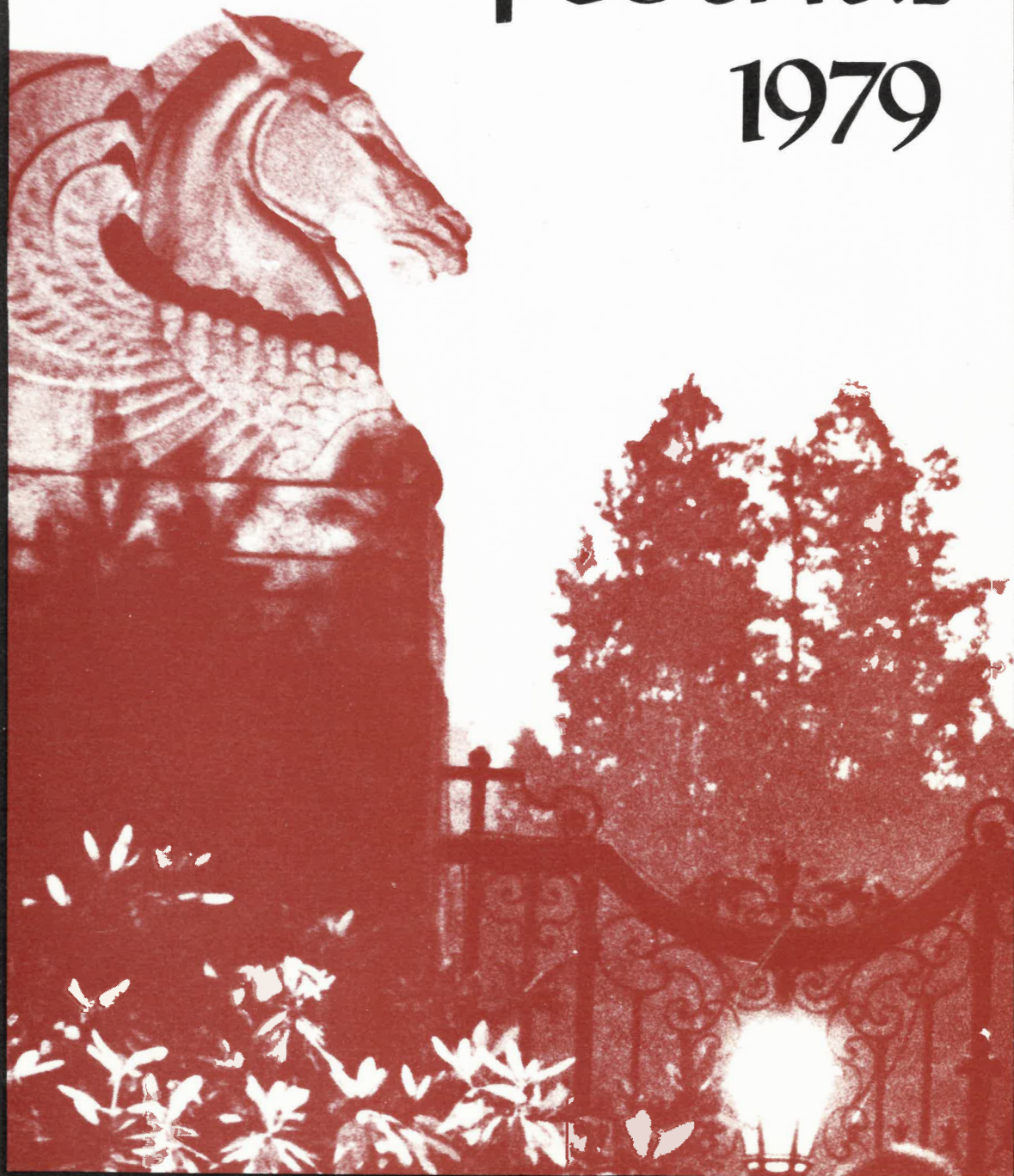


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# CARAMOOR festival 1979



# Caramoor

Center for Music and The Arts  
Incorporated



Herewith, from Caramoor's gardens and woods, we offer to our friends far and wide our 34th annual Festival—a splendid season and one that brings many unusual musical delights.

