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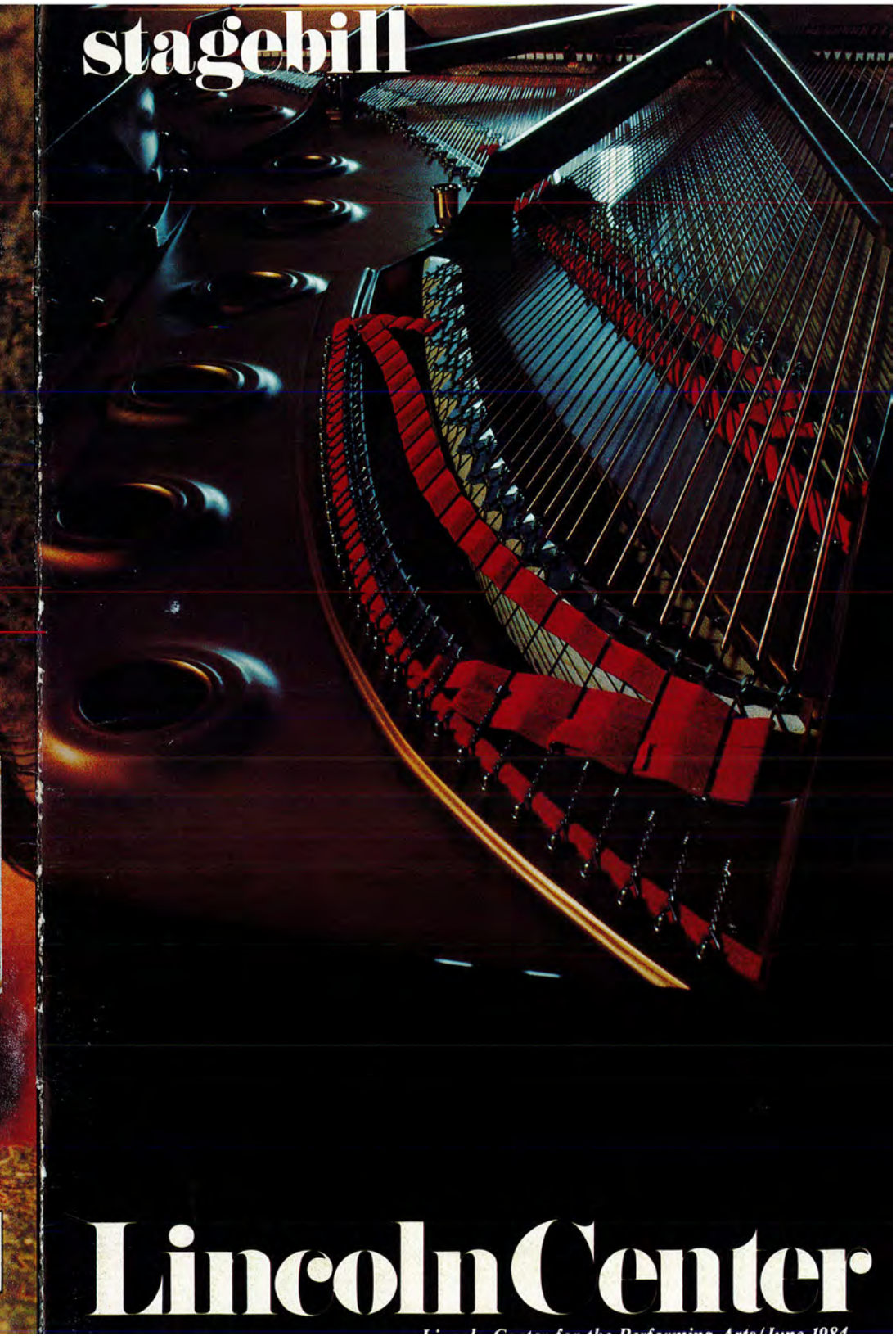

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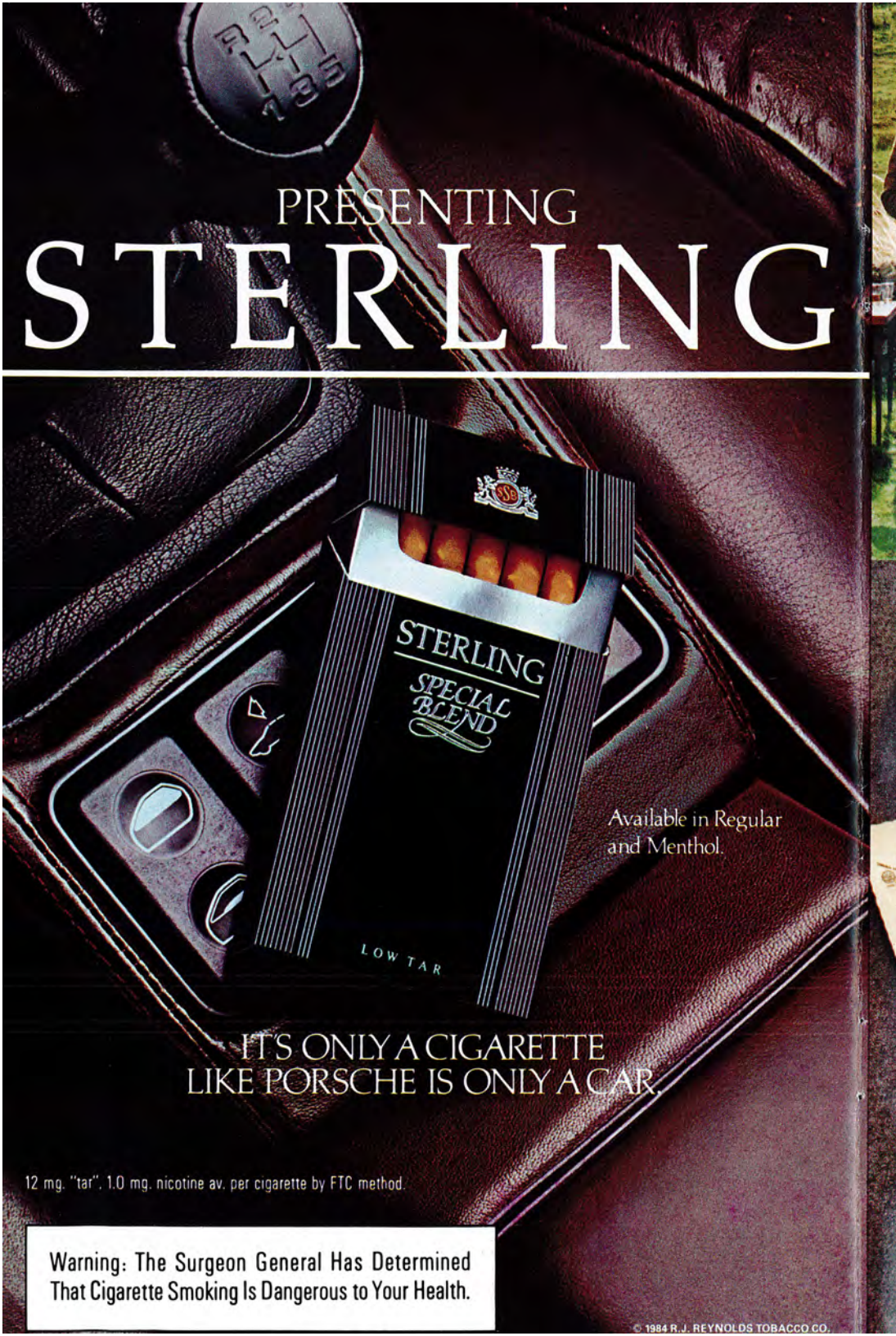
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stagebill
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NISSAN

This month's first New York performances by the English National Opera complete our local experience of the original triumvirate of London companies inaugurated by the legendary theater manager and impresaria Lilian Baylis.

The first two corners of the Baylis triangle have long been familiar to New York. The Old Vic theater troupe shook the town when it first came in 1946 with a company of actors headed by Laurence Olivier and the late Ralph Richardson. Later seasons followed, and there were even later individual productions under the present name of the National Theater. Meanwhile, 1949 saw the first, eye-opening New York performances, at the old Met, by the Sadler's Wells Ballet, which eight years later became the Royal Ballet.

