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ON THE COVER: Long before February became Black History Month, Dr. Martin Luther King Jr. appeared at Carnegie Hall. He is shown here on February 23, 1968, as the keynote speaker at a gala benefit performance honoring the 100th birthday of William Edward Burghardt DuBois, early promoter of racial equality and co-founder of the National Association for the Advancement of Colored People (NAACP). This was the last major speech given by Dr. King before his assassination on April 4 of that year. Photo by James Hinton; used with permission.

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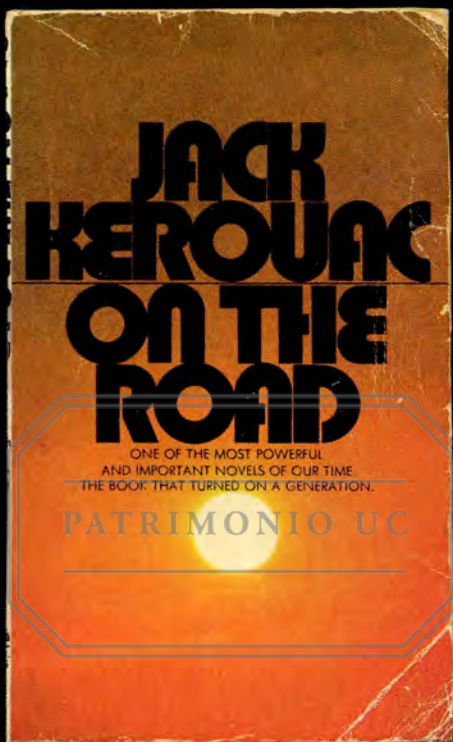
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W E L C O M E

From the Executive Director

Dear Carnegie Hall friends,

This month, Isaac Stern returns to grace the auditorium that now bears his name for a chamber music concert with his friends Emanuel Ax, Jaime Laredo, and Yo-Yo Ma. This year is full of great milestones for this magnificent artist, not the least of which is the 40th anniversary of his tenure as President of the Carnegie Hall Corporation Board of Trustees. It is impossible to summarize here all that he has contributed to Carnegie Hall, both as a musician and as a leader. All we can do is to express our profound gratitude for his continued association with the Hall.

Our partnership with the American Composers Orchestra continues with a concert this month of exceptional interest, with classic works on flight by Barber and Weill, as well as a new work from Laurie Anderson on Amelia Earhart and the fifth act of Philip Glass and Robert Wilson's *The White Raven*. This irresistible combination seems so characteristic of the rich, vivid imagination that Dennis Russell Davies brings to the ACO concerts.

Thomas Hampson returns for two concerts surveying the songs of Gustav Mahler, in partnership with pianist Wolfram Rieger. You will find that the song literature, with its marriage of poetry and music, is extremely close to my heart. I am so touched that this wonderful artist has always had a belief in lieder, from the earliest days of his career.

Our "Making Music" series in the Joan and Sanford I. Weill Recital Hall pays homage to the

distinguished American composer Leon Kirchner in February. Among the numerous distinguished performers on this series is Yo-Yo Ma, who pays tribute to his great teacher at Harvard by playing the extremely demanding Kirchner *Triptych* with violinist Lynn Chang.

And, finally, I want to thank all of you for your marvelous response to my letter asking for help in providing a quieter atmosphere at Carnegie concerts. The plague of phones ringing and beeping during concerts has improved dramatically, to the relief of all. So now we face the cold and flu season with hopes for good health for all of you or, at the very least, the quietest of coughs!

With good wishes,

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Russell
Davies

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HISTORY

About Carnegie Hall

The great steel magnate Andrew Carnegie (1835–1919) created an enduring legacy that continues today in the form of the many institutions and causes he supported, ranging from public libraries, education, and scientific research to world peace. The “Music Hall founded by Andrew Carnegie” opened on May 5, 1891, with a concert featuring the American debut of Peter Ilyich Tchaikovsky, and was at once heralded as a triumph for music and architecture. Designed by William B. Tuthill, the building originally contained three auditoriums, but quickly became known simply as “Carnegie Hall” in recognition of the great industrialist, whose second career in charitable work set a new standard in philanthropy.

By the late 1950s, Carnegie Hall was slated for demolition, to be replaced by a skyscraper office tower. In 1960, a coalition of artists and community leaders convinced the City of New York to purchase the building, which was placed under the oversight of a newly chartered nonprofit, the Carnegie Hall Corporation. In 1964, the Hall was designated a National Historic Landmark.

On January 28, 1997, the main hall of Carnegie Hall was dedicated as the *Isaac Stern Auditorium* in honor of the man who led the fight to save Carnegie Hall. Since 1960, Isaac Stern has served as the President of the Carnegie Hall Corporation. His commitment to Carnegie Hall, and the tradition of excellence it exemplifies, have inspired the many friends and partners who have helped refurbish the landmark building and ensure its continued vitality.

Carnegie Hall’s most intimate auditorium was originally named the Chamber Music Hall, and became known as Carnegie Recital Hall. In 1985, it was named, in recognition of the long-standing generosity and support of current Carnegie Hall Chairman Sanford I. Weill and his wife, as the *Joan and Sanford I. Weill Recital Hall at Carnegie Hall*.

The very first concert at Carnegie Hall took place on April 4, 1891, in a hall in the lower level of the building. This medium-size auditorium served various purposes in its first century, and was known as the Carnegie Lyceum and then as the Carnegie Hall Cinema. In the spring of 2002, this oldest of the three theaters will reopen as the newest performance space, and will be named, in recognition of the generous support of trustee Arthur Zankel and his wife, as the *Judy and Arthur Zankel Hall at Carnegie Hall*.

The creation of this new hall was inspired in large part by Judith Arron, who was artistic director of Carnegie Hall beginning in 1986, and executive director from 1988 until her death in 1998. Her dedication to the future of artists and audiences led Carnegie Hall to redevelop this space in service to music and education. Thanks to the generosity of Joan and Sanford I. Weill, the auditorium of the Judy and Arthur Zankel Hall will bear the name *Judith Arron Auditorium* in her memory.

Together, the restoration and refurbishment of Carnegie Hall’s performance venues will return this landmark building to its original concept of three concert halls under one roof, enabling Carnegie Hall to expand its concert and education programming into the 21st century.



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PREMIERE IN THE AIR

Into Thin Air

ON FEBRUARY 27, the American Composers Orchestra under Dennis Russell Davies presents an airborne program, "Lindberg..." featuring Weill's *The Lindbergh Flight*, Barber's *Night Flight*, and Act V of Glass and Wilson's latest collaboration, *The White Raven*. There will also be the world premiere of a Carnegie Hall commission, Laurie Anderson's meditation on Amelia Earhart, *Songs for A. E.* FRANK J. OTERI looks ahead.



