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January/February 2004

Peabody News



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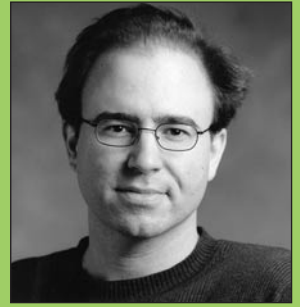
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FEBRUARY 8 » 5:30 PM

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The Johns Hopkins
Peabody News

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Newspaper of the Baltimore/
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Published by the Peabody
Conservatory of Music,
Baltimore.

Circulation: 27,000

Editor:
Anne Garside

Assistant Editor and Designer:
Kirsten Lavin

**Publishers
Representative:**
Network Publications, Inc.
11350 McCormick Road
Executive Plaza One, Suite 900
Hunt Valley, MD 21031

Portfolio Manager:
Carey Scanlan
Tel: 410/584-1900, ext. 121
Fax: 410/584-1998
Email: pn@networkpub.com

Printed by:
Homestead Publishing Co.

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

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

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

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PEABODY
winners

Rainbow Body by Christopher Theofanidis wins the Masterprize

Peabody raised a champagne toast to Christopher Theofanidis when he returned in triumph from London in early November. His orchestral work, titled *Rainbow Body*, had just won the world's largest competition for new music, the Masterprize Competition. The finals were held at the Barbican Center on October 30, 2003, with the London Symphony Orchestra under the baton of Daniel Harding performing the works of the six finalists. The win carries a cash award of (British pounds) 25,000

The Masterprize Competition is unusual in that the vote is partly determined in advance by the readers of *Gramophone* and *Classic FM* magazines that have a circulation of over 100,000. These magazines made recordings of the works available on their websites. The audience also participates in the voting.

"It's a bit like the Oscars," says Theofanidis. "The night of the finals, colored slips were distributed to the audience with the names of the works. At the end, the emcee opened an envelope on stage and said 'And the Winner is...*Rainbow Body*.'"

Local audiences will have the opportunity to hear *Rainbow Body* in a live performance by the Columbia Orchestra, Jason Love conducting, on February 28 at 8 p.m. at the Jim Rouse Theatre in Columbia. The work has been recorded on the TELARC label with the Atlanta Symphony, conducted by Robert Spano. It was commissioned by "Meet the Composer" and the Houston Symphony Orchestra. Houston is Chris's home town. *Rainbow Body* was also performed at Peabody in 2002, conducted by Robert Sirota.

Winning the Masterprize Competition is likely to prompt a number of new performances and commissions for Theofanidis. "I have already been approached by an orchestra in Paris and one in Beirut," says Chris. "*Rainbow Body* is also being performed again by a British youth orchestra on its international tour."



The Peabody Composition faculty toast Christopher Theofanidis's Masterprize win. Left to right: Bruno Amato, McGregor Boyle, Geoffrey Wright, Theofanidis, Robert Sirota, and Nicholas Maw.

Daniel Thomas Davis awarded Britain's Marshall Scholarship

At age 22, Daniel Thomas Davis has been awarded a Marshall Scholarship, which, along with the Rhodes, is regarded as Britain's most prestigious scholarship for foreign students. Davis, who is finishing his Bachelor's at Peabody, where he studies composition with Christopher Theofanidis and piano/accompanying with Nancy Roldan and Eileen Cornett, is concurrently completing his Master's degree in the History Department at Hopkins. He already holds a Bachelor's degree in history from the university.



Daniel Thomas Davis

About forty Marshall Scholarships are awarded annually to U.S. students for two years of study at a British university or college of their choice. Daniel hopes to be accepted by the Royal Academy of Music in London. Awards to musicians are extremely rare. Daniel believes he may be only the second musician to win one in the fifty-year history of the Scholarships, which are funded by the British government to commemorate the U.S.'s Marshall Plan that assisted in the reconstruction of Europe after World War II. A second Hopkins student, Sondra L. Hellstrom, who is a double major in Physics and Electrical Engineering, is also a recipient.

The new Marshall Scholar has an important date at Peabody this spring. On April 3 and 4, the Peabody Camerata, under the baton of Gene Young, joins with the Peabody Opera Workshop to present the world premiere of Davis's chamber opera *If I Were a Voice*. The opera follows the lives of the Hutchinsons, a 19th-century family of singers and radical reformers, thus reflecting Daniel's dual commitment to music and history.

Loraine Bernstein receives Heritage Award

One of Peabody's most devoted friends, Peabody alumna Loraine Panek Bernstein was the recipient of the 2003 Heritage Award at a lunch held in the Homewood



Loraine Bernstein

Campus Glass Pavilion on October 24. Ms. Bernstein is Director and Trustee of the Peggy and Yale Gordon Charitable Trust. Grants from this organization have supported the Shriver Hall Concert Series and Special Events at Johns Hopkins, and the Yale Gordon Concerto Competition and two four-year scholarships at Peabody.

Loraine Bernstein was a member and officer of the Peabody Steering Committee during the years following the merging of Peabody and Johns Hopkins. She then joined The Johns Hopkins University Alumni Council and served on its Executive Committee, often hosting students as part of the JHU Alumni Association's Host Family Program.

Her husband, Malcolm ("Mac") Bernstein is also an alumnus of Peabody. He received his Teaching Certificate in voice in 1951. The Bernsteins annually present the Marion B. and Samuel Bernstein Award in memory of Mr. Bernstein's parents to an outstanding opera singer at Peabody.

Peabody's New Website named "Site of the Day" by Macromedia.com

The Peabody Institute website has been named "Site of the Day" by Macromedia.com. The new site, launched in fall, 2003, and developed by Baltimore-based no|inc, includes flash animation features on faculty and students along with a wealth of information about campus life, programs of study, and upcoming events. Macromedia is an industry-leader in web design software development. With the distinction of being named a "Site of the Day," the Peabody Institute website is in the company of sites developed by Jaguar, IKEA, and Brooks Brothers. The Macromedia "Site of the Day" archive is available online at <http://www.macromedia.com/showcase/archive/>.

Peabody's website redesign initiative, begun more than a year ago, was charged with creating a site that would not only be dynamic to outside users, but would encourage communication between the disparate audiences within the Peabody. A team of faculty and staff worked closely with no|inc to create it.

"The new website provides visitors the opportunity to experience our preeminent faculty and talented students, while capturing the great history and traditions of the Peabody," says Harlan Parker, chair of the Steering Committee on Information Services. "The new site offers more than a nice design. Because faculty and staff can publish content freely, it literally turns the Peabody inside out."

Visit the new site at <http://www.peabody.jhu.edu>

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PEABODY winners

Dr. Nathan Carter takes Morgan Choir to Russia

Music Director Nathan Carter, who holds his doctorate from Peabody, will be taking the Morgan State University Choir to Russia to perform with the St. Petersburg Philharmonic at the invitation of Yuri Termirkanov. Termirkanov is Music Director of both the St. Petersburg



Nathan Carter

orchestra and the Baltimore Symphony Orchestra. When the Choir sang excerpts of Gershwin's *Porgy and Bess* at a recent BSO concert, Temirkanov was so impressed that he decided to feature the Morgan ensemble in the Fifth International Winter Festival in St. Petersburg on January 6. The Choir will perform in the Grand Hall of the Philharmonia with the St. Petersburg Philharmonic and will give the final concert of the Festival the next night on their own with a program of spirituals and folk songs. Their performances will be televised and broadcast throughout Russia.

Funding for the trip was secured from the Maryland Department of Business and Economic Development and the City of Baltimore largely thanks to the efforts of the late Delegate Howard "Pete" Rawlings, who was revered for his decades-long contributions to education throughout the State of Maryland.

Under Nathan Carter's 30-year tenure as Music Director, the Morgan Choir has achieved international renown, regularly going on tours abroad. Dr. Carter has received Peabody's Distinguished Alumni Award.

Victor Danchenko helps launch Liana Issakadze Competition in St. Petersburg

Amazingly, for all its rich cultural history, St. Petersburg has not been noted for major music competitions. In that respect, Moscow with the Tchaikovsky Competition, is a major destination on the competition map. However, that changed this past November when the Liana Issakadze International Violin Competition was inaugurated. Issakadze, a pupil of David Oistrakh at the Moscow Conservatory, has since established a brilliant career. Peabody faculty member



Victor Danchenko (far right) and other distinguished members of the jury give a press conference in St. Petersburg.

Victor Danchenko, who also studied with Oistrakh, was invited to be a member of the jury. He and his distinguished fellow jury members heard the competitors in the Small and Grand Halls of the St. Petersburg Philharmonia. Among them was a former Peabody student of Danchenko, Yvonne Lam, who won second prize. Yvonne was also a second prizewinner in Peabody's Marbury Competition.

Danchenko, who had opened the season for the Mexico City Philharmonic as soloist for the Prokofiev second violin concerto in September, took the Russian trip in stride and stopped off in London to give master classes at London's Royal College and Royal Academy of Music. He visits the British capital every second year to give such classes.

Leon Fleisher's Triumphant Return to Carnegie Hall

A musical milestone happened on October 31 last year when Leon Fleisher gave his first two-handed piano recital at Carnegie Hall since 1947. *The New York Times* took note. Music critic Bernard Holland wrote a moving review, commenting: "It is hard to say whether 30-odd years of dormancy has robbed us of music making at this level or whether a quiet period of germination has resulted in the kind of quality heard here."

Holland singled out each work on the program for individual praise. Peabody music students might well note what this doyen of music critics said of the Egon

Petri transcription of Bach "Sheep May Safely Graze," where Fleisher's performance revealed that "True pianism is less speed and velocity, more the ability of the ear, and consequently the hand, to separate one voice from the next." Holland described the premiere of Dina Koston's "Messages" as being "like a melancholy nightscape lighted by iridescent clumps of notes." Koston, a Peabody alumna, is co-director with Fleisher of the Theatre Chamber Players.

The New York Times music critic concluded by saying of the Schubert sonata that "Mr. Fleisher preferred headlong movement to time-stopping rumination. Yet how apparently simple the line sounded, and how naturally the phrases breathed. Such 'naturalness' requires a sophistication and thoughtfulness granted to few musicians. One wanted to shake both Mr. Fleisher's hands."



Winnie Au

Winnie Au wins Columbia Orchestra Competition

Winnie Au, an eighth grader at Patapsco Middle School who is a member of the Preparatory Chamber Orchestra, won the Columbia Orchestra's 2003 Young Artist Competition. As a result of her win, she appeared in December as soloist in Bruch's *Concerto No. 1 in g minor* under the baton of the Columbia Orchestra's Music Director Jason Love, a Peabody alumnus.



Leon Fleisher in a Peabody Masterclass

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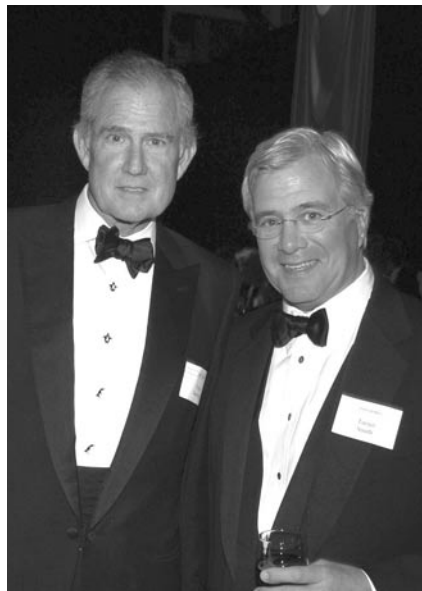
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The Johns Hopkins Campaign: Knowledge For the World

A gala dinner held on Saturday, October 25, in the Ralph S. O'Connor Recreation Center on the Johns Hopkins Homewood campus drew more than 600 friends and donors to celebrate the achievements to date of the \$2 billion Johns Hopkins Campaign: Knowledge for the World. The Peabody Institute was well-represented throughout the evening's program, which included video highlights of capital projects underway institution-wide, including Peabody's campus renovation and construction project, recognition of campaign leadership and major gifts, and culminated with a beautiful and emotionally-stirring performance by Peabody alumna Hyunah Yu, soprano, accompanied by her sister, Hyun-Sook Park, Peabody alumna and faculty member at the Peabody Preparatory and at Garrison Forest School.



Peabody Campaign Co-chairs Tony Deering (left) and Turner Smith



Left to Right: Andrew J. Bozzell, JHU Trustee Emeritus, Dolores Bozzelli, and Robert Sirota.



Left to right: James Lee, Jeung-Ja Park, Hee Soon Kim and Se Ung Kim.



Soprano Hyunah Yu accompanied by her sister Hyun-Sook Park

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The Maestro's Moonshine Construction Workers discover Strube's Secret Stash

When a secret stash of moonshine turned up at Peabody in an old cupboard, the story made the front page of the *Baltimore Sun*, was picked up by various wire services and television stations, including CNN, and ran around the world. The amazing media coverage brought a deluge of offers to taste the stuff.

The stash had been found last summer by workers extending the Institute's old East Hall as part of the current \$26.8 million construction project. Prising open the door of the cupboard, they stumbled on several gallon jars of homebrewed liquor. Neatly handwritten labels carefully identified and dated each brew, with dates ranging from 1932 until 1946. The workers, realizing that the bottles were antiques of a kind, dumped them into a corner of the Peabody Archives.

Peabody Archivist Elizabeth Schaaf suspected the minute she saw the bottles that the most likely perpetrator was Gustav Strube, who had a reputation as a bon vivant. "When I made a quick search through the Strube Papers," reports Schaaf, "I turned up handwriting samples that were a match to the labels on these vintage bottles. There is no doubt that Papa Strube, as he was affectionately known, had stashed a good supply of his home brew in Peabody's East Hall!"



Elizabeth Schaaf with the moonshine bottles.

A conductor and composer on the Peabody faculty from 1916 until 1946, Gustav Strube was also the first conductor of the Baltimore Symphony Orchestra, which he helped found. Born in the Harz mountains in Germany, he came from a long tradition of brewing alcoholic beverages from fruits and berries.

The Peabody Maestro was a close friend of the *Baltimore Sun's* H.L. Mencken and a member of Mencken's famous Saturday Night Club, a bunch of amateur and professional musicians who met to drink and play music. The Saturday Night Club sometimes met at Peabody, since a number of Peabody faculty were members. On one memorable occasion, the Club attempted to play through all nine Beethoven symphonies at one sitting.

As all musicians know, playing is thirsty work. "It is a well known fact," says Schaaf, "that, when Prohibition threatened to dry up their weekly get-togethers, Strube and Mencken took to producing their own brew."



The Grand Arcade, keynote of Peabody's \$26.8 million construction project, is nearing completion. The campaign total raised for this project now stands at \$23.2 million

As an illustration of just how hard life had become for drinkers, Schaaf points to an excerpt from Mencken's diary, recording an attempt to buy a bottle from the local bootlegger on a visit to Bethlehem, Pennsylvania. "He used his score of the Bach B Minor Mass to convince the bootlegger that he was a musician and not a Fed," Schaaf notes, "and he got his bottle."

For well over a hundred years, East Hall has been used for Peabody orchestra rehearsals. Strube, who was the conductor of the orchestra, had his office adjacent to the hall. Perhaps the Maestro kept his moonshine handy as solace for a bad rehearsal, or to celebrate an exceptionally good one. When the construction project is completed, the extended and renovated hall will become a dedicated rehearsal space for Peabody's major ensembles.

As to the innumerable offers to taste, some of which have come from nationally known gourmet wine critics, Peabody is still pondering likely liabilities. Most of the dozen gallon jars have enticing names written on the labels, such as

"Small White Grape," and "Wild Cherry." But some bottles of cloudy fluid are unlabeled, so one can only speculate whether they should be designated "bathtub gin." Who knows whether at one sip an intrepid taster might turn blue and turn up his toes.

Papa Strube died in 1953 at the age of 85 at his home on Calvert Street in Baltimore, just a few blocks from Peabody. He took the secrets of his moonshine liquor with him. However, when the press ran stories across the country, great-great-granddaughter Suzanne Brunton contacted Schaaf.



Gustav Strube

Brunton was personally familiar with her great-great-grandfather's skill as a wine-maker and explained that her first taste of spirits was Strube sherry. The sherry was found hidden in a basement wall of the family home by her mother, who explained that Papa Strube would often make up a batch of brew and then hide bottles of it to be discovered later by friends and family.

Strube often got together to brew with fellow Saturday Night Club member, Max Brodel. Brodel, considered during his lifetime as the greatest living anatomical artist, had trained in Germany and came to the Johns Hopkins School of medicine in 1894. The pair used Brodel's lab at Hopkins for their hobby.