Today's ENO draws its lineage to the Sadler's Wells Opera, begun at its namesake theater in 1931, after years in which Miss Baylis alternated Shakespeare and

The English National Opera arrives for its American debut tour with four operas in acclaimed English-language productions

Operatic Import

operatic repertory on a frayed shoestring at the Old Vic (officially Royal Victoria Hall). Vic-Wells for a while became the name of the enterprise as it reflected the double headquarters of performances. The early years of the drama company, by the way, boasted such names as Sybil Thorndike, Edith Evans, and John Gielgud.

By the time the Second World War broke out in 1939, the opera, ballet, and drama companies had become centers of hard-won artistic achievement and innovative spirit, each of the three ensembles boasting loyal audiences and signaling a golden future for the performing arts in England. With the war and the bombings came newly pared-down productions, curtailed London seasons, and lots of morale-building tours, during which performers might arrive in a town just in time to try to find lodgings in a blackout.

Yet it was Sadler's Wells that put English opera on the world map with the premiere of Benjamin Britten's *Peter Grimes*, while the Old Vic, in its own theater, began climbing the crest of its fame. The ballet troupe, meanwhile, accepted an invitation to become the resident dance company at Covent Garden, in tandem with a newly-formed Royal Opera.

Despite competition in English-lan-

(continued on page 14)

Above: The ENO's current London Coliseum home

Leighton Kerner

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Gay Men's Chorus of Washington, D.C.

BRUCE TRINKLEY, *Music Director*
Theodore Guerrant and James Holloway, *Pianists*

and

New York City Gay Men's Chorus

GARY MILLER, *Music Director*
James Meyer and Greg Mason, *Pianists*

Thursday Evening, June 21, 1984 at 8:00
Saturday Evening, June 23, 1984 at 8:00

I

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

W.A. MOZART	Laut Verkünde, from "Eine kleine Freimaurer-Cantate," K. 623
FRANZ SCHUBERT	Im Gegenwärtigen Vergangenes KEVIN DOSS, *Tenor Soloist*
LEONARD KASTLE	Three Whale Songs, from "Moby Dick"
BRUCE TRINKLEY	Hare Drummer, from "Spoon River Anthology"
arr. William Appling	We Shall Walk Through the Valley in Peace
arr. Alice Parker/Robert Shaw	Vive L'Amour BRENT RICHARDSON, *Tenor Soloist*
DON RAYE/HUGHIE PRINCE/ ELEANORE SHEEHY	Beat Me, Daddy, Eight to the Bar POTOMAC FEVER DAVID SISSON, *Director* KEVIN DOSS, *Associate Director*
MAURY YESTON arr. Bruce Trinkley	In a Very Unusual Way, from "Nine"
CY COLEMAN/BETTY COMDEN/ADOLPH GREEN arr. Richard Garrin	On the Twentieth Century, from "On the Twentieth Century"

Intermission

In consideration of the performing artists and members of the audience, those who must leave before the end of the performance are asked to do so between numbers, not during the performance.
The taking of photographs and the use of recording equipment are not allowed in this building.

II
NEW YORK CITY GAY MEN'S CHORUS

VINCENT YOUMANS arr. Roy Ringwald	Great Day
GEORGE M. COHAN arr. Mark Riese	All Aboard for Cohan!
adapted Aaron Copland arr. R. Wilding White	Two Old American Songs The Little Horses At the River
CHARLES IVES	Circus Band
PABLO CASALS	O Vos Omnes In memory of Alan Fraser and all victims of AIDS
CLAUDE DEBUSSY	Invocation DONALD FREEMAN, *Tenor Soloist*
JOHN DAVID EARNEST	The Incomparable Light World Premiere Commissioned by the NYCGMC

Intermission

III
THE COMBINED CHORUSES

HECTOR BERLIOZ	Soldiers' and Students' Chorus, from "The Damnation of Faust"
LUDWIG VAN BEETHOVEN	O welche Lust, from "Fidelio" MARK BENTLEY, *Tenor Soloist* JAMES BLACK, *Bass Soloist*
CHARLES GOUNOD	Soldiers' Chorus, from "Faust" TERRANCE HOWELL, *Baritone Soloist* ROBERT LEVINE, *Tenor Soloist*
STUART RALEIGH	When I Heard at the Close of the Day
STEPHEN SONDHEIM arr. Larry Moore	Our Time, from "Merrily We Roll Along"
arr. Larry Moore	A Serious Proposition

Notes on the Program

Laut Verkünde, from "Eine kleine Freimaurer-Cantate," K. 623
WOLFGANG AMADEUS MOZART

"Laut Verkünde" is both the opening and closing chorus of *Eine kleine Freimaurer-Cantate*, Mozart's last complete work. At the time, he was very ill and desperately trying to finish the Requiem. But how seriously he took his Masonic obligations is shown by his willingness to compose the small work for men's voices and chamber orchestra. The text is by Emmanuel Schikaneder, librettist of *The Magic Flute*. Mozart directed the first performance himself at his lodge on November 18, 1791. The work is in Mozart's mature style with a text that bears strong ties to *The Magic Flute* and its Masonic ideals of brotherhood and union. It is scored for male chorus, two solo tenors, solo bass and chamber orchestra.

Im Gegenwärtigen Vergangenes
FRANZ SCHUBERT

Franz Schubert wrote *Im Gegenwärtigen Vergangenes* in March 1821 when he was just twenty-four years old, but the work was not published until 1849. Schubert wrote almost 100 works for male voices to texts by Goethe, Schiller and other contemporary poets. *Im Gegenwärtigen Vergangenes* is a through-composed piece in four distinct sections, starting with a tenor solo and concluding with one of Schubert's loveliest melodies presented in succession in all four voice parts. The text shows Goethe's interest in the poetry of the great fourteenth-century Persian poet Mahommed Shams-ud-din, known as Hafiz. It deals with the divine beauty of nature and concludes with a paean to life and brotherhood.

Three Whale Songs, from "Moby Dick"
LEONARD KASTLE

In 1962, *Three Whale Songs* won the Baxter Prize of the Intercollegiate Musical Council, an award presented to outstanding new compositions for men's voices. The texts are drawn directly from Herman Melville's epic novel. The first song is a musical depiction of life on a whaling vessel. The second describes the sighting, chase and harpooning of the whale. The third is a philosophical meditation on the duality of existence: the terror and awesomeness of the infinity against the beauties of nature and the sea. Each of the first two songs concludes with a composed sea chanty, while the third resolves in an anthem-like theme for the lower voices with the high tenors reprising the sea chanty in rhythmic and melodic counterpoint.

Hare Drummer, from "Spoon River Anthology"
BRUCE TRINKLEY

Edgar Lee Masters wrote *Spoon River Anthology* in 1915. The 244 poems, reading like a novel of small town life in turn-of-the-century America, created a sensation and established his reputation. Spoken by the deceased of the town, each poem is an epitaph in which the deceased bluntly tell their hidden stories, desires, joys and disappointments. Bruce Trinkley set six of the poems in 1968 as a cantata for men's voices called *Tombstones*. "Hare Drummer" is the culminating piece and the nostalgic poem is set as a memory of childhood joys, youthful exuberance and long-lost companions "in the woods that overlook the quiet waters."

We Shall Walk Through the Valley in Peace
arr. William Appling

"We Shall Walk Through the Valley in Peace," a traditional spiritual hymn of unknown origin, was adapted by William Appling for the Case Institute of Technology and the Western Reserve Academy Glee Club.

Vive L'Amour
arr. Alice Parker/Robert Shaw

A traditional American part-song for male voices, *Vive L'Amour* celebrates the delights of male camaraderie. Like many other selections in the male choral repertoire, it is also a drinking song; here, the singers salute the alternative joys of bachelorhood and married life (with appropriate tempo changes!). The *accelerando* and the successive layering of voice parts towards the end of the piece establish an invigorating drive to the finish, finally culminating in the declamation *"Viva la compagnie!"*

Beat Me, Daddy, Eight to the Bar
DON RAYE, HUGHIE PRINCE, ELEANORE SHEEHY

"Beat Me, Daddy, Eight to the Bar" is one of those songs synonymous with the Andrews Sisters. It was written in 1940 for the movie *Down Argentine Way*. The composers' collaborations also included the songs "Boogie Woogie Bugle Boy" and "Rumboogie." Composer Raye, who was born Donald MacRae Wilhoite, Jr., in Washington, D.C., and studied at New York University, is also known for his song "This Is My Country" from the same film.