Laurie Anderson

"Sinking ships is my theme," quips Laurie Anderson, whose follow-up to the elaborate multimedia *Songs and Stories from Moby Dick* is *Songs for A. E.*, a 20-minute work for the American Composers Orchestra. The program is part of an 11-concert project by Dennis Russell Davies and the American Composers Orchestra titled "20th Century Snapshots," based on American themes of the past century. Anderson's work was inspired by the tragic final flight of Amelia Earhart (1897–1937), whose plane might very well have gone down in the same spot of the Pacific Ocean where the *Pequod* sank. But unlike the cautionary tale of Captain Ahab and his cruel, maniacal quest for the unattainable, the mysterious disappearance of America's favorite aviatrix during her attempt to fly around the world has inspired a plethora of modern legends and latter-day conspiracy theories.

To this day there are people who believe that Earhart actually made it across the Pacific but was captured by hostile forces who discovered that she was on a secret spy mission authorized by FDR. Some even claim that she was the voice of "Tokyo Rose," forced at gunpoint to mouth anti-Allied propaganda by her Japanese captors. Others believe she wanted to escape notoriety and that she lived quietly for years on a Polynesian island with a native fisherman. Although President Roosevelt authorized a search by 9 naval ships and 66 aircraft at a cost of over four million dollars, nothing ever turned up and the case has never been officially closed.

Far more striking than any parallels between Ahab and Amelia Earhart is the kindred spirit of Earhart and Laurie Anderson, two technology-minded women who were pioneers of their own areas of exploration, attaining world renown for their quirky originality. As teenagers, both planned to go to medical school but were lured away by more quixotic

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INTO THIN AIR

adventures. Anderson started to realize that she enjoyed drawing the illustrations that accompanied her medical research more than the actual research and turned to visual art; Earhart began scribbling poems:

*How can life grant us boon of living,
Compensate,
For dull gray ugliness and pregnant hate
Unless we dare
The soul's dominion...*
(from "Courage")

Earhart began flying at the age of 23. At the age of 30, she became the first woman ever to fly across the Atlantic. At the same age, Laurie Anderson created her trademark tape-bow violin, which replaces the bridge of the violin with a tape playback mechanism and is bowed with prerecorded audiotape.

A poet as well, Anderson eventually made words the focal point of her artistic universe, a performance art derived from the power of language which combines visual imagery, theater, and music created with electronic instruments frequently of her own devising. Yet Anderson is quick to point out that she does not really identify with Amelia Earhart as a person. "She was very ambitious. She even married her publicist!"

Anderson, in fact, has purposefully distanced herself from the historic Amelia Earhart, wanting to take a less scholarly approach than she did with Herman Melville. "I spent years reading about *Moby Dick*. I'm not going to try to be an expert this time."

The texts for *Songs for A. E.* are culled from the diary Earhart kept during her tumultuous final voyage, an unusual text offering ample proof that Earhart never entirely gave up poetry. "Toward the end, she became more and more sleepless and her final entries are quite strange," Anderson exclaims, reveling in the musical possibilities of Earhart's fragmentations of syntax.

When Earhart was not in the air, she was always on the go with non-stop lecture tours, so it's perhaps fitting that the first large-scale musical work inspired by her legacy was created totally on the road with a small portable music studio, which was a first even for Anderson. "It's now possible to bring a little studio with you wherever you go," she says. And, in another bizarre concurrence, Anderson worked on *Songs for A. E.* in the same Italian hotel where Wagner completed *Parsifal*—Palermo's Hotel de las Palmas—which devotees consider the ultimate musical rendering of the quest myth.

Frank J. Oteri is a New York-based composer and the editor of NewMusicBox, the Web magazine from the American Music Center (www.newmusicbox.org).



Amelia Earhart

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After Saint Valentine's death, the festival of Lupercalia—a celebration of fertility in which young Roman men drew names of eligible young women—was renamed Valentine's Day. Over the years, the customs that modern couples still hold dear became associated with this special day: exchanging sentimental gifts, love poems, and handwritten greetings.

The British Museum houses the earliest surviving valentine, written by Charles, Duke of Orleans, to his wife while he was held prisoner in the Tower of London in 1415. Personalized cards adorned with doves, cupids, love knots, and lace proved so popular that a Valentine's Day handbook of romantic verses was published in England in the 18th century. (Racy cards were sent anonymously!) By the 1870s, an artist and printer named Esther Howland produced America's first valentine cards, elaborate affairs that cost as much as \$35 each.

Those pioneers of Valentine's Day might be taken aback at the huge variety of commercial greeting cards, cybercards, and heart-shaped paraphernalia available today. Enterprising lovers can choose fine chocolates, heart-shaped jewelry, red roses (favorite flower of Venus, goddess of love), or the ultimate symbol of love, a ring. Candlelit dinners, silky lingerie, cupid-covered boxers... the list of Valentine's Day goodies is endless. What hasn't changed is the spirit of romance that underlies this unique holiday. No wonder that a message of love "from your Valentine" remains the year's most coveted gift.

—Kathy Henderson



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P R O G R A M

Notes on the Program

BY RICCARDO SCHULZ

THE COMPOSER

Fortune

Italian composer Giacinto Scelsi (1905–1988) was one of the creative geniuses of our time—one whose legacy and artistry will continue to inspire, impress, and mystify appreciative listeners and critics well into the 21st century. Amazingly, for a composer who died so recently (scarcely more than a decade ago), little is known about his life. He forbade anyone to photograph him, and he purposely and routinely changed or concealed details of his personal and public life even from those with whom he had daily contact. Born in La Spezia (Liguria) to an ancient aristocratic family, Count Giacinto Scelsi d'Ayala Valva was courtly and engaging, with a presence (and piercing blue eyes) that could overwhelm; less fortunately, neurotic episodes darkened long periods of his life.

Scelsi never attended a regular school, but instead was tutored privately at home. Nor did he have any regular academic training in music. He studied composition privately in Rome (no one knows for how long) with Giacinto Sallustio, a pupil of Respighi. Later he took sporadic lessons in Vienna with Walter Klein, a Schoenberg student, and with Egon Köhler, in Geneva, a disciple of Scriabin. Scelsi spoke fluent English and French in addition to his mother tongue, and wrote many articles and two volumes of poetry in French.

