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stagebill

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Another Openin'?

Glamour and history mark the Met Centennial's opening night

Dr. Samuel Johnson's famous definition of opera as "an exotic and irrational entertainment" would seem to apply with particular force to that elaborate and elegant ritual known as opening night. In whatever house it is held, opening night at the opera is an amalgam of many elements—musical, social, sartorial—any or all of which may range from the beautiful to the bizarre. "Another Openin', Another Show," with its suggestion of the routine and the predictable, was never written of opera.

A sense of anticipation and excitement has been in evidence ever since the first operatic opening night in history—the performance of Jacopo Peri's *Euridice* in Florence, Italy, on October 6, 1600. Then, as now, the audience was part of the show. Peri's opera, the earliest whose score has come down to us intact, was given as part of the festivities celebrating the wedding of Henry V of France and Marie de Medici. It was performed in a chamber of the Pitti Palace—indeed, visitors to that elegant edifice may see the very room to this day. From the outset, operatic openings were associated with sumptuous surroundings, aristocratic audiences and gala occasions.

A generation later, opera went public, starting with the opening of the San Cassiano opera house in Venice in 1637. On the first night in the new theater, devoted to a performance of *Andromeda* by one Francesco Manelli, a new component

(continued on page 14)

Above: "After the Opera," from Harper's Weekly, *1890—courtesy of the New York Historical Society's current exhibition "A Celebration of Opera in 19th Century New York."*

Herbert Kupferberg

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I

DENVER GAY MEN'S CHORUS

ROBERT MOORE, *Music Director*
Jeffrey Harms, *Assistant Music Director*
Daniel Gray, *Accompanist*

AARON COPLAND — Stomp Your Foot! (Choral Square Dance from "The Tender Land")
NOLAN OLTJENBRUNS, *Assisting Accompanist*

adpt. Aaron Copland, arr. Irving Fine — I Bought Me a Cat
ALAN MONG, BEN GITTERMAN and ROBERT POWER, *Soloists*

JOHANNES BRAHMS, arr. Carl Deis — Geistliches Wiegenlied, Op. 91, No. 2

GRAHAM GOBLE — Full Circle
Anything But the Andrews Sisters: ROBERT STILSON, JIM STEVENS, STEPHEN HARRINGTON and ROBERT POWER

JOHN LATOUCHE/ DOUGLAS MOORE — Panhandlin' Man, from "The Ballad of Baby Doe"
Jacob, one of the cronies: STEPHEN HARRINGTON
Horace Tabor: PAUL SLOAT

ERNST TOCH — Valse
ALEX ZAZOW, BEN GITTERMAN, JIM STEVENS, KEVIN LARSON, RICHARD GERAGHTY, ROB CLIFFORD and RICHARD HARTMAN, *Soloists*

GIUSEPPE VERDI, Words by M.T. Bohannon, arr. George Botsford — Rigoletto Quartette
Chamber Ensemble: RICHARD HARTMAN, STEVEN MITCHELL, STUART NAEGELE, NOLAN OLTJENBRUNS and PAUL SLOAT
JEFFREY HARMS, *Director/Accompanist*

WRAY LUNDQUIST — Johnny's Gone Marching
RIC BARNES and JEFFREY HARMS, *Soloists*
STEVEN MITCHELL, *Timpani*

II

MEN'S CHORUS OF ORANGE COUNTY

DANNY BROWN, *Music Director*
Kiyoshi Matsuhara, *Accompanist*

COLE PORTER, arr. Howard Cable — Another Op'nin', Another Show

Czecho-Slovak Folk Song, arr. Deems Taylor — Waters Ripple and Flow

(Program continued)

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HOFFMAN/MANNING/ MARKWELL arr. Donn Mills	Secretly
IRVING BERLIN arr. Roy Ringwald	Give Me Your Tired, Your Poor
WILLIAM STEFFE arr. Roy Ringwald	Battle Hymn of the Republic
MARKES and CHARLES arr. Donn Mills	May You Always

Intermission

III

GAY MEN'S CHORUS OF WASHINGTON, D.C.

JAMES RICHARDSON, *Music Director*
Phil Willis, *Accompanist*

The Chorus

HANDEL arr. Davison	Let Their Celestial Concerts All Unite, from "Samson" ROBERT JONES, *Organist*
BERGER	Hope for Tomorrow
CASALS	Nigra Sum

The Sine Nomine Singers

DAVID SISSON, *Director*
Brien Smith, *Accompanist*

SCHUBERT	Der Gondelfahrer, Op. 28 Widerspruch, Op. 105, No. 1

A Few Good Men

FREDDIE BOYKIN, *Artistic Director*
TOM DUDLEY, *Musical Director*

SILVER	The Fireman's Song, from "In Gay Company" JOHN MORAN, *Choreographer*
COLEMAN and STEWART	Come Follow the Band, from "Barnum" GARY JOHNSON, *Choreographer*

The Chorus

RODGERS and HAMMERSTEIN arr. Warnick	"Oklahoma" Selections
arr. Bartholomew	Shenandoah
arr. Richardson	Of Rain and Rainbows—A Medley This Train This Old Man

Geistliches Wiegenlied ("Cradle Song of the Virgin")
BRAHMS

Joseph, dearest Joseph mine, help me rock him, baby mine. God's reward will too be thine in heaven above, the Virgin's son, Maria. Ye who o'er these palms are hov'ring, in night wind wild, ye holy angels, still, still their rocking! He sleeps, my child. Ye high palms of Bethlehem, in wild winds dashing, why are ye, tell me, so rudely clashing? Oh, rock thee quiet, silent, bending thee light and mild, still, still your rocking! He sleeps, my child. This heavenly boy has borne pain and anguish; ah, so weary, in earth's toil to languish. Give him sleep, all gentle and soothing; his grief is run. Still, still their rocking. He sleeps my son. Bitterest winds here round us are hovering, with which I deck him, his only covering. O all ye angels, all ye abroad in night wind so wild, still, still their rocking! He sleeps, my child.

Der Gondelfahrer ("The Gondolier")
SCHUBERT

The moon and stars are dancing the fleeting, ghostly round. Who will by earthly sorrows encumbered ever here be found? In seas of moonbeams playing, thou, little boat, are swaying, and from constraint set free, the waters cradle thee. Saint Mark's great bell announces that midnight hour is here; and over the peaceful slumber keeps watch the gondolier.

Widerspruch ("Contradiction")
SCHUBERT

Tramping the woods alone, sudden a path is shown: then I am vast and free, joyful the heart of me. There in the forest hall rising as columns tall, trees send their branches high arching against the sky; shining the leaves interweave into wings for me; ah! then my heart so free knows its infinity. But when in open space high on the mountain face over the earth I go, look to the earth below, ah! how enclosed am I crushed by the crowded sky; circling my heavy head clouds come with sullen tread, and the red sun below drowns me in evening glow; then in a tiny space I'd seek my hiding place.

Meet the Artists

The idea for the **Denver Gay Men's Chorus** arose from a New Year's Day open house in 1982 at the home of two men who later joined the chorus. Bob Moore agreed to be director and Terry Collings agreed to be manager. In February, auditions were held and ninety people responded. The first rehearsal in March had eighty-one singers in attendance. Three-and-a-half months later seventy-two sang in the inaugural concerts held during Gay Pride Week. Twenty-two singing members participated in the West Coast Choral Festival during Labor Day weekend. In December, two holiday concerts were presented featuring Britten's *A Ceremony of Carols*. In April of this year the chorus and its overseeing board, the Rocky Mountain Arts Association, presented the Queen City Capers to eight hundred enthusiastic supporters. In June, the first anniversary concert was held, featuring music by Copland and Schubert. There are now eighty-five singing members, seventy of whom are singing in the C.O.A.S.T. Festival.

