Concert: Ithaca College Wind Ensemble & Symphony Orchestra at Lincoln Center

Ithaca College Wind Ensemble

Ithaca College Symphony Orchestra

Stephen Peterson

Grant Cooper

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Photo by Jane Hoffer

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21 THE PROGRAM
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Stellar Season

For its 2002-2003 season, Lincoln Center's Great Performers series will offer over 100 events, with special festivals focusing on everything from a contemporary American Master to a Revolutionary French Romantic, and the many meanings of J.S. Bach.

BY BRIAN WISE

John Adams: An American Master
March 20–May 17, 2003
The boldly original music of American composer John Adams takes center stage for a nine-event retrospective, highlighted by the New York premiere of his acclaimed “nativity oratorio,” El Niño. Directed by stage maverick Peter Sellars, El Niño will be performed by Esa-Pekka Salonen and the Los Angeles Philharmonic and feature soprano Dawn Upshaw, mezzo-soprano Lorraine Hunt Lieberson, and baritone Willard White. Other series highlights include the world premiere of the ballet Guide to Strange Places (choreographed by Peter Martins for the New York City Ballet) and several of Adams' seminal orchestral works performed by the London Sinfonietta and the Juilliard Orchestra.

Fantastic Voyages: The Genius of Hector Berlioz
March 4–May 4, 2003
No composer seems to invite pomp and lavish celebration more than Hector Berlioz. Appropriately, Great Performers celebrates the 200th anniversary of his birth with some of his grandest masterpieces, including Harold in Italy, Symphonie Fantastique, and La damnation de Faust. Berlioz authority Sir Colin Davis—who coincidentally celebrates his 75th birthday this year—leads the venerable London Symphony Orchestra for three concerts. Also on the docket is vanguard puppeteer Basil Twist's award-winning abstract underwater puppet show Symphonie Fantastique.
Bach Variations
February 23–May 3, 2003
Diversity is the watchword for this 10-concert festival dedicated to the inexhaustible creativity of J.S. Bach. Highlights include concerts by the Freiburg Baroque Orchestra with baritone Thomas Quasthoff, the Amsterdam Baroque Orchestra with Ton Koopman, and the Gabrieli Consort led by Paul McCreesh in performances of the St. John Passion, Easter Oratorio, and Magnificat. Also not to be missed is the Uri Caine Octet’s startling, jazz-influenced version of Bach’s Goldberg Variations, and Morimur, a haunting blend of Bach’s solo violin music and vocal music performed by Christoph Poppen and the Hilliard Ensemble.

Garrick Ohlsson: Busoni at the Keyboard
January 19–March 23, 2003
Following his commanding performance of the Third Piano Concerto at Lincoln Center’s Rachmaninoff Revisited festival in January (and his sold-out recitals of Chopin and Liszt), New York favorite Garrick Ohlsson returns for a Great Performers survey of piano works by the visionary composer and keyboard virtuoso Ferrucio Busoni. In the span of three concerts, Ohlsson will explore rare gems and arrangements that Busoni penned in the first decades of the 20th century, from the picturesque All’Italia to the Fantasy after J.S. Bach and the breathtaking Fantasia contrapuntistica.
New Visions  
December 2, 2002–May 4, 2003  
The fifth season of the boundary-blurring New Visions series holds in store several surprises, including the world premiere of Winterreise, based on Schubert’s epic song cycle and directed by renowned choreographer Trisha Brown. The production reunites Brown with baritone Simon Keenlyside for the first time since their acclaimed version of Monteverdi’s Orfeo in 1990. Other New Visions programs include Ballett Freiburg, Pretty Ugly’s Art of the Fugue, John Adams’ El Niño, and Basil Twist’s Symphonie Fantastique.

Virtuoso Recitals and the Art of Song series  
October 23, 2002–May 11, 2003  
A “Who’s Who” of the world’s leading instrumentalists and vocalists grace the stages of Lincoln Center during the Great Performers season. The vocal lineup includes sopranos Heidi Grant Murphy and Dame Felicity Lott, mezzo-soprano Lorraine Hunt Lieberson, and two concerts by the legendary bass-baritone José van Dam. In the instrumental realm, featured are world-class pianists András Schiff and André Watts, and, in his New York recital debut, violinist Vadim Repin.

