHLER (BM '87, DMA '96) has maintained a busy schedule. She served on the judging panel for the 2003 National Trumpet Competition as well as the Howard County School Orchestra Festival and she is in her sixth season as Artistic Director and Conductor of The Frederick Orchestra in Frederick, Maryland. As a member of the Lyric Brass, she can be heard on LBQ's latest CD, *Christmas Around the World*, which was released this past December. Her article, "In Search of Hummel: Perspectives on the Trumpet Concerto of 1803," was published in the January 2003 issue of



On May 4, 2003, Hebrew Union College-Jewish Institute of Religion announced the investiture of Cantor TRACEY SCHER (GPD '93). Cantor Tracey Scher grew up in Nova Scotia, Canada. She received a Bachelor of Music Education degree from Acadia University and her GPD in opera from Peabody. Before deciding to become a cantor, Tracey performed leading and supporting opera roles in the United States, Canada and England. Tracey served as student cantor at Temple Emanuel in Baltimore and Temple B'nai Israel in Connecticut, and has performed in numerous concerts of Jewish Music. Tracey has been married for five years to husband Chris Lewis. They have a son Isaac and another one whose expected arrival date was also May 4th!

the *International Trumpet Guild Journal*.

After a concert by the Theater Chamber Players in the Terrace Theater of the Kennedy Center in Washington, D.C., on April 26, Joan Reintaler wrote in *The Washington Post* that, "The Webern pieces were delicious morsels. Pianist (and TCP artistic director) DINA KOSTON (TC '66, not received) gave a reading of his Op. 27 Variations that revealed in the pleasures of subtle phrasing. With Koston accompanying, mezzo-soprano PATRICIA GREEN (AD '94) lavished wonderfully expressive diction on the 'Drei Lieder' miniatures, Op. 25..."

In May and June, Soprano MARGUERITE KRULL (BM '88) joined Christopher Rousset and Les Talens Lyriques to sing the title role in Alessandro Melani's opera *L'Empio Punito* at Leipzig Oper – the first opera about the legendary Don Giovanni and the ultimate trouser role! She will make her Chicago Lyric Opera debut as Cherubino in Mozart's *Le Nozze di Figaro* in October.

JEAN-FRANCOIS LATOUR (GPD '00, AD '02) won Third Prize at the Hilton Head International Piano Competition, which was held in South Carolina in March. He was the first Canadian to ever receive a prize at the competition.

JOSE LEZCANO (BM '81), professor of music at Keene State College in New Hampshire, won the KSC Award for Research and Scholarship. Lezcano teaches music theory and Latin American music, and he directs the Guitar Orchestra and Latin American Ensemble.

On June 23, 2003, MARJORIE LISS (TC '64, BM '66) was a guest artist of The Ambassador of Sweden, who was hosting an event for the Juvenile Diabetes Research Foundation International. She played a program of Bach and Brahms. The event raised \$5 million dollars for research. Marjorie was also the subject of a feature story in the PrimeTime News of The Johns Hopkins University Retiree Program in the Spring 2003 issue. The story is going to appear, again, in the Human Resources newspaper next season. On October 15, Marjorie will give a lecture at the 8th world Piano Pedagogy Conference being held in Nashville.

BENJAMIN LOEB (GPD '02) conducted the Haddonfield Symphony in New Jersey featur-

Washington Cathedral's Canon Emeritus Richard Wayne Dirksen Dies

Canon Emeritus Richard Wayne Dirksen, Washington National Cathedral's former organist-choirmaster and precentor, and a distinguished Peabody alumnus, died on July 26, at his home in Washington, D.C. He was 82 years old. His funeral service was held on August 26 at Washington National Cathedral.

Canon Dirksen, a native of Freeport, Illinois, served on the Cathedral's staff for 48 years. In 1942, during his final year at Baltimore's Peabody Conservatory, he was invited to join the Cathedral as assistant organist and choirmaster. He resigned the position in 1964 to become the Cathedral's first director of programs. In 1968, he was appointed precentor with responsibility for planning and overseeing all worship services. He was believed to be the first layperson appointed to that position in the 400-year history of the Anglican Church.

While continuing to head the worship department he was appointed the Cathedral's fourth organist-choirmaster in 1977, a responsibility he relinquished in 1988 to focus full-time on planning events to celebrate the completion and consecration of the Cathedral. He was named a Cathedral Canon in 1982, and retired April 1, 1991.