A native of Washington, D.C., **Robert Moore** began his career as a college English teacher. Music has been an avocation for Bob for sixteen years, during which time he has directed seven different church choirs, including a children's choir that sang at the White House during Carter's tenure. Most recently, Bob studied conducting with Robert Penn at the Lamont School of Music of the Univer-

(cont. p. 38)

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ANOTHER OPENIN'? *(cont. from p. 7)*
joined the audience—a vociferous contingent of the city's gondoliers who, not for the last time in operatic history, seemed particularly partial to the female members of the cast.

In ancient times, no less than modern, not every member of an opening night audience was there to concentrate on the music. On a visit to Naples in 1739 the French writer Charles de Brosses reported in a letter to a friend: "On November 24 there occurred the grand opening of the large theater of the palace with the first performance of the opera *Parthenope* by Domenico Sarri. The King attended; he talked during half of the opera, and slept during the other half."

Opening night somnolence, however, seems to be an infrequent occurrence in operatic history. Perhaps the most notable instance of the opposite extreme, opening night hysteria, occurred in August 25, 1830 in Brussels, on the occasion of the first performance in that city of Auber's *La Muette de Portici*, whose subject is a 17th century revolution by the people of Naples against their Spanish oppressors. The Brussels audience grew so excited that they forthwith poured out into the streets, thereby igniting a revolution of their own that led to the establishment of an independent Belgium, hitherto under Dutch sway.

The first genuine operatic opening night in New York City took place on November 29, 1825 at the long-since-vanished Park Theater on the edge of what we now call the financial district. The opera was Rossini's *Il Barbiere di Siviglia*, then less than ten years old, and the performers were a troupe of singers from Europe headed by the famous Spanish tenor Manuel Garcia who had created the role of Almaviva at the world premiere of *The Barber* in Rome in 1816. The prices were two dollars for a box seat, one dollar in the pit and 25 cents in the gallery, and a libretto cost 37 cents. In the audience were such dignitaries as Joseph Bonaparte, elder brother of Napoleon and former King of Spain, and the novelist James Fenimore Cooper; a few

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nights later Lorenzo da Ponte, Mozart's librettist, by then a resident of New York, turned up, though he apparently missed the opening.

So even in those days, New York was able to muster a pretty distinguished audience for an operatic event. The *New-York Evening Post* reported the next day: "An assemblage of ladies so fashionable, so numerous, so elegantly dressed was probably never witnessed in our theater. [The audience was] surprised, delighted, enchanted....The repeated plaudits with which the theater rang were unequivocal, unaffected bursts of rapture."

Those bursts of rapture have been observable at many a New York operatic opening ever since, as have been the fashionable assemblages. When the Metropolitan Opera opened its doors for the first time on the night of October 22, 1883 with a performance of Gounod's *Faust*, the line of carriages waiting to unload their elegant occupants at the 39th Street entrance stretched four blocks north up Broadway.

None of those first-nighters could have known they were attending the opening of an institution that would still be going strong after 100 years (or a building that would last for 82!) But everyone did know that they were participants in one of the great battles of New York society, for the Met had been built by people of wealth who had been denied proprietorship of boxes in the Academy of Music on East 14th Street. That in itself was enough to assure the excitement of the occasion, and when a reporter for the *New-York Tribune* referred to the lower tier of boxes as a "diamond horseshoe," the triumph of the new house—at least from a social standpoint—was assured.

Met openings over the ensuing years have always represented a blend of social and musical aspects.

Thus at the 10th anniversary opening of the Met on November 28, 1893, the *New York Times* observed: "Truly opera returned to her home last night, the Queen of a titanic and glorious pageant, the ruler of the divine revel." The performance that night was a repeat of *Faust*, and in several ways—apart from the "divine revel"—it marked a new beginning for the institution. For one thing, a fire on August 27, 1892 had necessitated a year's shutdown and brought about a complete rebuilding of the interior. For another, the Met presented a superb cast, with singers like the De Reszke brothers, Jean and Edouard, Jean-Louis Lassalle and Emma Eames. For a third, *Faust* was sung in its original French rather than the Italian translation that had sufficed ten years earlier.

From then on the quality of opening-night vocalism at the Met became a matter of high priority. On November 23, 1903 none other than Enrico Caruso made his debut in *Rigoletto*, and for many years it became all but inevitable that the opening night audience would hear the greatest tenor of the age. Curiously, the critics were cautious in their initial appraisal of the new Italian star, and the audience fairly tepid, with most of the applause coming from the tenor's compatriots in the upper galleries. But as the months went on the ovations grew longer and for years afterwards,—his last appearance was in 1920—Caruso was the star of opening-night productions ranging from Verdi's *Aida* to Gluck's *Armide*.

Over the years, Met openings have inevitably reflected events and circumstances in the outside world. The 1918 season happened to open on November 11, the date that World War I came to an end; by a fortunate coincidence General Manager Giulio Gatti-Casazza had scheduled a French opera, Saint-Saëns' *Samson et Dalilah* for the occasion. The audience went wild when the singers, still in their Biblical garb, marched on carrying the flags of the victorious Allies—Louise Homer the American, Leon Rothier the French, and Caruso the Italian.

The Depression years had the effect of modifying somewhat the splendor of Met openings, although the event continued to remain at the top of the annual social calendar. American singers now began to be more in evidence in leading roles on opening night (Lawrence Tibbett, for

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example, in the 1932 *Simon Boccanegra)* and there even was an American opera, Deems Taylor's *Peter Ibbetson* (again with Tibbett) the following year.

The advent of Rudolf Bing as general manager in 1950 brought a new purposefulness to opening night, for Bing detached it from the Monday subscription series and made it a package of "Three Firsts;" he also selected rarely heard Verdi opera, *Don Carlo,* and gave it a sterling production, with the first woman stage director in the Met's history, Margaret Webster.

While it might be too much to say that a Met opening nowadays is exclusively an artistic event, there's no doubt that the company's basic effort is to put its best foot forward on the first night of the season. Especially in the television era, there's still plenty of glitter and pomp to be observed, but identifying the boxholders is no longer the popular sport it once was. Even the failures are artistic, such as Samuel Barber's *Antony and Cleopatra*, which seems to be undergoing a modest rehabilitation these days following its hapless reception when it opened the new Met at Lincoln Center before a resplendent audience on September 16, 1966.

On September 26, 1983 the Metropolitan Opera begins its 101st year. (Its actual centennial will be celebrated with a two-part gala next month, on October 22.) And appropriately enough, this season's opening night is an occasion for retrospection. Even the choice of the opera, Berlioz's *Les Troyens*, seems to provide links to operatic openings of the past. Like that first *Euridice* of 1600 the subject comes from Greek legend; like that first New York opening of 1825 the assemblage will be fashionable; like that first Met *Faust* of 1883 the opera will be French; and like all Metropolitan openings in the 100 years since, expectation and excitement will fill the air.

It should be a memorable occasion. Another openin', another century.