Brian Wise is the Associate Editor of Stagebill.
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Much baloney has been inspired by the relationship of music and poetry, and yet the fascinating connection and the shared roots cannot be denied. They are embedded in the very word “lyric”: Lyric poetry has something to do with a stringed instrument. Even Stéphane Mallarmé’s put-down of his friend Claude Debussy leads back to the sisterhood of poetry and music. When Debussy asked the poet how he felt about having his poem *L’Après-midi d’un faune* made into music, it is said that Mallarmé responded, “That’s what I believed I was doing when I wrote it.”
That oft-cited remark has the force of truth, but it also raises more questions than it answers: How figuratively and how literally does the poet accept the term "music" for his composition? Do the two kinds of music, literal and more or less figurative, pursue the same goals, or different ones? What are the differences between the pitches and tempos of Mallarmé's spoken poem and the pitches and tempos of Debussy's *Prelude to the Afternoon of a Faun*? Even more richly problematical: What are the similarities?

Apollo, the god of both poetry and music, got the lyre as a bribe from his younger brother Hermes, the Olympian messenger and trickster. On the day of Hermes' birth, the quick, inventive little god stole Apollo's cattle. When he was caught, Hermes avoided punishment by stretching strings taut across the hollow of a tortoise shell and presenting this object to his brother, who was so fascinated by the new instrument, and so charmed, that he forgave its resourceful inventor.

Thus, the lyre is a symbol not only of two arts, but of invention: devising of the tools of art, the imagination's power to charm and by working on the animal materials of the world, making resonant the shell of mere being. Attractive in shape, portable, the lyre can be held easily and gracefully by one person, embodying the glories of playful, individual imagination. The Athenian aristocrat and rascal Alcibiades said that a gentleman could play a stringed instrument but never a flute, which distorts the player's face in a way that befits only peasants and slaves.

This rebuff to all wind players (which I feel, as a would-be saxophonist) calls attention to the common roots of human music and poetry in elegant play, in courts, and before courts in courtship. We must add ritual and dread: Hermes, after all, was avoiding the anger of a powerful senior deity. The lyre embodies power and movement as well as individual autonomy; unlike the bassoon or the keyboard, it fits the human body in motion, as ornamental and purposeful as a sword or a sash.

More simply, music and poetry come from the part of us that is literally artificial, a profound region where we resemble that mythological infant who on his first day of life, without instruction, creates instruments. He is born with his interest and proficiency in technique, and in the emotional, expressive potential of technique. That is what has interested the Takács Quartet and me the most in our collaboration: not so much the theme or occasion of works about or inspired by "Love" as the expressive techniques shared by arts that take place in time: phrasing, pace, cadence, the fluctuating kinds and

Claude Debussy explored what Robert Pinsky calls the "sisterhood" of poetry and music.
Samuel Barber's Adagio and Benjamin Britten's Quartet No. 3 are among works scheduled to be played by the Takács String Quartet during their performance with Robert Pinsky.

INFORMATION
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degrees of emphasis, the interplay of duration and pitch, recurrence and variation. In other words, all the ways that emotional meaning can depend upon vibrations in the air, in breath, in the wood and stone and cloth of a hall, in the tiny bones of the ear, felt by the deaf through their hands and feet, throughout the body, imagined as the eye passes over a score or the words of poem, and imagined too even as we hear the actual sound unfolding into time, born and passing—imagined and wished for again, as it passes.

Robert Pinsky served as U.S. Poet Laureate from 1997 to 2000. He reads poetry as a regular contributor to The NewsHour with Jim Lehrer. His most recent book of poems is Jersey Rain.
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Mstislav Rostropovich celebrates his long collaborative partnership with Dmitri Shostakovich when he leads the London Symphony Orchestra at Lincoln Center this month.

BY HARLOW ROBINSON

Members of the London Symphony Orchestra (above) will perform the works of Dmitri Shostakovich.