This year we celebrate the Centenary of Ottorino Respighi, whose lovely music has been somewhat lost in the recent search for new sounds and forms. Opening Night and two subsequent evenings will be devoted to an extraordinary double-bill consisting of the American premiere of Respighi's last opera "Lucrezia" and a new ballet to "Gli Uccelli" ("The Birds").

In the Venetian Theater all six of Bach's Brandenburg Concerti will be played in one evening in their original orchestrations, and the romantic marvel that is Berlioz' "Romeo and Juliet" will be given in its entirety. Vivaldi's "Four Seasons" will be presented in the Spanish Courtyard amid a wealth of recitals and chamber music.

May the sun shine on us and the moon be full throughout!

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# Conductors

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## SIR ALEXANDER GIBSON

After his student years Sir Alexander Gibson, who was born in Motherwell, Scotland, joined the music staff at Sadler's Wells Opera in 1952. Two years later he became Assistant Conductor of the BBC Scottish Orchestra, returning to Sadler's Wells in 1957 to become its Musical Director.

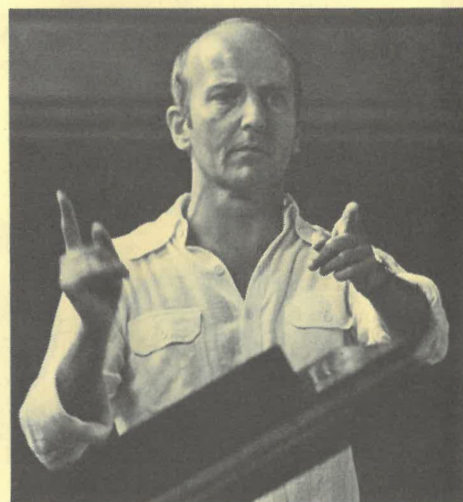
Since 1959 he has been the Musical Director of the Scottish National Orchestra. In 1962 Sir Alexander founded Scottish Opera and has made that company of great importance on the international scene. He is a regular guest at the Royal Opera House, Covent Garden, and with all the major British and many European orchestras, as well as with leading symphony and opera companies in the U.S. He has conducted at Caramoor for the past three seasons.



## LASZLO HELTAY

Born in Budapest, Laszlo Heltay studied conducting and composition there at the Franz Liszt Academy under Zoltan Kodaly and Michael Bardos. He went to England in 1956 and continued his studies at Merton College, Oxford. In 1964 he was appointed Associate Conductor of the New Zealand Broadcasting Corporation Symphony Orchestra and later became Director of the New Zealand Opera Company.

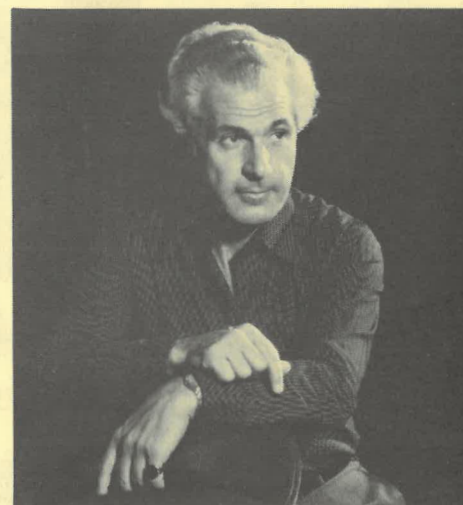
He returned to London in 1967 to take up an appointment as Conductor of the Phoenix Opera Company, which was at the time the leading touring opera company in England, financed by the Arts Council of Great Britain. He is at present Musical Director of the Collegium Musicum of London and the Chorus of the Academy of St. Martin-in-the-Fields.



## JULIUS RUDEL

Julius Rudel, for 22 years, until this spring, the Director of the New York City Opera, began his conducting career in the United States but received his earliest training in Vienna, the city of his birth. He will become the Music Director of the Buffalo Philharmonic this fall, and comes to Caramoor this summer after performances at the Paris Opera, where he has been a great favorite for the past six years.

Mr. Rudel was Music Director of the Caramoor Festival for 14 years, from 1962 to 1976. Under his happy musical guidance here, Caramoor became a must on the U.S. Festival circuit with performances of many rarely heard works such as Mozart's "Idomeneo," Cherubini's "Medea," Donizetti's "Requiem," Orff's "Die Kluge" and "Catulli Carmina," and operas by Monteverdi and Cavalli.