Canon Dirksen authored nearly 300 musical works for choir, instruments and theater. In 1994 he published *An Annotated Catalog of Music Composed by*



Richard Wayne Dirksen

Richard Wayne Dirksen (Oxford University Press). He won an Emmy Award from the Washington DC Area Television Academy for "Six Carols and Lessons" televised December 24-25, 1965, on WTTG-TV.

Canon Dirksen's honors include Doctor of Fine Arts, honoris causa, The George Washington University; Doctor of Music, honoris causa, Mount Union College, Alliance, Ohio; Distinguished Alumni Award, Peabody Conservatory of Music; and the Medal of Excellence, Shenandoah Conservatory.

ing the pop star Lisa Loeb. The program was the Dvorak *New World Symphony* and songs, some of which he had arranged the accompaniment, plus the Gershwin *Rhapsody in Blue* with himself as pianist and conductor.

Composer MATTHEW LOGAN (BM '02) announces the launch of www.musicby-matthewlogan.com, a new website featuring concert information and free listening samples of recent pieces and the folk/pop album, "Southaven Park."

On April 28, the Contemporary Music Forum performed *Skye Lines* by BRUCE MAHIN (DMA '90) at the Corcoran Gallery of Art in Washington, D.C.

In May, JOANNA MULFINGER (MM '01) won the audition to become Principal Second Violinist of the Greenville Symphony.

ERIK MEYER (BM '02), RANDALL MULLIN (BM '71, MM '75), KAORI HONGO (MM '98), SUJIN MATTHEWS (MM '02) and JONATHAN MOYER (MM '00, GPD '02) took part in a Marathon of French Organ Music at Grace United Methodist Church in Baltimore on June 1.

The soloist on the Distinguished Organist Recital Series at St. Ann's Church in Washington, D.C. on May 25 was MARVIN MILLS (GPD '02), Organist and Associate Director of Music at National City Christian Church.

Trumpeter HIRO NOGUCHI (BM '94) spent two-months on tour in Japan, where his numerous guest appearances and masterclasses included the successful 3rd Hiro Noguchi Trumpet Seminar held at Chiba, Japan. Mr. Noguchi gave a solo concert in Tokyo entitled "Memories of the Past" with jazz pianist Shoko Yamagishi. He has written an article for the *Band Journal Magazine* entitled, "What to Look for in Choosing the Right Instrument," and he will be writing the "One-Point Lesson" column for the *Band Journal* for the 2003-4 school year.

When he returned from Japan, he toured with the Atlantic Brass Quintet and presented a masterclass at the Juilliard School. In May he performed with the St. Luke's Orchestra and then toured with the Orpheus Chamber Orchestra to Japan.

MATTHEW ODELL (MM '03) won the 2003 Virginia Allison Accompanying Award in a national competition sponsored by the National Federation of Music Clubs. In late May, he traveled to Russia to perform with several singers in concerts sponsored by First Foundations Inc.

JENNIFER O'LAUGHLIN (BM '00) has begun a two-year engagement to sing soprano roles with The Volksopera of Vienna. For the 2003-04 season, she will sing Martha in a new production of Flotow's *Martha*, Valencienne in *The Merry Widow*, Susanna in *The Marriage of Figaro*, and Fiametta in Franz von Suppé's *Bocaccio*.

In February pianists CLARA PARK (BM '89, MM '91) and MARTIN DAVID JONES (MM '90, DMA '93) performed the Poulenc *Concerto for Two Pianos* with the Augusta Symphony in Augusta, Georgia. A day later they performed the Saint-Saens *Carnival of the Animals* with the same orchestra.

The June issue of *Johns Hopkins Magazine* contains an article about the Ritz Chamber Players, an all-black chamber group directed by clarinetist TERRANCE PATTERSON (PC '89) in Jacksonville, Florida, which "brings classical music to members of the African-American community and others while also promoting the music of contemporary composers." Now in its second season, the RCP performs several times each year in the Times-Union Center for the Performing Arts in Jacksonville. It also plans to entertain and educate students at historically black colleges.

DANIEL SHAPIRO (MM '87, DMA '89) is now

a Professor of Piano at the Cleveland Institute of Music. During the 2001-2002 season he performed his second complete traversal of the Beethoven Piano Sonata Cycle, in eight concerts at CIM. This summer he taught at the Aria International Summer Academy and performed a recital, which included the Beethoven, "Diabelli" Variations, at the Cleveland Museum of Art. He is married to Naomi Klarreich, a mathematics professor at Cleveland State University, and in September of 2002, their first child, Gabriel, was born.