Scelsi was not a composer who fit any previous historical model of the profession. He was independently wealthy, and thus able to create without the need to satisfy any segment of the public, no matter how common or esoteric. His social milieu was a strange assembly of wealthy friends in high society, Tibetan monks with whom he meditated and chanted, and the most famous musicians, poets, and painters of his day. Although a description of "avant-garde" would not be inaccurate, he had little to do with and did not seek entry into any other current of music or art that was exploding in every direction from the intellectual and social chaos of the 1960s. Above all he was a visionary who knew that his message would at first be comprehended by very few and that many years would pass before even the connoisseur could assimilate his intent. But his time has come: the history of contemporary music will have to be rewritten, for the second half of the 20th century is now unthinkable without Scelsi.

Obsession

Even for the avid concert-goer—the adventurous seeker of the new, the strange, the exotic, the unusual—Scelsi's music will come as a revelation of the sensational on many levels. Scelsi's primary concern in music was with the basic elements of sound itself. He was obsessed, for example, with the sound of a single note—its natural components both above and below the fundamental pitch, its microtonal variations, and physical interactions that occur when elemental sound components are combined. The micro-intervals color and shape



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the sound, revolve it around a pulsating sphere whose center, in Scelsi's own words, was always his destination. In aural and spiritual dimensions, there are clear parallels between Scelsi's music and Carnatic (South Indian classical) music and Tibetan chant.

Some writers have claimed that Scelsi was the first Italian to write in the 12-tone system, but there is no evidence to support this conjecture. After a few lessons with Klein, Scelsi lost interest—to him it was even more structured than the tonal system—and never pursued it. The inexorable pull toward Zen Buddhism and other oriental influences following a catastrophic nervous breakdown soon led him to a path that has few if any precedents in Western music.

Nevertheless, despite his obsession with a single note and his search for new structures (or eliminating them completely), some of Scelsi's pieces use traditional compositional techniques of Western music. These include polyphony and counterpoint, which emerge as both ancient and modern musical artifacts—a juxtaposition of time created by looking to the unknown abyss of the future while at the same time recalling a known or imagined reconstruction of the past.

Mystery

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In the 1960s Scelsi engaged the *Quartetto di Nuova Musica* (Massimo Coen and Franco Sciannameo, *Violins*; Giovanni Antonioni, *Viola*; Donna Magendanz, *Cello*) to study and play his music, experiment with sound and notation, and record and publicly perform his music in Italy and abroad. On one memorable occasion (he rarely left home during this period) Scelsi traveled with the quartet to Athens (Hellenic Festival of Contemporary Music 1966) for the world premiere of his Fourth String Quartet. An ecstatic audience demanded a complete repetition of the piece as an encore.

A constant presence, in addition to Scelsi (plus his musicians and fascinated observers), was the noted Italian composer Vieri Tosatti (born 1920)—Scelsi's amanuensis and collaborator for nearly three decades, from the mid-1940s to the early 1970s. Tosatti's exact role in the actual creation and writing down of Scelsi's music is unknown. Scelsi often referred to himself as a "messenger" rather than a composer, and the extent to which this was true in the literal sense is known today probably only to Tosatti himself. Now blind and living near Rome, Tosatti prefers to remain silent on the matter.

Despite a few live performances and a trickle of recordings from the 1960s on, most of Scelsi's music, especially the large orchestra pieces, remained unknown until October 1987 when they were presented in a series at the International Society of Contemporary Music Festival in Cologne. At the festival Scelsi's music created an unprecedented enthusiasm—a thrill of discovery—for sold-out crowds. Since then performances of his works have continued to reach a wider public and a cross-over audience of symphony, chamber music, and new-music aficionados, as well as fans of new-age and psychedelic music.

THE MUSIC

Choral Pieces

Angelus and *Requiem* are the first and second pieces of *Tre canti sacri* (1958) for eight-voice choir. Here is Scelsi's most intense and complex polyphonic writing. Each of



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the motet-like pieces is about five minutes in length, compact and tight in formal structure. Music writer Todd McComb calls them "tough pieces to crack, slices of eternity." He also describes "the unison writing leading to shining and buzzing overtones, quick movements in some parts, slow glides between notes...and above all, a powerful and mystic utterance outside the normal flow of time."

These pieces are considered the synthesis of Scelsi's choral works, which, like nearly all his other choral works, are for unaccompanied choir. This collection is one of the few Scelsi choral or vocal pieces that use actual words for the text, in this case from the Roman Catholic liturgy in Latin.

Canti del Capricorno

Canti del Capricorno is a collection of 20 songs written between 1962 and 1972, mostly for and in collaboration with soprano Michiko Hirayama. Some of the *Canti* are written specifically for soprano voice, while for others the exact voice is not specified. Improvisation and "personal inspiration" play a large part in the interpretation of the songs. The physical score is meant to be a mental reminder and "guide" for the artists; the essence of each piece depends largely on the aural presentation of the artists.

There is no word-text. Rather, the sounds are phonemes—speech-like cells, often jarring—that predate or transcend language as a means of expression.

Canti del Capricorno No. 1 (soprano and percussion) is a dark piece whose colors are emphasized by a difficult vocal technique that requires two simultaneous pitches to be produced. In some performances the singer also plays the gong.

Canti del Capricorno No. 2 (tenor solo) begins in the lowest register and morphs into a pointed middle register with the notes becoming smooth, fluctuating within their space.

Canti del Capricorno No. 7 (tenor and alto saxophone) has the characteristic anapest rhythm (short-short-long) that was also heard in *Canto No. 2*. The two voices divert from each other in their rhythmic and melodic contours, although both rotate around the same tonic pitch. Scelsi described this song as a provocative image of a bird and a beast challenging each other in devouring time immemorial.

Canti del Capricorno No. 18 (soprano and percussion) evokes a primitive ritual. The percussion supports and propels the voice, engaging the singer in a fiery and urgent battle.

Canti del Capricorno No. 14 (tenor and percussion) is a companion to *Canto No. 18*. Primitive ritual is again suggested as the voice and percussion engage in a dramatic duel.

Canti del Capricorno No. 19 (voices and instruments) suggests the union of nature and mankind through the sounds of the breath and the plaintive sounds of the instruments.

Canti del Capricorno No. 15 (soprano) is an alternating earthly battle and celestial tranquility between the birds and the beasts—the five strophes of the bird alternating with the four of the beast.



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The Large Pieces

Hymnos (1963), about 12 minutes in length, is Scelsi's longest continuous single movement. It demands a large orchestra divided antiphonally into two almost identical groups, symmetrically placed on each side of the central axis made up of the organ, the timpani, and the percussion. Five different types of mutes are required for the brass, and four types of sticks are used in the percussion section, which abounds in special effects.

The note of obsession, so typical of Scelsi, is the unison D with which the piece opens. There are microtonal variations around the note, which struggles for survival as the tonal center moves first to F and then to B-flat. In aural and spiritual dimensions, there are clear parallels with oriental music.