In a Very Unusual Way, from "Nine"
MAURY YESTON
arr. Bruce Trinkley

The Tony Award winner for Best Musical in 1982, *Nine* was based on the autobiographical Federico Fellini film *8½*, which concerned the efforts of a film director to overcome a temporary creative block and find inspiration for a new film. In the musical, as in the film, the central character—the director—is surrounded by a multitude of beautiful women, both from his present and from his past. It is one of the women, an actress and former protege, who inadvertently inspires the new film project as she reminisces about her relationship with the director in the song "In a Very Unusual Way."

On the Twentieth Century, from "On the Twentieth Century"
CY COLEMAN, BETTY COMDEN, ADOLPH GREEN
arr. Richard Garrin

On the Twentieth Century celebrates a train—the famous Twentieth Century Limited which ran between New York City and Chicago. In the 1930s, it was the *only* way for the rich, the chic and the celebrated to travel between those cities. In the play—which Ben Hecht and Charles MacArthur set—a Broadway producer, a Hollywood star, a religious zealot and assorted other oddballs find love, laughter and adventure on a particularly memorable journey. In the 1977-78 Broadway season, Coleman, Comden and Green, with director Harold Prince, turned the play into a smash musical which garnered several of the season's Tony awards. The score is more operetta-like than any of Coleman's other work, and the songs are integral to the plot. Much of the music suggests the motion of the swift, sleek train—none more so than the driving title song, "On the Twentieth Century."

Great Day
VINCENT YOUMANS
arr. Roy Ringwald

Vincent Youmans was one of two major composers, along with George Gershwin, to emerge in the early '20s and dominate the entire decade on Broadway. Though he was less prolific than most of his contemporaries, three musicals (*Wildflower, No, No, Nanette* and *Hit the Deck*) were among the biggest hits of the period. "Great Day" is the title song from Youmans' 1929 failure. Although the show was never a success, "Great Day" has survived as a favorite standard.

All Aboard for Cohan!
GEORGE M. COHAN
arr. Mark Riese

George M. Cohan—actor, composer, lyricist, librettist, director and producer—may have been Broadway's most versatile theater man. His musicals were fast-paced, colloquial and flag-waving, giving him ample opportunity to display his talents as actor, dancer and talk-singer. In addition to writing twenty-seven musicals and reviews, he was the author of twenty plays and the subject of the 1968 musical *George M! All Aboard for Cohan!* is a tribute to this great American composer and the national ideals for which he stood.

Two Old American Songs
adapted Aaron Copland
arr. R. Wilding White

Aaron Copland was born in Brooklyn in 1900 and has become known as the "Dean" of American music. Virgil Thomson, composer and critic, describes Copland's work as "plain, clean-colored, deeply imaginative . . . theatrically functional . . . it has style." Copland is profoundly interested in early American music, and arranged two sets of *Old American Songs*, providing a total of ten such adaptations. R. Wilding White has arranged most of them in choral settings. "The Little Horses" is a gentle lullaby; "At the River" is a familiar hymn tune treated freshly with poignant dissonances.

Circus Band
CHARLES IVES

Charles Ives, who died in 1954, holds a unique place in the development of American music. He was a pioneer in seeking a national musical identification, and almost every one of his works is related to American life in some way. He was an innovator in harmonic conceptions and techniques in music far in advance of his time. *Circus Band* was composed while Ives was a student at Yale. The effect is that of watching a circus parade pass by. Using polytonalities and duo-rhythms the true cacophony of such an event is created.

O Vos Omnes
PABLO CASALS

The twentieth-century Spanish composer Pablo Casals was also a distinguished cellist and conductor. Most of his compositions were unpublished during his lifetime (he died in 1973), although the monks of Montserrat made much use of his sacred works. *O Vos Omnes*, composed in 1936, is typical of Casals' choral music: the style is traditional, the content simply and deeply felt, making no concession to twentieth-century developments. The Latin text translates: "O ye people that are passing by me, behold and see and consider if there can be any sorrow as mine. O ye people, is it nothing to you?"

Invocation
CLAUDE DEBUSSY

The French Impressionist Claude Debussy is generally considered the founder of the modern music school of harmony. He created new tonal colors and his freedom of harmony became more and more marked. The *Invocation*, however, was written in 1883, when Debussy was but twenty-one years old and as yet only comfortable when writing in the

conventional French idiom of the period. First written for male chorus with orchestra, Debussy revised the *Invocation* in 1928 to create the version performed on this program: male chorus with tenor solo, accompanied by two pianos. The French text translates:

> Raise yourself, voice of my soul, with the dawn, with the night. Rush forth like flame. Scatter the noise. Float on the wings of clouds. Mingle with the winds, the storms, the thunder, the crash of the surf. Man shuts his eyes in vain. The eternal hymn of prayer will find echoes everywhere. Raise yourself in the silence at hand where in the shadow of evening the night lamp swings when the priest extinguishes the censor. Raise yourself aboard the waves during these deep solitudes where God reveals himself to the Faithful. Sing during my dismal hours. Love, there isn't darkness, even less solitude with you. Love, there is *not* darkness, there is *not* solitude with you.

The Incomparable Light
JOHN DAVID EARNEST

This series of concerts presents the world premiere of John David Earnest's *The Incomparable Light*. Mr. Earnest is the first composer ever to receive a second commission by the NYCGMC. The composer writes: "I was attracted to the text because of its mystical qualities, and the sensitive balance of contrasts in the words: the poem is both lyrical and assertive, both tender and forceful. I designed my setting of the poem to reflect these qualities. The music is built on long melodic lines as well as massive chordal units. The closing hymn-like section is a synthesis of all these techniques." The text, by Pulitzer Prize-winner Richard Eberhart, is as follows:

The light beyond compare is the light I saw.
I saw it on the mountain tops, the light
Beyond compare. I saw it in childhood too.
I glimpsed it in the turbulence of
growing up.
I saw it in political action, and I saw
The light beyond compare in sundry
deaths.

Elusive element, final mystery,
The light beyond compare has been my
visitant,
Some sort of angel sometimes at my
shoulder,
A beckoning guide, elusive nevertheless,
Under the mind where currents of being
are running,
It is this strange light I come back to,
Agent of truth, protean, a radical of time.

The light beyond compare is my meaning,
It is the secret source of my beginning,
Issuance of uniqueness, signal upon
suffering,
It is the wordless bond of all endings,
It is the subtle flash that tells our song,
Inescapable brotherhood of the living,
Our mystery of time, the only hopeful
light.

Soldiers' and Students' Chorus, from "The Damnation of Faust"
HECTOR BERLIOZ

Hector Berlioz, the foremost French musician of the Romantic era, was a conductor, critic and composer whose large unconventional works have not been fully understood until the twentieth century. One such work was *La Damnation de Faust*, based on Goethe's work which Berlioz originally described as a concert opera but eventually published as a dramatic legend. The scenes are kaleidoscopic and cinematic, since Berlioz took only those parts from *Faust* which suited his needs. The chorus plays an important part as penitents, soldiers, students and carousers. The finale of the second part of the work, where Berlioz combines the songs of the soldiers and the students, is a typical Berliozian *tour de force*.

O welche Lust, from "Fidelio"
LUDWIG VAN BEETHOVEN

Beethoven's *Fidelio* stands as one of the great artistic monuments to freedom and justice. Its story of conjugal love and devotion in the face of tyranny and political oppression is a timeless message. Beethoven was strongly attracted by the story of the opera but several revisions were necessary before the work reached its final form and found success in Vienna in May of 1814. In Act I, Fidelio manages to convince the jailor, Rocco, to let the political prisoners into the courtyard for fresh air and sunshine in honor of the King's name-day. It is at this moment of partial freedom that the prisoners sing the chorus, rejoicing in their fortune for the moment, but always wary of the guards and haunted by the darkness of their cells.