"So it is entirely possible," speculates Schaaf with a gleam in her eye, "that the bottles were brewed in the Hopkins lab and then hidden away by Strube, who was about to retire, as a gift for future colleagues. How nice to have them in time for Peabody's Grand Re-Opening Celebration!"



Work on East Hall, where the moonshine was found, nears completion.

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PEABODY dateline

Hajime Teri Murai conducts Mahler's *Third Symphony*

On February 7, Hajime Teri Murai conducts the Peabody Symphony Orchestra in Mahler's *Symphony No. 3 in d minor*. The orchestra will be joined by the Women of the Peabody Chamber



Hajime Teri Murai

Singers and Peabody Concert Singers, Edward Polochick, director, and the Maryland Children's Chorus, Betty Bertaux, Director. Resident Conductor Erin R. Freeman will be helping in the preparation of this work.

"(Murai) has revealed a flair for the whole sound-world of Mahler," wrote *Baltimore Sun* 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."

Begun in the summer of 1895, Mahler's *Third Symphony* turned out to be even larger in conception 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.

Peabody Percussion Ensemble gives premiere of new version of Philip Glass *Double Timpani Concerto Fantasy*

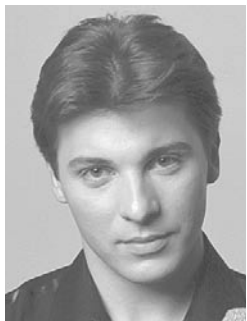
On February 9, the Philip Glass *Double Timpani Concerto Fantasy* will be heard in a new arrangement for two solo timpanists and two pianists. This will be the east coast premiere of this version in Glass's home town, where he began his musical studies at Peabody at the age of eight. The two soloists, who



Jonathan Haas (left) and Philip Glass.

play 14 timpani between them, are Peabody faculty member Jonathan Haas and Svetoslav Stoyanov, a GPD student of Robert Van Sice. A native of Bulgaria and now a Preparatory faculty member, Stoyanov had the distinction of winning a Concert Artist Guild Award in 2003, giving his debut recital at Carnegie's Weill Hall as a result of that prestigious win.

In addition to his impressive classical credentials, that have led him to be hailed as "the Paganini of the timpani," Jonathan Haas has worked with the likes of Aerosmith and Frank Zappa and is always crossing boundaries in his search for innovative programs. A few years ago, he put together a coalition of musical institutions, including Peabody, to commission the *Double Timpani Concerto Fantasy*. Haas gave the premiere of the original version of the Glass concerto in November 2000 at Lincoln Center's Avery Fisher Hall with the American Symphony Orchestra. For the Baltimore premiere Haas



Svetoslav Stoyanov

was joined by Stoyanov, a student of Robert Van Sice at Peabody. Subsequently, Haas has performed this concerto some 25 times in London, Prague, Mexico City, and across the U.S.A. Upcoming plans include performances in Istanbul and at the Sydney Opera House, with a recording with the Liverpool Philharmonic planned for January 2004.

Philip Glass has been somewhat astounded by how much this work has been performed in such a short time. Its popularity has led the composer to rearrange the work for two pianos and two percussionists, a version that was given its world premiere in Aspen last summer, where Haas is a faculty member.

The February 9 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*. For a spectacular closing, the concert features the Peabody Saxophone Ensemble, Gary Louie, Director, in Bernard Hoffer's *The River: A Symphony for Saxophone Quartet and Large Percussion Ensemble*.

BALTIMORE SYMPHONY

2003-2004 Season ~ Yuri Temirkanov, Music Director

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Thursday/Friday, Jan 22/23, 8 pm Sunday, Jan 25, 3 pm
YURI TEMIRKANOV, conductor

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Stephen Hough

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Friday/Saturday, Feb 13/14, 8 pm Sunday, Feb 15, 3 pm

MARK WIGGLESWORTH, conductor STEPHEN HOUGH, piano

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Soprano Barbara Hendricks

Thursday/Friday, March 11/12, 8 pm

YURI TEMIRKANOV, conductor

Barbara Hendricks makes her BSO debut in performances of Britten's virtuosic song cycle *Les Illuminations*, accompanied by another Britten masterpiece, the "Four Sea Interludes" from *Peter Grimes*, plus Beethoven's charming Symphony No. 6, "Pastoral."

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Afghan Hero Ahmad Shah Massoud celebrated in Peabody Wind Ensemble's world premiere of *The Lion of Panshjr* by David Gaines

On February 11, in Friedberg Hall, Harlan Parker conducts the Peabody Wind Ensemble in the world premiere of *The Lion of Panshjr*, (*Symphony No. 2*) for Narrator and Symphonic Band by Peabody alumnus David Gaines.

The narrator for the premiere will be His Excellency Haron Amin, previously acting ambassador at the Embassy of Afghanistan in D.C. and currently Afghanistan's Ambassador to Japan. Ambassador Amin served for several years as the representative of Commander Massoud and the Northern Alliance to the United States. The 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. It is expected that the premiere will be attended by a large contingent from the Afghan community of the Baltimore/Washington region.



David Gaines

According to the composer: "*The Lion of Panshjr* came about following the events of September 11, 2001. That 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 resistance to 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."

Perplexed that Massoud wasn't better known in the west, Gaines was determined to find out all he could about him. "I wanted to know about his role not just as the military leader of the Afghan resistance," says the composer, "but as a humanitarian, a man of compassion, a lover of poetry and literature, and a supporter of equal rights for all Afghans."

Ahmad Shah Massoud became known as The Lion of Panshjr because of his constant ability to turn back the Soviet Red Army from his home base in the Panshjr Valley north of Kabul. He



Photo by Reza, 1985/ © Corbis. All Rights Reserved.

A group of Ahmed Shah Massoud's Mujahideen praying.

and his band of mujahideen 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 explains, "I've included text describing Massoud to bring him to life, in the manner of Aaron Copland's *Lincoln Portrait*. I have to rely on these materials because Massoud left no significant writings behind."

Some of the text comes from writings on Massoud by Sebastian Junger; from speeches and a press conference given by Massoud himself; from the documentary film *Massoud, The Afghan* by Christophe de Ponfilly; and from the book *Lion* by MaryAnn T. Beverley. The images of Massoud to be displayed behind the stage during the performance were taken by Reza, the world-renowned photographer best known for his award-winning work for National Geographic. Reza enjoyed a twenty-year relationship with the Afghan leader.

Ahmad Shah Massoud was born in 1953. Following his legendary resistance to the Soviet Army in the early 1980s, Massoud became Defense Minister under President Burhanuddin Rabbani. Following the collapse of Rabbani's government and the rise of the Taliban, he then became the military leader of the Northern Alliance, a coalition of various Afghan opposition groups, in a prolonged civil war. As the Taliban established control over most of Afghanistan, Massoud's forces were increasingly forced into the mountainous area of the north. On September 9, 2001, two days before the September 11 terrorist attack in the United States, Massoud was the victim of a suicide attack which occurred at his base at Khvajeh ba Odin. The attackers posed as television journalists, setting off a bomb packed inside their video camera.

Sebastian Junger who had spent a month with Massoud in November 2000 on assignment for *Adventure* magazine, relates: "Massoud was horribly wounded but survived. His men tried to rush him to a helicopter for the short flight

to Tajikistan, but he survived only fifteen minutes. Ahmad Shah Massoud...passed from this life in the back of a battered Land Cruiser, racing through the mountains of Afghanistan. It was a sadly fitting end to a man whose life had been dominated by war."

Junger had learned of the Afghan hero's death while in Paris. He called Reza with the news and went to walk in the small, walled garden of the photographer's Paris house where they shared their sorrow and memories. "Massoud once told me," says Junger, "that he was fighting not only for a free Afghanistan but for a free world. There was something about him—the slow nod of his head as he listened to a question, the exhaustion and curiosity engraved on his handsome, haggard face—that made it clear we were in the presence of an extraordinary man."

Junger relates that at one point in their two-hour conversation, Reza called a close aide of Massoud in Tajikistan to express their sorrow. "I'm calling to find out that the terrible news is not true," Reza said. "It is true. But it is OK," the aide said. "Now we are all Massoud." Massoud was buried in his home village of Bassarak in the Panshjr Valley, located in Afghanistan's mighty Hindu Kush mountain range.

The narrator for the premiere has an almost equally dramatic life story. At only 33 years of age, Haron Amin is a passionate former resistance fighter who has acted as his government's *Charge D'Affaires* in Washington D.C. before being appointed Afghanistan's Ambassador to Japan. He is flying back from Japan especially for the premiere. Born in Kabul in 1969, Amin and his family fled their homeland when the Soviets invaded in 1980, heading first to Pakistan and then to Germany before finally settling in the Los Angeles area. Amin returned to Afghanistan in 1988 to fight under Ahmad Shah Massoud, enduring 18-hour treks through the mountains in freezing weather, with little food. At one point, he was struck by shrapnel while crossing a river, causing a major foot wound. In 1990, Massoud assigned Amin to represent Afghan interests before the U.S. government.

Amin returned to Afghanistan in 1995, working again under Massoud to battle the Taliban. In 1996, Massoud appointed him to the United Nations, but Kabul fell to the Taliban on the day Amin left to take up the post. Amin spent the next five years working at Afghanistan's permanent mission to the UN, helping prevent Afghanistan's UN seat from sitting vacant or falling into the hands of the Taliban, which the UN never officially recognized. Abdul Rahim Ghafoorza, who became prime minister of the government-in-exile, named Amin director general, a sort of communications chief, in 1997. From his new base in Mazar-e-Sharif, Amin and his new boss traveled constantly together. That summer, Amin happened to miss one flight. Luckily, because the plane crashed, killing Ghafoorza and four Cabinet members. Amin stayed on in New York as part of the government-in-exile until the tide turned again and the government of Hamid Karzai was established.

With such a storied genesis, the premiere of *The Lion of Panshjr* is a major political as well as musical event that is likely to attract much media attention. It is the third composition by David Gaines to be premiered by the Peabody Wind Ensemble. His works have been performed in workshops, recitals, and concerts by the Tokyo String Quartet, Moravian Philharmonic Orchestra, Stamford Young Artists Philharmonic and the Bulgarian Esperanto Choir. Gaines' *Elegy for string orchestra* will be performed this season by the Orquestra de Camara Municipal de Rosario in Rosario, Argentina. Critics have praised Gaines' colorful and imaginative orchestrations as well as the uniquely international flavor of his music. David Gaines is a past guest composer at the University of York in England, the Reykjavik Conservatory in Iceland, and the International Music Seminar in Stara Zagora, Bulgaria. He holds his doctorate in composition from Peabody, and is currently an adjunct associate professor at the University of Maryland University College.

The February 11 program 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. An American composer of German origin, Adler, born 1928, studied with Piston and Thompson. He was the chairman of the composition department at Eastman for many years. 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.

Peabody Camerata

On February 14, in Griswold Hall, Gene Young conducts the Peabody Camerata in 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*.

Two Evenings of Jazz feature Jay Clayton, Erik Friedlander and the Mark Feldman Quartet

"Jazz in the Chamber" in Griswold Hall on February 17 features internationally known vocalist Jay Clayton as guest artist. She will be joined by Peabody jazz faculty members Gary Thomas, flute and saxophone, and Tim Murphy, organ and piano.



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 vocalist "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." Francis Davis, writing in *Downbeat* calls her "an important singer...one who proposed dramatic changes in vocal styles and role." He adds, "her musicianship is impeccable."

Clayton began her career in 1963 performing the standards on the New York music scene. However, she quickly became a prominent part of the free jazz movement. Her work in these two worlds led to the development of a highly personal, wordless vocabulary later enhanced by her innovative use of vocal electronics.

Jay has appeared at all the best venues, including Lincoln Center, Sweet Basil, Town Hall, the Kennedy Center, Jazz Alley, and the North Sea and Montmartre Festivals. She is also in great demand as a teacher. Her book, *Sing Your Story: a Practical Guide for Learning and Teaching the Art of Jazz Singing* was published by Advance Music in 2001.

Audience members should be warned that: "Clayton can swing, percolate, lay down a blues, soar in ethereal realms, avant you, romance you, and generally spin your concept of jazz singing a full 360....No one sings, sighs, wails, soars and paints a vocal landscape like Jay Clayton does," according to Debra Bresnan writing in the *Woodstock Times*. All Clayton performances are unique happenings, some of which have been captured in an extensive discography, that includes collaborations with other well known artists and composers.

An Evening of Jazz on February 19 features guest artist Erik Friedlander, solo cello, and the Mark Feldman Quartet, comprising Mark Feldman, violin, and

Peabody faculty members Tm Murphy, piano, Michael Formanek, bass, and Howard Curtis, drums.

Billboard Magazine has called Friedlander "one of today's most forward-thinking and ingenious musical practitioners." Both classically trained and an improvising artist, Mark Feldman has staked out new ground for the cello both as composer and improviser. He has some extraordinarily innovative recordings to his credit. His current website, for example, describes how one particular recording came about:

"In a darkened recording studio in Berlin, in a séance-like atmosphere, time-traveling collaborations between the lawless black humor of the 19th-century poet Isidore Duscassé and the cellist Erik Friedlander. The producer Michael Mentos, an audience of one, had carefully selected 10 excerpts from Duscassé's *Les Chant de Malorer*. In the course of an hour, the excerpts were placed in



Erik Friedlander

front of Erik one at a time. He responded to each with what you hear on this mystical, intense and beautiful recording—a journey to music's darkest heart."

Also appearing on February 19 is the Mark Feldman String Quartet, featuring Friedlander as cellist. The other members are Mark Feldman, first violin, Joyce Hammann, second violin and viola, Cenovia Cummins, second violin, and Lois Martin, viola. Like Friedlander, Feldman is classically trained but his versatility and improvising skills have made him equally well know for his appearances in numerous John Zorn Projects and as the violin player of the Arcado String Trio. Once a Nashville studio musician, he has



Mark Feldman

performed on over 200 recordings including those of such popular singers as Willie Nelson, Johnny Cash, Suzanne Vega, Sheryl Crow and Joe Jackson.

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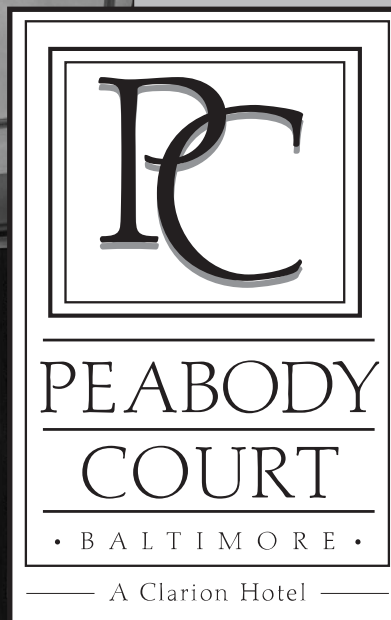


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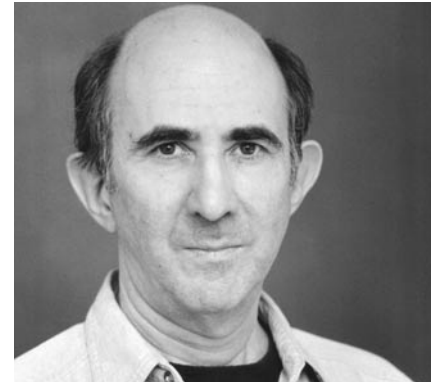
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David Chaitkin

Among the Mark Feldman Quartet's most notable recordings is the "Book of Tells" which presents Feldman as bandleader and ensemble composer. The pieces on this CD show how to extend the language of the string quartet genre by incorporating influences from diverse traditions.

**The Peabody Trio premieres
Chaitkin Work**

The Peabody Trio, Violaine Melançon, violin, Natasha Brofsky, cello and Seth Knopp, piano, will be giving a world premiere on Tuesday, February 24 of a work by David Chaitkin, simply titled *Trio*. Commissioned by the Koussevitzky Foundation, this is a substantial work, approximately twenty-five minutes in length. Born in New York in 1938, Chaitkin has composed symphonic as well as a variety of chamber and vocal works, that have been heard from Tanglewood to the Drottningholm Palace Festival in Stockholm. In 1994, he received the Academy Award in Music from the American Academy of Arts and Letters, which described his compositions as "powerful works of a knowing musical intelligence...effortlessly original. A lyrical metamorphosis of timbre, rhythm and shape engage the ear. The fluidity of his music is a delight—his music is both intense and sensitive."

Some of the nation's top music critics have commented on Chaitkin works with thoughtful superlatives. John Rockwell, in *The New York Times*, called the composer's *Serenade* "an attractive essay in deliberately paced, floating sonorities...lyrical and elegiac, full of grateful writing for various instrumental combinations." *Scattering dark and bright* was praised by Andrew Porter of *The New Yorker* as "a lushly attractive and vital work, with long lines of melody that

sweep through rippling textures." Another work, *Seasons Such as These*, "went beyond mere musical virtuosity and into the realms of clarity of seeing and compassion of feeling that are in Shakespeare's language...many-layered luminous sheets of sound...one could peer through the veils, illuminating, obscuring, and protecting, and discern the truth," in the opinion of Richard Dyer of *The Boston Globe*.