When Dmitri Shostakovich and Mstislav Rostropovich got together, as they often did over the course of a remarkably productive and collaborative friendship that lasted for nearly 30 years, they were rarely at a loss for words. As Shostakovich's conductor son, Maxim, once told me, so fine did the conversation (often lubricated with vodka) flow between his father and Rostropovich that once, when the cellist arrived, Shostakovich joked, “How about if we keep quiet for a while?”

Shostakovich (1906–75) and Rostropovich first met in the autumn of 1943, when Rostropovich, then 16, enrolled in the Moscow Conservatory to study cello and composition. He also attended classes in orchestration taught by Shostakovich, who
had recently moved to Moscow from his native Leningrad. As Rostropovich later recalled in an interview, Shostakovich (21 years his senior) was at the time “tremendously popular,” in the wake of the success of the Seventh Symphony—the “Leningrad”—begun in the first days of the Nazi assault upon the city and destined to become an international symbol of the courageous Soviet war effort.

The Seventh Symphony is one of three symphonies (the others are Nos. 8 and 11) that Rostropovich will conduct in three all-Shostakovich concerts with the London Symphony Orchestra at Lincoln Center in April, in a mini-festival that celebrates the partnership of the two musical giants. The programs also include the Cello Concerto No. 1 (with soloist Dennis Shapovalov), the Concerto for Trumpet, Piano, and Strings, and the Suite from the film music to Hamlet.

The most important moment in the fruitful Shostakovich-Rostropovich partnership came, perhaps, in 1959, when Shostakovich dedicated his demanding First Cello Concerto to Rostropovich. According to Shostakovich, his father was “amazed at Rostropovich’s ability to learn difficult music quickly, and at his titanic memory of music. He learned the extremely difficult concerto in a matter of a few days. Afterwards papa used to joke that he wrote such a difficult concerto that only Rostropovich can play it.” Shostakovich also dedicated his Second Cello Concerto to Rostropovich, who gave its premiere in Moscow in 1966.

As an undergraduate at Yale just discovering Russian music, I had the unforgettable opportunity of hearing Rostropovich play the First Cello Concerto at Woolsey Hall in New Haven in (give or take a year) 1970. What struck me most about the music and interpretation were their almost hysterical anger, brought to us white-hot from the country that we as Americans were then taught to fear as Enemy Number One. Not so long after that performance, in 1974 Rostropovich was forced to emigrate from the USSR. Unlike Shostakovich, who died the following year, Rostropovich had crossed the line into overt defiance of the Soviet regime (for his outspoken defense of dissident writer Aleksandr Solzhenitsyn, among other acts) and had to pay the price by being exiled for what at the time seemed like forever. Though some have criticized Shostakovich for his Hamlet-like failure to take a stronger moral stand against the evils of the Soviet regime, he did share with Rostropovich the belief that music could act as the conscience of a people, resounding with a spiritual

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Monday Evening, March 4, 2002, at 8:00

Ithaca College
presents

The Music of Karel Husa
In Honor of his 80th Birthday

Ithaca College Wind Ensemble
Stephen Peterson, Conductor

JOHN STAFFORD SMITH
The Star-Spangled Banner
text by FRANCIS SCOTT KEY
arr. JACK STAMP

KAREL HUSA
Concertino for Piano and Wind Ensemble (1949) rev. 1984
I. Allegro moderato
II. Quasi Fantasia, Moderato
III. Allegretto moderato
CHARIS DIMARAS, Piano

Concerto for Wind Ensemble (1980)
I. Drum Ceremony and Fanfare
II. Elegy
III. Perpetual Motion

Intermission

Ithaca College Symphony Orchestra
Grant Cooper, Conductor

KAREL HUSA
Celebración (1997)
Portrait (1953)

Music for Prague 1968 (1968)
I. Introduction and Fanfare
II. Aria
III. Interlude
IV. Toccata and Chorale

Ithaca College gratefully acknowledges the financial support of Charles Hack '69 and Angella Hearn in helping to make this concert possible.

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Special thanks to the Czech Center New York for their assistance in presenting this concert.

Alice Tully Hall
Welcome

The Ithaca College School of Music is pleased to welcome you to this evening’s concert. We hope you sense the pride and excitement with which the students, conductors, and faculty present this special program in one of the world’s great concert halls.