Herbert Kupferberg, a senior editor of Parade, *is the author of* Opera, The Mendelssohns, Tanglewood *and other books.*

My Friend,

Rudolf Serkin

A former Philharmonic President pays homage to the master pianist, who performs with the Orchestra at its opening night gala, September 14

To the world, he is Maestro Serkin, an internationally-known and respected concert pianist, and so he was to me when first we met, after I had heard him perform many times. We chatted briefly and amicably, I with the admiration of a fan, and he, always gracious. But it wasn't until the birth of the Marlboro Music Festival more than twenty years ago that I received my first real introduction to Mr. Serkin. Our friendship began when he invited me to a Marlboro rehearsal. The experience proved unforgettable. I soon became closely involved with Marlboro and, when invited by Mr. Serkin to serve as Chairman of the Board, I welcomed the opportunity to work closely with that institution under the leadership of so fine a musician.

It is Rudolf Serkin who has made Marlboro the success it is, a teaching/learning opportunity of the highest order. Mr. Serkin's respect for music, his exacting standards, and his clear love of teaching have left his personal and professional imprimatur on the Festival, making it world-renowned. Several years ago, Mr. Serkin was forced, for the first time, to spend a summer far away from Marlboro. During rehearsals, I met a young foreign student who, although he had never met the Director, told me, "You know, Mr. Field, Mr. Serkin's spirit is here; I feel

Above: Rudolf Serkin (left) with friend and admirer Sampson R. Field

Sampson R. Field

it—we can all feel it." Such is the leadership and affection Mr. Serkin inspires.

* * *

He is one of the nicest human beings one can ever hope to know. I have never heard a bad word about him. There is the great sense of humor and the humility; but the overriding quality one appreciates is his insistence on the highest possible standards of excellence in everything. He has done so much for music and musicians but refuses to take credit for it. He gives up his entire summer every year, year after year, expressly for the purpose of reaching out to and teaching the young music students at Marlboro. And he regards each student as his peer; anyone can challenge him, and they often do. Imagine! An 18-year-old student can interrupt the maestro and suggest another way to play a passage, and he'll say, "Let's try it."

He simply doesn't consider himself superior. The whole idea of Marlboro is equal participation among students and professional musicians, and he leads the way in demonstrating that ethic. He even did his part at kitchen duty in the early days of the festival.

That's not to say that he lets young artists off easily. I remember walking across the Marlboro campus with him one afternoon and meeting a student ensemble which was to perform the following evening. With purposeful curiosity my friend asked, "Well, are you finished rehearsing the Brahms? Have you solved all the problems?" The students replied that they had completed rehearsing and all the problems were solved. Because the young musicians were so easily satisfied a full day before the scheduled performance, Mr. Serkin became suspicious. (In his wisdom, he knew that a performer spends his life solving the problems of any great work. Was it Schnabel who said something to the effect that great music is better than it can ever be played?) His suspicions were confirmed and suffice to say, the students did not perform as scheduled, but continued to rehearse in earnest.

* * *

There just aren't many men like him. With all he has done, and continues to do, for music and for musicians, he avoids drawing attention to himself and his good works. He doesn't even want journalists writing about him. It is a little-known fact that several years ago he founded a school in Vermont called the International School for Advanced Training, a kind of retreat for promising young musicians. He bought a Vermont schoolhouse, renovated it, brought in a housekeeper and now invites people to live there (two or three at a time). They live and practice there at no cost, and when Mr. Serkin is in town, he coaches them—at no fee. Among others, the 1981 Leventritt competition winner, Cecile Licad, spent time there last year.

Examples of his generosity abound. Twenty years ago, while on tour in Hong Kong, Mr. Serkin stayed at the home of a Chinese family who were friends of mine. Several years later, they came to visit this country and wanted to invite the maestro to dinner. At that time, Mr. Serkin was at his home in Vermont. It was the thick of winter, but when I telephoned to tell him of our Chinese friends' invitation, he said, without a moment's hesitation, "I'll come down to New York and play for them." And so he did, driving from Vermont in the snow and ice to play for his friends from the Orient.

* * *

Knowing this great artist has deepened my appreciation of music. I am an amateur pianist, and I enjoy playing four-handed piano with Mr. Serkin when he is up at Marlboro. You might think it intimidating to play with an artist of his stature, but he is so understanding and affectionate that he quickly puts one at ease. I recall one occasion when we were playing the Schubert Rondo for four hands, a piece he hadn't played in a number of years. At one point he said to me, "Slow down—you're playing too fast for me!" Well, *nobody* can play too fast for Mr. Serkin; it was just his way of making me feel comfortable. Similarly, at birthdays and at Christmastime, I have received

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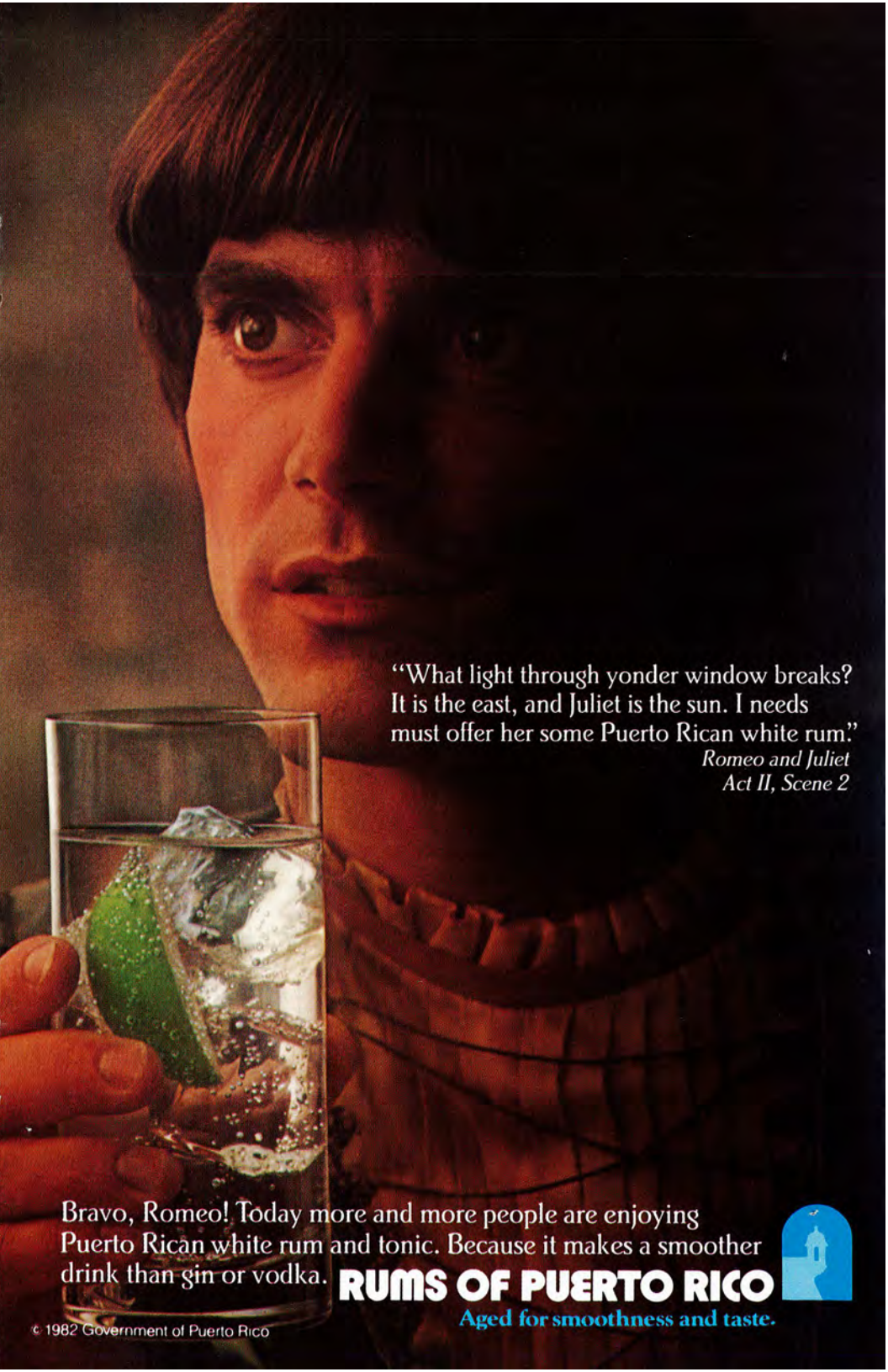
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Kim Alexis' gown is by Siam Originals. On her eyes Shimmertints in Night Jewels.
On her lips Star Amethyst Lipstick with Diamond Sparkle Lip Sparkler as an overglaze.
Her perfume: Ciara. Her plane: Piper Aerostar. It's a small plane, but it gets her there.