Even for the well-immersed listener, the aura of a phantom choir that miraculously appears about halfway through the piece as a result of accumulated pedal tones and their harmonics is a chilling experience. The chant-like sounds that emerge in performance but are nowhere evident in the score are a nod to the title, *Hymnos*, a Greek word and the origin of the English word "hymn."

Hurqualia (1960) was the first of the Scelsi pieces for orchestra written at the height of the composer's maturity. As with *Hymnos*, Scelsi obsesses on a single note—in this case a different note for each of the four movements. The overall impression of the piece corresponds somewhat to the traditional notion of symphonic construction in four movements. Scelsi's subtitle, which is not likely to find contradiction with anyone who ventures within listening distance of the work, is "A Different Realm." *Hurqualia* (the *h* is silent) reveals a shocking Scelsi: the music is violent, impulsive, loud, fast.

The first movement, a kind of introduction or overture, begins serenely with sounds reminiscent of the mantra-like syllable "Om." It builds gradually to a massive and destructive explosion of brass and percussion. The percussion takes an active part, and the drums are struck *con la mano*—by hand—instead of with sticks, much in the manner of Indian *tabla*. The end is sudden, on a single drum stroke.

The second movement introduces tension of another sort, within a self-contained structure and under a surface of quiet expression. The central focus is on B-natural, with branches up to a minor third (D-natural) and shrinking to a conflicting and unresolved C-sharp. A melodic element, with violent rhythmic accents, is stressed in the third movement. The fourth movement begins (like the first) on E-flat, but the true pole emerges as B-flat. This movement is the richest and most complex of the work. The drums are again used as *tabla*, and enormous groups of clusters bring the piece to a violent climax.

Hurqualia is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, two trombones, timpani, four percussionists, strings (but no violins), and three sets of amplified instruments. Scelsi gives instructions for the independent dynamics of three amplified groups (oboe, English horn, E-flat clarinet in the first group; horn, tenor saxophone, musical saw, viola, and double bass in the second; and two trumpets and trombone in the third). The origin of the title is unknown, but again, there are clear parallels with oriental music, especially Tibetan chant.



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Konx-Om-Pax, a 20 minute work for choir and orchestra, is Scelsi's crowning achievement. The orchestra is the largest ever assembled by Scelsi. The piece is in three sections and uses relatively simple material, which is projected onto an enormous landscape of sound.

The order, structure, and detail of this piece surpasses any of Scelsi's previous works. Even the organ stops are meticulously specified, and the joining of "all" in the third movement, combining the massive forces of orchestra and choir, makes an inevitable allusion to a previous "ode to joy." The title is the word "peace" in three languages: ancient Assyrian, Sanskrit, and Latin. In a subtitle, Scelsi describes *Konx-Om-Pax* ("Three aspects of Sound") as the first motion of the immovable, as creative force, as the sacred syllable "Om."

CHALLENGE AND HOPE

Such wildly different music demands a new approach in learning and playing for both the conductor and the musicians. There is no precedent for learning or teaching Scelsi's music; experimentation guides progress; perfection is elusive. At the very least, every technical and musical skill in terms of color and intonation that the musicians have achieved in their conservatory training is demanded in full measure; at the same time the listening mechanisms and parameters which musicians rely on innately to play accurately and musically are stretched to new limits. In the end the musicians have to use and simultaneously abandon the very skills that are needed to play any music—and to make that leap into the soundscape that is Scelsi's mind and music.

As an artist and a human being Scelsi's sole purpose was centered on a desire to listen to cosmic forces. This desire emanated from transcendental thought as he searched for the divine essence of religion outside of geographic and temporal borders. He used elements from known traditions to reach moments of transcendence, overcoming factors of conflict surrounding various individual beliefs. He wanted a religion and a way of life without ritual. He reached out through his music, for entry into the profound realities of the universe, with undaunted spirit and a fervent hope for universal peace.

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Sources include articles by Todd Michel McComb and Harry Halbreich (translated by Elisabeth Buzzard); *Giacinto Scelsi* (a collection of essays published by Nuova Consonanza); *Giacinto Scelsi: Viaggio al centro del suono* edited by Pierre Albert Castanet and Nicola Cisternino (Lunaeditore, 1992); I am indebted to Franco Sciannameo for his valuable suggestions and personal recollections; and to Juan Pablo Izquierdo for his help in assembling these notes. —RS

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Meet the Artists

Juan Pablo Izquierdo is the newly appointed conductor and music director of the Orquesta Sinfónica de Chile in his native Santiago. His international career includes conducting the Vienna Symphony Orchestra and major orchestras in Hamburg, Berlin, Frankfurt, Dresden, Leipzig, Madrid, Paris, and Brussels; and the BBC Glasgow, Holland Radio Orchestra, and the Bavarian Radio Orchestra. He has been principal conductor of the Gulbenkian Orchestra in Lisbon and the Santiago Philharmonic Orchestra, which he reorganized and conducted until 1986. In the Middle East Mr. Izquierdo has conducted the Jerusalem Symphony and the Israel Chamber Orchestra, and was music director of the Testimonium Israel Festival in Jerusalem and Tel-Aviv from 1974 until 1985. In 1976 he was awarded the National Music Prize by the Israel Ministry of Culture. He has also conducted at the Holland, Paris, Strasbourg, Berlin, Munich, and Budapest music festivals, and in 1998 received the Santiago National Critics Award for the second time.



Juan Pablo Izquierdo began his career conducting Chile's National Orchestra and Philharmonic Orchestra. In 1966 he won First Prize in the Dimitri Mitropoulos International Competition for Conductors, and was named assistant conductor to Leonard Bernstein for the New York Philharmonic.

While his interpretations of the Viennese masters of the 19th century continue a long-standing European tradition and reflect the brilliance of his teacher and mentor, Hermann Scherchen, Mr. Izquierdo is also known internationally for his bold interpretations of avant-garde music of the 20th century. As music director of the Carnegie Mellon Philharmonic, he has presented the Orchestra in works by Iannis Xenakis (Carnegie Hall), Edgar Varèse (Kennedy Center, Washington, D.C.), Olivier Messiaen (Symphony Hall, Boston), and Giacinto Scelsi. His recordings with the Carnegie Mellon Philharmonic appear on the Mode and New Albion labels, and on *International Music from Carnegie Mellon*, a radio series with international distribution in three languages.

Mr. Izquierdo is currently professor of music and director of orchestral studies at Carnegie Mellon.

Soprano **Pauline Vaillancourt**, a native of Quebec, is a lyric and contemporary artist whose performances have reached audiences across North America and Europe. A versatile talent, she has presented works by such diverse composers as Bruce Mather, Gilles Tremblay, Michael Finnessy, and José Evangelista.