MICHAEL SHEPPARD (BM '98, MM '00) won a Classical Fellowship Award from the American Pianists Association.

SHAWN EUGENE STORER (MM '99) Assistant Conductor of the Baltimore Chamber Orchestra led the BCO in two summer concerts as part of Towson University's Sounds of Summer 2003.

Vocalist ANGELA TAYLOR (BM '93, BM '94, MM '97) performed on the Eclipse Magazine TV Show on June 19 and on August 23 she appeared with full band and chamber orchestra at the Chesapeake Center for the Arts in Brooklyn Park, Maryland.

Classical/flamenco guitarist MARIJA TEMO (MM '94) and the Erato Duo, made up of guitarists RISA CARLSON (BM '96, MM '99, GPD '00) and MARTHA MASTERS (BM '94, MM '96), are on the soloist roster of the Classical Guitar Celebration Cruise, which sails on the Carnival "Pride" from Los Angeles to the Mexican Riviera next December 7-14.

Tubaist JOSEPH TERWILLIGER (BM '87), who is a scientist and Assistant Professor in the Genome Center at Columbia University in New York City; conducts research in other countries; and has taught in a number of European centers, has been awarded tenure at Columbia University.

EMILY TEVAULT (BM '98) received her Master of Business Administration with a concentration in Finance from Johns Hopkins and has been appointed Administrative Manager of the Peabody Preparatory. She is moving there from her position as manager of the Peabody Box Office.

ALTON THOMPSON (DMA '99) has been appointed Music Director of the Keweenaw Symphony Orchestra in Houghton, Michigan. He continues as conductor of Michigan Tech University's Wind Symphony and chamber ensembles, which is a tenure-track position.

Violinist BING WANG (BM '89) joined the Los Angeles Philharmonic as Associate Concertmaster in 1994 at age 26. She received her Bachelor's degree at Peabody as a student of Berl Senofsky and her Master's from the Manhattan School. On March 29 and 30, she was soloist in subscription concerts in the Dorothy Chandler Pavilion in Los Angeles and over the summer she was concertmaster and soloist in the Hollywood Bowl under John Williams.

On June 5, YAEL WEISS (BM '94) was featured in a solo recital at BargeMusic, at Fulton Ferry Landing, Brooklyn, NY. Yael is a member of the piano trio Sequenza.

HYUNAH YU (BM '96, MM '98, GPD '98, AD '02) sang her debut recital in Alice Tully Hall in Lincoln Center in New York City in June, sponsored by the Korean Music Foundation. HYUN SOOK PARK (BM '88, MM '90, DMA '99) was the pianist. Also, Ms. Yu appeared earlier at the Guggenheim Museum in New York with the International Sejong Soloists, HYO KANG (BM '71, not received), Artistic Director.

In Memoriam

Trygve M. Rydberg, 1955, voice. Trygve earned undergraduate and master's degrees in education from Columbia University and did postgraduate work at Johns Hopkins and



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Towson universities and Peabody Conservatory. During World War II he was a lieutenant in the Army Air Forces and a navigator on many missions over Germany. He was trained in piano and violin, taught at City College for eight years, and then became the head of music at Towson High School and North Point Junior High School. He retired about 20 years ago as music chairman at Essex Community College. He was also a former president of the Teachers Association of Baltimore County.

Peabody Alumni: if you have professional news to report, please submit it to the Alumni Office via e-mail at: peabodyalumni@jhu.edu or by U. S. mail to: Debbie Kennison, Assistant Director of Alumni Relations, Peabody Alumni Office, 1 E. Mt. Vernon Place, Baltimore, MD 21202. You may also fax your news to: 410-659-8170, Attn: Debbie Kennison. News may be edited or postponed to the next issue due to space constraints. Deadline for the next issue is September 15.

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HOMECOMING!**

April 23-25, 2004

Peabody Opera Outreach



The Peabody Opera Department offers several opportunities for presenting performances for social and educational groups, in schools and in private homes. Prices are set to cover expenses and any profits go to opera scholarship funds. Possibilities include, but are not limited to:

Hansel and Gretel

We bring the magic of the stage to your school in a fully staged and costumed version of the fairy tale opera Hansel and Gretel

1 hour program for schools: \$600

Nothing But George

We honor one of our nation's greatest composers, George Gershwin, and highlight an important part of our musical heritage.