Lincoln Center Institute pioneered its own concept of "aesthetic education" and changed from the traditional format of art education to a program designed to bring explorations of the aesthetic world into the everyday life of hundreds of thousands of students and teachers in New York metropolitan area schools. What started as a New York City area project has spawned the growth of at least eight other "institutes" around the country based on the Lincoln Center model, with others in formation.

It all started back in 1971 when Mark Schubart, then Director of Education at Lincoln Center, took a year off to conduct an in-depth study of art education funded by the Carnegie Corporation that culminated in a report titled "Performing Arts Institutions and Young People."

"What I felt by instinct was borne out by the study," says Schubart, who now serves as Director of the Lincoln Center Institute.

Beyond Appreciation

Lincoln Center Institute is pioneering "aesthetic education"

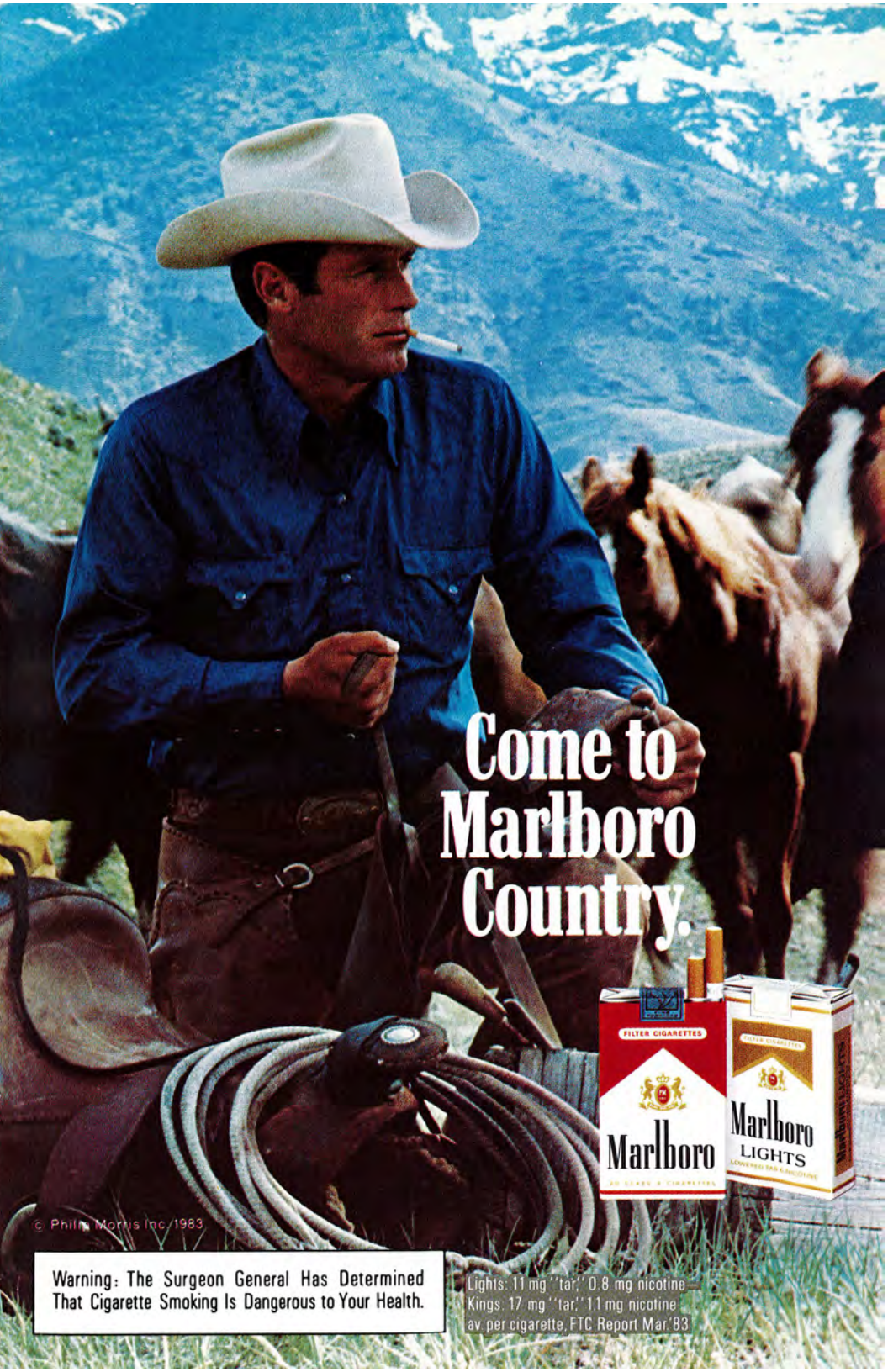
Once upon a time there was a concept called "art appreciation," whereby a lecturer would fill you in on the structure and historical context of a Beethoven quartet, for example, so that from that day forth you could listen to that quartet and nod appreciatively; you had the inside information on what it was all about. But could it help you understand Bartók, a Sam Shepard play, or, in fact, to look and listen in a more intense way?

To tackle this difficult question the "Rather than teaching students how to 'appreciate' the arts, we should be focusing on how the arts can help young people discover their own capacities to make aesthetic choices in their lives and ultimately how to exercise their *right* to decide how their world is to look and sound."

The arts were the logical vehicle for this type of education, because works of art are the only things created in this world solely and exclusively for aesthetic purposes. Over the years the concept was refined and

Above: Clarinetist Mitchell Estrin and bassoonist Jeffrey Winter perform at a Manhattan junior high school

Janine Veto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the structure of the program created in cooperation with Teachers College of Columbia University. There was a need to develop ongoing programs in the schools in order to stress aesthetic education as a learning process and not just something you got at an isolated lecture or performance. What evolved was a partnership between practicing professionals who act as teaching artists at Lincoln Center and teachers in the school systems, and a parallel alliance between the Institute staff and school administrations.

What happens is that teachers begin to experience their own change of perception.