Tonight marks the seventh time that the School of Music has come to Lincoln Center for a concert at Alice Tully Hall. Ithaca College is an institution that has grown from its earliest days as a conservatory of music to a comprehensive college offering more than 100 degree programs in liberal arts and professional study to nearly 6,400 students. The School of Music itself has become a leading institution for professional music study in the United States. Its distinguished faculty teach almost 500 undergraduate and graduate music majors, maintaining the conservatory tradition within a college setting.

This evening’s program celebrates the 80th birthday of Karel Husa, who has enjoyed a long and successful relationship with the School of Music. Mr. Husa joined the faculty as a composition teacher in 1967 and retired in 1986, at which time the College bestowed on him the honorary doctorate in music degree. The College commissioned Music for Prague 1968, which received its first performance by the Ithaca College Concert Band at the Music Educators National Conference in Washington, D.C., in January 1969. His chamber orchestra piece Cayuga Lake ("Memories") was commissioned as part of the College’s 1992 Centennial Celebration and received its premiere that year at Alice Tully Hall with the Ithaca College Faculty Chamber Orchestra. Two years ago Karel Husa donated his manuscript scores and other personal musical materials to Ithaca College, where they are now housed in the Karel Husa Gallery and Archive in the newly constructed James J. Whalen Center for Music. Considering this very special relationship with Mr. Husa for more than 30 years, it is certainly appropriate to celebrate his 80th birthday with this special concert tonight.

Notes on the Program

Concertino for Piano and Wind Ensemble
KAREL HUSA
Born on August 7, 1921, in Prague

Concertino for Piano and Wind Ensemble (1984) is a version of Karel Husa’s earlier work, a Concertino for Piano and Orchestra, composed in Paris in 1949 and premiered in Brussels (Belgium) by the French pianist Helene Boschi and the Grand Orchestre Symphonique, conducted by Daniel Sternefeld. The version for wind ensemble was commissioned by the Division of Cultural Affairs of the State of Florida; Gary Wolf was the soloist, and the wind ensemble of the University of Central Florida, guest-conducted by Karel Husa, introduced it at the College Band Directors National Association Conference in Orlando, Florida, on January 27, 1984.

Concerto for Wind Ensemble

Concerto for Wind Ensemble was commissioned by the Michigan State University Alumni Band and dedicated to the Michigan State University Bands under the direction of Stanley De Rusha. The first performance of this work was given on December 3, 1982, by the Michigan State University Wind Symphony, guest-conducted by Karel Husa, in the new Wharton Center for the Performing Arts on
the campus of Michigan State University. In 1984 the work was selected as the winner of the first Sudler International Wind Band Composition Competition.

Divided into three movements, the Concerto for Wind Ensemble is meant to be a display of virtuoso passages, given to solo instruments, as well as to the groups of the ensemble. In the Fanfare of the first movement, the brass section is "concertizing" in four groups of brass quintets, spread from left to right in back; the saxophones (S, A, T, B) are placed in front of the brass quintets and the woodwinds occupy the front of the stage, with percussion on the left and right side.

These groups, like the brass quintets, play in the concertante manner, especially in the first and last movements. At the same time each movement will contain individual solo passages, such as the timpani in the beginning (Drum Ceremony), the long flute solos and the later solos by the English horn, as well as other low woodwinds in the Elegy, and then numerous instruments in the third movement, Perpetual Motion.

Celebración

Celebración for orchestra was commissioned by the Orquesta Sinfonica de Galicia for its fifth anniversary. Composed in 1997, it was premiered at the Festival Concert on May 17, 1997, in La Coruna, Spain, by the Orquesta Sinfonica de Galicia, conducted by Victor Pablo Perez.

Portrait

The Portrait for string orchestra was composed in 1953 for the famous German Festival of new music in Donaueschingen and first performed there in October 1953 by the South-West Radio Orchestra under Hans Rosbaud. The work portrays the French composer, Arthur Honegger, whom Karel Husa knew in Paris; it opens with two notes, "A" and "H" and concludes with "H" and "A,"(note "H" in German is "B" in English) the initials of A. Honegger's name. Other syllables of Honegger's name are also introduced in the composition.