Ms. Vaillancourt has also performed at various international festivals, including Montpellier, Aix-en-Provence, London, Avignon, and Strasbourg. She has several compact disc recordings, most recently on the Sonart, Société nouvelle d'enregistrement, and Port-Royal labels.



In addition to her credits as a performing artist, Ms. Vaillancourt is the founder and artistic director of *Compagnie lyrique de creation Chants Libres* (Free Song), an organization whose mission is to bridge all of the



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artistic disciplines—music, theater, the visual arts, and electronic media—around the common theme of the human voice. Since 1991 the company has produced a new music-theater work each year, including, in 1995, an extraordinary set of vocal pieces for voice and tape by Giacinto Scelsi. Ms. Vaillancourt also conceptualized an original production of Scelsi's *Le Chants du Capricorn* ("Songs of Capricorn") using visual and video artists, a lighting designer, and choreographer to stage the piece.

In recognition of her outstanding career, Ms. Vaillancourt has been honored with the Victor Martyn Lynch-Staunton Award from the Canada Council and the Flandres-Québec Prize for excellence in contemporary music performance.

Tenor **Douglas Ahlstedt** continues his career as a leading tenor in the world's greatest opera houses and concert halls, from the renowned stages of Europe, South America, Asia, and Africa, to the Metropolitan Opera, where he has sung 189 performances.



Mr. Ahlstedt is the only American tenor featured in leading roles on the *James Levine 25th Anniversary Collection* of notable scenes from the Metropolitan, including Fenton in Verdi's *Falstaff* and Pelléas in Debussy's *Pelléas et Mélisande*. Other leading roles have included Lindoro in Rossini's *L'italiana in Algeri*, Almaviva in *Il barbiere di Siviglia*, Narciso in *Il turco in Italia*, and Idreno in *Semiramide*.

His singing career began early, with the American Boychoir, with whom he toured the United States and Canada. During that period he sang the role of Miles in the American premiere of Benjamin Britten's *The Turn of the Screw*.

Mr. Ahlstedt earned a bachelor of science degree in music education from the State University of New York at Fredonia, and completed his master's degree at Eastman School of Music in Rochester, New York. In addition to performing and teaching, Mr. Ahlstedt specializes in voice health and collaborates with the University of Pittsburgh Voice Center to promote proper care of the voice. He is also well known as a national presenter of arts in education.

Mr. Ahlstedt is associate professor of voice at the School of Music, Carnegie Mellon, in Pittsburgh.

Robert Page is one of the most distinguished choral conductors in the United States. He has been called "a national treasure" by the *American Record Guide*, and in 1998 was named Pennsylvania's Artist of the Year by Governor Tom Ridge.

Orchestras and choirs conducted by Mr. Page can be heard on more than 40 discs issued by major recording companies, including Columbia, London, RCA, Telarc, and Decca. He has received Grammy awards for his recordings of *Catulli Carmina* and *Carmina Burana*, and Grammy nominations for eight other recordings. He also received the Grand Prix du Disque for *Porgy and Bess* and a Prix Mondial de Montreux for the world premiere recording of Shostakovich's Symphony No. 13 ("Babi Yar").



In concert Mr. Page has conducted many orchestras throughout the United States, including those in Cleveland, Philadelphia, and Pittsburgh; in Europe he has conducted the London Philharmonic, the Prague Radio Orchestra, and RAD Orchestra of Budapest; and in South America, the orchestra of Teatro Colón in Buenos Aires. He



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has conducted opera productions in Cleveland, Kansas City, Toledo, Pittsburgh, and Charlotte.

Mr. Page is also the music director and conductor of the Mendelssohn Choir of Pittsburgh and is director of special projects and choral activities for the Pittsburgh Symphony Orchestra. From 1971 to 1989 he was the assistant conductor and director of choruses for the Cleveland Orchestra.

Mr. Page first joined the faculty of the Carnegie Mellon School of Music in 1975 and served as head for five years. Before coming to Carnegie Mellon he served on the faculties of Temple University and Eastern New Mexico University. He is currently professor of music and director of choral studies at Carnegie Mellon in Pittsburgh.

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Next Month at Carnegie Hall



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Composer and conductor **Pierre Boulez** returns for part two of his *Perspectives* series at Carnegie Hall, for which he has selected programs focusing on important 20th-century orchestral repertoire. He will conduct four concerts with the London Symphony Orchestra on March 10–13, each featuring the New York premiere of a new work by George Benjamin, Peter Eötvös, Salvatore Sciarrino (with Maurizio Pollini on March 11), or Olga Neuwirth—complete with pre-concert lectures. Each new work has been co-commissioned especially for these concerts by Carnegie Hall and a consortium of several European concert halls. The programs will also feature a performance of the Ligeti Violin Concerto by Christian Tetzlaff on March 10, and of Schoenberg's Piano Concerto, Op. 42, by Daniel Barenboim on March 13. Pierre Boulez has extended his term as holder of the Richard and Barbara Debs Composer's Chair at Carnegie Hall through the 2002-2003 season.

Conductor and pianist **Daniel Barenboim** continues his two-season *Perspectives* series at Carnegie Hall with no fewer than seven events in March. He will conduct three programs with the Chicago Symphony Orchestra March 4–6, including the New York premiere of Elliot Carter's opera *What Next?*; lead *The Daniel Barenboim Workshop for Pianists and Conductors* on March 7–9, culminating in the Carnegie Hall debut of the Civic Orchestra of Chicago led by Barenboim; give a "Carnegie Talk" with Edward Said on March 8; and perform the Schoenberg Piano Concerto with the London Symphony Orchestra and Pierre Boulez (see above). *Perspectives: Daniel Barenboim* celebrates the maestro's 50 years of professional life as conductor, pianist, chamber musician, and teacher.



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A Lasting Song

CARNEGIE HALL'S "Making Music" series continues in 2000, exploring the music of three more composers: American Leon Kirchner (February 17), Hungarian György Kurtág (March 16), and Chinese Tan Dun (April 13). BRADLEY BAMBARGER looks ahead to the night with Kirchner.

Leon Kirchner

A half-century ago, Aaron Copland heard in one of Leon Kirchner's first published works "an emotional impact" that marked the younger composer's music as "deeply felt," an uncommon virtue on the cusp of a technocratic age. A

sense of passionate involvement, of going beyond "composing by numbers," has constituted Kirchner's artistic credo ever since. Some of his most characteristic scores are in the intimate realm of chamber music, and with the next installment in Carnegie Hall's "Making Music" series in Weill Recital Hall on February 17, we have the opportunity to not only hear several of Kirchner's finest pieces but to

enjoy the composer in a discussion moderated by Carnegie Hall's artistic adviser Ara Guzelimian.