Chaitkin followed early experience as a jazz musician with studies in composition at Pomona College and the University of California, Berkeley, where he received its Prix de Paris. His teachers included Luigi Dallapiccola, Seymour Shifrin, Max Deutsch, Andrew Imbrie and Karl Kohn. Recordings of his works can be heard on the CRI label.

The February 24 program begins with Mozart's *Trio in B-flat, K. 502* and concludes with Tchaikovsky's *Piano Trio in a, Op. 50*.

In January/February, the Peabody Trio will also be performing in the Barns at Wolf Trap on January 9, followed by recitals in Palm Beach, San Francisco, Saratoga Springs and Amherst College. Peabody's Ensemble-in-Residence continues 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*).



Peabody Trio

T

Flirting with Mozart— The Peabody Opera Theatre presents *Abduction from the Seraglio*

By Garnett Bruce

Think of the Mozart tunes we cherish most: an inviting opening theme, a surprise change of key, a jaunty phrase turned on its ear and restrung like so many puns. We're lulled by laughter and often unprepared for moments of poignancy, for so deft is the contrast in the music. Hear the horns whispering in Figaro's fourth act aria warning of becoming a cuckolded husband, or poignantly as Fiordiligi suffers for her temptations in the second act of *Così fan tutte*. Once we are intrigued, we are hooked! We want more! Bring on the private jokes, remind us of our own foibles, and above all, give credence to our hopes.

Would Mozart have consciously thought to tempt and tantalize us as listeners? Did he have a specific listener in mind? The delicious coincidence of his courtship of Konstanze Weber coincides with the creation of the noble Donna Konstanze in *Die Entführung aus dem Serail (The Abduction from the Seraglio)* - that opera in which a Spanish nobleman, Belmonte, journeys to Turkey and braves death to rescue his beloved from captivity in a harem.

In 1781, the 25-year-old Mozart moved to Vienna and set his sights on establishing himself within the musical and social circles which would propel his life and career. *Die Entführung* was his first big commission for the Viennese stage, written in collaboration with playwright/impresario Gottlob Stephanie and his resident company of German-speaking performers. Mozart took modest lodgings and subsequently fell in love with the landlady's daughter, Konstanze Weber.

Is it an accident that Mozart's fictional heroine shares her name with his own beloved? How much of Mozart's creative genius was fed by his emotional one? He certainly pays great homage to Konstanze's nobility, her steadfastness, her courage. The Act II marathon for any Mozart soprano of the back-to-back arias "*Traurigkeit ward mir zum Loose*" (Sadness has become my fate) and "*Marten allen Arten*" (Torture of every kind) is one of the more formidable scenes in any opera to that day. The physical demands on the artist ensure it will not be attempted without formidable preparation - only the most able will succeed.

But Mozart also needed a professional success - to win the hearts, if not the minds, of the Viennese. So, by providing a novel combination of German spoken theater and Italian-style Opera, he would be noticed. By choosing an exotic setting, he could arouse their curiosity. But an opera succeeds or fails on the merits of the music's ability to connect with (and be remembered by) its audience. And here is where the flirtatious Mozart wins the public. Even from the overture of *Die Entführung*, the scintillation of cymbals grabs our attention, disorients our ear, and invites us to a foreign land - even tantalizing

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us with the possibilities of the *Seraglio*. If the music can appeal to us, perchance we can join him on the journey. And if that tension of expectation/anticipation can be maintained - not solved nor traded on - we can explore the nuances of bringing meaning to life, liberty, and the pursuit of happiness, a very new idea at the end of the Eighteenth Century.

One of the joys of flirtation is its brevity. It flatters and either moves beyond the initial spark or fades away and can be dismissed as harmless. Yet we rarely dismiss this music - we return to Mozart time and time again. Perhaps we find comfort within his classical framework, but perhaps some-



Garnett Bruce, who makes his Peabody debut as stage director for *The Abduction*, has made his national reputation with acclaimed productions of *La Clemenza di Tito* and *Street Scene* at Wolf Trap. He began his musical training as a choirboy at the Washington National Cathedral and subsequently earned internships with Harold Prince's 1990 production of *Faust* at the Metropolitan Opera and with Leonard Bernstein for Bernstein's performances and recording of *Candide*. Bruce's recent productions include such well known favorites as *L'elisir d'amore*, *La Traviata*, *Rigoletto*, *Aida*, *Carmen*, *Madama Butterfly*, *Turandot*, and *Jenufa*, and Carlisle Floyd's *Cold Sassy Tree* in major opera houses across the country. A recent Baltimore resident, he spends his summers on the faculty of the opera program of the Aspen Music Festival and School.

thing more: a bit of wit or wisdom, a spark of intellect that beguiles and perhaps extends itself into our daily life. Mozart has established a language of musical flirtation not only for his opera characters, but also for his audiences. Each of us can recognize, even quote half a dozen of Mozart's opening themes without a second thought. Innocuous enough, snippets from "*Eine kleine Nachtmusik*" or the "*Rondo alla turca*" encapsulate a light-hearted mood we keep returning to. We're sold, and are content to keep listening, to stay engaged.

What are the roots of Mozart's aural marketing? Personal or professional? I have found no documentation that Konstanze Weber was actually moved or motivated by Mozart's musical gestures in *Die Entführung*, but no doubt she enjoyed his playfulness, his energy, and his intellect enough to want to share his life. And this is what Mozart shows to all of us: Life.

Much of the playfulness in *Die Entführung* comes in Mozart's treatment of the supporting characters, whom he uses to tease, amuse, and delight us, providing a lighthearted counterpoint to the heroic story of Konstanze and Belmonte. Blonde, Konstanze's maid, beguiles with her coloratura in Act II, and her feisty treatment of her captor Osmin, custodian of this *Seraglio*. Her own love interest is Pedrillo, Belmonte's servant, also a captive. Pedrillo is the descendant of Harlequin - scheming, subverting authority, chasing the girls, outwitting the fools; Figaro, Leporello and Papageno will follow in his footsteps. Osmin is created as both fool and authority figure, but not from the aristocracy, the fears of the French Revolution being still a few years off. The triangle of Blonde, Pedrillo, and Osmin is repeated at a higher level by Konstanze, Belmonte, and Pasha Selim - a dethroned aristocrat in exile in Turkey - who represents the ultimate power in the *Seraglio*.

Before we've heard Donna Konstanze sing a note, her fiancé Belmonte announces his life's mission: to find her again. He sets her on a pedestal in both his first-act arias. She is the reason for his troubles, for his travels. When their reunion is imminent he sings "*O wie ängstlich, o wie feurig klopf mein liebevolles Herz!*" (How anxiously and ardently my heart is beating). His feelings confuse and baffle him, allowing the repetition of her name to provide comfort, calm and clarity. His life lacks point or purpose without his love. Belmonte will acknowledge this during his Act II aria: "the pain of separation is made only more apparent by the joy of this reunion."

Konstanze's first aria "*Ach ich liebte*" (Ah, I was in love) allows her to confess to her captor - the Pasha Selim - how her separation from Belmonte is the source of her sadness. But this rival for Konstanze's affections never sings, only

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"Abduction"

Continued from Page 10

speaks, so (at least in opera) he is at a disadvantage. But in this story, even the Pasha plays against type - he refuses to command her to love him, rather allowing her the space to come to love him of her own free will. Drama applies the deadline of "tomorrow morning" to his noble gesture, but nonetheless, by allowing Konstanze free will, his response implies that her presence has brought about a change, if not within the Seraglio, then certainly within the Pasha.

But the road to Enlightenment is neither easy nor straight. The largest ensemble from this opera is the quartet sung by the four lovers at the conclusion of Act II. The noble reunion of Belmonte and Constanze has its counterpoint in the embrace of Pedrillo and Blonde, but then both men begin to doubt their lovers' fidelity. Hurt and anger are followed by abject apology; pardon and relief return triumphantly, and four-part harmony ends the act. The vicissitudes of flirtation yield apparently to the triumph of love!

The plot has one more reversal in store. In Act III, the abduction (or rescue) promised in the opera's title is attempted and thwarted. Konstanze and Belmonte are condemned to death. The strongest testament to their love is their final (and only) duet. Belmonte realizes that his urgent desire to reunite with Konstanze will lead to her demise. In the face of their foiled escape and imminent punishment, she consoles the guilt-ridden Belmonte and redeems his actions by forgiveness, countering that she would rather die with him than live without him. Triumphant, she changes his despairing, dour D-minor phrases into confident, consoling B-flat major, her text a harbinger of Liebestods to come.

At the very end, however, Pasha Selim pardons the lovers, delivering the authoritative wisdom of the Age of Enlightenment from the most unlikely source. East meets West, and each finds something to learn from the other. Mozart's music, like Stephanie's story, involves a similar tension between classical order and something surprising, less easily controlled; it offers a window to our imaginations, if we play along. It provides a framework that can focus our attention, reset our rhythms if we let it, and then seduce us with melody that may turn on us, that may diverge from our way of thinking, that may engage us in its journey, or provide the introspection that amplifies emotion beyond definition.

Oh yes - just three weeks after the premiere of *Die Entführung*, Wolfgang and Konstanze were married. It would be a great leap to assume the abstract of music provided their concrete connection, but his expressions of ardent love and devotion never seem more genuine than in the opera he wrote during their courtship.

The Peabody Chamber Opera performs The Music of Reconciliation

Roger Brunyate re-introduces *The Reunion* and *Perlimplin*

On February 2 and 3, the Peabody Chamber Opera will present a double-bill of one-act operas which have both been seen at Peabody before, and which share the common theme of reconciliation. In most other respects they are quite different. *The Reunion* has a contemporary milieu (contemporary, at least, to the time of its composition); it was written to my own libretto by a Peabody composer, Daniel Crozier; and its subject is friendship and maturity.



A previous Peabody Opera Theatre production of *Perlimplin*

Perlimplin takes place in the 18th century; it is a setting by Curtis Institute composer Kam Morrill of a play by Federico García Lorca; its subject is sexual passion and the mystique of youth.

The Reunion, written around 1988, grew directly out of the Opera Étude program (which still continues to this day) in that the dramatic interaction of the characters was developed largely through improvisation. Daniel Crozier had already collaborated with me on a very short piece, *Leaving Home*, and we both wanted to try our hands at a larger work whose overall structure would be predetermined, but which could contain numerous short elements of étude length, reflecting the participation of the many singers who contributed to it. The setting is the ten-year reunion of a group of five women friends from a small mid-western college, interspersed with flashbacks in which they relive the jealousies and betrayals of that former time, and painfully come to terms with what they have made of their lives since graduation.

Since his own graduation, Daniel Crozier, of course, went on to write the award-winning opera *With Blood, With Ink*, and is now a professor at Rollins College in Florida. Seattle-based composer Kam Morrill, a student of Ned Rorem's, developed his one-act version of the Lorca play at the Curtis Institute around 1990. The Peabody Chamber Opera presented a revised version at Theatre Project in 1998, when it won

Robert Sirota's *Triptych* featured at La Gesse recital in New York's Weill Hall

More than 130 Peabody and Johns Hopkins University alumni and friends attended a performance of Dr. Robert Sirota's music in Carnegie Hall's Weill Recital Hall in New York on November 10th. Prior to the concert, which was sponsored by the La Gesse Foundation, the JHU Alumni Association hosted a reception at which Dr. Sirota gave a brief discussion about the works on the program. One of the pieces performed was *Triptych*, a commemoration of the victims of the September 11, 2001, attacks on the World Trade Center, which was composed as a multimedia collaboration with Deborah Patterson, who created a painting by the same name.



Left to right: Robert Sirota, Princess Cecilia De Medici, Phyllis Sirota, Deborah Ganz, and Susan Ganz.



Left to right: Peabody Advisory Council member H. Bruce McEver, Dr. Christina Wetz, and Nancy and Morris Offit.



Artist Deborah Patterson with Robert Sirota in front her painting entitled *Triptych*.



Left to right: Tom Yeaman, Ms. Travis Reinhart, Dr. Leslie Pierce, Eileen Pierce

"The Reunion" Continued from Page 12

the prize for best new music of the season. The present production will incorporate further extensive revisions by the composer. Morrill matches Lorca's combination of lightness and surrealism, comedy and pathos, with a score containing both harpsichord and saxophone, that looks back at the eighteenth century from the idiom of the present day.

Lorca's *Don Perlimplín*, a bachelor in his fifties, is persuaded by his servant Marcolfa to marry. She picks upon the beautiful Belisa, whom *Perlimplín* has glimpsed dressing and undressing

through the balcony window opposite his house, and the older man strikes up an arrangement with the girl's mother (a hilarious role for countertenor) to marry her. She is visited on their wedding night, however, by five younger men. Reaching for the only way to consummate his love for his wife, *Perlimplín* disguises himself as another younger suitor, makes an assignation with Belisa in her garden, and kills himself in her arms.

The Reunion will be conducted by Chi-Chung Ho, a student in Peabody's Conducting Program, and Peabody faculty member JoAnn Kulesza will conduct *Perlimplín*.

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New Directions for Peabody Dance

Peabody's major construction project, which culminates in the Grand Reopening Festival next April, undoubtedly has triggered a dynamic spirit throughout the Institute. Nowhere is that more evident than at the Peabody Preparatory Dance Department, where the heart of American Classical Ballet training has a decidedly quick and new beat. The Department is currently midway through the third year of reshaping its ballet program. Peabody Dance has a commitment to provide all its students, those with careers in mind as well as those taking dance for personal enrichment, with the roots of the strongest technical foundation possible, which yields the blossom: expressive, articulate movement and performance.

This season, the Peabody Dance ballet faculty consists of five outstanding teachers, and it is no coincidence to find them under the same roof. Barbara Weisberger, Artistic Advisor to Peabody Dance since Spring 2001 and, with Artistic Director Carol Bartlett, prime catalyst of changes in the dance program, has helped gather together part of her constantly extending dance family.

Ms. Weisberger, founder and Artistic Director Emerita of the renowned Pennsylvania Ballet and Carlisle Project, has been an inspiration and major professional influence to countless artists and others in dance-related performing arts fields. She in turn found her inspiration in the great Russian-born "father" of indigenous American Ballet, George Balanchine. As his protégée and colleague, her dance life touched or at least skirted around his, starting when she was an eight-year-old child student at his School of American Ballet, watching in wonder as he set his first American masterpiece, *Serenade*. Ms. Weisberger's pedagogical influence on Marcia Dale Weary, the remarkable teacher of classical ballet in Carlisle, PA, is particularly significant now, primarily because Ms. Weary's approach to training has been a key philosophical and practical model for the revamped Peabody Dance ballet program.

In a serendipitous way, all but one of this year's exceptional ballet faculty share, directly or by osmosis, the legacy



Holly Mora refines a pupil's hand position.

of Balanchine to Weisberger to Weary, and the fifth has the distinction of being a Peabody Dance alumna. Two of the five, Melissa Stafford and Laura Dolid continue from previous seasons. The other three, Katie Morris, Debra Robinson and Holly Mora, have joined the team this year, for their first full season, adding both harmony and counterpoint to the existing pair.

Melissa Stafford, who began teaching a few pre-school and beginners' classes at Peabody Dance in the 2001-2 season, is one of Marcia Dale Weary's amazing progeny. She was trained as a dancer and teacher by Weary and is also a burgeoning choreographer whose ballets have been included in Peabody Dance's concerts and showcases. The new 2003-4 season will be her second on a full-time basis and, although she will be teaching all levels at Peabody, the preponderance of her classes focus on building a strong foundation at the crucial earliest stages of training.

Returning for her second year, Laura Dolid, already well known and respected in the Baltimore area, has had a long teaching career on the ballet faculties of Sudbrook Arts Center, Goucher College, and the University of Maryland Baltimore County. Ms. Dolid has danced as a professional with Les Grand Ballets Canadiens and the Israel Ballet, and early in her career in the 1970s she was a company member of Weisberger's Pennsylvania Ballet, where she was taught by Robert Rodham, a Weisberger student and great first ballet master of her Company.

Holly Mora, a disciple of Marcia Dale Weary and a recognized force in dance in the Central Pennsylvania region, teaches classes in both the Pre-Professional and Young Children's Programs. In 1972, Ms. Mora started her school in Enola, PA, now the Capital Area (Harrisburg), Dance Theatre, and is the Founding Director of the Cumberland Dance Theatre, an Honor Company in Regional Dance America/N.E. Dancers from her company have performed or currently are with the Alvin Ailey American Dance Theatre, the Joffrey Ballet of Chicago, Miami City Ballet, among oth-

ers.