Karel Husa writes about this work:

Still in Prague, as a student in the conservatory, I was fascinated by Honegger's work. During the war I heard a broadcast of his Second Symphony describing the tragedy of France, and later the Symphonie Liturgique, the Fourth, Fifth symphonies, and of course other works. Honegger's strength, optimism, and on the other hand, extraordinary vision of tragedy, which he wrote in his music, whether classic Greek or today's dramas, always impressed me. In his last years Honegger was very much distressed about the chaos not only in music but also in the world today and his ideas were more and more pessimistic as expressed in his book on music, entitled I am a Composer.

Music for Prague 1968

Music for Prague 1968, written during summer and fall 1968, represents the composer's reaction to the political turmoil in his homeland during August of that year and the subsequent invasion of Czechoslovakia by Soviet forces. The original version was scored for band on commission from the Ithaca College Concert Band, and has the distinction of being one of the first band compositions to have used aleatory, or chance, procedures. Husa made an orchestral transcription in 1969 and conducted the world premiere himself in Munich on January 31, 1970, with the Munich Philharmonic Orchestra. The American premiere was given by the Cleveland Orchestra under Louis Lane on February 26, 1971. Music for Prague 1968—which the
The composer recently termed a “manifest for freedom”—is the most played of Karel Husa's symphonic works, having had performances by almost every major American orchestra and by many European orchestras as well.

The composer writes in the foreword to the work:

Three main ideas bind the composition together. The first and most important is an old Hussite war song from the 15th century, “Ye Warriors of God and His Law,” a symbol of resistance and hope for hundreds of years, whenever fate lay heavy on the Czech nation. It also has been utilized by many Czech composers, including Smetana in My Country. The beginning of this religious song is announced very softly in the first movement by the timpani, and concludes in a strong unison (chorale). The song is never used in its entirety. The second idea is the sound of bells throughout: Prague, named also the City of 'Hundreds of Towers, has used its magnificently sounding church bells as calls of distress as well as of victory. The last idea is a motif of three chords first appearing very softly under the piccolo solo at the beginning of the piece in the flutes, clarinets, and horns. Later it reappears at extremely strong dynamic levels, for example, in the middle of the Aria.

Many different compositional and orchestral techniques occur in Music for Prague 1968, including such new sounds as the percussion section in the Interlude. Much symbolism also appears: in addition to the distress calls in the first movement (Fanfare), the unbroken hope of the Hussite song, the sound of bells, or the tragedy (Aria), there is also the bird call at the beginning (piccolo solo), a symbol of the liberty which the City of Prague has seen only for moments during its 1,000 years of existence.

Meet the Artists

Karel Husa, Pulitzer Prize-winner in music, is an internationally known composer and conductor who was Kappa Alpha professor at Cornell University from 1954 until his retirement in 1992, and lecturer in composition for almost 20 years in the School of Music at Ithaca College. An American citizen since 1959, Mr. Husa was born in Prague on August 7, 1921, and studied at the Prague Conservatory and Academy of Music, and later at the National Conservatory and École Normale de Musique in Paris. Among his teachers were Arthur Honneger, Nadia Boulanger, Jaroslav Ridky, and conductor Andre Cluytens.