The Lincoln Center Institute's first step is to establish a relationship with a school system that is willing to make an educational and financial commitment to aesthetic education. At least three teachers from each school must attend the three-week summer training program at Lincoln Center. Typically, these are not art or music teachers, but teachers of English or social studies or elementary school classroom teachers who believe in the importance of the concept and want to integrate the program into teaching students ranging in age from kindergarten through twelfth grade. Their own expertise in the arts runs the gamut from ultra-sophisticated to naive but wildly enthusiastic. Many teachers return to the Institute as the thematic emphases—such as the concept of "choice" in creativity—and the works used to illustrate them, are evolved and changed every year.

The summer sessions are the heart of the process. Teachers are exposed to a series of works in music, dance and drama without any introduction. Then in small workshops with the professional teaching artists, they experience for themselves the movement of a dance or the feel of acting.

(continued on page 32)

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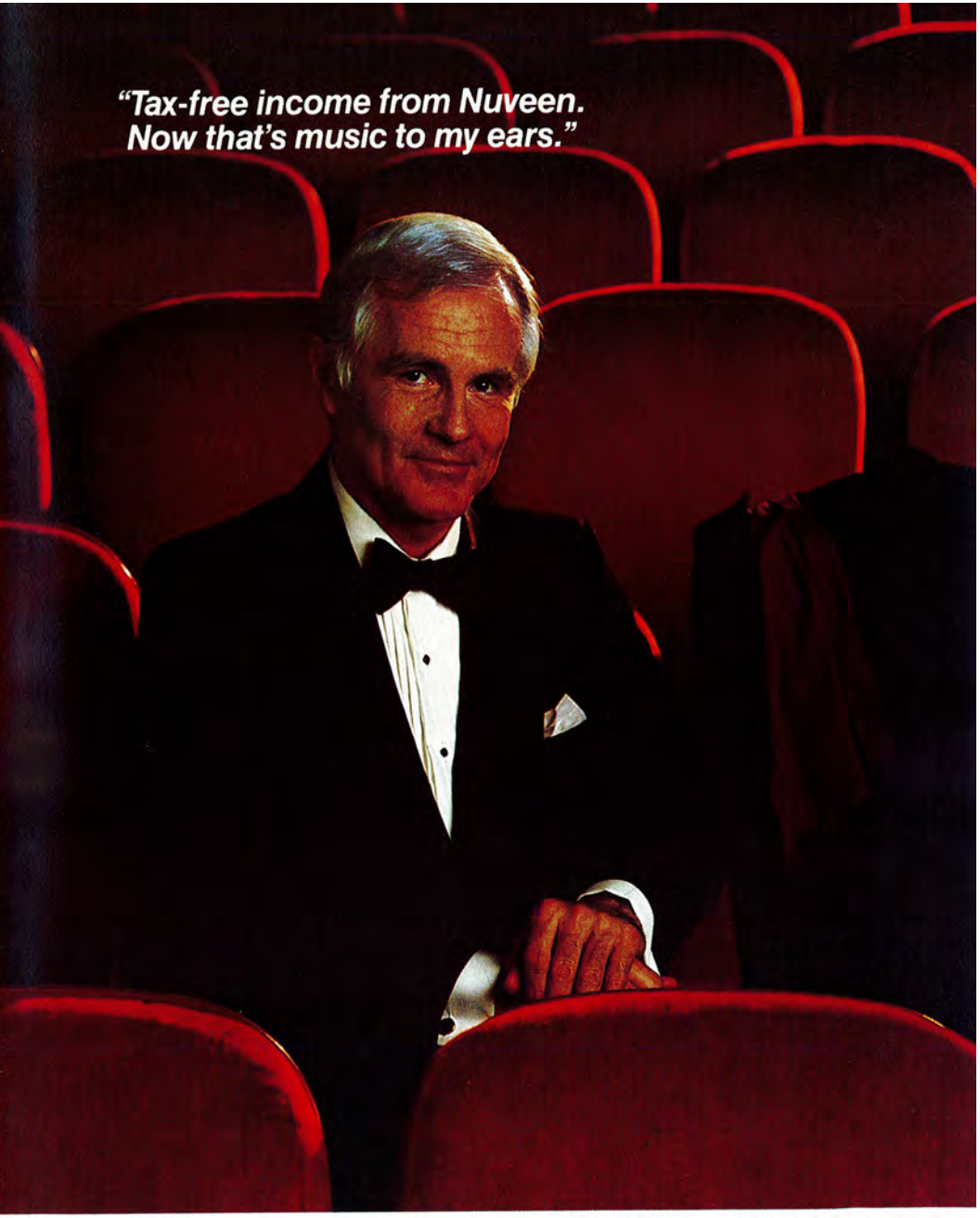
BEYOND APPRECIATION *(cont. from p. 28)*

Through discussions, lectures and personal experience, they become aware of the creative process within themselves, not with an aim to becoming artists, but to become more sensitive to how creativity manifests itself so that they can impart that knowledge to their students using similar techniques. To complete the circle, the teachers are exposed to the same works a second time to experience the deepening of their understanding of the works.

"What begins to happen," says Schubart, "is that the teachers begin to experience their own change of perception. What we are after is 'transferability of skills' from listening to a particular Haydn string quartet, for example, to seeing it as a text for a *way* to listen to other music." This approach is designed especially for children who carry few preconceptions about particular works of art, or who have never thought about the world of art at all.

After the three-week intensive Institute, the teams of teachers from each school draw up their own plan for the school year in consultation with Lincoln Center teaching artists who work with them in the schools. One unit may focus on movement, for example, and balance five hours of teaching time with a performance by the New York City Ballet. A second unit later in the year could focus on the dramatic theme of isolation based around a performance of *The Glass Menagerie*. Throughout the school year teachers meet to refine their plans and evaluate the results to make sure that the program is best suited to its needs and resources.

This year a roster of 67 teaching artists in music, dance, theater and visual arts will be available to work with the 900 participating teachers from 186 schools in 42 school systems in the New York metropolitan area. 82,000 students representing the entire spectrum of ethnic and economic backgrounds in the region are involved in 600,000 student class hours of instruction. The program is so popular that there is a waiting list of nine school districts that want to be included in the Lincoln Center



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Institute program.

Like any good idea, the Institute concept captured the imagination of a wider public that is now looking for ways to relate

Summer Session for Teachers 1983—repertory included a study of Tennessee Williams' The Glass Menagerie

cultural institutions to schools. Four new institutes based on the Lincoln Center model are now operating in New York State in Buffalo, Rochester, Syracuse and Albany/Saratoga. Other institutes have sprung up in Nashville, Tennessee; Houston, Texas; Delaware; and Maine. In all cases, personnel from Lincoln Center meet with the local groups and act as consultants. However, each institute is fiscally independent and the design is based on the realities of each community.

This past summer, 121 visitors from around the world came to the Institute to observe the program in operation. Some of

them returned to places like Tulsa, Oklahoma, and South Australia with thoughts of starting programs of their own. The idea has certainly caught on.

"You can't impose the Lincoln Center recipe on a different kind of community," says Schubart. "You have to look at the total picture. What artists live in the area? What is the attitude of the local school system and what is the composition of the community they are trying to serve? The idea is transferable, but not necessarily the exact same structure."

Lincoln Center always receives letters from students and listens carefully to what they have to say. One such letter really triggered the whole development of the Institute. It came from an elementary school youngster on September 24, 1974. "Dear Performer," it said. "We saw you dance in the school on Friday. I liked it a little."

Today's letters are different. They speak of form and qualities and lines and shapes and ideas and textures and choices to be made—signals of hope that the message is, indeed, getting through.