Carnegie Hall's "Making Music" series for the 1999-2000 season started in November with an event devoted to the holder of Carnegie's Composer's Chair, Pierre Boulez. In the coming months, there are evenings of music and conversation dedicated to divergent composers György Kurtág and Tan Dun. The Kurtág night, on March 16, will showcase the work of the Hungarian miniaturist including the haunting *Kafka Fragments* with soprano Susan Narucki and violinist Daniel Phillips



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A LASTING SONG

performing. On April 13, the “Making Music” evening with Dun—who is renowned for his statements on a grand scale—will feature the Brentano String Quartet and the Bang on a Can All-Stars in a selection of the Chinese-born composer’s most evocative chamber scores, including *Elegy: Snow in June* and *Silk Road*.

Leon Kirchner will come to his night of “Making Music” soon after celebrating his 81st birthday on January 24. His long career has been marked by myriad official honors, including a Pulitzer Prize. Yet perhaps just as worthy of pride on his part are the many star students who have risen with the aid of his wise tutelage as a professor of music at the University of Southern California, Mills College, and, for more than two decades, Harvard University. One prize Kirchner pupil is cellist Yo-Yo Ma, who sums up a salient aspect of his mentor by saying, “Leon is a man who has traveled widely, lived fully, and experienced many things and people. When I first met him, when I was a teenager, he seemed larger than life. I mean, he was a student of Schoenberg and Bloch! He was so full of stories, and played and sang at the piano with such energy. I thought, ‘How can one person have so much passion for culture?’ And I’m still awed not only by his mind but by his heart.”

One of the essential philosophies Kirchner has imparted as both teacher and composer stems from lessons learned from his years studying with Schoenberg in Los Angeles and then playing chamber music at Rudolf Serkin’s Marlboro Festival—that of the primacy of idea over style, or the emphasis on “the essence of music.” To be showcased in his “Making Music” are an early piece and two later works that underline the consistency of Kirchner’s expressive aim: the String Quartet No. 2 of 1958, the Five Pieces for piano of 1987, and *Triptych* for cello and violin of 1988.

Embodying the serpentine lyricism of *Triptych* for the “Making Music” evening will be Ma and a fellow former Kirchner student, violinist Lynn Chang. The piece’s opening movement began life as a work for solo violin, which the composer recast for cello at Ma’s behest. Kirchner then joined the solo cello feature with a duo he had written expressly for Ma and Chang; the first movement of that duo, now the interior panel of *Triptych*, stresses

Tan Dun





A LASTING SONG

the violin in response to the opening gambit of the cello, and the final movement is a full duet in the form of a jazzy presto. Kirchner describes *Triptych* as “serious virtuoso stuff,” yet the brilliance always serves to channel a palpable undercurrent of emotion. Similarly, for all their intellectual intricacies, the Five Pieces for piano—drawn from the song cycle *The Twilight Stood* and to be performed at Weill by Jonathan Biss—relay a real depth of feeling.

Kirchner’s soulful String Quartet No. 2 shines as an early example of the composer’s desire to liberate his muse from his method. “I had filled my First String Quartet with technical gadgetry, in a quest for exploratory sonorities,” he says. “So, I wanted to write something ‘pure’ for my second quartet, just sheer music. I remember that composing the slow movement, simply trying to come up with something beautiful, gave me particular pleasure.” Daniel Phillips—violinist of the Orion String Quartet, which will perform Kirchner’s String Quartet No. 2—describes the work as “hyper-Romantic in a sense. It is full of rich chords and drama, with the piece requiring a certain freedom in performance. It’s wonderful and difficult in that way, like the rubato of Chopin or Schumann for a pianist.”

Echoing Ma, Phillips extols Kirchner as “one of the great modern-day thinkers on music,” in close touch with the tradition from Beethoven and Brahms to Schoenberg and Berg. No doubt previewing comments from “Making Music,” the composer is especially eloquent as he espouses his conviction that music is an art, not a science—something often forgotten in the second half of the 20th century. “Every era has its compositional devices that make for an interesting pursuit, but that gadgetry should just be a means to a deeper end,” he says. “Beethoven—particularly in his string quartets or piano sonatas—was able to use the musical symbols behind the notes to speak to you about something intrinsically human, something deep in your unconscious. That is something to strive for. As Yeats wrote, ‘God guard me against those who think in the mind alone/He who would sing a lasting song, sings in the marrow bone.’”

Bradley Bamberger is a freelance writer on music. He lives in New York City.



György
Kurtág



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SUBSCRIPTION OFFICE (247-7800) Hours: 11:00 AM-6:00 PM, Monday-Saturday, 12:00 Noon-6:00 PM, Sunday and legal holidays. Address: 881 Seventh Ave. (7th floor), New York, NY 10019.

THERE'S A NEW WAY TO GET TO CARNEGIE HALL: Visit us at <http://www.carnegiehall.org>

STUDENT/SENIOR RUSH POLICY: On the day of the performance for Carnegie Hall presentations, \$10 vouchers are sold in the lobby for one half hour beginning two hours before each concert, subject to availability. \$10 rush tickets for Weill Recital Hall are sold beginning one hour before the performance at the Weill Recital Hall Box Office. Call CarnegieCharge on the day of the event for availability.

TOURS of Carnegie Hall are held Mondays, Tuesdays, Thursdays, and Fridays at 11:30 AM, 2 PM, and 3 PM, when Hall schedules permit. Tickets to tours may be purchased at the Weill Recital Hall Box Office on tour days. For information on tour availability, tours for the disabled, or reservations for groups of 20 or more, call (212) 903-9765.

ROSE MUSEUM at CARNEGIE HALL and CARNEGIE HALL SHOP: These facilities are located at 154 West 57th Street, second floor, 11 AM to 4:30 PM daily. The museum and the shop are closed on Wednesdays. Both facilities are also available to all concert patrons through the First Tier at pre-concert time and during intermission.

DINING SERVICES AND SPECIAL EVENTS: The Rohatyn Room on the First Tier Level provides pre-concert buffet dinner before select Carnegie Hall presentations. For information call (212) 903-9689. Intermission refreshment service is available at most concerts. Travelers Group Cafe, on the Parquet Level, offers full beverage and light dining service one hour prior to and during intermission at most concerts. Pre-select, pre-pay intermission menus are available in both areas before concerts. Refreshment bars are located on the Second Tier, Dress Circle, and Balcony floors, and in Weill Recital Hall Lounge. These facilities are available for private functions and special events. For information, call (212) 903-9790.

ELEVATOR SERVICE from the Street Level to Parquet, First Tier, Second Tier, and Dress Circle, is available. All seating areas in the Hall are accessible by staircases from the lobby.

PUBLIC TELEPHONES are located on either side of the Main Hall lobby and in the Weill Recital Hall lobby.