Mr. Husa was elected Associate Member of the Royal Belgian Academy of Arts and Sciences in 1974, and to the American Academy of Arts and Letters in 1994. He has received honorary doctorates from Coe College, the Cleveland Institute of Music, Ithaca College, Baldwin-Wallace College, St. Vincent College, Hartwick College, the New England Conservatory, Masaryk University, and the Academy of Musical Arts (Czech Republic). He has been the recipient of many awards and recognitions, including a Guggenheim Fellowship, and awards from the American Academy and Institute of Arts and Letters, UNESCO, the National Endowment for the Arts, the Koussevitsky Foundation, the Czech Academy for the Arts and Sciences, the Lili Boulanger Award, the Bilthoven (Holland) Contemporary Music Prize, a Kennedy Center Friedheim Award, and the Sudler International Award. His Concerto for Cello and Orchestra earned him the 1993 Grawemeyer Award. In 1995 Mr. Husa was awarded the Czech Republic's highest civilian recognition, the State Medal of Merit, First Class, and in 1998 he received the Medal of the City of Prague.
Mr. Husa's String Quartet No. 3 received the 1969 Pulitzer Prize and, with more than 8,000 performances, his *Music for Prague 1968* has become part of the modern repertory. Another well-known work, *Apotheosis of the Earth*, is called by Husa a "manifesto" against pollution and destruction. His works have been performed by major orchestras and wind ensembles all over the world. Two works were commissioned by the New York Philharmonic: the Concerto for Orchestra premiered by Zubin Mehta, and the Concerto for Violin and Orchestra written for concertmaster Glen Dicterow and conducted by Kurt Masur. The Concerto for Trumpet was commissioned by the Chicago Symphony Orchestra and Sir George Solti for performance with principal trumpeter Adolph Herseth. Among his recent compositions are the String Quartet No. 4 (an NEA commission for the Colorado Quartet), *Cayuga Lake* (for Ithaca College's centennial celebration), and *Les Couleurs fauves* for wind ensemble (written for Northwestern University).

Mr. Husa has conducted many major orchestras, including those in Paris, London, Hamburg, Brussels, Prague, Stockholm, Oslo, Zurich, Hong Kong, Singapore, New York, Boston, Washington, Cincinnati, Rochester, Buffalo, Syracuse, Louisville, and others. Every year he visits the campuses of music schools and universities to guest-conduct and lecture on his music. Much of Mr. Husa's music is available on recordings issued by CBS Masterworks, Vox, Louisville, Supraphon, Phoenix, Crystal, CRI, Everest, Grenadilla, Sheffield, and other labels.

**Grant Cooper**

Grant Cooper is director of orchestras and professor of music at the Ithaca College School of Music. He was born in Wellington, New Zealand, and completed a university degree in pure mathematics at the University of Auckland before coming to the United States in 1976 to further his study of music. In January 1990 Mr. Cooper was guest conductor of the 14th Commonwealth Games closing ceremonies, with Dame Kiri Te Kanawa as soloist. In summer 1991 he was guest conductor for the Mozart Wochen of the Heidelberger Schlossfestspiele in Germany. He has been honored by the College at Fredonia as the 1990 recipient of the President's Award for Excellence in Teaching, and in 1993 he received a William T. Hagan Award for excellence in creative activity. Mr. Cooper is a past music director of both the Penfield Symphony Orchestra and the Fredonia Chamber Players. In 1992 he marked his debut conducting the Buffalo Philharmonic Orchestra, and in 1995–96 he appeared as guest conductor of the Erie Philharmonic and the Syracuse Symphony Orchestra. He returned to Syracuse in 1997 and made his debut with the Rochester Philharmonic Orchestra the same year. He has conducted the Rochester Philharmonic in each subsequent season and guest-conducted the Kansas City Symphony and Thirteen Strings in Ottawa, Canada. Mr. Cooper is currently the resident conductor of the Syracuse Symphony Orchestra. This season he is in his first year as music director of the West Virginia Symphony Orchestra.

**Charis Dimaras**

Pianist Charis Dimaras was born in Athens, Greece. After studies in London (at The Royal College of Music with Prof. Alan Rowlands) and in New York (at the Juilliard School with Gyorgy Sandor and at the Manhattan School of Music with Dr. Solomon Mikowsky) he settled permanently in New York with his wife, mezzo-soprano Leah Summers. An active performer, Dr. Dimaras has presented numerous solo recitals, has often collaborated in chamber music concerts, and has been featured as soloist with orchestras throughout Greece, Turkey, Italy, Austria, Germany, Holland, Great Britain, Brazil, and the United States. Venues have included the Italian Gubbio Festival, the Holland Music Sessions, the British Norwich and Brighton Festivals, and Juilliard's Focus Festival of contemporary music. He has been the recipient of numerous awards and prizes (the British Associated Board of the Royal Schools of Music Award, the Alexandros S. Onassis Beneficacy Foundation Scholarship, the International Richard-Wagner-Foundation Scholarship), and has been repeatedly featured on New York's WQXR radio station, on several Dutch, Italian, and Greek
radio stations, and on Greek national television. Dr. Diamaras has recorded works by Franck, Bartok, Prokofiev, and Stravinsky. His latest CD, featuring piano works by contemporary Greek composers D. Mitropoulos and Y. Sicilianos, is due for release in fall 2002. Dr. Dimaras is currently assistant professor of piano and collaborative studies at Ithaca College.