Soldiers' Chorus, from "Faust"
CHARLES GOUNOD

Because of his fame and popularity and his influence on the style of later French composers, Charles Gounod is perhaps the central figure in French music in the third quarter of the nineteenth century. Of his sixteen operas, *Faust* (1859) has been one of the most popular operas of all time. The text, by Barbier and Carre, is loosely adapted from Goethe's *Faust*, but treats only the episodes dealing with Faust and Marguerite. The "Soldiers' Chorus" is a perennial favorite from the opera and a staple of male choruses.

When I Heard at the Close of the Day
STUART RALEIGH

When I Heard at the Close of the Day was written in 1982 as a gift by the composer to one of his former students, a member of the San Francisco Gay Men's Chorus. Premiered by the SFGMC in May 1982 under the direction of Dale Richards, Walt Whitman's text is particularly appealing to us. Sung *a cappella*, the lush setting is homophonic, beginning in unison and building to a joyful climax in eight parts.

Our Time, from "Merrily We Roll Along"

STEPHEN SONDHEIM
arr. Larry Moore

Based on a play of the same name by George S. Kaufman and Moss Hart, *Merrily We Roll Along* tells the story of composer Franklin Shepard. The play moves backward in time from 1980 to 1955. "Our Time" is sung by Shepard and his two best friends as they stand on a Manhattan rooftop in 1957, hoping to catch a glimpse of Sputnik as it passes overhead. As they watch the sky, anticipating the dawn of the space age, they think of all the wonderful things the world holds in store for them and of the limitless contributions they can make to the world. "Our Time" is a soaring anthem of hope for a better world.

A Serious Proposition

arr. Larry Moore

A Serious Proposition is a not-so-serious attempt by arranger Larry Moore to celebrate the occasion: the first combined concert by the GMCW and the NYCGMC. With apologies to Stephen Sondheim, Jule Styne, Gretchen Cryer, Nancy Ford, Cole Porter and Jerry Herman, we toast the friendships we have made in a medley for two choruses, ending with a masterful understatement: "We'll always be bosom buddies!"

Meet the Artists

Numbering more than one hundred performing and supporting members, the **Gay Men's Chorus of Washington, D.C.** sings a broad repertoire that includes classical choral works for men's voices, Broadway and show music, traditional pieces, popular contemporary songs, and music arranged or written specifically for GMCW and its associated ensembles. Since its first informal meeting ten days after the San Francisco Gay Men's Chorus took the Federal City by storm in June 1981, GMCW has grown and matured both as a musical ensemble and as an organization. The chorus 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. Never had this been so thrillingly demonstrated as it was last September, when the chorus hosted its brothers in song from the Los Angeles and Seattle gay men's choruses in a joint concert in a packed Lisner Auditorium with an enthusiastic audience and an appearance by Washington Mayor Marion Barry. This was followed later in the same week by the chorus' acclaimed debut at Lincoln Center during the C.O.A.S.T. festival.

Pennsylvania State University choral conductor **Bruce Trinkley** is serving in his first season as music director of the Gay Men's Chorus of Washington, D.C. Trinkley's background is extensive. His bachelor's degree in music and master's degree in composition are from Columbia University; over the past twenty years he has composed numerous instrumental and vocal works, ranging from music theater to opera to ballet. Along with composing and conducting, Trinkley teaches music history, does research and is an accomplished arranger and pianist. Since he was appointed associate professor to the Penn State faculty in 1970, Trinkley's career has centered around student groups, including the sixty-voice, all male Penn State Glee Club, the mixed-voice Pennsylvania Vocal Ensemble and the Penn State Opera Workshop, all of which he continues to direct. He also serves as music director for the Penn State Festival Theatre. Trinkley, whose professional experience spans more than twenty years involvement with men's choruses, became GMCW's new director in January, following the chorus' year-long search for a permanent conductor.

The **New York City Gay Men's Chorus** proudly returns to Alice Tully Hall tonight with the Gay Men's Chorus of Washington, D.C., following last week's joint concert and participation in the Gay Pride March in our nation's capital. NYCGMC recently completed the recording of its second album for Pro Arte, featuring the music of Broadway, which is scheduled for release in August. A third album, featuring Randall Thompson's *Testament of Freedom* and the music of other American composers, is due to be recorded in the fall. As the first openly gay musical group ever to receive a recording contract from a major label, NYCGMC's first album, *A Festival of Song*, has become Pro Arte's best-selling album ever. Highlighting past performances are a debut at the John F. Kennedy Center for the Performing Arts in Washington, D.C., as well as annual concerts at Carnegie Hall and at Lincoln Center. In September 1983 NYCGMC played host to 800 participants of C.O.A.S.T., the first national gay and lesbian choral festival, held at Lincoln Center and featuring new commissions by Ned Rorem and Libby Larsen, and conducted by internationally known choral director Gregg Smith.

(Program continued on p. 37)

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OPERATIC IMPORT *(cont. from p. 7)*
guage performance from the more lavishly endowed Royal company, Sadler's Wells Opera gradually increased its roster and range of repertory under successive managements—among them those of the warmly remembered Norman Tucker and Stephen Arlen and the present managing director, Lord Harewood, soon to retire. Old and especially new British opera became and remained a top priority, as did international contemporary work. A historic *Mastersingers of Nuremberg* was presented in 1968 under Reginald Goodall, who has since led, to many tastes, presently unrivalled performances of *The Ring* and *Tristan*, while a still-flourishing Janáček wing came to life under the expertise of conductor Sir Charles Mackerras, who learned that repertory first-hand in Prague. It was also in 1968 that the company moved to the London Coliseum, the capital's largest theater, in the heart of the theatrical West End, and six years later it adopted its proud and descriptive current appellation.

At any rate, ENO thrives these days under the musical direction of young Mark Elder, who is slated to conduct Verdi's *Rigoletto* and Britten's *Gloriana* in New York. The Met performances are complemented by Prokofiev's *War and Peace* and Gilbert and Sullivan's *Patience*, making for two weeks of varied operatic repertory—and all in a tongue that holds as "national" on this side of the Atlantic, too.

Rigoletto, which opens and closes ENO's Met engagement, is undoubtedly the most eagerly awaited among the four productions on the New York schedule. Nothing, after all, succeeds like success, and when Jonathan Miller's production—which updates Verdi's first undisputably great opera from 16th-century Mantua to New York City in the 1950s—was presented at the Coliseum in September 1982, the show's verisimilitude and the performers' vitality carried the day. ENO's *Rigoletto* quickly became the hottest ticket in London.

In the opinion of this writer, who was lucky enough to attend one of that first

season's 29 (!) performances, the acclaim from public and press was thoroughly deserved. Dr. Miller's long-allied designers, Patrick Robertson and Rosemary Vercoe, had reproduced the sometimes mean streets of Bleecker, Sullivan, and Mulberry from photos taken on a trip to New York, while Sparafucile's now Brooklyn waterfront bar (influenced by Edward Hopper's paintings), is decorated with a juke box and a poster for the movie, *From Here to Eternity*, out of which our tenor, Duke, here in his GI disguise, could easily have stepped. Those who cry "anachronism," by the way, would do well to remember that 100-year-old music at a 1950s party takes a far smaller suspension of disbelief than the sight of 16th-century courtiers cavorting to music more than 200 years ahead of its time.

Two further details about the production: The noted British poet, James Fenton, did the English translation, and ENO's ensemble policy is manifested by the casting as Monterone of Norman Bailey, the company's celebrated Sachs and Wotan and, for the American tour, a great-hearted and moving Kutuzov in *War and Peace*.

Mention of Prokofiev's panoramic opera brings me back to a particularly stirring evening at the Coliseum during my 1982 visit. "Masterpiece" is Lord Harewood's word for the work, and that word is writ large all over Colin Graham's 1972 production, with its illumination of the smallest detail and unleashing of *coups de théâtre* to complement the several thunderous musical climaxes. The first of those *coups* comes with the very first chord, so don't bury your eyes in this program as the pre-performance gathering of people onstage grows and grows and.... Just arrive earlier than usual to peruse the long scene-synopsis and cast-list, and you'll be all right.