LOST & FOUND ARTICLES should be reported or turned in at the House Manager's Office, 56th Street entrance. Telephone 903-9695.

REST ROOMS: Full rest-room facilities for men and women are located on the Parquet, Second Tier, and Dress Circle levels. Weill Recital Hall rest rooms are located off the Weill Recital Hall Lounge.

THE MANAGEMENT IS NOT RESPONSIBLE for personal apparel or other property of patrons. A checkroom, located in the lobby, is available to patrons. Patrons are advised to take coats and wraps with them whenever they leave their seats.

DOCTORS who expect to be called during performances may give their seat locations to an usher, who will advise the House Manager.

THE PHOTOGRAPHING, videotaping, or sound recording of any performance or the possession of any device for such use inside this theater, without the written permission of the Management, is prohibited by law. Offenders may be ejected and liable for damages and other lawful remedies.

RENTAL INFORMATION for both Carnegie Hall and Weill Recital Hall may be obtained by calling the booking office at (212) 903-9710 or writing Gilda Barlas Weissberger, Booking Manager, Carnegie Hall, 881 Seventh Avenue, New York, NY 10019. Meeting and banquet spaces are also available for rental. For information, call Mary Sarah Baker, Event Sales Manager, (212) 903-9790.

CARNEGIE HALL ARCHIVES: A resource for historical information about Carnegie Hall. Gino Francesconi, Archivist, 903-9629.

FIRE NOTICE: The exits indicated by a red light and the sign nearest to the seat you occupy are the shortest routes to the street. In the event of fire or other emergency, please do not run. Walk to that exit.

SERVICES FOR PERSONS WITH DISABILITIES

PATRONS IN WHEELCHAIRS may make arrangements through the House Manager's Office at (212) 903-9625 for accommodations. It is suggested that inquiries be made well in advance of the concert date. Specially equipped rest rooms for disabled persons are located on the Parquet level of the Main Hall and in the Weill Recital Hall Lounge. Weill Recital Hall wheelchair access is at 154 West 57th Street.

PATRONS MAY Obtain Assisted Listening Devices free of charge, with the deposit of a valid form of identification, at the coat-check room on the west side of the lobby.

LARGE-PRINT PROGRAMS are available for all Carnegie Hall presentations at the House Manager's window in the Lobby.

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FEBRUARY 2000

Wed, Feb 2 8:00

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Entertainment

Fri, Feb 4 8:00

ST.OLAF CHOIR
Anton Armstrong,
Conductor
Presented by St. Olaf
College

WRH, Feb 4 8:00

ARTEMIS QUARTET*

Sat, Feb 5 7:30

**TIBET HOUSE
BENEFIT CONCERT**
Philip Glass, Artistic
Director
Guests: Trey Anastasio,
Patti Smith, Rufus
Wainwright
Presented by Tibet House

Sun, Feb 6 2:00

**NEW YORK YOUTH
SYMPHONY**
Mischa Santora, Music
Director
Samuel Z. Solomon,
Percussion
Presented by New York
Youth Symphony

Mon, Feb 7 8:00

**THE BACH CHOIR OF
BETHLEHEM**
Greg Funfgeld, Conductor
Presented by The Bach
Choir of Bethlehem

Tues, Feb 8 8:00

**THE PHILADELPHIA
ORCHESTRA***
Wolfgang Sawallisch,
Conductor
Yefim Bronfman, Piano
Elzbieta Semyka,
Soprano

Wed, Feb 9 8:00

**ROYAL
CONCERTGEBOUW
ORCHESTRA
AMSTERDAM***
Riccardo Chailly,
Conductor
Jean-Yves Thibaudet,
Piano

Thu, Feb 10 8:00

**ROYAL
CONCERTGEBOUW
ORCHESTRA
AMSTERDAM***
Riccardo Chailly,
Conductor
Ruth Ziesak, Soprano

WRH, Feb 10 8:00

**MICHAEL FEINSTEIN:
NOW AND THEN***
Michael Feinstein,
Artistic Director

Fri, Feb 11 8:00

THE NEW YORK POPS*
Skitch Henderson, Founder
and Music Director
A Vietnamese Valentine
Guest Artist: Patricia
Nessy
WRH, Feb 11 8:00
**LYNETTE TAPIA*,
Soprano**
Thomas Bagwell, Piano

Mon, Feb 14 8:00

**OPERA ORCHESTRA OF
NEW YORK**
Eve Queler, Music Director
Soloists: Renée Fleming,
Stephanie Blythe,
Marcello Giordani,
Dean Peterson
Dontzetti's *Lucrezia
Borgia*
Presented by Opera
Orchestra of New York

Tues, Feb 15 7:30

**THOMAS HAMPSON,
Baritone**
**WOLFRAM RIEGER*,
Piano**
All-Mahler Program

Wed, Feb 16 8:00

**JAIME LAREDO,
Conductor and Violin/Viola**
**BRANDENBURG
ENSEMBLE***
Pamela Frank, Violin
Leila Josefowicz, Violin
Joseph Kalichstein, Piano
Ilda Kavafian, Violin
Cho-Liang Lin, Violin
Yo-Yo Ma, Cello



Daniel Barenboim

Sharon Robinson, Cello
Steven Tenenbom, Viola
Michael Tree, Viola

Thu, Feb 17 7:30

**THOMAS HAMPSON*,
Baritone**
**WOLFRAM RIEGER,
Piano**
All-Mahler Program

WRH, Feb 17 8:00

**MAKING MUSIC 2000:
LEON KIRCHNER***
Guest Artists:
Lynn Chang, Violin
Yo-Yo Ma, Cello
Orion String Quartet

Fri, Feb 18 8:00

**CARNEGIE MELLON
PHILHARMONIC AND
CHOIR**
Juan Pablo Izquierdo,
Conductor
Presented by Carnegie
Mellon University

Sat, Feb 19 2:00

**CARNEGIE HALL
FAMILY CONCERT***
**THE NEW YORK
POPS**
Skitch Henderson,
Founder and Music
Director
Singin' in the Bathtub
Guest Artist: John
Lithgow
Pre-concert activities at
1:00

Sun, Feb 20 8:00

YOUTH CHORALES
Charlene Archibeque,
Conductor
Robert Bass, Conductor
Presented by Field
Studies International

Mon, Feb 21 8:00

**THIRD ANNUAL VOCAL
JAZZ EXTRAVAGANZA**
Phil Mattson, Conductor
Presented by Midamerica
Productions

Tues, Feb 22 8:00

**SAN FRANCISCO
SYMPHONY***
Michael Tilson Thomas,
Conductor
Arcadi Volodos, Piano
Pre-concert Lecture with
Ara Guezelman at 7:00