1 hour program: \$400

Opera Chez Vous

Looking for a special event for a house concert, fund-raiser, or social gathering? Peabody would be pleased to arrange solo or group recitals featuring the most advanced students in its professional program, many of whom may be on the brink of stardom.

Prices from \$400 depending on the number of performers and duration.

Opera Cornucopia

We can also arrange programs of scenes, informational programs about how opera works, previews of major productions or a glimpse of how new operas are created.

Prices from \$300 depending on type of program and duration.

For further information on outreach activities, contact Ilah Raleigh, Outreach Coordinator 410/659-8100 ext. 1343 or OperaOutreach@jhu.edu

PEABODY

concert calendar

September

FRIDAY, SEPTEMBER 19, 8:00 P.M.
Sérgio & Odair Assad, Guitar Duo
Co-sponsored by the Baltimore Classical Guitar Society and the Peabody Conservatory.
Friedberg Hall
 \$30, \$25 Senior Citizens, BCGS Members and Students with I.D. Non-subscription event.

SUNDAY, SEPTEMBER 21, 3:00 P.M.
Stephen Kates Memorial
Friedberg Hall
 FREE ADMISSION

TUESDAY, SEPTEMBER 30, 8:00 P.M.
Peabody Symphony Orchestra
Hajime Teri Murai, Music Director
Carolyn Kuan, Assistant Conductor
Amit Peled, Cello, Faculty Artist
 Richard Danielpour: *Vox Populi*
 Elgar: *Cello Concerto in e, Op. 85*
 Rimsky-Korsakov: *Scheherazade, Op. 35*
Ruth Blaustein Rosenberg Series
Friedberg Hall
 \$18, \$10 Senior Citizens, \$8 Students with I.D.

October

WEDNESDAY, OCTOBER 1, 8:00 P.M.
Peabody Trio
Violaine Melançon, Violin
Natascha Brofsky, Cello
eth Knopp, Piano
Maria Lambros, Viola, Faculty Guest Artist
 Janacek: *Pobadka (A Tale), for Cello and Piano*
 Bartók: *Sonata No. 1 for Violin and Piano*
 Brahms: *Piano Quartet in c, Op. 60*
Sylvia Adalman Artist Recital Series
Friedberg Hall
 \$18, \$10 Senior Citizens, \$8 Students with I.D.

FRIDAY, OCTOBER 3, 8:00 P.M.
Peabody Concert Orchestra
Hajime Teri Murai, Music Director
Ok-Kyu Lee, Piano, Harrison Winter Piano Competition Winner
 Carlos Chávez: *Sinfonia India*
 Rachmaninoff: *Piano Concerto No. 1 in f-sharp, Op. 1*
 Brahms: *Symphony No. 4 in e, Op. 98*
Friedberg Hall
 \$18, \$10 Senior Citizens, \$8 Students with I.D.

SATURDAY, OCTOBER 4, 4:00 P.M.
John Lehmyer Memorial
Friedberg Hall
 FREE ADMISSION

WEDNESDAY, OCTOBER 8, 7:30 P.M.
Peabody Wind Ensemble
Harlan Parker, Conductor
Travis Siebndel, Tuba, Guest Artist
Michael Mogensen: Sierra Dawn
 Martin Ellerby: *Tuba Concerto*
 Guy Woolfenden: *Illyrian Dances*
 Gordon Jacob: *Music for a Festival*
 Florent Schmitt: *Dionysiaques, Op. 62*
Friedberg Hall

\$18, \$10 Senior Citizens, \$8 Students with I.D.

THURSDAY, OCTOBER 9, 8:00 P.M.
The Aspen Ensemble
Nadine Asin, Flute
David Perry, Violin
Victoria Chiang, Viola
Michael Mermagen, Cello
Rita Sloan, Piano
 David Schiff: *After Hours, Suite for Flute and Piano*
 Beethoven: *String Trio in G, Op. 9, No. 1*
 Mozart: *Flute Quartet in D, K. 285, for Flute and Strings*
 Fauré: *Piano Quartet No. 1 in c, Op. 15*
Sylvia Adalman Artist Recital Series
Friedberg Hall
 \$18, \$10 Senior Citizens, \$8 Students with I.D.