As for the over-all look, feel, and sound of the ENO *War and Peace*, here is a reminder that the eye-boggling monumentality and lavish realism of the Bolshoi's version, which came to the Met in 1975, represents only one production-choice.

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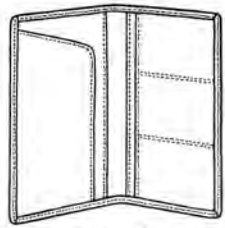

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Graham's production also gives you moonlit romance, swirling dancers, and the fire and smoke of battle, but the approach is suggestive more than realistic, with individual and group emotions—private and public hopes and fears—taking center stage. Prokofiev's work stretches ENO's resources to full length and depth, and I, for one, predict a triumph.

Special interest also attaches to *Patience* and *Gloriana*. When I talked recently with Lord Harewood, I asked him if there were qualms about performing a Gilbert and Sullivan operetta in a theater as big as the Met, with its some 3800 seats. True, the Coliseum is London's largest theater, but its 2300 seats are packed into a space somewhat smaller than the New York State Theater's, if slightly larger than the City Center's.

But Lord Harewood expressed confidence in the Met's by now famous acoustics and in the ability of his *Patience* cast, headed by Derek Hammond-Stroud as Bunthorne, to project their words and music clearly. G&S fans, of course, need not be told that the score is one of Sullivan's loveliest and that Gilbert really sparkles in his spoof of aesthetic cults. A colorful pre-Raphaelite production is

ENO's Britten Gloriana *(above) and Prokofiev* War and Peace *(at left)*

promised from director of John Cox, who staged the Met's recent, graceful *Il barbiere di Siviglia* and the Glyndebourne's *Rake's Progress*, which turns up in expanded form this coming season at City Opera. The designer is John Stoddart, working in a style very different from that of his austere *Tancredi* in Houston.

Gloriana, in a 1966 production highly praised in England for its emotional power, finally completes the Britten canon for New York opera-goers, if we include the international telecast of *Owen Wingrave*, which after all was composed for television. *Gloriana* is the poetic name for England's Queen Elizabeth I, and the opera was written and first performed in 1953 at Covent Garden, to honor the coronation of Elizabeth II. Librettist William Plomer, who later devised the imaginative librettos of Britten's three church parables, traces the stormy, doomed affair between the Queen and Robert Devereux, Earl of Essex, but the focus is almost entirely on Elizabeth and the conflict between the demands of her nation and her private yearnings.

A varied and all too brief New York visit is in store, and this enthusiast for opera ENO-style hopes it will be the first of many.

Leighton Kerner is music critic for the Village Voice *and a regular contributor to* Stagebill.

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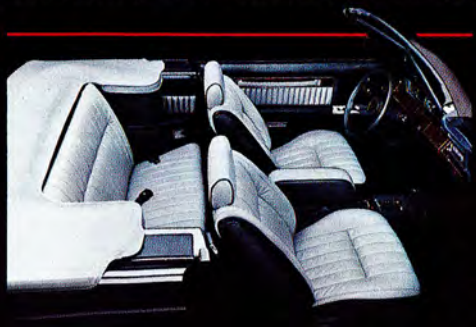

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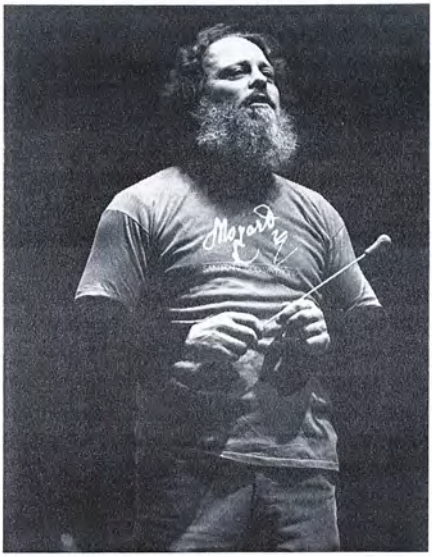
BUCKLE UP FOR SAFETY.

When the Mostly Mozart Festival dared to brave the summer months at Lincoln Center, no reasonable person could foretell the great impact the idea would have on the world of music. That there *is* an audience for great music in the summer has been dramatically proven by the success of the Mostly Mozart Festival both in New York and in its travels to the Kennedy Center in Washington, and by related series across the nation.

Perhaps it was the alliterative title that helped the undertaking to catch on so quickly, or the popular prices, or simple desperation for something of quality in months when the public was supposed to be too limp-minded to concentrate on Mozart, and such "Mostly" companions as Haydn, Handel, Beethoven, Schubert, and others.

Statistics prove such fears ungrounded as the current season will be the eighteenth at Lincoln Center, and offspring now exist elsewhere tied both directly and indirectly with the home organization. Lincoln Center's Director of Programming William W. Lockwood, Jr., who also serves as Festival Director, beams like a proud papa as he relates that this summer's Kennedy Center season from June 26-30 (now in its fourth year at the Concert Hall) and the New York Avery Fisher Hall season from July 9-August 25 will be expanded with "run-outs" to Planting Fields in Long Island on July 22 and to the Pepsico Summerfare upstate at Purchase on August 12.

When I made a personal decision to move from Manhattan to San Francisco, one of the things I was most concerned about losing was Mostly Mozart. As fortune would have it—and good taste on



From coast to coast: Gerard Schwarz in New York (top) and Peter Schickele (P.D.Q. Bach) in San Francisco

Mostly Mozart has become a national phenomenon

Mozart Meets America

Byron Belt

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the part of the San Francisco Symphony—a West Coast Mostly Mozart series is now in its fifth year at that orchestra's glamorous new home, Davies Hall. The season may be winter (does it make a difference in California?) but the very name and concept are borrowed—with blessings—from Lincoln Center. The mix of composers and orchestral concerts alternating with chamber music helped make for a sort of instant adjustment that augmented the treasured wonders of my new home overlooking the Golden Gate.

San Francisco's two-week festival has taken its cue from Lincoln Center's longer celebration. As in New York, the music of Mozart's contemporaries and predecessors is presented along with that of the master himself. Back east, the Pittsburgh Symphony has also adopted the trademark Mostly Mozart for this summer's fourth annual Junefest concerts, and has invited New York Mozart regulars Philippe Entremont and Jean-Pierre Rampal to conduct the new series.

Not only is Mostly Mozart firmly established in New York, Washington, San Francisco, and Pittsburgh, but other cities offer occasional excursions into the thematic idea that has proven so successful. This June the Seattle Symphony inaugurates its Mainly Mozart concerts, under the musical direction of conductor Gerard Schwarz, who is none other than Lincoln Center's Mostly Mozart Festival Music Advisor. And the magic alliteration is augmented in New York and elsewhere by such appealing relations as the Basically Bach and Basically Beethoven festivities. One can easily envision Wonderful Wagner, Charming Chopin, Lusty Liszt (and Friends!), or Daringly Debussy announcements any day.

Such popular tags also lend themselves well to promotional items such as t-shirts, stationery and the like—which not only raise significant funds for the arts but help spread the very idea for such series around the globe.

I myself have a Moztly Mozart picnic ice pack, a tote bag, and one or two mugs. But the t-shirts have become a source of special joy and identification, particularly when worn abroad.

On a press trip to Greece two years ago several dozen European, Asiatic, and American journalists were cruising the Aegean along the fabled coasts so rich in history and myth. Sunning in my Mostly Mozart running shorts and t-shirt, I became aware that an elderly Japanese gentleman was eyeing me with something akin to complete absorption. It soon turned out that what he was watching was my t-shirt, and he eventually approached and asked if he might have it, or one like it. I assured him that he could purchase one through Lincoln Center shops, but that was obviously too complicated for him.

"What will you sell it to me for?" he inquired, and when I smiled and said it wasn't for sale for the very practical reason that I had nothing else to wear until we docked at our hotel, he then offered to purchase it when we landed. Having suddenly become exceedingly fond of something I had taken for granted, I indicated that it was *not* for sale. "I must have that shirt to take home—will you accept $100 for it?" Somewhat surprised at his mad persistence, I put integrity to the fore and turned down the offer as firmly and politely as I could.