Wed, Feb 23 8:00

**SAN FRANCISCO
SYMPHONY***
Michael Tilson Thomas,
Conductor
Garrick Ohlsson, Piano

Thu, Feb 24 8:00

**ORCHESTRA OF ST.
LUKE'S***
Alan Gilbert, Conductor
Christian Zacharias,
Piano

Fri, Feb 25 8:00

**WRH
DOMINIQUE
LABELLE*, Soprano**

Sat, Feb 26 8:00

**NEW YORK CHORAL
SOCIETY**
John Daly Goodwin,
Conductor
Presented by New York
Choral Society

Sun, Feb 27 3:00

**AMERICAN
COMPOSERS
ORCHESTRA***
Dennis Russell Davies,
Conductor
Lindbergh...
Laurie Anderson, Electric
Violin
Robert Wilson, Narrator
Susan Hanson, Soprano
Maria Jonas, Mezzo-
Soprano
John Duykers, Tenor
Leon Williams, Baritone
Stephen Morscheck, Bass
Judith Churman Chorale
Pre-concert Lecture at 1:45

Sun, Feb 27 8:00

**AX/STERN/LAREDO/MA
QUARTET***
Emanuel Ax, Piano; Isaac
Stern, Violin;
Jaime Laredo, Viola;
Yo-Yo Ma, Cello



John Lithgow
in *Singin' in the Bathtub*

Hall



Tues, Feb 29 8:00
MINNESOTA ORCHESTRA*
 Eiji Oue, Conductor
 Pinchas Zukerman,
 Violin

MARCH 2000

Wed, March 1 8:00
BOSTON SYMPHONY ORCHESTRA
 Seiji Ozawa, Conductor
 Soloists: Christine
 Goerke, Ian Bostridge,
 Thomas Quasthoff
 Tanglewood Festival
 Chorus, John Oliver,
 Conductor
 Performing Artists at
 Lincoln High School,
 Johanna Hill Simpson,
 Director
 Presented by Boston
 Symphony Orchestra

Thu, March 2 8:00
BOSTON SYMPHONY ORCHESTRA
 Seiji Ozawa, Conductor
 Same Program as March 1
 Presented by Boston
 Symphony Orchestra

WRH 8:00
THE CARNEGIE HALL MILLENNIUM PIANO BOOK*
 Commissioned by The
 Carnegie Hall
 Corporation
 Ursula Oppens, Piano
 Kirill Gerstein, Piano
 Kuang-Hao Huang, Piano
 Kozue Jinnouchi, Piano
 Ofra Yirzhaki, Piano



Michael Tilson Thomas

Fri, March 3 8:00
DANISH NATIONAL SYMPHONY ORCHESTRA*
 Yuri Temirkanov,
 Conductor
 Pamela Frank, Violin

WRH, March 3 8:00
CHRISTOPHER MALTMAN*, Baritone
 Malcom Martineau,
 Piano

Sat, March 4 8:00
CHICAGO SYMPHONY ORCHESTRA*
 Daniel Barenboim,
 Conductor and Piano

Sun, March 5 2:00
CHICAGO SYMPHONY ORCHESTRA*
 Daniel Barenboim,
 Conductor
 Soloists: Hilary Summers,
 Lynne Dawson, William
 Joyner, Simone Nold,
 Hanno Müller-Brachmann
 Pre-concert Lecture with
 Ara Guzelimian at 1:00

Mon, March 6 8:00
CHICAGO SYMPHONY ORCHESTRA*
 Daniel Barenboim,
 Conductor

Tues, March 7 8:00
PITTSBURGH SYMPHONY ORCHESTRA*
 Mariss Jansons, Conductor
 Pre-concert Lecture with Ara
 Guzelimian at 7:00

Wed., March 8 2:00
PITTSBURGH SYMPHONY ORCHESTRA*
 Mariss Jansons, Conductor
 Sarah Chang, Violin

WRH 8:00
ORPHEUS
 Guest artist: Branford
 Marsalis, Saxophone
 Presented by Orpheus

WRH 7:30
CARNEGIE TALKS: DANIEL BARENBOIM and EDWARD SAID*
 Ara Guzelimian,
 Moderator



Lynette Tapia

Thu, March 9 7:30
CIVIC ORCHESTRA OF CHICAGO*
 Daniel Barenboim,
 Conductor
 Saleem Abboud-Ashkar,
 Piano

Claire-Marie Le Guay,
 Piano
 Shai Wosner, Piano

Fri, March 10 8:00
LONDON SYMPHONY ORCHESTRA*
 Pierre Boulez, Conductor
 Christian Tetzlaff, Violin
 Pre-concert Lecture at
 7:00

WRH 8:00
BELCEA STRING QUARTET*

Sat, March 11 8:00
LONDON SYMPHONY ORCHESTRA*
 Pierre Boulez, Conductor
 Maurizio Pollini, Piano
 Pre-concert Lecture at
 7:00

Sun, March 12 2:00
LONDON SYMPHONY ORCHESTRA*
 Pierre Boulez, Conductor
 Pre-concert Lecture at
 1:00

Mon, March 13 8:00
LONDON SYMPHONY ORCHESTRA*
 Pierre Boulez, Conductor
 Daniel Barenboim, Piano
 Paul Edmund-Davies,
 Flute
 Pre-concert Lecture at
 7:00

Tues, March 14 8:00
THE PHILADELPHIA ORCHESTRA*
 Charles Dutoit, Conductor
 Martha Argerich, Piano

Wed, March 15 7:30
SYLVIA MCNAIR*,
 Soprano
 Martin Katz, Piano

Thu, March 16 8:00
THE CARNEGIE HALL JAZZ BAND*
 Jon Faddis, Music
 Director
*Lonis Armstrong: One
 Hundred Years*
 Guest artists: Clark Terry,
 Trumpet; Arvell Shaw,
 Bass; Marty Napoleon,
 Piano

WRH 8:00
MAKING MUSIC 2000: GYÖRGY KURTÁG*,
 Composer and Piano
 Márta Kurtág, Piano
 Susan Narucki, Soprano
 Daniel Phillips, Violin

Fri, March 17 8:00
THE CHIEFTAINS
 Presented by ICM Artists

Sat, March 18 8:00
THE COLLEGIATE CHORALE
 Orchestra of St. Luke's
 Robert Bass, Conductor
 Soloists: Jane Eaglen,
 Florence Quivar, Richard
 Mangison, Simon Estes

Sun, March 18 2:00
NEW ENGLAND SYMPHONIC ENSEMBLE
 with choruses
 Jonathan Griffith, Lee
 Kjelson, Dale Miller,
 Conductors
 Prelude concert at 1:00

*Carnegie Hall
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