SATURDAY, OCTOBER 11, 7:30 P.M.
Peabody Camerata
Gene Young, Conductor
Alyssa Bowlby, Soprano
 Henry Brant: *Street Music*
 Luigi Nono: *Canciones a Guionar*
 Stravinsky: *Pastorale (Song Without Words)*
 Ned Rorem: *Eleven Studies for Eleven Players*
Griswold Hall
 FREE ADMISSION

FRIDAY, OCTOBER 17, 7:30 P.M.
Jazz in the Chamber
 An Evening of Improvisational Chamber Music.
Michael Formanek, Double Bass, Faculty Artist
Tim Murphy, Keyboards, Faculty Artist
Howard Curtis, Drums, Faculty Artist
Sylvia Adalman Artist Recital Series
Griswold Hall
 \$18, \$10 Senior Citizens, \$8 Students with I.D.

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THURSDAY, OCTOBER 23, 12 NOON
Peabody Chamber Singers
Peabody Concert Singers
Edward Polochick, Music Director
Kristin Chadderton, Piano
 Debussy: *Trois Chansons de Charles d'Orleans*

Barber: *Reincarnations*
 Copland: *Long Time Ago; Stomp Your Foot*
 Solos and duets featuring members of the Peabody Chamber Singers.
Thursday Noon Series
Friedberg Hall
 FREE ADMISSION

SATURDAY, OCTOBER 25, 12:15 P.M.
Master Class: Richard Goode, Piano
 Goodwin Recital Hall
 FREE ADMISSION

SATURDAY, OCTOBER 25, 8:00 P.M.
Peabody Symphony Orchestra
Hajime Teri Murai, Music Director
Erin R. Freeman, Resident Conductor
Igor Yuzefovich, Violin, Yale Gordon Concerto Competition Winner
 Jason Anthony Allen: *Tears of Eros, Winning Work in the Macht Composition Competition*
 Vaughan Williams: *Symphony No. 6 in e*
 Shostakovich: *Violin Concerto No. 1, Op. 77*
 Barber: *Medea's Meditation and Dance of Vengeance, Op. 23a*
Ruth Blaustein Rosenberg Series
Friedberg Hall
 \$18, \$10 Senior Citizens, \$8 Students with I.D.

SUNDAY, OCTOBER 26, 2:00 P.M.
Preparatory Young People's String Program
Halloween Concert
Janet Melnicoff-Brown and Melissa Hullman, Directors
Friedberg Hall
 FREE ADMISSION

MONDAY, OCTOBER 27, 7:30 P.M.
Opera Potpourri
JoAnn Kulesza, Music Adviser
Friedberg Hall
 FREE ADMISSION

TUESDAY, OCTOBER 28, 8:00 P.M.
Faculty Chamber Music Recital
Phyllis Bryn-Julson, Soprano
Sonja Inglefield, Harp
Paul Johnson, Double Bass
Michael Kannen, Cello
Maria Lambros, Viola
Yong Hi Moon, Piano
Edward Palanker, Clarinet
Marina Piccinini, Flute
John Shirley-Quirk, Baritone
Mark Steinberg, Violin, Guest Artist
Alan Stepansky, Cello
Robert van Sice, Percussion
Students from the Conservatory Chamber Music Department
 Mozart: *Flute Quartet in D, K. 285*
 Berio: *Folk Songs*
 Traditional, arr. Robert Sirota: *Paddy's Britches (World Premiere)*
 Schubert: *Piano Quintet in A, Op. 114, "The Trout"*
Sylvia Adalman Artist Recital Series
Friedberg Hall
 \$18, \$10 Senior Citizens, \$8 Students with I.D.

WEDNESDAY, OCTOBER 29, 7:30 P.M.

www.peabody.jhu.edu



September will usher in a new era in communications at Peabody, with a dynamic new website. Visitors to www.peabody.jhu.edu will have quick access to information about concerts and events, Preparatory courses and registration, and expanded features that highlight faculty, students, and alumni. Be sure to bookmark the site and visit often, as there will be lots to see—and hear—in the months to come.

Peabody Computer Music Consort

Geoffrey Wright, Director
 McGregor Boyle, Technical Director
 Music by the Numbers; an all-digital multimedia concert in honor of the 4th International Conference on Music Information Retrieval (ISMIR), co-hosted by the Library of Congress and Johns Hopkins University.
Friedberg Hall
 FREE ADMISSION

FRIDAY, OCTOBER 31, 8:00 P.M.