Katherine (Murphy) Morris, like Ms. Dolid, was a member of the Weisberger-led Pennsylvania Ballet, where she danced soloist and corps de ballet roles in works by Balanchine, Tudor, Limon, Petipa and Robbins. In 1988, following her retirement from performing, she taught for fourteen years at the Rock School in Philadelphia, which was until recently officially affiliated with the Pennsylvania Ballet Company.

Deborah Robinson completes Peabody Dance's notable roster of ballet teachers. While at the Peabody Preparatory Dance Department, she was a student of the late Wendy Robinson, a former dancer in London's Royal Ballet, who directed the Preparatory's ballet program in the mid-to-late 1980s. Ms. Robinson has been a permanent teacher at the highly regarded Baltimore School for the Arts for the last fifteen years and has performed with Baltimore-area modern dance companies and guest taught in local universities.

Peabody Dance, in addition to marking its 90th birthday, will have many reasons to celebrate in 2004. At home, it participates in the Grand Reopening Festival from April 17-25. On a more global level, Peabody Dance will join the performing arts world in commemorating the 100th anniversary of the birth of George Balanchine.

Continuing its tradition of reaching out to the local and regional dance school/student community, Peabody Dance will sponsor two Sundays of open master classes: the first on January 18, 2004, taught by respected local luminaries, Rhodie Jorgenson of the Maryland Youth Ballet and Slava Mestropov of Columbia, MD's Ballet Royale; and the second on April 18, as part of the Grand Reopening celebrations, taught by Roy Kaiser, Artistic Director of the Pennsylvania Ballet, and William DeGregory, Artistic Director of the Pennsylvania Ballet, Company 2.

Each Day of Master Classes will be open to serious intermediate and advanced ballet students, ages ten and over, with at least three years of previous training, and will offer three hours

New Classes Open in January 2004

Peabody Dance will be placing new students with previous training on a continuing basis to enter our Pre-Professional Training Program in ballet and contemporary dance and our Open Program for students ages 7-young adult. A new Pilates class begins Monday, January 26 at our downtown studios taught by Wendy Quitasol, an Authentic Pilates Instructor and physical therapist. The Young Children's Program will open a new creative dance class for four-year-olds taught by Holly Mora on Saturdays at Noon in our Towson Studios.

For further information, call the Peabody Dance Office at 410/ 659-8100, ext. 1125.

of class per student in Ballet, Pointe, Variations, Men's Technique and Character Dance. Also on April 18, Peabody Dance will initiate open scholarship auditions, in this case intended for talented, highly motivated students who fulfill the Day of Master Classes' training and age requirements. The scholarships are for the Peabody Dance two-week Pre-Season "Warm-Up" Intensive held annually in mid-August, and for its regular 2004-05 Fall/Spring Season. Scholarship awards for current Peabody students (who need not audition) and new enrollees are based first on merit, but financial need is considered, too.

In addition to the January and April open Days of Master Classes and scholarship auditions, Artistic Director Carol Bartlett has announced plans to open enrollment in two of the 2004-05 Regular Season's already scheduled advanced ballet classes: one, a Pointe/Variations class taught by Laura Dolid on Thursdays 4:00-5:30pm; and the other a Ballet/Pointe/Men's Technique class taught by Katherine Morris, Deborah Robinson or guest teachers on Saturdays from 10am-Noon. Qualified dancers from the local and regional community will be invited to enroll on an individual class basis.

The crescendo of the year, as always, will be the Peabody Dance Annual Spring Showcase, set for Friday, April 2 at 7:30pm, and Saturday, April 3 at 3pm. Again, the school's upper-level students will be presented in original choreography by Director Bartlett, Melissa Stafford, and other faculty as well as in re-staged works from existing repertoire. Appropriately, in homage to the Balanchine Centenary guest artists from the Pennsylvania Ballet will perform two of his works.



Deborah Robinson adjusts a student's leg extension.

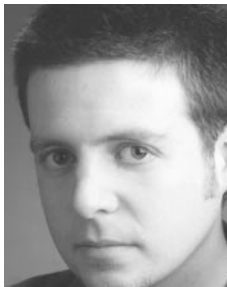
Preparatory Performances

The Preparatory Winter Honors Recital on January 25 will warm up a winter day with the Preparatory's most outstanding performers selected from the Winter Honors Competition. This twice annual event in Griswold Hall is always a delightful occasion, presenting some of Peabody's youngest talents. Names are not known at time of going to press but the level of excellence is always remarkable.

Then on January 31 there is practically a mini-festival of all the Preparatory's major orchestras and string ensembles. An afternoon concert beginning at 3 p.m., shares the program between the Preparatory String Ensemble and the Preparatory Chamber Orchestra, both in Griswold Hall.

Says conductor Daniel Levitov of the String Ensemble, "This semester I wanted to challenge the Ensemble with a variety of musical styles.

Our concert will feature four works from four different centuries, ranging from an arrangement of Johann Strauss's *Fledermaus Waltzes* to a Klezmer-inspired



Daniel Levitov

work, *Shabbat Sholom*, a folk song arranged by Susan C. Brown."

Levitov's Saturday afternoon rehearsals focus on basics such as ensemble, intonation, and string technique, as well as the more advanced concepts of rubato, phrasing and sound quality. "For many young string players, this ensemble is their first orchestral experience, so it is my job to teach them how to follow a conductor, how to work together as a section, and how to listen."

Daniel Levitov is well qualified to hone the skills of his young players. In addition to being a cello faculty member and coordinator of the cello department at the Preparatory, he is also active as a performer. Recent appearances include concerts at Carnegie's Weill Recital Hall and Merkin Hall in New York. He has performed concerti with the Manhattan Virtuosi and the Mendocino Festival Orchestra, and premieres several new works each concert season. *The Baltimore Sun* has praised his "warmth of tone and phrasing." Levitov recently recorded "Moment to Moment," a recording project featuring jazz trumpeter/flugelhornist Roy Hargrove, which was released on the Verve label. This season has already included local performances at the Baltimore Symphony's chamber music series at Second Presbyterian Church, the Maryland Institute-College of Art, the Music in the Mansion series at Strathmore Hall, and at Peabody.

A native of Nebraska, Levitov has played with orchestras across the country and is a frequent substitute with the Baltimore Symphony Orchestra. In 1999, he founded and now directs the Santa Cruz String Quartet Seminar, a week of intensive quartet study and performance. He holds degrees from the Oberlin Conservatory and the Manhattan School of Music, and is currently a Doctor of Musical Arts candidate at the City University of New York.

On the second half of the afternoon program, the Preparatory Chamber Orchestra will be performing the *Don Quixote Suite* by Telemann, Corelli's *Con-*

certo Grosso Op. 7, No. 1, and the *Short Overture for Strings* by Jean Berger. The Orchestra's conductor, Benjamin Denny, is a well known figure on the school music scene where he wields many batons. Denny is Orchestra Director at Patapsco and Ellicott Mills Middle Schools in Howard County and also conductor of the Howard Regional Youth Orchestra. As well as instructing Low Brass instruments in a private studio, he is also a bass soloist at Zion Lutheran Church in Baltimore. Denny holds his Bachelor in Music degree from Northwestern University at Evanston, IL.

Later on January 31, beginning at 7 p.m., the Preparatory Sinfonietta appears in Friedberg Hall under the baton of Gene Young. Pianists Rachel Franklin and Corey McVicar are duo soloists for the Poulenc *Concerto for two pianos in d*.

Franklin and McVicar, who hail from Britain and Australia respectively, have recently forged an innovative musical partnership. They co-direct the classical and jazz chamber ensemble SONOS. This ensemble invites you to enjoy Basie with your Beethoven, and explores the fascinating connections between such composers as Gershwin and Ravel.

As a Pro Musicis International Award winner, Rachel Franklin has given solo debuts in New York, Boston, Paris and



Corey McVicar and Rachel Franklin

Rome. *The Boston Globe* has enthused about her "beautiful differentiations of color, touch and texture." At Wigmore Hall, London, critics have applauded her "stunning individuality," "exquisite dynamic control," and "amazing power and solidity of technique," while *The Washington Post* has praised her "cool-headed bravura and panache." In 1995 Franklin gained her Doctorate from Peabody.

Corey McVicar, also a Peabody faculty member, has performed extensively in his native Australia, including appearances at the Sydney Opera House and as concerto soloist with the Sydney and Queensland Symphony Orchestras. His playing has been described by the Sydney Morning Herald as "truly poetic and exhilarating." In addition to recitals in many U.S. cities, including New York at Carnegie's Weill Hall, McVicar has also appeared in Singapore, Thailand, Germany and throughout Asia for the Pacific and Orient Corporation. He is a prizewinner in the Frinna Awerbuch International Piano Competition among tohers. He studied at the Sydney Conservatorium and at Peabody, and pursued postgraduate studies in Germany and France.

The January 31 program includes Beethoven's *Egmont Overture*, Ravel's *Pavane pour un Enfant Defunte*, and Brahms' *Variations on a Theme of Joseph Haydn, Op. 56a*.

Music at UMBC

Explore the Avant Garde

2.15 Lisa Cella, flute

Music by Anna Rubin, Franklin Cox, and Robert Rowe. UMBC Fine Arts Recital Hall at 3pm. \$7 general, \$3 seniors, free for students, free with a UMBC ID.



2.18 Steven Drury, piano

The Piano Sonatas 1 and 2 ("the Concord") by Charles Ives. UMBC Fine Arts Recital Hall at 8pm. Free.



2.19 Sylvia Smith & Carrie Rose

Music by Robert Erickson, Stuart Saunders Smith, and others. UMBC Fine Arts Recital Hall at 8pm. Free.

2.22 E. Michael Richards, clarinet

UMBC Fine Arts Recital Hall at 3pm. \$7 general, \$3 seniors, free for students, free with a UMBC ID.

3.4 Christian Wolff, composer

The composer presents a concert of his own music for piano. UMBC Fine Arts Recital Hall at 8pm. Free.

3.18 Ruckus

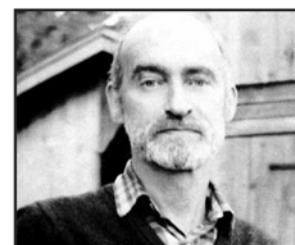
The professional contemporary music ensemble in residence at UMBC presents Elliott Carter's *Triple Duo* and other works. UMBC Fine Arts Recital Hall at 8pm. Free.

4.4 Airi Yoshioka, violin

UMBC Fine Arts Recital Hall at 3pm. \$7 general, \$3 seniors, free for students, free with a UMBC ID.

4.18 Franklin Cox, cello

Music by Erik Ulman, Franklin Cox, and J.S. Bach. UMBC Fine Arts Recital Hall at 3pm. \$7 general, \$3 seniors, free for students, free with a UMBC ID.



4.28 Zanana

This collaborative duo, featuring Kristin Norderval (voice) and Monique Buzzarté (trombone), performs improvised music blending acoustic sounds, electronics, and live processing. UMBC Fine Arts Recital Hall at 8pm. Free.



Photography of Franklin Cox, E. Michael Richards, and Ruckus by Richard Anderson.

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Tim Smith, *The Baltimore Sun*

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**BALTIMORE
dateline**

Baltimore Chamber Orchestra

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*, with Ellen Pendleton; Haydn's *Symphony No. 102*. Goucher College's Kraushaar Auditorium, Goucher College.

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

Baltimore Choral Arts Society

Feb. 21, 6:30 p.m.—A night of sing-alongs, silent and live auctions, and a seated dinner at the Castle at Maryvale, with proceeds to benefit Choral Arts.

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

Baltimore Museum of Art

To celebrate its 90th anniversary, the BMA is offering free admission during regular hours from Jan. 2-21. There are a number of special events in January. Call the BMA or visit their website for information.



A Toulouse-Lautrec poster.

Feb. 15 - May 23—*Toulouse-Lautrec: Master of the Moulin Rouge* features more than 100 rarely seen posters and prints by the artist and his contemporaries.

Call 410/396-6310 or visit http://artbma.org/home.html

Baltimore Symphony Orchestra

Music Director Yuri Temirkanov conducts unless stated otherwise:

Jan. 7, 7:30 p.m.—Mozart's *Violin Concerto No. 4*, with Elena Urioste. Lara Webber conducts this tribute to Dr. Martin Luther King, Jr.

Jan. 9-10, 8 p.m., Jan. 11, 3 p.m.—Brahms' *Double Concerto in a minor*, with Jonathan Carney, violin, Ilya Finkelshteyn, cello.

Jan. 15-16, 8 p.m., Jan. 17, 11 a.m.—Selections from Prokofiev's *The Love for Three Oranges*; Prokofiev's *Piano Con-*

certo 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*.

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, 8 p.m.—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 p.m., Feb. 29, 3 p.m.—"Patti Lupone: Couлда, Woulda, Shoul-da," features the vocalist in Broadway showtunes.

Feb. 28, 10 a.m. & 11:30 a.m.—Lara Webber conducts "The Magic of Cinderella," Rheda Becker, narrator.

Meyerhoff Symphony Hall.

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

Broadway in Baltimore/Hippodrome

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

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

Call 1-800-343-3103 or visit broadwayacrossamerica.com

CenterStage

Jan. 9-Feb 8—Moliere's *The Miser*. This new translation and adaptation by James Magruder is directed by David Schweizer. Greed is good, 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 Turpin. Now, years later, the barber is back and hungry for vengeance. Head Theatre.

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

Chamber Jazz Society of Baltimore

Feb. 8, 5 p.m.—David Ostwald's Louis Armstrong Centennial Band, taking inspiration from Louis Armstrong, Bix Beiderbecke, Duke Ellington, and the other immortal contemporaries. Baltimore Museum of Art.

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

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:



Steven Barta

Jan. 25—Mozart's *Trio for Clarinet, Viola & Piano in Eb*

Major, K.498, Bill Jenken, 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 Quartet in F*, Rebecca Nichols, Gregory Mulligan, Christian Colberg, Bo Li.

Feb. 8—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.

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

Community Concerts at Second

Jan. 18, 3:30 p.m.—Richard Field, BSO principal viola and Peabody faculty member, with Peabody alumnus, Eric Conway, piano.



Richard Field

Feb. 22, 3:30 p.m.—Annual Youth Festival, Don Scott, MC, featuring Maryland State Boychoir, with Eric Zuber, piano. Music from Victoria to Handel, Duke Ellington to Moses Hogan.

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

Concert Artists of Baltimore

Feb. 8, 2:30 p.m.—Mozart's *Piano and Wind Quintet for oboe, clarinet, horn, bassoon and piano* and other works. Garret-Jacobs Mansion (Engineer's Club), Mount Vernon.

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

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

As Pro Musica Rara tunes up for SuperBach Sunday, new Artistic Director Allen Whear Looks to the Future

By Mike Giuliano

Coming up on January 18 is Pro Musica Rara's biggest bash of the year, SuperBach Sunday. This year's concert occurs under the rubric *Concerti con Amore*. The program includes 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*. The featured performers are violinists Madeline Adkins, Greg Mulligan, Julie Parcells, Cynthia Roberts, and Ivan Stefanovic; violist Sharon Pineo Myer; cellist Vivian Barton; bass Tracy Mortimore; and Amy Rosser, harpsichord. The venue is Towson Presbyterian Church, at 400 W. Chesapeake Avenue.

Not only does Pro Musica Rara specialize in baroque and early classical music, but the organization itself has acquired vintage status. This chamber music ensemble was formed in 1974 by a core group of Baltimore Symphony Orchestra musicians, among them Peabody faculty members, who wanted opportunities to play that older and smaller-scaled repertoire.

"The BSO really was our central career, but we really loved this early music," recalls one of those founding members, Phillip Kolker, Principal Bassoon with the BSO. "There was a kind of newness to that old stuff."

Kolker was among the players excited at the prospect of participating in the revival of interest in early music; indeed, in its early years Pro Musica Rara also played music of the Renaissance period as well. The group now focuses on music composed between 1650 and 1840.

"It was fun and it was something different from what we were doing with the BSO," concurs another founding member, Joseph Turner, the orchestra's Associate Principal Oboe.

He adds that the musicians especially enjoyed the challenge of having opportunities to play this music on original and replica instruments.

"We do interesting programs and we have always stressed the music rather than the performers. That may be one thing that has prolonged our longevity," observes Shirley Mathews, a former Peabody faculty member who was Pro Musica Rara's Artistic Director from 1987 to 2003. "I also always wanted to interest fine professional musicians to play the old instruments in the way they would have been played for the composers. It

was an intellectual exercise, too."