Stephen Peterson was appointed director of bands at Ithaca College in 1998, where he currently conducts the Wind Ensemble, and teaches courses in conducting wind literature. From 1988–98 he served as associate director of bands at Northwestern University. Dr. Peterson was also conductor of the renowned Northshore Concert Band and served on the faculty at Stephen F. Austin State University in Nacogdoches, Texas. He also has several years of successful teaching experience in the public schools in Arizona. Dr. Peterson holds the doctor of music degree from Northwestern University and master's and bachelor's degrees from Arizona State University. His ensembles have appeared before conventions of the American Bandmaster's Association, the College Band Director's National Association, the National Association of College Wind and Percussion Instructors, the American School Band Director's Association, at Orchestra Hall with the Chicago Symphony Chorus, and at Lincoln Center. For many years Dr. Peterson served as a new music reviewer for The Instrumentalist magazine, and is active as a conductor and clinician throughout the United States, Canada, and the Republic of China. He is a member of the Music Educator's National Conference, the College Band Directors National Association, the World Association of Symphonic Bands and Ensembles, The New York State Band Director's Association, the New York State School Music Association, and has been honored with membership in the prestigious American Bandmaster's Association.

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Stephen Peterson, Conductor

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Piscataway, N.J.

FLUTE
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Woodbridge, N.J.
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Canandaigua, N.Y.
Tamara Nelson
Otego, N.Y.
Melody Parker
Ithaca, N.Y.
Jen Trimble*
Fairport, N.Y.

OBOE
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Easley, S.C.
Aaron Jakubiec
Fredonia, N.Y.
Caroline Radice*
Ithaca, N.Y.

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Toledo, Ohio
Amanda Ginovsky
Brockport, N.Y.
Stacy Motquin*
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Ontario, N.Y.

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The 4,192 pipe organ in Alice Tully Hall was built by Th. Kuhn, Ag. of Männedorf, Switzerland.

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force strong enough to challenge and outlive both tyrants and their short-lived earthly powers.

Also, unlike Shostakovich, Rostropovich has lived long enough to see the astonishing and unanticipated collapse of the once indomitable USSR. Since 1991, the cellist and conductor has been spending much of his time in Russia, where he has become deeply involved in the reconstruction and support of musical and cultural life in the post-Communist era. In recent years, Rostropovich has devoted more of his time to conducting, especially the works of his old friend Shostakovich. In the 1998 season, Rostropovich conducted all 15 of Shostakovich's symphonies with the London Symphony Orchestra at the Barbican Centre in London.

In an interview for the program book for the London cycle, Rostropovich observed, "Shostakovich's world is our world. For many decades, my own life was inextricably part of that world, and has continued to be so, even now. To have lived at the same time as Shostakovich is a source of great joy. To have been involved in his creative life has been an immense responsibility. And to play his music has been the greatest happiness."

Harlow Robinson, Professor of Modern Languages and History at Northeastern University, has written on Russian music and culture for the New York Times, Los Angeles Times, Musical Quarterly, and other publications. His book Sergei Prokofiev: A Biography is being reissued by Northeastern University Press this spring.
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Il Violino Restaurant—180 Columbus Ave. (212-873-2500) Serving a mix of Northern and Southern Italian specialties at reasonable prices. 11:30 am–12:00am Mon–Sun; Brunch: 11:00 am–4:00pm Sat & Sun

Junior's Restaurant—Grand Central Terminal; 386 Flatbush Ave. Extension (718-852-5257) A landmark since 1950, Junior's cheesecake was voted #1 by New York Magazine. It has an extensive menu, a take-out bakery, and bar. 6:30 am–12:30 am Sun–Thurs; 6:30 am–2 am Fri & Sat

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