When I look back, the thought crosses my mind that Japanese journalists must be far better paid than those of us here. $100 indeed!

Such eager interest from so far away registers the great excitement the Mostly Mozart Festival has generated in the concert world. There's a waiting audience that stretches far beyond New York's hot, humid, but happily musical summers. So, when Mostly Mozart finds itself ready for a few more fans, I suggest Tokyo or Osaka as the next "run-out" location.

Byron Belt is critic-at-large for the Newhouse News Service. His "Concert Etiquette" piece has become a favorite feature of this and other program books throughout the country.

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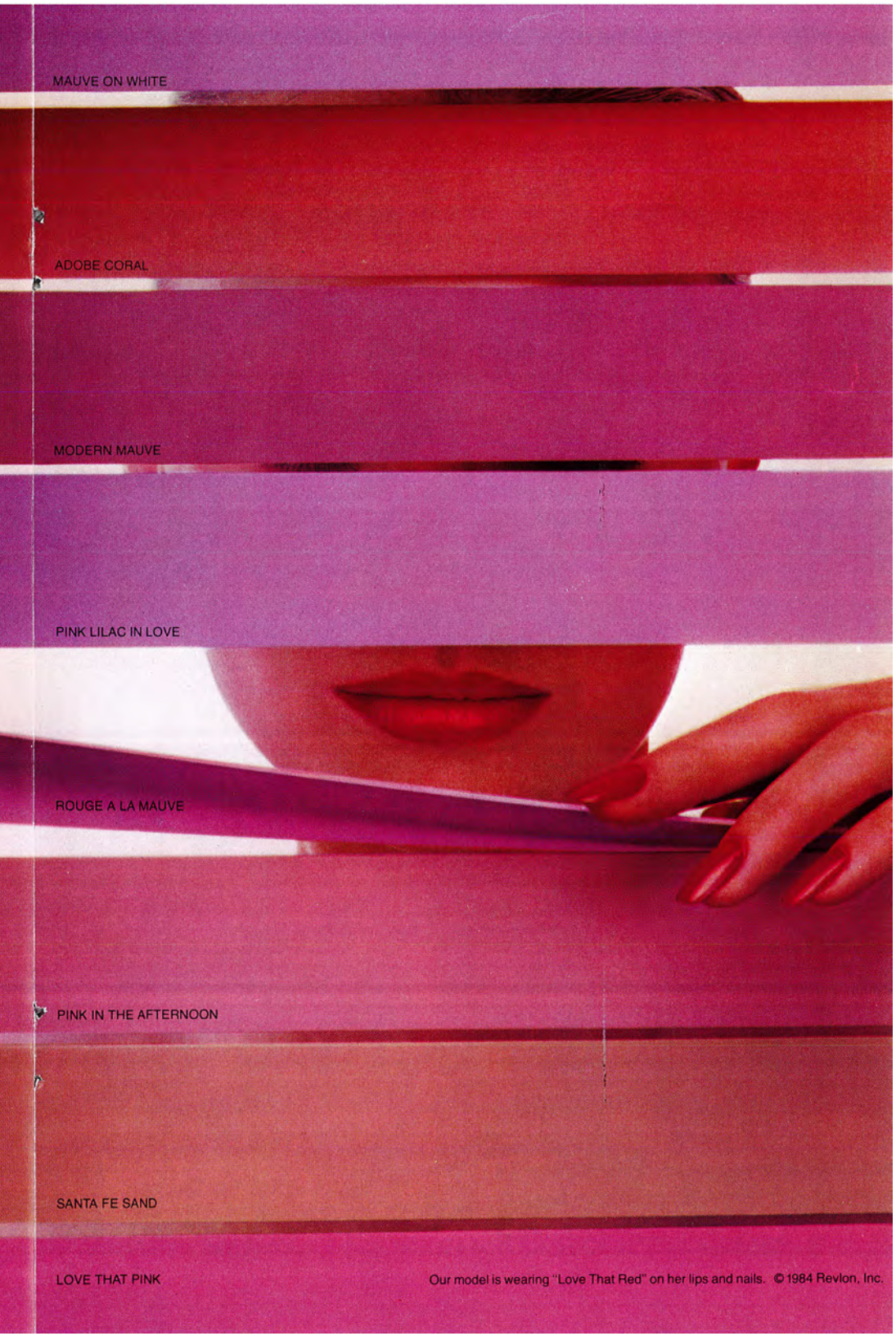
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American Ballet Theatre's several new productions to be seen this month are Mikhail Baryshnikov and Peter Anastos' *Cinderella*, Twyla Tharp's *Bach Partita*, Kenneth MacMillan's *Triad*, Natalia Makarova's staging of *Paquita*, and Martine van Hamel's *Amnon V'Tamar.* ■

At right: Robert La Fosse and Magali Messac in Tharp's Bach Partita
Below: Lise Houlton, Ross Stretton, Clark Tippet, Magali Messac and Kevin McKenzie in Van Hamel's Amnon V'Tamar

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Come September 1984, the buzz word in Bombay will surely be "Apro Zubin Avéch"—"Our Zubin is coming."

The use of the possessive pronoun is an indication of the affection and pride all Bombay feels for its native son. Music-loving Indians in Delhi, Calcutta, and Bombay are all eagerly awaiting the concerts by the New York Philharmonic, yet no group of citizens will be more enthusiastic about the upcoming event than the Parsis of Bombay.

Since there is no advance booking by mail, the general public will be working out plans to ensure they obtain those hard-to-get seats in the medium- and low-price range. The strategies will be refined nearer the day the box office opens. Chauffeurs, cooks, peons (office boys), and domestics will queue up the previous night or by four to five a.m., at Victory Stall, the box office site for all events sponsored by the Time & Talents Club. And if you don't have a cook or a peon, no worry. At a price, you can

Above: Music Director Zubin Mehta and the New York Philharmonic at a recent outdoor concert

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always recruit a pavement-dweller to move his bedding roll to a new location and earn a few rupees while he sleeps and holds a place for you. During similar major events in the past, the more entrepreneurial among the pavement-dwelling fraternity have been known to take up positions of their own volition and settle a bargain with the highest bidders.

The audience for the three Bombay concerts in the cavernous 3,000 seat Shanmukhananda Hall will include many from Pune (Poona), the city 114 miles south of Bombay to which Zubin Mehta made a weekly commute for music lessons with Oddone Savini. Several may come from Ahmedabad, Hyderabad, and Bangalore, a distance that could well be up to 650 miles. Calcutta and Delhi are also likely to have a sprinkling of out-of-towners.

Mr. Mehta must be making his own plans for the Bombay segment. This will certainly involve catching up with old buddies and some of his dad's old music associates. If there is a good cricket match on, it is a safe bet that he will head for the stadium. He can discuss the finer points of the game with the same insight and knowledge as the orchestral subtleties of a Mahler symphony. As far as mangoes are concerned, the conductor's visit is well past the season for his favorite fruit. "I will be carrying my usual supply of mirchi (chillies) on the tour, however, although not for use in India," Mr. Mehta declares. He would consider it an insult to an Indian host if he were to take out the small silver box with the chillies in an Indian home.

The forthcoming tour of the New York Philharmonic will include its first expedition to India. For its music director, the visit will be only his second as conductor to his homeland. His previous visit was some seventeen years ago with the Los Angeles Philharmonic. At a press conference in February announcing the tour, Mr. Mehta

said, "Touring with the New York Philharmonic is always a rewarding experience. I am really excited about conducting the orchestra in India and especially Bombay, where I was born and raised." Bombay is the only city on the eight-nation, thirteen-city tour where the Philharmonic will play three concerts. Asked why three concerts in Bombay, the former hometown boy jokingly replied that two were for his relatives.

In a recent conversation Mr. Mehta mused, "When I went to Bombay in 1967 with the Los Angeles Philharmonic, I had been with them five years. This time I'll have been with the New York Philharmonic almost six years—in a sense the same period of development with each orchestra. I consider the 1967 visit as having been undertaken in my musical infancy. After all, I had been conducting then for only some seven years. The period between 1967 and 1984 has been very significant in my development. I feel I have more to give now."