"Shirley had a lot to do with the continuity of this group," notes her successor as Artistic Director, Allen Whear, a 46-year-old, New York-based cellist. Although he only assumed the leadership role this season, he has performed regularly with the group since 1989; incidentally, his wife, violinist Cynthia

Roberts, frequently performs with the group. Like others associated with Pro Musica Rara, Whear has the academic and performance credentials to make him well-suited for repertoire that benefits when the players also have scholarly smarts. Whear holds a B.A. from New England Conservatory, M.A. from Juilliard and a doctorate from Rutgers. Much of his time is spent as a member of the Tafelmusik Baroque Orchestra in Toronto.

Now that he's running Pro Musica Rara, Whear is looking back at what the group has played and ahead at what he'd like it to play. "I'm trying to balance the traditional programming we've done, and I've compiled a list of repertoire from recent seasons," he says. "Pro Musica Rara always means we'll have a combination of masterpieces and unknown pieces."

Whether this group will extend itself into anything composed more recently, Whear says, "I don't know how far it'll go into the 19th century."

Tinkering with the repertoire is to be expected, but Pro Musica Rara recently has had a significant move of another sort. It left its home of 15 years in the Baltimore Museum of Art's auditorium, because, as Penny Schwarz, a board member since 1984, says: "We were very happy at the BMA, but couldn't afford it." Pro Musica Rara now performs at Towson Presbyterian Church.

The SuperBach Sunday Concert held at that on January 18 will be followed by a concert on March 21 in which Allen Whear and Cynthia Roberts will be joined by lute player Richard Stone and organist Dongsok Shin for works by J.S. Bach, Heinrich Bibert and Domenico Gabrieli. "This year, we reduced the number of concerts from five to four. We're at a kind of crossroads with the group. Like many performing arts groups, we're in a fragile economic condition. Next season will be our 30th season and we're hoping to have it be a great season."

In the future, Whear would like to consider such possibilities as doing concerts in historical venues around town. He'd also like to do programs in which the chamber musicians are joined by dancers and other performers. In playing the music of the distant past, he knows it's important for Pro Musica Rara to look ahead.

For information, call 410-728-2820.



Phillip Kolker

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BALTIMORE dateline

Gordon Center

Jan. 31, 8 p.m.—International Guitar Night, an opportunity for the world's foremost acoustic guitarists to perform their latest original compositions and exchange musical ideas in a concert setting. The fifth national tour will feature Pierre Ben-

susan, Andrew York from the L.A. Guitar Quartet, Brian Gore, and Brazilian virtuoso Guinga.

Feb. 14, 8 p.m.—Christine Lavin in "What Was I Thinking?" Award-winning songs, adroit comedy, and twirling batons.

Call 410/356-SHOW (7469).



Christine Lavin



Cyrus Chestnut

Greater Baltimore Cultural Alliance

Jan. 31, 8 p.m.—Peabody alumnus Cyrus Chestnut, piano, with Michael Hawkins, bass, and Neal Smith, drums. Presented by the GBCA as part of their fundraising celebration. Brown Center, Maryland Institute College of Art.

Call 410/821-3055 or visit www.baltimoreculture.org

Hopkins Symphony Orchestra

Feb. 15, 3 p.m.— Music Director Jed Gaylin (DMA '95) conducts Vivaldi's *Le Quattro Stagioni, Opus 8, Nos. 1-4* ("The Four Seasons"). Great Hall at Levering, Homewood Campus.

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

Jezi Ensemble

Feb. 29, 4 p.m.— Margie Farmer directs The Jezi Ensemble with special guests, The Ravel Trio, present the Diane Peacock Jezi Memorial Concert. Choral works by women composers, including the winner of the first-annual Women Composers Contest. Marikle Chapel, College of Notre Dame.

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

Mary Our Queen Cathedral Concerts

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

Feb. 8, 5:30 p.m.—The Cathedral Choir presents Solemn Choral Vespers, conducted by Daniel Sansone. Herbert Murrill's *Magnificat* and *Nunc Dimittis* and works by Viadana and Buxtehude.

Feb. 29, 5:30 p.m.—Choir of St. Johns Church, Huntington, David Lawrie, director. Works celebrating Lent.

Cathedral of Mary Our Queen.

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

Morgan State University Choir

Music Director Dr. Nathan Carter (DMA '84) will be conducting the Choir in January in St. Petersburg's Grand Hall of the Philharmonia in Russia (see under Peabody Winners). Back home:

Feb 20-21, 8 p.m.—The Choir joins the Baltimore Symphony Orchestra under the baton of Bobby McFerrin for Beethoven's *Symphony No. 9 in d minor, Op. 125, "Choral."*

Call 410/ 443/885-4336.

Municipal Opera Company of Baltimore

Feb. 15, 4 p.m.— Artistic Director Dorothy Lofton Jones, a Peabody alumna, presents a Concert of Music by African-American Composers. Brown

Continued on Page 20



The Jezi Ensemble

From Nuclear Titans to Fallen Angels, Theatre Hopkins spans the Dramatic Spectrum

By Mike Giuliano

Dr. Carl Christ must like Theatre Hopkins, because this Hopkins professor emeritus of economics has been attending its shows since 1951. Besides occupying a seat, he also plays an active role in what takes place on its stage. He's been the chairman of the theater's advisory board since 1969. Surveying the decades of shows he's seen here, he says one constant is that this venerable theater does "plays with literary claims to excellence."

The woman running the show seconds his opinion. "I do try to cleave to distinguished dialogue, not necessarily heightened, but from the pen of someone who can create vivid, engaging language and see into the hearts of characters," says Theatre Hopkins director Suzanne Pratt O'Connell.

A roster of playwrights whose work has appeared at Theatre Hopkins since its founding in 1921 would include George Bernard Shaw, David Hare, Tom Stoppard, Tennessee Williams, Henrik Ibsen, Eugene O'Neill, Anton Chekhov, Samuel Beckett, Edward Albee, Ben Jonson, A.R. Gurney, Harold Pinter, Moliere and William Shakespeare. Even when there's lighter fare, it tends to be by the likes of Agatha Christie, whose killers are as fast with words as with weapons.

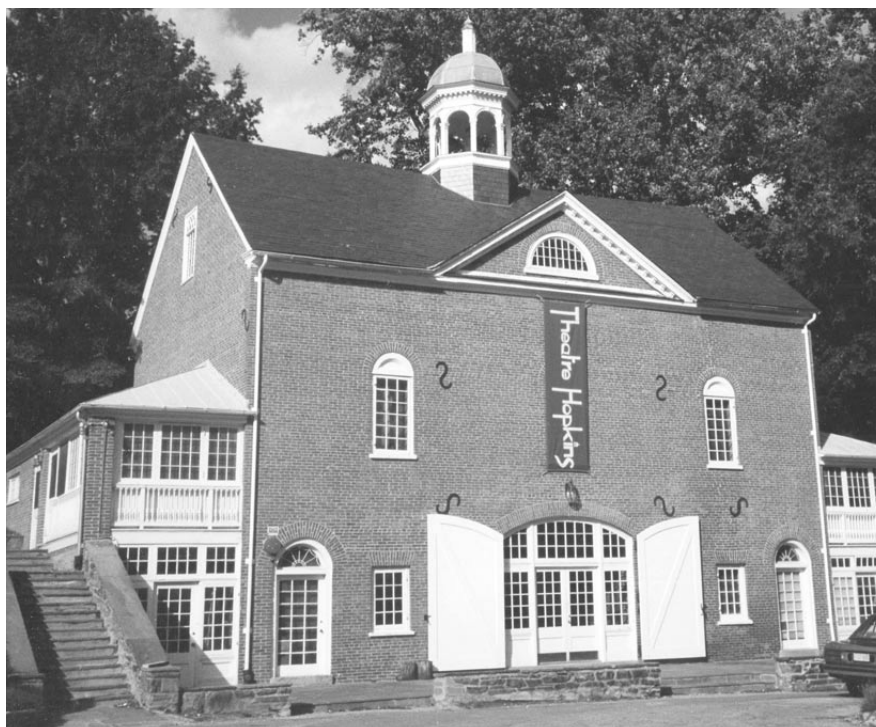
For current proof of the theater's emphasis on literate scripts, just consider the remaining plays in its current season. Smart dialogue expresses the scientific sophistication of Michael Frayn's 1998 *Copenhagen*, running from February 20 to March 14. This drama concerns a 1941 meeting between Danish physicist Niels Bohr and German physicist Werner Heisenberg. Rest assured, their discussion of quantum mechanics is in language a layman can understand. They also discuss cosmic concerns of a more philo-

Michael Frayn's Copenhagen

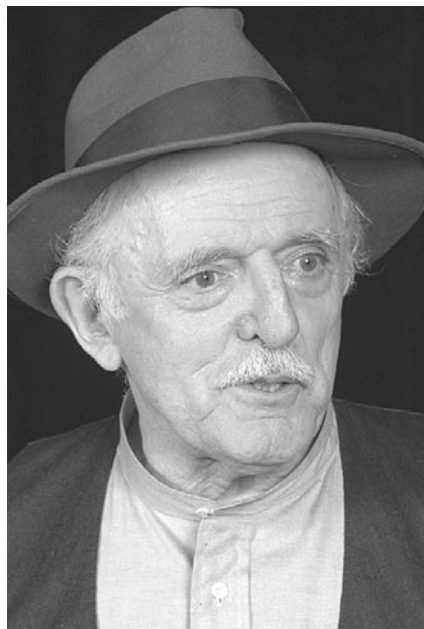
An area premiere, this award-winning drama conjectures what may have transpired in the enigmatic final 1941 meeting of two titans of nuclear science. The author of *Noises Off* turns serious to delve into both the complex personal and professional relationships between Danish physicist Niels Bohr and his German protégé Werner Heisenberg, commissioned by Hitler to devise an atomic bomb. When they found themselves on opposing sides after 1939, Heisenberg re-established contact by traveling to Bohr's home in Nazi-occupied Copenhagen in 1941. What occurred during their brief reunion seems to have been as traumatic as it was mysterious. The production will run week-ends from February 20 through March 14 at the Merrick Barn, Homewood Campus. Call 410/516-7159 or visit www.jhu.edu/~theatre

sophical nature. "It is drama that is within the spoken word, that is remarkably articulate and impassioned and can bring you both ideas and human character," Suzanne observes of Frayn's play.

Although Noel Coward is a playwright you would expect to be done at Theatre Hopkins, *Fallen Angels* is a seldom-revived 1925 comedy that spreads his witty banter from April 9 to May 2. "The Coward is not on the short list of his plays that are done, and I'm not



The Merrick Barn.



Johns Hopkins alumnus and current faculty member John Astin appeared as the Narrator in a recent production of Thornton Wilder's *Our Town*.

sure why," she says of this light comedy.

That same period is evoked in the theater's final offering of the season, *The Wild Party*, a 2000 musical with book, music and lyrics by Andrew Lippa running from June 11 to July 4. Inspired by a 1928 poem by Joseph Moncure March, it's a lively exploration of the Jazz era. Suzanne says the score is "Sondheim-esque. That's always a magic word for Theatre Hopkins audiences."

Of particular note is that the director of this musical production, Todd Pearthree, is admired for his ability to mount ambitious musicals on small stages. Anybody who saw his lively 2003 production of *Chicago* at Theatre Hopkins knows that he can pull off a Broadway dance number on a postage stamp-sized stage. The vital statistics here involve a 30-foot by 14-foot stage facing 106 seats. He's happy to have a space that's almost prohibitively confining," Suzanne laughs.

The theater she now runs is a long-time fixture on the Homewood campus. The Homewood Playshop, as it was called when it began in 1921, was established as a community theater for what it described at the time as "encouraging interest in dramatic literature." Hopkins English professor John Earl Uhler and community figures Donald Kirkley, Harry Poudner and Louis Azrael were among those active in the early years. The theater moved to its present home in the Barn in 1942. Incidentally, this barn was part of the Carroll family estate, Homewood, and was built in the first years of the 19th century.

"From its inception, this town and gown creation, this hybrid of the dreams of the professors here (involved a) shared respect and relish for classical theater which the professors were assigning their students, but you couldn't find a production of them in Baltimore," Suzanne notes of the theater's earliest years. "The original intention was to give life to the literature that was so treasured, and I think this has more or less always been important in terms of a general mission."

The theater's leadership at mid-century came from the likes of Dr. N. Bryllion Fagin from 1931 to 1953 and Frances Cary Bowen from 1953 to 1965. The new director in 1965, Edward J. Golden Jr., who had founded Center Stage, oversaw a redesign of the theater that extended to its name. It became Theatre Hopkins. Golden also introduced the work of more experimental writers such as Pinter and Beckett, and the theater itself became increasingly independent from the university. "He wanted to sweep aside the 'dusty gentility' of the Playshop," Suzanne observes. A major 1983 renovation was financially assisted by Hopkins trustee emeritus Robert G. Merrick, and hence the name Merrick Barn.

The theater's most recent history involves a mother-and-daughter team. Laurlene Straughn Pratt, who died in 2003, served as director from 1969 to 1984, when her daughter, Suzanne, assumed the leadership role. Suzanne came well prepared for the job. She has a Bachelor's in education from Western Maryland College (now McDaniel College) and a Master's in theater from Catholic University. A retired theater and English teacher at Dulaney High School, she has considerable experience as a director, actor and educator. "You grow up not seeing the family likeness at first and then seeing it," she says of how smoothly she has continued her mother's mission.

The theater's stable existence owes much to what she describes as a faithful audience comprised of college- and theater-educated, generally older "people who have had a career in theater as an audience." Box office manager Graham Yearley, who is seated near her during a recent interview in Merrick Barn, adds that the theater also attracts its share of middle-aged and younger people. Suzanne goes on to praise the actors who also faithfully stick with Theatre Hopkins.

Though true to the spirit of how her mother produced plays here, Suzanne is excited by the musicals staged in recent seasons by Todd Pearthree and would

like to continue doing them. Also, she was very pleased with last fall's production of Thornton Wilder's *Our Town*, a collaboration between Theatre Hopkins and Hopkins alumnus and current teacher John Astin, who guided some of his undergraduate acting students in the production and himself played the role of the Stage Manager. That sort of youthful energy served the play and Theatre Hopkins well.

Coming up from February 20 through March 14, Michael Frayn's *Copenhagen* is a local premiere. This award-winning drama imagines what may have transpired in the enigmatic final 1941 meeting of two titans of nuclear science. The author, best known for his *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.

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BALTIMORE dateline

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Music in the Great Hall



Igor Yuzefovich

Jan. 16, 8 p.m., Jan. 18, 3 p.m.—Yale Gordon Competition Winner Igor Yuzefovich, violin. Towson Unitarian Universalist Church. Call 410/813-4255 or visit www.migh.org

Notre Dame

Feb. 14, 7 p.m.—Francis Poulenc Trio, comprising Peabody alumni Irina Lande, piano, Vladimir Lande, oboe, Bryan Young, horn. Marikle Chapel.

Feb. 17, 12:15 p.m.—*Romantic Repast*, part of the "Lunchtime with Polochick" series. Edward Polochick is the 2003-04 Baldwin artist-in-residence at the College of Notre Dame. Doyle Formal Lounge.

Feb. 29, 4 p.m.—Jezic Ensemble with special guests, The Ravel Trio. See listing under *The Jezic Ensemble*.

Call 410/532-5386

Old Saint Paul's

Historic Old St. Paul's church, located at the corner of Charles and Saratoga streets, offers special musical events. Their *Tuesday Music Series* are thirty-minute recitals offered weekly at 12:15 p.m., and feature many Peabody alumni.

Call 410/685-3404 or visit www.oldstpauls.org



Ivan Moravec



Alisa Weilerstein

Shriver Hall Concert Series

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

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

Feb. 29, 5:30 p.m.—Alisa Weilerstein, cello. Beethoven's *Seven Variations*; Brahms' *Sonata in F Major*; De Falla's *Suite Populaire Espagnole*; and Prokofiev's *Sonata in C Major*.

Shriver Hall, Homewood Campus.

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

Theatre Project

Feb. 5-8—*Measuring Man*, from Mum Puppettheatre of Philadelphia. Written and performed by Daniel Stein and Robert Smythe, directed by Fred Curchack. 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, featuring the storytelling traditions of West Africa and hip-hop America.

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

Towson University

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

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

Call 410/704-2787 or visit centerforthearts.towson.edu

UMBC

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:

Feb. 15, 3 p.m.—Peabody alumna Lisa Cella, flute. Franklin Cox's *Chronopolis*; Isang Yun's *Garak*; Michael Smetanin's *Spray*; and other works. Lisa is currently flutist and Artistic Director of San Diego New Music, a Lecturer in music at the University of Maryland, Baltimore County and a founding member of the faculty contemporary music ensemble, RUCKUS. She is also a founding member of NOISE, the resident ensemble of San Diego New Music and runs the music series Noise at the Library at the Athenaeum Library in San Diego, California. She received her MM and GPDs from Peabody, where she studied with Robert Willoughby.