# Caramoor Presents

It is Caramoor's privilege this season to salute the Centenary of the birth of Ottorino Respighi.

The Italian composer's "Pines" and "Fountains of Rome" became almost too popular during the era of Toscanini, Reiner, Koussevitzky, Stokowski, and the other "reigning" conductors of twenty to fifty years ago. His other music, and particularly that written for the voice, is quite unknown to today's audiences. Respighi's search for a kind of beauty that we perhaps find almost "over-ripe" (in contrast to Stravinsky and Schoenberg, Webern and Berg, who dominate the musical thinking of our century,) can now be respected with a pleasure we find in a time slightly removed from us.

It is, really, to Frederick Koch's interest in Respighi and his finding musicians like Laszlo Heltay and the other fine performers and producing artists, that we owe the productions of "Lucrezia" and "Gli Uccelli" and the performances of "Deita Silvane" and "Il Tramonto".

Caramoor has always attempted to present music slightly off the beaten track. These Respighi performances are in quite a noble line of endeavor. We trust they will give pleasure and make some reverberations beyond our gates.



Rape of Lucretia by Tintoretto, painted between 1545-1548, is in the private collection of Chlodwig P. Wurdig, Munich, West Germany.

## ELEANOR BERGQUIST— SOPRANO

Eleanor Bergquist made her New York City Opera debut in 1975, and returned to that company the following season as Eva in "Die Meistersinger." A frequent guest artist with opera companies across America, she has sung such roles as Alice Ford in "Falstaff" and Donna Anna in "Don Giovanni."

In addition to her operatic engagements, Miss Bergquist is active as soloist with many orchestras. A favorite at Lake George, Miss Bergquist makes her Caramoor debut this summer as the tragic Lucrezia in Respighi's opera.

## DAVID BRITTON—TENOR

The American tenor, David Britton, who appears as Collatino in "Lucrezia," has performed in all the major concert halls and opera houses across the country. He has appeared at the music festivals of Aspen, Spoleto, Bermuda, and Corfu as well as at Caramoor.

Best known for his Rossini-Mozart roles, his repertoire encompasses the entire musical spectrum, and he is equally at home with Bach and Beethoven as with Honegger and Jablonsky. Mr. Britton has performed extensively in musical comedy, light opera, and oratorio in addition to his roles in concert and opera.



## JANE BUNNELL— MEZZO-SOPRANO

Born in New Jersey, Jane Bunnell studied the flute, oboe, and piano at an early age. She turned to vocal studies at the encouragement of Elizabeth Manion, who became her first voice teacher. Ms. Bunnell studied at the Mannes College of Music Workshop and received her Bachelor of Music from Indiana University.

She has won several major vocal competitions, most recently first place in the Metropolitan Opera National auditions. She has appeared with several opera companies in the U.S., and toured Europe performing three Bach Cantatas under the baton of Helmuth Rilling.

## DIANE CURRY— MEZZO-SOPRANO

A native of West Virginia, Diane Curry was educated at the Westminster Choir College. As a member of the New York City Opera, she has sung a wide variety of leading roles including "Carmen" and Ottavia in "L'Incoronazione di Poppea."

Miss Curry has sung with other major opera companies in the U.S. and Europe. Last season she appeared as Amneris in Graz, Austria and in San Diego as Fata Morgana. She sang the world premiere of Menotti's "The Hero" at the Philadelphia Opera in a role which the composer wrote for her. Her many festival appearances include three seasons at Spoleto.

## PETER MARTINS— DANCER

Peter Martins, one of the major male dancers in the world today, was trained at the Royal Danish Ballet School in his native Copenhagen. He joined the Royal Danish company when he was 18 and became Principal Dancer at 21.

Mr. Martins' association with the New York City Ballet began in September, 1967, when he danced Balanchine's "Apollo" during that company's appearances at the Edinburgh Festival. In December of that year Balanchine invited Mr. Martins to dance the role of the Cavalier in "The Nutcracker" in New York City, and, after three years of appearing as guest artist with that company, he joined it as Principal Dancer in 1970.

## KAY MAZZO—DANCER

Kay Mazzo (a star, even though the New York City Ballet would have us believe it has none) was born in Chicago and started ballet training at the age of six with a local teacher, Bernadine Hayes. When she was nine she danced in two children's roles in the New York City Ballet's Chicago production of "The Nutcracker." At 13, she became a full-time student at the School of American Ballet in New York.