•

Janine Veto's novel Iris *has just been published by Alyson Publications. She works as Development Director of Poets and Writers, Inc.*

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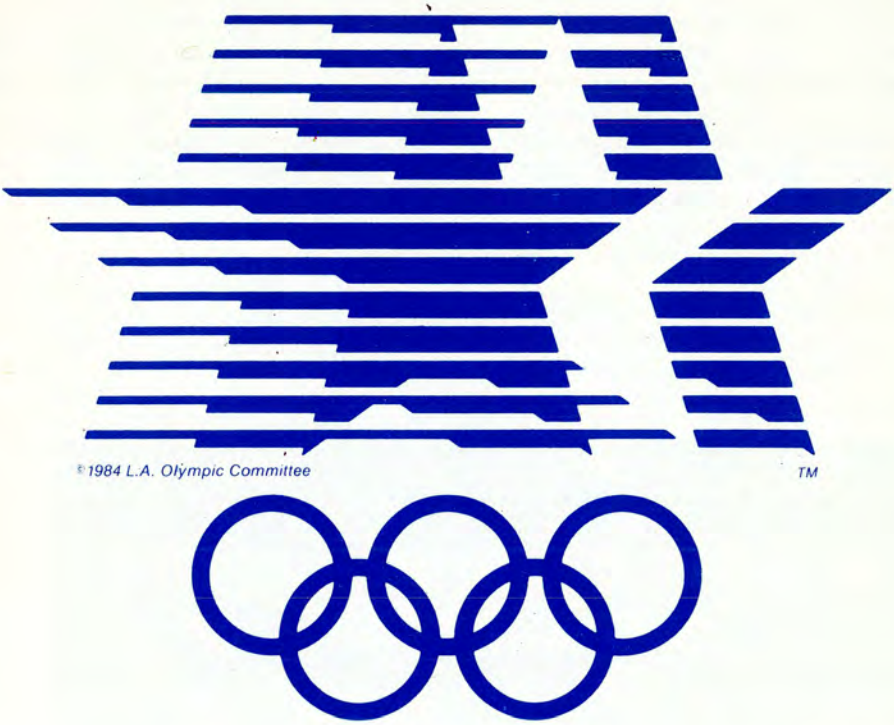

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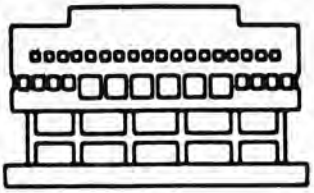

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Box Office Plaza level. Southeast corner. Telephone EN 2-1911.

Centercharge. Tickets for performances in Avery Fisher Hall and Alice Tully Hall may be purchased by phone. Major credit cards accepted. 874-6770.

Coat Lockers Lobby level, East and West.

Green Room Take stairs at bottom of East stairwell.

House Doctor Contact nearest usher.

Lincoln Center Gift Shop Telephone 799-2442.

Lost and Found Telephone 874-0515.

Public telephones Box office lobby; bottom of West stairwell; Ladies' & Men's Rooms, East stairwell; Ladies' Room, West stairwell.

Rest Rooms Loge East side; Orchestra East & West stairwell.

Tour Guide Service 877-1800.

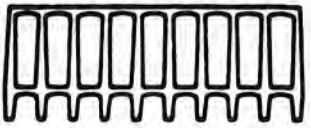
Wheelchair accommodations Call for information: 580-8700.

The management is not responsible for personal apparel or other property of patrons unless these items are checked. Patrons are advised to take 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 then advise the Manager's office.

The photographing or sound recording of any performance or the possession of any device for such photographing or sound recording 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.

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.*



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Escalators Southeast and Southwest corners of Plaza and Grand Promenade levels.

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Lincoln Center Gift Shop Telephone 799-2442.

Lost and Found Telephone 874-0515.

Public telephones Vestibules to rest rooms on all levels.

Rest rooms All levels, East and West.

Restaurants Adagio Buffet in West lobby for dinner; Allegro Cafe in East lobby for lunch, dinner and supper.

Tour Guide Service Information 877-1800.

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Since Lincoln Center is located in the midst of a residential community, we kindly ask our patrons who drive cars to and from Lincoln Center to observe the rules governing noise. The ruling of the Department of Traffic of the City of New York states: "It is unlawful to sound a vehicle horn except when necessary to warn a person or animal in danger." Thank you for your cooperation.

Doctors who expect to be called during performances may give their seat locations to an usher, who will advise the Manager's office.

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(Program continued from page 12)

sity of Denver. He is presently also a counselor in private practice, a voice coach, and plays the organ, directs two choirs and teaches classes in feminist theology and scripture at a progressive Catholic church near Denver.

Orange County, California, is an enigma. It is Disneyland, Gene Autry's Angels baseball team and John Wayne airport. It is also Laguna Beach and the **Men's Chorus of Orange County**. MCOC was organized in April 1982 and made its first GALA appearance in San Francisco the following September. The holidays saw them appearing in several community performances around Orange County. At this year's Los Angeles Gay Pride Week festivities they performed on the main stage of Christopher Street West. Now a non-profit corporation in the state of California, MCOC has grown to more than thirty men. Much credit goes to the board of directors under the capable leadership of Ed Ward, the chorus president.

Danny Brown has served as musical director of MCOC since December 1982. He has directed church choirs in Sacramento, California, and Washington, D.C., and has traveled with a gospel group singing and playing keyboards. Employed as a training specialist for a major musical instrument manufacturer, he has traveled and performed throughout the United States and Southeast Asia. With music as a large part of his life, he is also active in a local Toastmasters club, Orange County Mensa, and Christ Chapel of North Long Beach, California.

Prior to June 1981 the **Gay Men's Chorus of Washington, D.C.**, was but a dream in several musical minds. Then came the national tour of the San Francisco Gay Men's Chorus, which catalyzed a number of communities across the country. On June 28, 1981, GMCW was born. From approximately twenty founding members the chorus has grown rapidly and now numbers over one hundred performing and supporting members. The Gay Men's Chorus of Washington, D.C., sings a broad-based repertoire including classical choral works for men's voices, Broadway and show music, traditional pieces, pop tunes, and music arranged or written specifically for GMCW and its associated ensembles. The chorus management and institutional umbrella is a non-profit educational organization incorporated as the Federal City Performing Arts Association (FCPAA); its goals are to provide first-rate music for the gay and lesbian community and the community at large and to provide the music arts community of the Washington metropolitan area with a first-class men's chorus. The chorus also functions as a visible institution fostering pride within the gay and lesbian community and presenting the gay experience in a positive way to the larger community of which we are all a part.

A native of Winchester, Kentucky, **James Richardson** came to the Washington area from the University of Virginia in Charlottesville. Although a physician by profession, Jim has been involved in choral music for many years. During his tenure in Charlottesville, he was affiliated with the University of Virginia Glee Club for seven years, serving at various times as singer, accompanist and assistant conductor. While at UVA, Mr. Richardson studied choral and instrumental conducting with Donald G. Loach. A founding member of GMCW, Jim served as interim director from the chorus's inception through the end of 1981. He then functioned as assistant conductor until February 1983, when he reassumed the role of director.