Feb. 18—Stephen Drury, piano, performs the two piano sonatas by Charles Ives.

Feb. 19—Sylvia Smith and Carrie Rose.

Feb. 22, 3 p.m.—E. Michael Richards, clarinet.

Call 410/455-MUSC or visit www.umbc.edu/arts
CellaRichards

Vagabond Players

Performances are Fridays and Saturdays at 8 p.m., Sundays at 2 p.m.

Jan. 9-Feb. 8—*Royal Gambit* by Hermann Gressieker, directed by Ann Manolfi, takes a look at Henry VIII and his six wives.

Feb. 27-March 28—*The Weir* by Conor McPherson, directed by Patrick Martyn, takes place in an Irish pub where the patrons start telling ghost stories.

Vagabond Theatre, Fells Point.

Call 410/563-9135 or visit www.bcpl.net/~thevag/

Mount Vernon Cultural District brings Wayfinding Signs and Streetscaping

By Lisa Keir

The Mount Vernon Cultural District closed out 2003 with projects completed and more on the way. Pedestrian wayfinding signs were installed on 31 corners in Mount Vernon and 40 more will be coming to Mount Royal early in 2004. Spring 2004 will bring streetscaping along Centre Street between St. Paul and Howard Streets and on East Mount Vernon Place in front of the Peabody Institute's grand new entrance, installing new lighting, street trees and sidewalks to enhance the pedestrian-friendly feel of Mount Vernon.

Pedestrian wayfinding signs are installed on identified pedestrian paths to direct tourists/visitors to public attractions and to nearby transit locations. The signs are designed to co-exist with the blue and green "Trailblazer" vehicular wayfinding signage already installed in the City. Large "kiosk" signs will be put up at selected locations (there will be one at the bus stop on East Mount Vernon Place) with maps of the area and lists of attractions to help orient visitors to where they are in the City and how to find a desired location. Walking tours of various areas are included to educate visitors about nearby historical, cultural and architectural resources. The signs are a first step in installing pedestrian wayfinding signs throughout the City. The Baltimore City Heritage Commission will undertake further expansion of the system, using the sign rationale and design developed to date.

The pedestrian wayfinding signs project began in 2000, when a committee of interested persons was convened. Organizations represented include: Office of the Mayor, Downtown Partnership of Baltimore, Mount Vernon Cultural District, Commission on Historical and Architectural Preservation, Baltimore Development Corporation, Maryland Transit Administration, Baltimore Area Convention and Visitors Association, Department of Planning, Department of Transportation, Mount Vernon Belvedere Association, Charles Street Development Corporation, Westside Renaissance Corporation.

The system was designed by Two Twelve Harakara, Inc., a leading national design firm in the wayfinding signage industry. Funding for the design was raised from the following organizations: Downtown Partnership of Baltimore, Mount Vernon Cultural District, Commission on Historical and Architectural Preservation, Baltimore Development Corporation, Maryland Transit Administration, and Baltimore Area Convention and Visitors Association. Funding for the construction and installation was provided by Baltimore City Capital Improvement Program in the amount of \$1.5 million, and a Maryland Heritage Area Authority Grant added \$100,000.

To add to Mount Vernon's pedestrian friendly environment, streetscaping projects are in the works. Using the design already installed around the Maryland Historical Society and the Walters Art Museum, new pedestrian lighting, street trees, and sidewalks will be installed in the spring. The purpose of streetscaping is to make sidewalks more hospitable for pedestrians. Adding the shorter pedestrian lights to the sidewalks creates a more pleasant glow of lights at night, mitigating



the current problem of the glare of the tall streetlights and pools of shadow between them. More even lighting improves feelings of pedestrian safety. Street trees provide welcome shade during sultry Baltimore summers and a visual counterpoint to the streets, sidewalks and buildings all year long. New sidewalks that are uniform in appearance and in good repair send a subtle message that this is an area that people care about and take care of.

Planning is underway for a second streetscaping project, around the perimeter of the Mount Vernon Place. The streetscape elements will be combined with adding electricity for the festivals held in Mount Vernon Place. Those familiar with the wonderful events of Flower Mart, Book Festival, Monument Lighting and 1st Thursdays know that this involves stringing unsightly electric wires through the area, which takes days to install and remove for every event. As streetscaping already requires digging up sidewalks, it seems more efficient to install the conduit and junction boxes to provide the electric service at the same time. Given the historic nature of Mount Vernon Place, the many City agencies involved, and number of residents who live in this area, considerable public input will occur before plans are finalized and construction begins.

These physical improvements in the public areas of Mount Vernon complement the more than \$240 million dollars spent in this decade on physical improvements by Mount Vernon Cultural District members. Center Stage, the Baltimore Sun, Walters Art Museum, Garrett Jacobs Mansion, Eubie Blake Center, Peabody Court Hotel and Maryland Historical Society have completed extensive facility renovations. The Enoch Pratt Free Library completed its Annex and will soon begin renovating the 1933 building. Peabody Institute and the George Peabody Library will complete its major construction project in April 2004. The Basilica of the Assumption's extensive restoration project will begin in 2004. And more is planned, with the Walters Art Museum in the planning stages for an extensive expansion of its facility to add an educational component for art restoration and the Baltimore School for the Arts plans to expand into 704 Cathedral Street.

The Mount Vernon Cultural District also has virtual construction underway, adding a new events calendar and an email newsletter to its website. Please visit www.mvcd.org to find out what's happening in Mount Vernon. Remember, it is "One Neighborhood, 100 Things to Do."

MARYLAND WASHINGTON dateline

Annapolis Chorale and Chamber Orchestra

Feb. 13, 14, 8 p.m.—*The Music Man*, conducted by Music Director J. Ernest Green. Be at the station when Professor Harold Hill arrives in Annapolis to charm audiences as the Annapolis Chorale and Chamber Orchestra present Meredith Will-



J. Ernest Green

son's popular musical. Bring your Valentine and watch Professor Hill discover love while humming along to "Till There Was You," "The Wells Fargo Wagon" and "Seventy Six Trombones." Maryland Hall.

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

Annapolis Opera

Feb. 1, 3 p.m.—Finals of the Annapolis Opera Vocal Competition. Singers from Maryland, Virginia, Pennsylvania, Delaware and Washington D.C. between the ages of 18-35 will be competing for cash prizes, study awards and performance opportunities, as well as the Audience Favorite award. Last year's competition winner, Dongwon Shin, went on to become a finalist at the Metropolitan Opera 2003 auditions. The accompanist for the competition will be Peabody voice faculty member Eileen Cornett. Maryland Hall.

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



Lara Webber

Annapolis Symphony Orchestra

Jan. 30, 31, 8 p.m.—Lara Webber conducts Dvorak's *Carnival Overture*; Bruch's *Violin Concerto No. 1 in g minor* with Gareth Johnson; Sibelius' *Symphony No. 5*. Pre-concert lecture at 7 p.m.:

Feb. 29, 2 p.m. and 3:30 p.m.—Spring Family Concert: *Annapolis Orchestra's Most Excellent Adventure*, Robert Moody, conductor. Two

teenagers interrupt a symphony concert only to learn from the time-traveling conductor that 500 years from now they will be remembered as the greatest musicians of the 21st century.

Maryland Hall. Call 410/263-0907 or visit www.annapolissymphony.org

Arlington Symphony

Feb. 14, 8 p.m.—Music Director Rubin Vartanyan conducts Rachmaninoff's *Rhapsody on a Theme of Paganini*, with Santiago Rodriguez, piano; Rossini's *Overture to "La Cenerentola"*; Mendelssohn's *Overture to "A Midsummer Night's Dream"*; Tchaikovsky's *"Romeo and Juliet" Fantasy Overture*. Schlesinger Center, Northern Virginia Community College, Alexandria.

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



Dianna Cuatto

Ballet Theatre of Maryland

Feb. 21, 8 p.m., Feb. 22, 3 p.m.—*Latin Romance, Dawn Songs and 3X3XThirdStream*, with original choreography by Dianna Cuatto. Maryland Hall.

Call 410/263-2909 or visit www.btm-ballet.org

Candlelight Concerts in Columbia

Concerts begin at 8 p.m. in Howard Community College's Smith Theatre, Columbia:

Jan. 10—Naumburg winner Pacifica String Quartet performs Mozart's *Adagio and Fugue in c minor, K. 546*; Carter's *Quartet No. 1*; Dvorak's *Quartet in d minor, Op. 34*.

Jan. 31—Windscape, woodwind quintet. Armstrong's *Yes I'm in the Barrel*; Stravinsky's *Ragtime*; Weill's *Excerpts from "The Three Penny Opera"*; Hindemith's *Kleine Kammermusik, Op. 24, No. 2*; Nazareth/Abreu's *3 Brazilian Choros*; Villa Lobos' *Quintet en Forme de Choros, for woodwinds*; Gershwin's *3 Preludes for piano*.

Feb. 7—Eroica Trio, Erika Nickrenz, violin, Adela Peña, cello, and Sara Sant'Ambrogio, piano. Beethoven's *Trio in B-flat major, Op. 11*; Paul Schoenfield's *Café Music for Trio (1986)*; Mendelssohn's *Trio No. 2 in c minor, Op. 6*.

The Children Series offers perfor-

Candlelight Concert Society Presents



Pacifica String Quartet
8 pm, Saturday,
January 10, 2004*



Windscape Wind Quintet
8 pm, Saturday,
January 31, 2004*



Eroica Piano Trio
8 pm, Saturday,
February 7, 2004

* Pre-Concert Discussion with Artists at 6:30 pm

Amelia Piano Trio
"East Meets West"
With 2 Renowned Chinese Musicians
8 pm, Saturday,
April 3, 2004*



Miro String Quartet
8 pm, Saturday,
April 24, 2004*



Frank Huang, Violin 2003 Naumburg Winner
8 pm, Saturday,
May 1, 2004



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at Washington National Cathedral

With Rosa Lamoreaux, Gisele Becker, Mark Bleeke, Cantate Chamber Singers, period orchestra

January 9 & January 10



Rosa Lamoreaux

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Cantate Chamber Singers

of music in Handel's magnificent tribute to the patron saint of music.

This Thing They Call A Kiss

With Julianne Baird, David Douglass, Scott Pauley, Webb Wiggins

March 5-7

Well-known virtuosa soprano Julianne Baird will rejoin the Consort for the first time in several years to sing of kisses and caresses in arias and late madrigals by Monteverdi, D'India, Frescobaldi, and Barbara Strozzi.



Julianne Baird

(202) 544-7077

www.folger.edu

Folger Shakespeare Library 201 E. Capitol St., SE Washington, DC 20003

Continued on Page 22

MARYLAND WASHINGTON dateline

mances on Sundays at 2:30 and 4 p.m.:

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

PacificaEroica

Choral Arts Society of Washington

Jan. 11, 7:30 p.m.—Choral Tribute to Dr. Martin Luther King, Jr., conducted by Music Director Norman Scribner (TC '56, BM '61).

Feb. 12, 7 p.m., Feb. 13, 14, 8 p.m.—Beethoven's *Symphony No. 9* with the National Symphony Orchestra, Leonard Slatkin, conductor.

Kennedy Center Concert Hall. Call 202/244-3669 or visit www.choralarts.org

Clarice Smith Performing Arts Center

Jan. 30, 8 p.m. & Jan. 31, 11 a.m.—Children of Uganda in traditional East African music and dance. Kay Theatre.

Feb. 3, 5:30 p.m.—Monnette Sudler, guitar and vocals. Jazz and blues music and poetry. Laboratory Theatre.

Feb. 6, 7 p.m.—*The Jazz Aesthetic in Film: Movie Music of Terence Blanchard*.

Feb. 6 & 7, 8 p.m.—Joe Goode Performance Group: *Folk and Mythic, Montana*. Greek myths recast in the contemporary American West. 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. Beethoven's *Overture to "Fidelio"*; Copland's *Symphony No. 3*; Tchaikovsky's *Piano Concerto No. 1* featuring Tamara Sanikidze. Dekelboun Hall.



The Eroica Trio performs at Candlelight Concerts in Columbia on Feb. 7.

Feb. 20-21, 8 p.m., Feb. 22, 2 p.m. & 7:30 p.m., Feb. 24-26, 7:30 p.m., Feb. 27-28, 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*. Feminism, expressionism, religion, materialism, animus and anima are among the subjects tackled in this new work about the Dada era by Nagy. Kogod Theatre.

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

Columbia Orchestra

Music Director Jason Love conducts:

Jan. 10, 3 p.m.—Young People's Concert. An introduction to the orchestra, featuring the Peabody Violin Choir, directed by Rebecca Henry. Come early (2 p.m.) for the *Musical Instrument Petting Zoo*. Wild Lake Interfaith Center.

Feb. 28, 8 p.m.—Danielpour's *Vox Populi*; Christopher Theofanidis' *Rainbow Body* (winner of the Masterprize Competition—see under "Peabody Winners"); *Brahms' Piano Concerto No. 2, in B Flat Major, Op. 8*, with Peabody alumnus Brian Ganz. Jim Rouse Theatre.

Feb. 29, 3 p.m.—Repeat of Feb. 28 program. Westminster H.S.

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

Coolfont

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

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Center and its cultural programs, call 304/258-4500, 800/888-87687 or visit www.coolfont.com

Folger Consort

Jan 9 & 10, 8 p.m.—Handel's *Odes for Saint Cecilia's Day*; 14th-century motets; with Rosa Lamoreaux, Mark Blecke, Cantate Chamber Singers, baroque orchestra. Washington National Cathedral.

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

Laurel Oratorio Society

Feb. 14, 7:30 p.m.—Valentine Gala. Dinner, dancing, choral entertainment, & silent auction. Resurrection Catholic Church, Brock Bridge Road, Laurel.

Call 443/367-0371 or visit www.laurel-oratoriosociety.org

Maryland Symphony Orchestra

Music Director Elizabeth Schulze conducts:

Jan. 24, 8 p.m. & Jan. 25, 3 p.m.—Mozart's *Concerto for Piano and Orchestra No. 24 in c minor, K. 291* with Peabody alumnus Noel Lester; *Posthorn Serenade K. 320*; *Symphony No. 40 in g minor, K. 550*.

Feb. 21, 8 p.m. & Feb. 22, 3 p.m.—Beethoven's *Symphony No. 6 "Pastoral"*; Handel's *Il Pastor Fido* ("The Faithful Shepherd Suite"); Debussy's *Prelude to the "Afternoon of a Faun."*

Maryland Theatre, Hagerstown.

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

Master Chorale

Feb. 8, 3 p.m.—Music Director Donald McCullough presents *Chant and Beyond*. This uninterrupted, a cappella choral journey begins with the mysteri-



Noel Lester

ous incantations of chant and works its way seamlessly through the musical ages. National Presbyterian Church.

Call 202/337-SING or visit www.masterchorale.org

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 unless stated otherwise:

Jan. 4—National Gallery Orchestra, Peter Wilson, conductor, in their *Gala Viennese New Year Concert*.

Jan. 11—Jennifer Koh, violin, Benjamin Hochman, piano. 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. Presented in honor of the exhibition *Christoffer Wilhelm Eckersberg, 1783-1853*.

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 caracteristiques, 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*.

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

National Philharmonic

Venues are abbreviated as follows: Strathmore Hall Arts Center = SHAC, and Rockville's F. Scott Fitzgerald Theatre = FITZ.



Jason Love



Gisele Becker, Director of Cantate Chamber Singers

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 in B major*, 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," "Valse Oubliée" No. 1, "Funérailles," *Sonetto 47 del Petrarca*, *Sonetto 104 del Petrarca*, *La lugubre gondola I*, *Hungarian Rhapsody No. 2*; 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 Barnett, 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.—Piotr Gajewski conducts the Philharmonic in 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*. Nat'l Philharmonic, Piotr Gajewski, conductor. FITZ.

Call 301/762-8580 or visit www.nationalphilharmonic.org

National Symphony Orchestra

Concerts are conducted by Music Director Leonard Slatkin unless stated otherwise:

Jan. 8, 7 p.m., Jan. 9, 8 p.m., Jan. 10, 8 p.m.—Britten's *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. 17, 8 p.m.—Chabrier's *Joyeuse Marche*; Faure's *Pavane*, Op. 50; Pierne's "Entrance of the Little Fauns" from "Cydalise, et le chèvre-pied;" 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 from "Première Suite de symphonies"*; Satie's *Parade, Ballet réaliste*; Debussy's Excerpts from *Twelve Études for piano* and *Fantasy for Piano and Orchestra* with Pierre-Laurent Aimard; DiTucci's *Antarès*; Saint-Saens' *Danse macabre*, Op. 40 and "Bacchanale" from *Samson and Delilah*, Op. 47.