Peabody Concert Orchestra
 Hajime Teri Murai, Music Director
 Christine Kavanagh Miller, Soprano
 Mozart: *Overture to "The Abduction from the Seraglio,"* K. 384
 Wagner: *Prelude and Liebestod* from "Tristan and Isolde"
 Tchaikovsky: *Symphony No. 6 in b, Op. 74*

Friedberg Hall
 \$18, \$10 Senior Citizens, \$8 Students with I.D.

November

SATURDAY, NOVEMBER 1, 3:00 P.M.
Master Class: Peter Krasinski, Organ
 Griswold Hall
 FREE ADMISSION

SUNDAY, NOVEMBER 2, 3:00 P.M.
Peter Krasinski, Organ, Guest Artist
Organ Series

Griswold Hall
 \$18, \$10 Senior Citizens, \$8 Students with I.D.

WEDNESDAY, NOVEMBER 5, 7:30 P.M.
Peabody Wind Ensemble
 Harlan Parker, Conductor

Jason McFeaters, Alto Saxophone, Alumni Artist
 Stravinsky: *Symphonies of Wind Instruments* (1920 corrected and revised version)
 Daniel Thomas Davis: *Bridge of San Luis Rey*
 Warren Benson: *The Solitary Dancer*
 Vittorio Giannini: *Symphony No. 3*

Friedberg Hall
 \$18, \$10 Senior Citizens, \$8 Students with I.D.

THURSDAY, NOVEMBER 6, 7:00 P.M.
Peabody Chamber Singers
 Edward Polochick, Director
 Kristin Chadderton, Piano
 Brahms: *Neue Liebeslieder Walzer, Op. 65*
 Barber: *Songs, featuring members of the Peabody*

Chamber Singers
 Barber: *Reincarnations*
 Copland: *Long Time Ago; Boatmen's Dance; I Bought Me a Cat; Ching-A-Ring Chaw*
Griswold Hall
 FREE ADMISSION

SUNDAY, NOVEMBER 9, 3:00 P.M.
Preparatory Faculty Recital
Goodwin Recital Hall
 FREE ADMISSION

WEDNESDAY, NOVEMBER 12, 10 A.M.
Master Class: Pinchas Zukerman, Violin
 and members of the National Arts Center Orchestra of Ottawa, Canada
 Griswold Hall, Goodwin Recital Hall, and Cohen Davison Family Theatre
 FREE ADMISSION

SATURDAY, NOVEMBER 15, 3:00 P.M.
Master Class: Iain Quinn, Organ
 Griswold Hall
 FREE ADMISSION

SATURDAY, NOVEMBER 15, 7:30 P.M.
Randolph S. Rothschild Memorial Concert
Peabody Camerata
 Gene Young, Conductor
 Works commissioned by Mr. Rothschild.
 Henry Cowell: *Vocalise*
 Robert Hall Lewis: *Divertimento for Six Instruments*
 Richard Wernick: *Oracle II*
 Charles Wuorinen: *Fantasia*
 Leon Kirchner: *Concerto for Violin, Cello, 10 Winds and Percussion*
Griswold Hall
 FREE ADMISSION

THURSDAY, NOVEMBER 20, 7:30 P.M.
 FRIDAY, NOVEMBER 21, 7:30 P.M.
 SATURDAY, NOVEMBER 22, 7:30 P.M.
 SUNDAY, NOVEMBER 23, 3:00 P.M.

The Peabody Opera Theatre
 Roger Brunyate, Stage Director
Peabody Symphony Orchestra
 Hajime Teri Murai, Music Director
 Puccini: *Il Trittico (The Triptych)*
Il Tabarro (The Cloak)
Suor Angelica (Sister Angelica)
 Gianni Schicchi
Friedberg Hall

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

December

THURSDAY, DECEMBER 4, 7:30 P.M.
The Sounds of the Season
Peabody Concert Singers
 Erin R. Freeman, Resident Conductor
 Jonathan Moyer, Assistant Conductor
Donald Sutherland, Organ
Peabody Brass Ensemble
 Concert following the lighting of the Washington Monument.
Griswold Hall
 FREE ADMISSION, but tickets required.