The choruses performing in the C.O.A.S.T. Festival are members of the **Gay and Lesbian Association of Choruses (GALA Choruses)**, an information clearinghouse for thirty-nine choruses across the nation. GALA Choruses provides a directory of choruses in the United States and Canada, plans annual conferences for directors and managers, and provides assistance in the sharing of music holdings among the groups. GALA Choruses includes men's, women's, and mixed choruses, whose goals include performing in a variety of settings and stimulating pride within their communities—Albuquerque, Anaheim, Atlanta, Berkeley, Boston, Chicago (3 choruses), Columbus, Dallas, Denver, Detroit, Edmonton, Honolulu, Houston (2), Los Angeles (2), Louisville, Madison, Minneapolis-St. Paul, Montgomery, New Orleans, New York (2), Philadelphia, Phoenix, Portland, Rochester, San Francisco (5), San Jose, Santa Barbara, Seattle, Vancouver and Washington, D.C. Information about GALA Choruses can be obtained by writing to any member chorus or to the GALA Choruses office, P.O. Box 14444, San Francisco, CA 94114.

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Bob Brunelle
Scott Caldwell
Rob Clifford
Mark Eberly
Ric Gann
Richard Hartman
Jim Hill
Gary Lemons
Steven H. Mitchell
Alan J. Mong
Teary Olson
Henri Roché
Robert Stilson
Ron Torbet
George Williams
Alex Zazow

Tenor II
Jim Adolphson
Dennis B. Aragon
Bob Asmus
Gene Bamesberger
Gregg Britton
Glenn Cron
Ben Detterman
Peter DiLeo
Michael T. Di Nuova
Richard Geraghty
Joe Hernandez
Kevin D. Larson
Andre A. Lebel
Rob Lowe
Bill Maier
John Mazanec
John Olmstead
Nolan Oltjenbruns
George F. Pulver
Donnie Rae
Barry Rosenbaum
Randy Sherman
Bill Smith
Rob Young

Baritone
Roger Bole
Robert C. Brann
Gary R. Clayton
Michael Dempsey
BJ Dyer
P. Thomas Forsett
Ben Gitterman
Tom Gold
Jeffrey Harms
Stephen Harrington
Leroy McCormick
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Russ Young

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Steve Fincher
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Daniel Rosnik
Daniel R. Settles
Paul Sloat
Fred Stahl
Scott Wechsler
Will York

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Terry Collings

Assistant Manager
Bill Simpson

MEN'S CHORUS OF ORANGE COUNTY

Tenor I
Larry Arnoff
Monty Cullen
William Dunkelberger
Matthew Haas
Keith Wildvank

Tenor II
Mark Koupal
Dale Sapp
Gus Smith
Ed Ward
Brent West
Kelly Wittman

Baritone
Ken Bell
Frank Guisti
Philip Heyde
Perry Martz
Art Miller
Burt Oriarte
Ernie Quick
Tim Ratini
Bob Romero
Leigh Unger

Bass
Vern Burnett
Vic Bustamante
Dan Musser
Robert Smaltz
Jeff Taylor

Non-Singing Support
Forrest Renshaw

GAY MEN'S CHORUS OF WASHINGTON, D.C.

Tenor I
Rick Allen
Tom Burtch
Charles R. Butler, III
Joe Cannon
Kevin Doss
Rod Fiorito
Larry Fuller
Jim Mench
Philip Rogerson
David Sisson
Arie Venema
Bob Wonneberger

Tenor II
Bob Bester
Craig Bowen
Freddie Boykin
Tom Dudley
Tom Fleming
Rich Fromm
Alex Ivsky
Tom Lahr
Steve LeBlanc
Mark Mennell
Michael Mileno
Don Niehus
Tom Normand
Ray Siefer
Duward Sumner
Frank Tinney
Perry Trueax
Jeff Vrtis

Baritone
Richard Anderson
Craig Arnold
Michael Baker
Ben Barker
John Beard
Bo Bullock
Nelson Duncan
Oscar Garcia-Vera
Ray Hagen
Chet Hall
Gary Janus
Gary Johnson
Page Jones
Jeff Lea
John Mitchell
Richard Norton
Brad Rymph
BJ Sobus
Jim Starner
John Uehlein
Dick VanOskeuls
Phil Willis
Terry Woll

Bass
Larry DeVore
Jack Gerard
Peter Griffith
John Henderson
Bill Hunnicutt
Phil Joslin
Tom Killmer
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Concert Etiquette

The performing arts season is getting into full swing. Audiences—wherever the local orchestra, opera company or drama group isn't out on strike—are set to enjoy the entertainment and inspiration of performing ensembles of every description.

One thing is certain: for many, the performances will be marred by thoughtlessness on the part of too many people who otherwise consider themselves good citizens. These people ignore the simple rules of courtesy, or unconsciously destroy the peaceful environment necessary for enjoyment of many of the wonderful performances being offered a generally eager and appreciative audience.

Here are some rules that should be reprinted in every program book in America. Simple common sense and courtesy will vastly improve the serenity and happiness of sharers in the magic of the arts.

Thou Shalt Not

Talk. The first and greatest commandment. Stay home if you aren't in the mood to give full attention to what is being performed on stage.

Hum, Sing or Tap Fingers or Feet. The musicians don't need your help, and your neighbors need silence. Learn to tap toes quietly within shoes. It saves a lot of annoyance to others, and is excellent exercise to boot.

Rustle Thy Program. Restless readers and page skimmers aren't good listeners and greatly distract those around them.

Crack Thy Gum in Thy Neighbors' Ears. The noise is completely inexcusable and usually unconscious. The sight of otherwise elegant ladies and gentlemen chewing their cud is one of today's most revolting and anti-aesthetic experiences.

Wear Loud-Ticking Watches or Jangle Thy Jewelry. Owners are usually immune, but the added percussion is disturbing to all.

Open Cellophane-Wrapped Candies. Next to talking, this is the most general serious offense to auditorium peace. If you have a bad throat, unwrap your throat-soothers between acts or musical selections. If caught off guard, open the sweet quickly. Trying to be quiet by opening wrappers slowly only prolongs the torture for everyone around you.

Snap Open and Close Thy Purse. This problem used to apply only to women. But today, men often are equal offenders. Leave any purse, opera glasses case or what have you unlatched during the performance.

Sigh With Boredom. If you are in agony—keep it to yourself. Your neighbor just may be in ecstasy—which also should be kept under quiet control.