Jan. 23—Ravel's *Piano Concerto in D Major (for the Left Hand)* and *Gaspard de la nuit* with Pierre-Laurent Aimard; Debussy's *Prelude to The Afternoon of a*

Faun; selections from Berlioz's *La Damnation de Faust*.

Jan. 24—DiTucci's *Sirius* and *Antarès*; Messiaen's *Oiseaux exotiques* and No. 16, No. 11, & No. 10 from *Vingt regards sur l'enfant Jésus* 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—selections from Berlioz's *La Damnation de Faust*; Ravel's *Piano Concerto in D Major (for the Left Hand)* with Jean-Yves Thibaudet; Ravel's *Shéhérazade*; Lalo's *Overture to "Le Roi d'Ys"*; Faure's *Clair de Lune*; Debussy's *Prelude to The Afternoon of a Faun* and *Beau Soir*; two excerpts from Massenet's *Manon Lescault*. Renee Fleming, soprano.

Jan. 31—Boulez's *Rituel (in Memoriam Bruno Maderna)* and two excerpts from Massenet's *Manon Lescault* with Renee Fleming, soprano; Ravel's *Shéhérazade*; Lalo's *Overture to "Le Roi d'Ys"*; Debussy's *Prelude to The Afternoon of a Faun*; selections from Berlioz's *La Damnation de Faust*.

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.

Kennedy Center Concert Hall.
Call 202/467-4600 or 1-800/444-1324.

Prince George's Philharmonic

Feb. 7, 8 p.m.—Music Director Charles Ellis conducts Borodin's *Polovetsian Dances from "Prince Igor"*; Prokofiev's *Piano Concerto No. 3 in C Major*, with Michael Mizrahi; Sibelius' *Symphony No. 5*. Prince George's Community College.

Call 301/454-1462.

Shakespeare Theatre

Artistic Director Michael Kahn presents:

Jan. 20 to March 13—*Henry IV, Part 1*. King Henry IV - the Bolingbrook of Richard II - carries the guilt of Richard's death and faces rebellion on all sides. One of these rebels is the young Hotspur, a perfect foil to Henry's son and heir, Prince Hal, whose wildness and carousing with a group of rogues - including the larger-than-life Falstaff - in the Boar's Head Tavern distresses his father. Shakespeare takes an intimate look at the relationship between father and son as well as between Prince Hal and the irascible Falstaff, one of Shakespeare's most popular characters. The play depicts the growth of moral self-awareness and responsibility.

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or visit www.shakespearetheatre.org

Strathmore Hall

The Music in the Mansion series at Strathmore Hall in Rockville presents:

Jan. 8, 11 a.m.—Friday Morning Music Club.

Jan. 9, 8 p.m.—Scott Reiss, recorder.

Jan. 11, 3 p.m. & 7:30 p.m.—National Philharmonic Piano Trio. Copland's *Vitebsk*; music by Mozart and Brahms.

Jan. 13, 1 p.m.—Afternoon Tea. Fran Hrstar, piano.

Jan. 14, 1 p.m.—Afternoon Tea. Hsien-Ann Meng and Wei-der Huang, piano duet.

Jan. 14, 7:30 p.m.—Copland's *Appalachian Spring* with an ensemble of the National Philharmonic.

Jan. 20, 1 p.m.—Afternoon Tea. Blanche Shaffer, piano.

Jan. 21, 1 p.m.—Afternoon Tea. Jaimee Leigh Joroff, harp.

Jan. 21, 7:30 p.m.—Tim Buckley, folk and jazz vocalist.

Jan. 25, 3 p.m.—Quink Vocal Ensemble: Mariet Kaasschieter and Mariette Oelderik, sopranos; Marlene Goldsein, alto; Harry van Berne, tenor; Kees Jan de Koning, bass.

Feb. 1, 3 p.m. & 7:30 p.m.—Baltimore Consort: Mary Anne Ballard, violas and rebec; Mark Cudek, cittern, bass viol, and winds; Custer LaRue, soprano; Larry Lipkis, bass viol and recorder; Ronn McFarlane, lute; Chris Norman, wooden flutes

Continued on Page 24



J. Ernest Green * Music Director

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February 14

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March 20

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May 1

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www.annapolischorale.org

MARYLAND WASHINGTON dateline



Alon Goldstein

and bagpipe.

Feb. 8, 3 p.m.—Harold Jones, flute.

Feb. 10, 1 p.m.—Afternoon Tea. Jaimee Leigh Joroff, harp.

Feb. 11, 1 p.m.—Afternoon Tea. Fran Hrastar, piano.

Feb. 11, 7:30 p.m.—The Clovers.

Feb. 12, 11 a.m.—Friday Morning Music Club.

Feb. 15, 3 p.m.—Marcolivia with Gregory Soles: Marc Ramirez, violin; Olivia Hajioff, viola; Gregory Soles, piano. Prokofiev's *F Minor Sonata for Violin and Piano*; Martinu's *Sonatina for Two Violins and Piano*; Piazzolla's *Oblivion: for Violin, Viola, and Piano*; Leclair's *Sonata for Two Violins*.

Feb. 17, 1 p.m.—Afternoon Tea. Blanche Shaffer, piano.

Feb. 18, 1 p.m.—Afternoon Tea. Carol Rose Duane, piano.

Feb. 18, 7:30 p.m.—Libba Cotton and John Jackson, blues.

Feb. 20, 8 p.m.—Sergio Schwartz, violin. Music by Brahms, Franck, Strauss, and Rachmaninoff. with Tao Lin, piano.

Feb. 24, 1 p.m.—Afternoon Tea. Karen Ashbrook, hammered dulcimer and Paul Oorts, guitar, accordion.

Feb. 25, 1 p.m.—Afternoon Tea. Angela Enright, piano.

Feb. 25, 7:30 p.m.—Music of Bo Diddley.

Feb. 29, 3 p.m.—Peabody alumnus Alon Goldstein, piano.

Call 301/530-0540 or visit www.strathmore.org/music/music_mansion.asp

Theater Chamber Players

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:

Jan. 31, Feb. 1—Peabody alumna 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, 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

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.

Jan. 7, 7:30 p.m.—Moscow Festival Ballet. Alumni Hall.

Feb. 20-22, 27-29—A classic musical from the golden era of Broadway by Richard Adler and Jerry Ross, *The Pajama Game* is full of sassy humor and romance. It is being fully staged, costumed, and choreographed by the Midshipmen of the USNA Glee Club. Fridays and Saturdays at 8 p.m., Sundays at 3 p.m.

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



Elizabeth Futral

Washington Bach Consort

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.

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*:

Jan. 21-25—The company honors the 20th century's greatest choreographer, George Balanchine, and his 100th birthday in this special performance, complete with magic spells, fairies and the zany antics of Puck in *A Midsummer Night's Dream*. Also on the program, Balanchine's tender and romantic *Sonatine* and *The Four Temperaments*, a classic Balanchine piece exploring the four different humors of the soul, set to music by Paul Hindemith. Eisenhower Theater, Kennedy Center.

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

Washington Chorus

Grammy Award-winning Music Director Robert Shafer presents the chorus in the Kennedy Center Concert Hall:

Jan. 15, 7 p.m., Jan. 16, 1:30 p.m., Jan. 17, 8 p.m.—Ravel's *L'Enfant et les sortilèges* with the National Symphony, Leonard Slatkin, conductor.

Call 202/342-6221 or visit www.the-washingtonchorus.org

Washington Performing Arts Society

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

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 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.

Call 202/785-WPAS (9727) or visit www.wpas.org

Wolf Trap

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' *Street Songs*; Poulenc's *Sonata for horn, trumpet and trombone*; Michael Arnold's *Quintet for two trumpets, horn, trombone and tuba*.

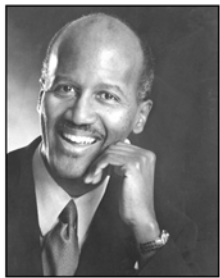
Feb. 27, 8 p.m.—Czech Nonet Quintet. Rarely-heard chamber music masterpieces.

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SUNDAY, JUNE 27 ■ 4:30 p.m.

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ALLA breve

ZUILL BAILEY (BM '94) was on the cover of FanFare Magazine's November/December issue announcing the release of his new recording of the Korngold Cello Concerto on ASV. Of this recording, Gramophone magazine said, "Zuill Bailey proves a superbly stylish soloist...what a wonderfully compact and affecting work this is!" According to BBC Music Magazine, his solo debut on Delos records is "playing of strong character and sometimes blistering bravura...but there's plenty of subtlety and inwardness, too."



Zuill Bailey

In England with the Pegasus Opera, of which she is co-founder, soprano ANGELA CAESAR (GPD '98, MM '01) took part in a Black History Month gala (celebrated in October in England) and toured as Gianetta in a production of The Elixir of Love, which finished in the Bloomsbury Theatre in London. Recently she was the role of Lalume in Kismet at the Arcola Theatre in Hackney, London.

News from JEFFREY CHAPPELL (MM '86; MM '82): I recently performed chamber music including my own compositions at The Levine School of Music in Washington, D.C., where I am a faculty member, on October 24; and performed the Rachmaninoff Second Concerto with the Mississippi Symphony Orchestra on November 20. Coming up, I will play a program of French chamber music in Montpelier, Vermont on January 10; I am accompanying clarinetist Marguerite Baker in recital in St. Croix, Virgin Islands on April 2; and I will be appearing in "An Evening With Jeffrey Chappell" at the French Embassy in Washington, D.C., on April 30. jeffreychappell.com

Double Bassist OWEN CUMMINGS (BM '73) recently received an engraved silver bowl from the Baltimore Symphony Orchestra in commemoration of his 25th season with that orchestra.

CLIVE DAVIS (BM '89), is Director of Music at the Berkshire School in Sheffield, Massachusetts.

JENNIFER DAVISON (BM '95) sends greetings from Luzern, Switzerland, where she is in her fifth season at the Luzerner Theater. She continues "to sing principle roles (Pamina, Zerlina, Micaela, Almirena, Anne in The Seven Deadly Sins, and Annchen, among others) and take part in the 'experimental' way of theater in German-speaking countries (Bach cantatas dressed like Marilyn Monroe, Pamina in sneakers and with tattoos, projects with modern dance to the music of Purcell - this brought me back to my Peabody days with Webb Wiggins and the early music gang - or a theater piece for 3 actors 2 deaf actors and 2 musicians, etc.)" She adds, "Well, it can be interesting!"

MELISSA TARDIFF DVORAK (BM '99, MM '01) began a new appointment in September 2002 as harp instructor and conductor of the Harp Ensemble on the faculty of Salisbury University in Salisbury, Maryland. Her studio quickly grew from one to eight students, and

after her presentation of a faculty recital in the Great Hall at SU in May, she was invited to make this an annual event. Also, last August Ms. Dvorak was appointed Harp Instructor at Howard University in Washington, D.C.

KAREN DEAL (DMA '89) has just signed a three year contract renewal with the Illinois Symphony Orchestra and Illinois Chamber Orchestra extending her contract through the

2005/2006 season. In her first two seasons with the ISO, she has already won the Springfield Art's Council, Mayor's Award for the Arts as the Individual Artist of the Year and the Illinois Council of Orchestras award for "Meritorious Service in Outstanding Programming." Summer of 2003 took her to Mexico City where she guest conducted the Orchester del Nuovo Mundo, in the concert premiere of, Mujeres e Musicas, featuring several Mexican premieres by female composers including works by Clara Schumann, Fanny Mendelssohn, Maria Grever and Maria Martinez. Winter of 2004 will find Ms. Deal returning to conduct The Nashville Symphony's "Let Freedom Ring" concert as well as her debut with the Springfield (MO) Symphony Orchestra in works by Tchaikovsky, Copland, and Ellington.

SERGI GOLDMAN-HULL (BM '03) has won two orchestra auditions in California. He is now a Class-A First Violin Section Player in the Stockton Symphony in Stockton, a tenure track permanent position, and he is a member of the Second Violin section of the Marin Symphony in San Rafael.

News from ANDREW HARDY (BM '82): On September 30 I played an important Concert de Gala; a Benefit Concert profiting children with cancer at the Hôpital Reine Fabiola (The Queen Fabiola Hospital, Belgium), in the beautiful Grand Salle at the Brussels Royal Conservatory (Piano Trios by Mendelssohn - d min. & Schubert E flat + encores...). It was a very successful event musically, as well as for the benefit. At the end of this past school year (June, July), I became a member, I sat on the Violin Jury (Concours Violon) at the Brussels Royal Conservatory. I am the Music Director, and Vice President of "Les XXI", a cultural organization that has among its' members various "elite" and erudite members of the community, from various fields, including Musicians, Artists (painters and sculptors), writers, historians, architects, etc.... Born in 2001, "Les XXI" organizes various concerts (esp. chamber music) and exhibitions. In Autumn 2004, Spring 2005, we will present a large exhibition of Artists (painters and sculptors) influenced by Music, as well as a substantial Chamber Music series, in collaboration with the Palais des Beaux Arts in Charleroi, Belgium. Voila! That's at least some of the news. I hope everybody is doing well there, over at Peabody.

{If possible, put in a box}In early November, BETTY GUMPPER HOCKER (TC '31, Voice) was honored at Grace United Methodist Church in Baltimore and some of the sacred music she has written was incorporated into the service. Betty was born August 23, 1910, in Butler, Pennsylvania. Her mother played the piano; her dad, the cello; and all of her sisters and brothers either sang (in a group called "The Four Gs") or played in their father's dance band (The Gumpper Orchestra), the only such ensemble in town. Even the mayor played saxophone in the group. Betty began to study the piano at the age of 9, and at 14 enrolled for more advanced lessons at the Pittsburgh Music Institute. When visiting an aunt in Baltimore, she heard Loretta LeeVer Valen sing a solo in church. This inspired her to want to study voice, and she enrolled in the Peabody Conservatory in 1928. She left in 1931, to marry George Han-

CALLING ALL ALUMNI!!!

CATCH UP! Alumni Newsletter

Whatever happened to...? Share your news and catch up with your classmates! You should have received the new Peabody Alumni Newsletter in November. (If you didn't, contact the Alumni Office and they will send one!)

While copies of the Peabody News and Johns Hopkins Magazine tell us about the great things happening in your professional life, this is your opportunity to share some of the wonderful things going on in your personal life. (Inquiring minds want to know...)

I hope you will use this opportunity to share exciting news about yourself with your Peabody friends. So many of us are very curious about what has happened to friends from our time at school - this is a great way to share!

Submit your fun facts to Debbie Kennison, Peabody Alumni Relations, One East Mt. Vernon Place, Baltimore, MD 21202; or PeabodyAlumni@jhu.edu.

Deadline for the next issue is January 20, 2004!

COME SEE!

April 23-25 -- Homecoming 2004

The renovations will be finished and the party to celebrate will be huge! Information and registration will be mailed to you in early February. Mark your calendar now and watch your mail! If you have questions before then, please contact the Alumni Office.

SUPPORT!

Please become an ACTIVE member of the Alumni Association TODAY!

All alumni of Peabody belong to the Alumni Association, but without active members - those who pay alumni dues - the Alumni Association would not have funds to support alumni and student activities. Money raised from membership dues helps support: Homecoming, the new Peabody Alumni Newsletter; a student pizza party during orientation; an ice cream social during spring finals; and Career Day.

How to become a member:

Membership is on a yearly basis, and operates on the calendar year. Watch your mail for information about 2004 membership! The cost of membership varies depending on your year of graduation. The Class of 2004 has FREE membership for the first 6 months following graduation (applies to first degree). Classes of 1999 to 2003 are offered membership at a discount rate of \$20 and Classes of 1998 and earlier can become a member for \$40. You can pay dues online at www.peabody.jhu.edu or send a check payable to the JHU Alumni Association to: Alumni Association Membership, 3211 North Charles Street, Baltimore, MD 21218. To pay by credit card, call 410-516-0363 or 1-800-548-5481.

Alla Breve

Continued from Page 25

shue Hocker, (a marriage that lasted 54 years before his death.) In 1932, she was engaged as soprano soloist at Wilson Memorial Methodist Church where she sang for ten years, leaving when the second of her three children was born. Over the course of her career, she performed several lead roles with the Baltimore Civic Opera; and has long been active in the Baltimore Music Club (once its president), the Baltimore Opera Guild, the Woman's Club of Roland Park, and the Three Arts Club of Homeland. These days Betty's family is her primary love and source of activity, but music is still important. She plays the piano for the twice-monthly Protestant services of worship at Mercy Ridge where she lives, and BRUCE EICHER (MM '72, organ) reports that even at 93, Betty can play and sing the high notes with very good tone.