Ever since the Bombay-born music director had final confirmation that the tour, made possible by a grant from Citibank, would include India, he says he hasn't stopped talking about it to his friends. "Every time we are together, I talk to them about India." For Mr. Mehta the week of September 11 will mean a mass of old memories revived, and bushels of new memories. In the biography *Zubin*, by Martin Bookspan and Ross Yockey (Harper and Row), Mr. Mehta is quoted as saying, "I have never really left India, you know. It is still today the only place my dreams take me to. . . Every morning of my life I wake up in Bombay."

Those magical September mornings, he will not be dreaming. As he wakes up and looks out of the window of his suite at Bombay's fabulous Taj Mahal Hotel, his eyes will rest on the Gateway of India, the ceremonial welcoming arch built for the arrival of the King Emperor, King George

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season's 29 (!) performances, the acclaim from public and press was thoroughly deserved. Dr. Miller's long-allied designers, Patrick Robertson and Rosemary Vercoe, had reproduced the sometimes mean streets of Bleecker, Sullivan, and Mulberry from photos taken on a trip to New York, while Sparafucile's now Brooklyn waterfront bar (influenced by Edward Hopper's paintings), is decorated with a juke box and a poster for the movie, *From Here to Eternity*, out of which our tenor, Duke, here in his GI disguise, could easily have stepped. Those who cry "anachronism," by the way, would do well to remember that 100-year-old music at a 1950s party takes a far smaller suspension of disbelief than the sight of 16th-century courtiers cavorting to music more than 200 years ahead of its time.

Two further details about the production: The noted British poet, James Fenton, did the English translation, and ENO's ensemble policy is manifested by the casting as Monterone of Norman Bailey, the company's celebrated Sachs and Wotan and, for the American tour, a great-hearted and moving Kutuzov in *War and Peace*.

Mention of Prokofiev's panoramic opera brings me back to a particularly stirring evening at the Coliseum during my 1982 visit. "Masterpiece" is Lord Harewood's word for the work, and that word is writ large all over Colin Graham's 1972 production, with its illumination of the smallest detail and unleashing of *coups de théâtre* to complement the several thunderous musical climaxes. The first of those *coups* comes with the very first chord, so don't bury your eyes in this program as the pre-performance gathering of people onstage grows and grows and.... Just arrive earlier than usual to peruse the long scene-synopsis and cast-list, and you'll be all right.

As for the over-all look, feel, and sound of the ENO *War and Peace*, here is a reminder that the eye-boggling monumentality and lavish realism of the Bolshoi's version, which came to the Met in 1975, represents only one production-choice.

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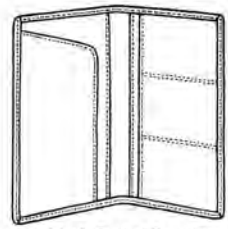

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Individual teachers here and there cannot do much. Yet India has its own rich tradition and that seems to grow." As in the United States, it is corporate support that is doing its share for the propagation of the arts. The India Tobacco Co., which runs an annual festival "Kal-ke-Kalakar" ("Musician of Tomorrow"), and the Tata group, with its National Centre for the Performing Arts, are some of the corporations that are making an outstanding contribution to the growth of the arts.

The New York Philharmonic will visit eight countries on its summer Asian tour:

August 18—	Osaka, Japan
August 19—	Nagoya, Japan
August 20, 22—	Tokyo, Japan
August 21—	Yokohama, Japan
August 24-25—	Seoul, South Korea
August 27-28—	Taipei, Taiwan
August 30-31—	Hong Kong
September 2-3—	Kuala Lumpur, Malaysia
September 5-6—	Jakarta, Indonesia
September 8, 10—	Singapore
September 12—	Delhi, India
September 14—	Calcutta, India
September 16-18—	Bombay, India

Apart from lamenting the state of Western music in India, Mr. Mehta offers something more personal concerning the "Pugree" (a ceremonial headgear worn by Mr. Mehta and many other Parsis). "I heard that the last 'Pugreewalla' (Pugree-maker) died and now there is nobody to make the glazed Parsi Pugree," he reports. Mr. Mehta recalled the "Pugree" as he reminisced over the 1967 visit. That time, moments after his arrival with the Los Angeles Philharmonic, he got into his ceremonial Parsi dress—the Pugree and the flowing white jacket called "Dugli"—and was whisked away to the Atashbehram ("Fire Temple"). His mother, who had preceded him, had arranged a "Faréshta"

(continued on page 42)

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(Program continued from p. 12 B)

NYCGMC again made history in February 1984 as the first gay musical group to be invited to sing before the regional convention of the American Choral Directors Association. The controversial appearance was a truly artistic success as well and was greeted with an enthusiastic standing ovation. The Chorus has sung for the members of SAGE, Dignity and the Gay Synagogue; benefit performances include concerts for the Gay Men's Health Crisis and, most recently, the East End Gay Organization on Long Island. Upcoming events include a benefit performance of *Testament of Freedom* and the Cherubini *Requiem* with full orchestra for the GMHC at the Beacon Theater on September 22; the Chorus will host the most outrageous Halloween Ball this town has ever seen on October 27 (watch for details!); and the annual Carnegie Hall concert, featuring music of the season and premieres by Libby Larsen and Samuel Adler, will be held on December 18.

Gary Miller has been music director of the NYCGMC since its reorganization in August 1980. He holds a master of music degree from the University of Michigan, where he studied conducting with Thomas Hilbish and Maynard Klein. Mr. Miller taught vocal music in public schools for eleven years and served as an adjudicator and guest conductor for numerous festivals under the auspices of the New Jersey Music Educators Association. A specialist in early music, he studied voice with Leslie Guinn and has appeared with the New York Motet Choir. An accomplished church musician, Mr. Miller has been associated with both the Grace and St. Luke's-in-the-Fields Episcopal churches in New York City. His numerous theater credits include an eighteen-month tour as Matt in *The Fantasticks*. Gary will serve as guest conductor for the fourth consecutive year for the New York Choral Society Summer Sings, and will make his first appearance as guest conductor of the Brooklyn Philharmonia Chorus Summer Sings this July. He also has guest conducted the San Francisco Lesbian/Gay Chorus. A respected leader in the national gay choral network, he serves on the Board of Directors of GALA Choruses, the umbrella organization for thirty-nine gay and lesbian choruses across the United States and Canada, as well as the advisory council for Chamber Works, which is active in pursuing performance opportunities for gay composers. Mr. Miller is on the staff of Columbia Artists Management, Inc., which represents a variety of world-renowned artists and performing organizations. A native of Pennsylvania, he is a graduate of Lebanon Valley College.

John David Earnest, born in Texas and educated at the University of Texas at Austin, has made his home in New York City since 1968. His *A Van Doren Triptych* was commissioned and premiered by the United States Air Force Singing Sergeants and Wind Ensemble at the National Convention of the American Choral Directors Association in March 1983, and his *In After Time* was commissioned and premiered by the Midland-Odessa Symphony and Chorale in Texas in November 1982. In 1980 Mr. Earnest was commissioned to compose a major orchestral work with narration; the resulting piece, *A Permian Symphony*, was premiered by the Midland-Odessa Symphony in May 1981, and is recorded on the Centennial label distributed by CRI in New York. The summer of 1979 saw the premiere of his *Fanfares and Dances* for Concert Band, written on commission from the Guggenheim Concert Band, and premiered under the direction of Ainslee Cox at Lincoln Center. Mr. Earnest won first prize in the 1978 New Music for Young Ensembles Composition Competition and in 1979 was awarded a fellowship grant from the National Endowment for the Arts. In 1978 he assisted Samuel Barber in the scoring of Mr. Barber's Essay No. 3 for Orchestra, and in 1979-80 he assisted John Corigliano in the scoring of Mr. Corigliano's music for the Ken Russell film *Altered States*. Mr. Earnest's *Only in the Dream*, commissioned by the New York City Gay Men's Chorus and premiered in June 1983, has become an instant "hit," having already received performances in Chicago, Seattle, Ann Arbor, Minneapolis and Baltimore.