FRIDAY, DECEMBER 5, 6:00 P.M. AND 8:00 P.M.
Peabody Renaissance Ensemble
 Mark Cudek, Director
 Daniel Bootbe, Violin
 Kateri Chambers, Renaissance flute
 Charlie Weaver, lute.
 Elizabethan Music in honor of Queen Elizabeth 1.
Griswold Hall
 \$18, \$10 Senior Citizens, \$8 Students with I.D.

SUNDAY, DECEMBER 7, 3:00 P.M.
Peabody Children's Chorus
 Doreen Falby, Director
 Bradley Permenter, Assistant Director and Accompanist
Friedberg Hall

TUESDAY, DECEMBER 9, 8:00 P.M.
Alan Stepansky, Cello, Faculty Artist
 with the following Faculty Artists:
 David Hardy, Cello
 Michael Kannen, Cello
 Amit Peled, Cello
 Alexander Shtarkman, Piano
 Mihaly Virizlay, Cello
 Students from the Conservatory Cello Department
 Bach: *Suite No. 5 in c for Violoncello Solo*
 Vivaldi, arr. Varga: *Concerto Grosso, Op. 3, No. 11, arranged for 4 Violoncelli*
 Arvo Pärt: *Fratres, for 12 Violoncelli*
 Rachmaninoff: *Cello Sonata in g, Op. 19*
 Sylvia Adalman Artist Recital Series
Friedberg Hall
 \$18, \$10 Senior Citizens, \$8 Students with I.D.

WEDNESDAY, DECEMBER 10, 7:30 P.M.
Peabody Chamber Winds
 Harlan Parker, Conductor
 Ryan Stadler, Baritone
 Michael Daugherty: *Motown Metal*
 William Penn: *The Cornfield in July* and *The River*
 Richard Strauss: *Symphony in E-flat, "The Happy Workshop"*
Griswold Hall
 \$18, \$10 Senior Citizens, \$8 Students with I.D.

FRIDAY, DECEMBER 12, 8:00 P.M.
Peabody Concert Orchestra
Peabody Chamber Singers
Peabody Concert Singers
Peabody-Hopkins Chorus
 Edward Polochick, Associate Conductor and Choral Director
 Verdi: *Requiem*
 Sponsored by the Douglas S. and Hilda P. Goodwin Fund at the Peabody Conservatory
Friedberg Hall
 \$35, \$18 Senior Citizens, \$12 Students with I.D. Non-subscription event.

SATURDAY, DECEMBER 13, 7:30 P.M.

Peabody Jazz Orchestra
 Michael Formanek, Director
Friedberg Hall
 \$18, \$10 Senior Citizens, \$8 Students with I.D.

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.

STUDENT CHAMBER MUSIC RECITALS

Chamber music recitals by Conservatory students, coordinated by department chair Michael Kannen, are presented on the following dates:
 Saturday, December 6, 2:00 p.m. and 5:00 p.m. Cohen Davison Family Theatre
 Sunday, December 7, 2:00 p.m. and 5:00 p.m. Goodwin Recital Hall
 Saturday, December 13, 2:00 p.m. Cohen Davison Family Theatre
 FREE ADMISSION

BOX OFFICE INFORMATION
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The Peabody Box Office 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. 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. Mastercard and Visa accepted.

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1
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 The George Peabody Library
 The Walters Art Museum
www.mvcd.org



The Rivendell Quartet

Rivendell String Quartet Tours Central Asia

Most undergraduate string ensembles would be happy to get engagements playing up and down the East Coast corridor. But the Rivendell String Quartet, composed of Peabody students Julie Cooper, violin, Jesse Irons, violin, Jason Fisher, viola, and Megan Koch, cello, found themselves much further afield this summer. As participants in the Carnegie Hall Fellows program, the quartet went on a State Department-sponsored visit to the Central Asian republics of Kazakhstan and Kyrgyzstan between May 23 and June 10.



At Seven Bulls in Northern Kyrgyzstan, Julie Cooper and Meg Koch stop to pose at the spring water fount with two Kyrgyz grandmothers.



At a school for musically gifted children in Uralsk, Kazakhstan, the Quartet heard a beautiful and elaborate concert of folk music.

The Johns Hopkins Peabody News

The Peabody Institute of The Johns Hopkins University
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Dr. Robert Sirota, Director

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Amit Peled is soloist for Elgar's *Cello Concerto* with the **Peabody Symphony Orchestra**, Hajime Teri Murai, music director, on September 30.