SCOTT JONES (MM '02) is the new Assistant Director at the Maryland Conservatory of Music in Bel Air, Maryland.

In late October, JACQUELINE LEARY-WARSAW presented a faculty voice recital at Birmingham-Southern College in Birmingham, Alabama, and she is singing the role of Nora in Vaughan Williams's "Riders to the Sea" with Alabama OperaWorks.

Clarinetist LEE LEVINE (BM '79) is about to celebrate her twentieth year as Principal with the Nashville Symphony Orchestra and is a member of a new chamber ensemble called ALIAS. They perform benefit concerts and all proceeds go to local charities. This year they are playing six concerts, benefitting Hands on Nashville, Big Brothers/Big Sisters of Middle Tennessee, and the Montessori School of Franklin. For more information visit www.aliasmusic.org.

On November 2, radio station WYPR in Baltimore broadcast the second and third movements of the Mendelssohn Violin Concerto with soloist QUING LI (PC '91, BM '92) as recorded at a concert on September 20 with JED GAYLIN (DMA '95) and the Bay-Atlantic Symphony in the Guaracini Center of Cumberland Community College in Cumberland, NJ. Mr. Gaylin is Music Director of the Bay-Atlantic Symphony and the Hopkins Symphony Orchestra, and he is Principal Guest Conductor of the Sibiu State Philharmonic in Romania.

Composer ROBERT LICHTENBERGER (BM '69, MM '70) will have three of his works performed by the Maryland Symphony Orchestra this season. Two of them are scheduled for a single program on March 6, 2004 -- "The Tales of Paul Bunyan" and "John Henry: Steel-Drivin' Man". These are the second and

third items in his American Folk Legend series for narrator/orchestra, and "John Henry" is a world premiere. The first piece of the series, "The Legend of Sleepy Hollow" is due for publication next spring by Boosey & Hawkes; both "Sleepy Hollow" and "Paul Bunyan" were premiered by Edward Polochick conducting Concert Artists of Baltimore.

News from DEANNE MEEK (BM '88): The coming year will be spent mostly in England, as I return to sing two Rossini leading ladies...Rosina in "The Barber of Seville" with Opera North, and the title role in "Cenerentola" for the Grange Park Festival later in the summer. After singing 'trouser roles' for the past year, it will be fun to be a girl again! For a list of where and when I'm performing, you can look me up on "operabase.com" - or just email me at DeanneMeek@aol.com

RUTH ROSE (BM '83, MM '84) moved last spring to Washington DC. Since then she has joined the board of the Washington Music Teachers Association (WMTA) as newsletter editor, and has served as adjunct piano faculty at American University. Just before moving to Washington from Amsterdam, where she resided for many years, she released a solo CD, "Spanish and Latin American piano music" on the Televix label, which was presented together with a live performance at the Amsterdam Concertgebouw and broadcast several times on Dutch Radio 4. The CD can be ordered at pianocd@televix.com.

A performance of VIVIAN ADELBERG RUDOW's (TC '57, BM '60, MM '79) "With Love," a fantasy for live cello & cello cases, in memory of Myrtle Hollins Adelberg, cello and tape, was heard in September, in the music library of the Dalbergsaal, Mannheim Germany, Gabriele Derendorf, cellist, a GEDOK concert.

Trombonist HOLLY SCHAFF (BM '97) joined the Mantovani Orchestra from Thanksgiving to Christmas performing holiday music. They toured the Eastern United States - PA, OH, TN, TX and NY. The conductor is CHARLES ELLIS (DMA '91) of the Prince George's Philharmonic, in Prince George's County, MD.

Philadelphia-based pianist MICHAEL SHEADEL (MM '80) has performed in chamber concerts for the Steinway Society of Princeton, Trinity Center for Urban Life, and the Festival of Philadelphia Composers. As a member of the flute and piano ensemble "The Hamilton Duo," he has released the CD "Romantic Treasures" (available from the website cdbaby.com). He was soloist in Brahms' Concerto No. 1 with the Newark, Delaware Symphony, and was part of a marathon performance of Satie's multi-hour "Vexations" for the Philadelphia Fringe Festival. Michael teaches

piano and coaches chamber music for the University of Pennsylvania and also teaches at Philadelphia's Settlement Music School.

MURRY SIDLIN's (BM '62, MM '68) production of DEFIANT REQUIEM, which he wrote, narrated, and conducted, was broadcast over the PBS national network in late-August of 2003. Sidlin tells the story of how a choir of 150 prisoners was organized by prisoner/conductor Rafael Schachter to give 16 performances of the Verdi REQUIEM as an act of defiance and resistance against the Nazis. Sidlin is the new dean of the School of Music at Catholic University. Last summer he celebrated his 25th anniversary as teacher/performer at the Aspen Music Festival, and conducted Leonard Bernstein's MASS in Lithuania, Slovenia, and Germany. He will perform excerpts of MASS at the reopening of the Kennedy Center Opera House this season. He is artistic director of the Cascade Festival of Music in Oregon, and this year will perform a tenth consecutive New Years Eve Gala with the National Symphony. Sidlin's series of concerts in context entitled ILLUMINATIONS is presented 4 times this season at the San Diego Symphony, and with other American orchestras.

The Mendelssohn Piano Trio, with PETER SIROTIN (GPD '97, '99) violin; Fiona Thompson, Cello, and YA-TING CHANG (BM '96, MM '98), piano, presented a marathon of all-Brahms programs at the Embassy of the Federal Republic of Germany in Washington, D.C. in November.

MELISSA SKY-EAGLE (MM '03) is currently pursuing her DMA degree in piano performance at the Thornton School of Music of the University of Southern California in Los Angeles. She is a student of Dr. Stewart Gordon. Nominated by the USC Thornton School of Music, Ms. Sky-Eagle recently received a distinguished academic scholarship from the prestigious USC Town and Gown organization. A primary function of Town and Gown is "to develop and award scholarships to outstanding students...Members take pride in the students awarded to hold these scholarships. The care and attention given by Town and Gown and by the University to their selection gives reason to believe that each will be a credit to the University..." Donors of Town and Gown Scholarships include the late actor John Ritter, a USC graduate. On Sunday, October 19, 2003, Melissa returned to her undergraduate alma mater, Texas Christian University, to perform with the TCU Symphony Orchestra and Choruses, as the piano soloist in the Beethoven "Choral Fantasy." Conductors were Dr. German Gutierrez, Director of Orchestras, and Mr. Ronald Shirey, Director of Choral Music. Ms. Sky-Eagle was recently named to the adjunct

music faculty of the School of Music of the California Baptist University, Riverside, CA. She teaches music majors with a concentration in piano performance.

PATRICIA SPARTI (MM '88, DMA '98) is Orchestra Director and Chair of the Fine Arts Department at Gardner-Webb University in Boiling Springs, North Carolina.

ANDRE WATTS (AD '72) was piano soloist with the Baltimore Symphony Orchestra and Music Director Yuri Tamirkanov in November at Meyerhoff Symphony Hall.

News from JOHN WEAVER (BM '55): At its May 2003 commencement I received an honorary Doctor of Music degree from the Curtis Institute of Music, marking my retirement after teaching there since 1971. I continue as Chair of the Organ Department at the Juilliard School and as Director of Music and Organist at New York's Madison Avenue Presbyterian Church.

Peabody faculty member Marina Piccinini was flute soloist with the National Symphony Orchestra with HUGH WOLFF (MM '77, MM '78) as guest conductor in the Kennedy Center in Washington, D.C. in October.

Soprano HYUNAH YU (BM '96, MM '98, GPD '98, AD '02) sang in early November with the International Sejong Soloists, a conductor-less string ensemble directed by HYO KANG (BM '71, not received), in a "Live from Studio 4A" segment on the National Public Radio nationally syndicated program "Performance Today." As Performance Today Young Artists-in-Residence, the Sejong ensemble was heard and its members were interviewed in a full week of broadcasts. Later, in England, Ms. Yu was featured in a studio recording made for the "BBC Voices Programme," which was broadcast in that country on November 12. Ms. Yu will present a debut recital in Wigmore Hall in London in the 2004-05 season.

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.

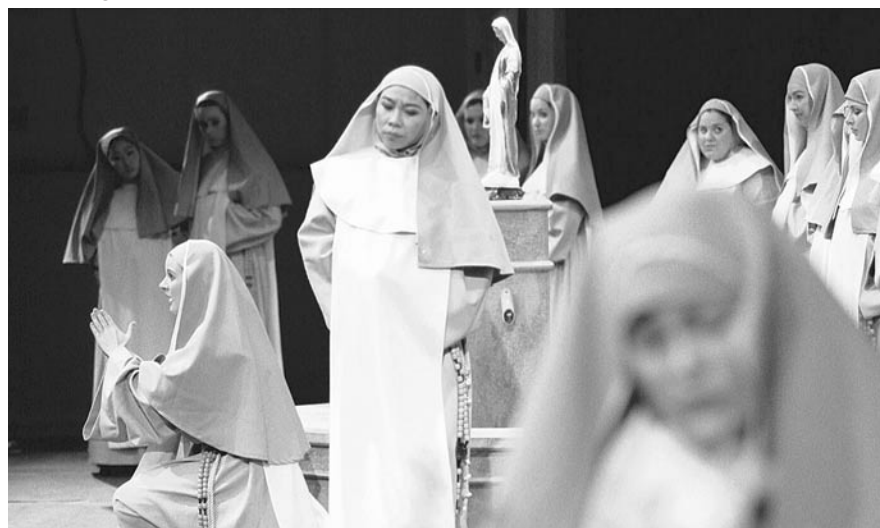
In Memoriam

Grace Forbes McCabe (TC '40, Piano)

George M. Wagner (TC '34, School Music)

The Peabody Opera Theatre

Photos by Jesse Hellman capture the principals in *Gianni Schicchi* and *Suor Angelica*, in last November's production of Puccini's *Il trittico*.



PEABODY

concert calendar

SUNDAY, JANUARY 25, 3:00 P.M.

Preparatory Winter Honors Recital
Presenting the Preparatory's most outstanding performers selected from the Winter Honors Competition
Griswold Hall
FREE ADMISSION

SATURDAY, JANUARY 31, 3:00 P.M.

Preparatory String Ensemble
Daniel Levitov, Conductor
Works ranging from Strauss' *Fledermaus* Waltzes to the folk song *Shabbat Shalom*, arr. Susan C. Brown.
Preparatory Chamber Orchestra
Benjamin Denny, Conductor
Telemann: *Don Quixote Suite*
Corelli: *Concerto Grosso Op. 7, No. 1*
Jean Berger: *Short Overture for Strings*
Griswold Hall
FREE ADMISSION

SATURDAY, JANUARY 31, 7:00 P.M.

Preparatory Sinfonietta
Gene Young, Conductor
Rachel Franklin, Piano, Peabody Conservatory Alumni Artist
Corey McVicar, Piano, Preparatory Faculty Artist
Beethoven: *Egmont Overture*
Poulenc: *Concerto for two pianos in d*
Ravel: *Pavane pour un Enfant Defunte*
Brahms: *Variations on a Theme of Joseph Haydn, Op. 56a*
Friedberg Hall
FREE ADMISSION

MONDAY, FEBRUARY 2, 7:30 P.M.

TUESDAY, FEBRUARY 3, 7:30 P.M.

Peabody Opera Workshop
Roger Brunyate, Stage Director
Daniel Crozier/Roger Brunyate:
The Reunion
Chi-Chung Ho, Conductor
Kam Morrill: *Perlimplin*
JoAnn Kulesza, *Conductor*
Friedberg Hall
FREE ADMISSION

SATURDAY, FEBRUARY 7, 8:00 P.M.

Peabody Symphony Orchestra
Women of the Peabody Chamber and Concert Singers
Hajime Teri Murai, Music Director
Edward Polochick, Choral Director
Erin R. Freeman, Resident Conductor
Maryland Children's Chorus
Betty Bertaux, Director
Mahler: *Symphony No. 3 in d*
Ruth Blaustein Rosenberg Series
Friedberg Hall
\$18, \$10 Senior Citizens, \$8 Students with I.D.

MONDAY, FEBRUARY 9, 7:30 P.M.

Peabody Percussion Ensemble
Jonathan Haas, Director and Timpani
Svetoslav Stoyanov, Timpani
Peabody Saxophone Ensemble
Gary Louie, Director
Christopher Rouse: *Ku-Ka-Ilimoku*
Guo Wenjing: *Drama-Trio, Op. 2*

Moritz Eggert: *Symphony 1.0 for 12 Typewriters*

Philip Glass: *Concerto Fantasy (version for two Pianos and two Timpanists — East Coast Premiere)*

Bernard Hoffer: *The River: A Symphony for Saxophone Quartet and Large Percussion Ensemble*

Friedberg Hall
\$18, \$10 Senior Citizens, \$8 Students with I.D.

WEDNESDAY, FEBRUARY 11, 7:30 P.M.

Peabody Wind Ensemble
Harlan Parker, Conductor
Alyssa Bowlby, Soprano
His Excellency Haron Amin, Narrator
Martin Dalby: *A Plain Man's Hammer*
Samuel Adler: *Snow Tracks, for High Soprano and Wind Ensemble*
Hindemith, arr. Keith Wilson: *March from "Symphonic Metamorphosis"*
David Gaines: *The Lion of Panshjr, for Narrator and Symphonic Band (World Premiere)*

Friedberg Hall
\$18, \$10 Senior Citizens, \$8 Students with I.D.

SATURDAY, FEBRUARY 14, 7:30 P.M.

Peabody Camerata
Gene Young, Conductor
Ravel: *Introduction and Allegro (chamber version)*
Poulenc: *Le bestiaire (Cortège d'Orphée)*
Messiaen: *Theme and Variations*
Milhaud: *La creation du monde, Op. 81*
Griswold Hall
FREE ADMISSION

TUESDAY, FEBRUARY 17, 7:30 P.M.

An Evening of Jazz
Jay Clayton, Vocalist, Guest Artist
Gary Thomas, Tenor Saxophone and Flute, Faculty Artist
Tim Murphy, Organ and Piano, Faculty Artist
Jazz Series
Griswold Hall
\$18, \$10 Senior Citizens, \$8 Students with I.D.

THURSDAY, FEBRUARY 19, 7:30 P.M.

An Evening of Jazz
Erik Friedlander, Solo Cello, Guest Artist
Mark Feldman Quartet
Mark Feldman, Violin, Guest Artist
Tim Murphy, Piano, Peabody Faculty Artist
Michael Formanek, Bass, Peabody Faculty Artist
Howard Curtis, Drums, Peabody Faculty Artist
Jazz Series

Griswold Hall
\$18, \$10 Senior Citizens, \$8 Students with I.D.

TUESDAY, FEBRUARY 24, 8:00 P.M.

Peabody Trio
Violaine Melançon, Violin
Natasha Brofsky, Cello
Seth Knopp, Piano

Mozart: *Trio in B-flat, K. 502*

David Chaitkin: *Trio (2002)*

Tchaikovsky: *Piano Trio in a, Op. 50*

Sylvia Adalman Artist Recital Series

Friedberg Hall
\$18, \$10 Senior Citizens, \$8 Students with I.D.

THURSDAY, FEBRUARY 26, 7:30 P.M.

FRIDAY, FEBRUARY 27, 7:30 P.M.

SATURDAY, FEBRUARY 28, 7:30 P.M.

SUNDAY, FEBRUARY 29, 3:00 P.M.

The Peabody Opera Theatre
Garnett Bruce, Stage Director
Peabody Concert Orchestra
Edward Polochick, Associate Conductor
Mozart: *The Abduction from the Seraglio*
Friedberg Hall
\$24, \$12 Senior Citizens, \$10 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.

COMPETITIONS

Yale Gordon Concerto Competition

The 2004 competition is for instruments other than piano and bowed strings.
Preliminary Round,
Thursday, January 15, 9:30 am.
Final Round, Friday, January 16, 9:30 am.
Funded by the Peggy and Yale Gordon Trust

Cohen Davison Family Theatre
FREE ADMISSION

Sylvia L. Green Voice Competition

Preliminary Round,
Monday, January 26, 10:00 a.m.
Final Round,
Tuesday, January 27, 10:00 a.m.
Established by Beth Green Pierce in memory of her mother
Griswold Hall.
FREE ADMISSION

BOX OFFICE INFORMATION

410/659-8100, ext. 2

www.peabody.jhu.edu

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.



Harlan Parker conducts the Peabody Wind Ensemble in the February 11 World Premiere of David Gaines' *The Lion of Panshjr*.

The Peabody Institute is a proud member of the mount vernon cultural district

1
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**Music Director Hajime Teri Murai
 conducts the
 Peabody Symphony Orchestra
 and choral forces for
 Mahler's Third Symphony
 on February 7.**