The **NYCGMC** and **GMCW** 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, provides assistance in the sharing of music holdings among the groups, and is committed to producing a national gay choral festival tri-annually—the next festival to be held in Minneapolis in July 1986. 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 (three choruses), Columbus, Dallas, Denver, Detroit, Edmonton, Honolulu, Houston (two), Los Angeles (two), Madison, Minneapolis-St. Paul, Montgomery, New Orleans, New York (two), Philadelphia, Phoenix, Portland, Rochester, San Francisco (five), San Jose, Santa Barbara, Seattle, Toronto, 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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Paul Fadoul*
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Gary Brubach
Rick Burns

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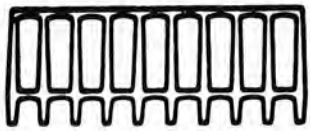

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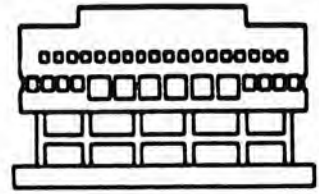

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Words on Music

Music has inspired many a literary turn of phrase. Here follows a baker's dozen of such aphorisms—testimony to Euterpe's broad appeal.

compiled by Mark Steinbrink

"Music, moody food of us that trade in love. —*William Shakespeare*

"Music hath charms to soothe the savage breast, to soften rocks, or bend a knotted oak." —*William Congreve*

"Music is the poor man's Parnassus." —*Ralph Waldo Emerson*

"Music helps not the toothache." —*George Herbert*

"Music, the greatest good that mortals know/And all of heaven we have below." —*Joseph Addison*

"If I were to begin life again, I would devote it to music. It is the only cheap and unpunished rapture upon earth." —*Sydney Smith*

"Of all noises I think music the least disagreeable." —*Samuel Johnson*

"Fiddle, n. An instrument to tickle human ears by friction of a horse's tail on the entrails of a cat." —*Ambrose Bierce*

"Swans sing before they die. 'Twere no bad thing should certain persons die before they sing." —*Samuel Taylor Coleridge*

"The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems and spoils." —*William Shakespeare*

"Music is essentially useless, as life is." —*George Santayana*

"I like Wagner's music better than anybody's. It's so loud that one can talk the whole time without other people hearing what one says." —*from Oscar Wilde's* "The Picture of Dorian Gray"

"Hell is full of musical amateurs. Music is the brandy of the damned. May not one lost soul be permitted to abstain?" —*George Bernard Shaw*

And yet, it seems only fair to give musical talent its turn at pen. So here's a composer with a just retort.

"If a literary man puts together two words about music, one of them will be wrong." —*Aaron Copland*

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YOU CAN GO HOME *(cont. from p. 35)*
("Thanksgiving") ceremony. "She is not travelling this time so there will be no surprises. I wish my father could be persuaded to come to India. He has never returned to India since he left."

This tour, Mr. Mehta is determined to play host himself and plans to take the orchestra to dinner. "I am booking the Colaba Agiary compound for a 'Lagan-nu-Bhonu' ('Wedding Day Dinner') after one of the Bombay concerts," he relates. (Colaba is the southernmost tip of Bombay Island. Agiary is a lesser Fire Temple.) The Agiary has a very special significance in Zubin Mehta's life. It was here that some 40 years ago his "Navjote" (Zoroastrian equivalent of Bar Mitzvah) was performed.

A Parsi "Lagan-nu-Bhonu" is surely one of the world's great culinary delights. Served on banana leaves, the dinner generally consists of some six to seven courses. Guests sit in rows of some forty or fifty at long tables. The traditional way to eat this sumptuous meal is with your fingers. A word of advice to all—forget your calorie count for a day.

When will Zubin Mehta return again? One hopes it will not be another seventeen years. Mr. Mehta is grateful to Citibank for making all this possible and "for furthering this unique partnership between the worlds of corporate finance and the arts." As Charles Long, Executive Vice President of Citicorp and Citibank, noted at the winter press conference announcing the tour, "Helping a famous orchestra play beautiful music in places that we care about is one of those rare occasions where everybody wins: the orchestra, the bank, and, most of all the audience."

Meanwhile, with his second professional return to India, Zubin Mehta reaffirms one of his most cherished musical dreams—"bringing together two nations I love so dearly."

Sorab Modi, former music critic for the Times of India, *now writes for various American and European journals.*

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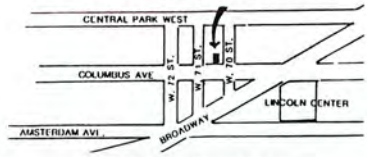

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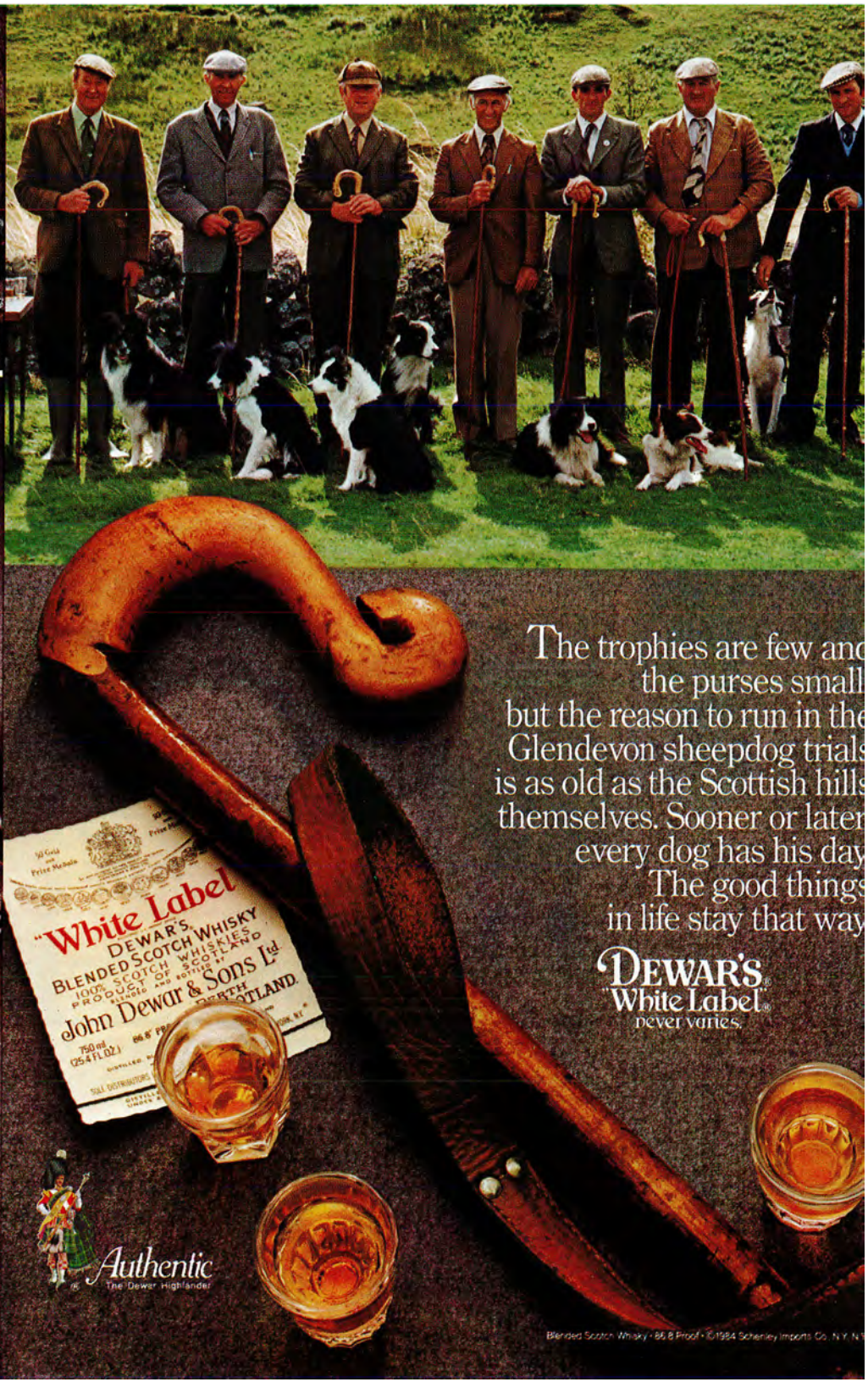
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