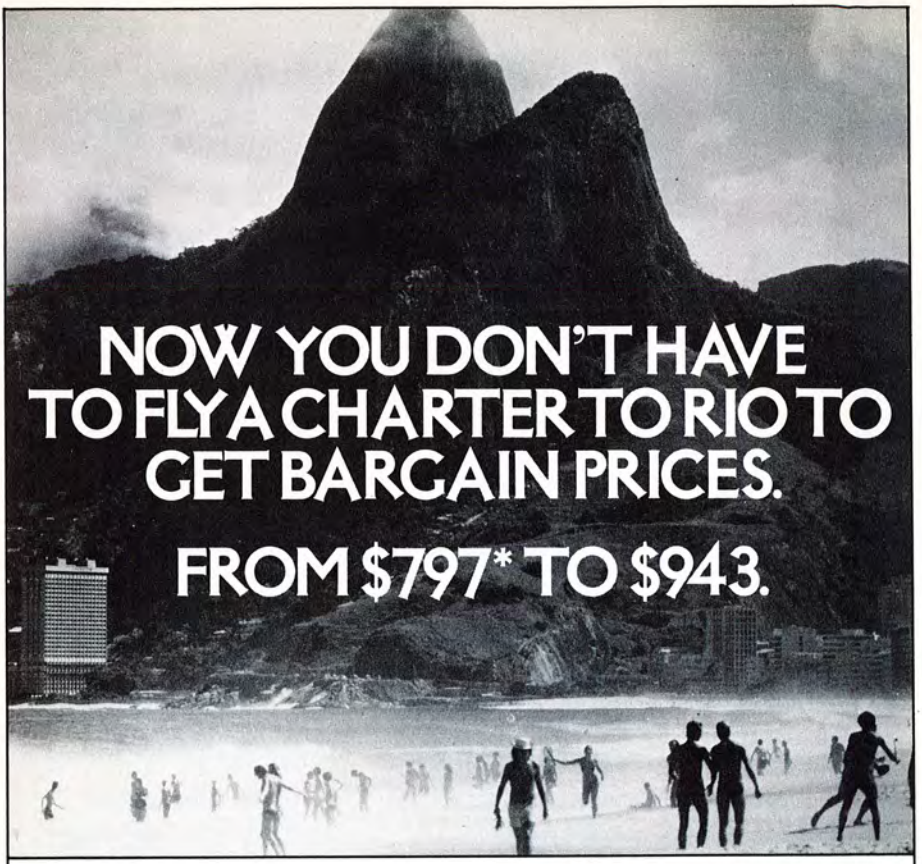
Read. This is less an antisocial sin than personal deprivation. In ballet or drama it is usually too dark to read, but in concerts it is typical for auditors to read program notes, skim ads and whatever. Don't. To listen means just that. Notes should be digested before (or after) the music—not during. It may, however, be better for those around you to read instead of sleeping and snoring.

Arrive Late or Leave Early. It is unfair to artists and the public to demand seating when one is late or to fuss, apply make-up and depart early. Most performances have scheduled times; try to abide by them.

There are other points, of course, and each reader will have a pet peeve we have omitted. However, if just these were obeyed, going to performances would be the joy it was intended to be and we all would emerge more refreshed.

Byron Belt is critic-at-large for the Newhouse News Service.

Byron Belt



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RUDOLF SERKIN *(cont. from p. 22)*
from him gifts of unusual or important music, personally inscribed, "To Sam, from his other two hands." It is as moving a tribute as one might ever imagine.

Although we share a personal relationship, my most vivid memories of Mr. Serkin are nonetheless those of hearing him perform. Last year, for example, following a recital in which he played the last three Beethoven sonatas, I overheard another famous pianist announce to his equally celebrated colleague that no one else should ever be allowed to play the sonatas. I know that it would have embarrassed Mr. Serkin to hear such a remark. He believes strongly in adhering to the composer's vision, as well as in the validity of varying personal interpretations. He would never compare two very different interpretations of a work. He has taught me to play as beautifully as I can. During our many sessions together, he has often pointed out to me, "You're playing this composition—I want you to observe everything the composer indicates." I practice more now, and I think more about what the composer is trying to achieve.

* * *

In addition to his other fine qualities, Mr. Serkin is an excellent listener and, although not talkative, he is very articulate and persuasive. I remember the time a doctor from the Midwest came to visit, bringing with him his son, a promising young violinist. Although he clearly had a gift for music, the son was torn between choosing medicine, his father's path, and music. Mr. Serkin listened patiently to them both before responding. "If a person has to choose between music and 'something else' as a career, the choice should always be the 'something else.' If one truly wants to become a musician, there should never be any doubt."

Sampson R. Field is a past President and current Trustee of the Philharmonic-Symphony Society of New York and an avid amateur pianist.

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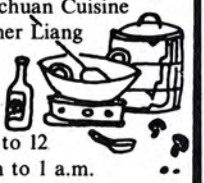

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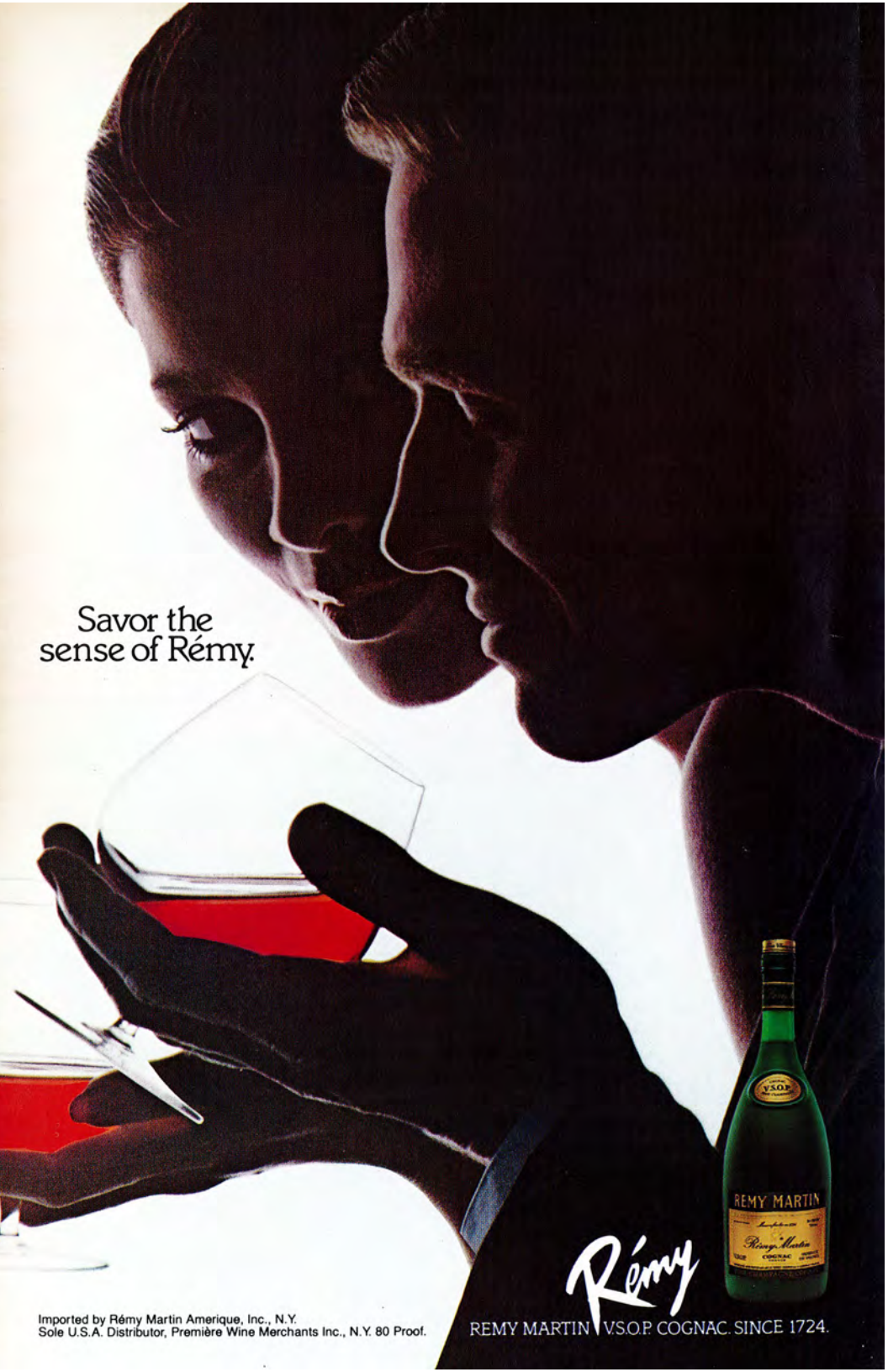
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