In 1961 Jerome Robbins invited Miss Mazzo to join his company, Ballets USA. She appeared in that company during the next year, until it was disbanded. She joined the New York City Ballet corps in 1962 and became a Principal Dancer in 1969.



## JAMES McCRAY—TENOR

James McCray made his professional debut in 1965 as Jimmy Mahony in "Mahagonny" at the Stratford Festival in Canada. After winning several competitions, including the Metropolitan Opera Auditions, he spent three years with the Israel National Opera, singing the leading tenor roles in almost three hundred performances of "Samson et Dalila," "I Pagliacci," "Carmen," and "La Gioconda."

Mr. McCray has appeared in various U.S. and Canadian cities in such roles as Siegfried, Radames, Otello, and Don José. He made his German debut in 1977 as Walther von Stolzing, in a special uncut version of "Die Meistersinger," produced in Dortmund.

## WILLIAM METCALF— BARITONE

A native of New Bedford, Mass., William Metcalf received his training at the New England Conservatory and at Juilliard. He is a member of the New York City Opera and has had extensive experience with orchestras and oratorio around the country.

He has appeared at Caramoor many times, notably in the North American premieres of Benjamin Britten's "Curlew River," "The Prodigal Son," and "The Burning Fiery Furnace." He also performed here in a production of Monteverdi's "L'Incoronazione de Poppea" and in Britten's "Rape of Lucrezia."

## PAMELA SANABRIA— SOPRANO

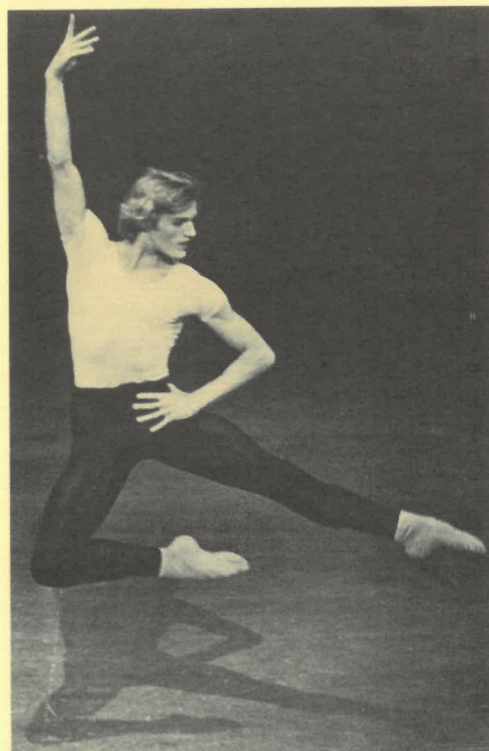
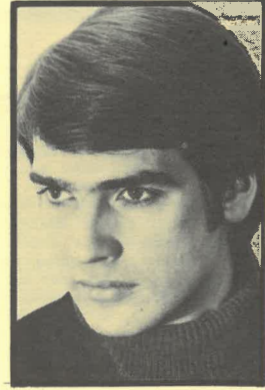
Pamela Sanabria is a graduate of Indiana University and also earned a Master of Music from Northwestern University. She is a recipient of the Marcella Sembrich Award from the Kosciuszko Foundation and the Gruhn Award from the San Francisco Opera Merola Program.

On the operatic stage and in concert repertoire Ms. Sanabria has appeared with the Metropolitan Opera Studio, Wolf Trap, Opera Da Camera, and St. Paul Chamber Orchestra among others. She is presently a resident member of the New York City Opera Theatre. This year marks her third season at Caramoor.

## JOHN SEABURY— BASS-BARITONE

A native of Gasport, N.Y., John Seabury first appeared on the New York operatic scene at the American Opera Center at the Juilliard School singing leading roles and participating in the Callas Master Classes. Since then, he has sung with opera companies across the country, and has appeared as soloist with leading American symphony orchestras.

Following three seasons in Europe, Mr. Seabury has returned to pursue his career in the U.S. In October, 1978, he made his New York City Opera debut under the baton of Julius Rudel, and that year was recipient of the Debut Artist of the Year Award.



Peter Martins, Principal Dancer, N.Y.C. Ballet, performs opening night of the 34th Caramoor season.



# Retrospective: Chamber Music

by Michael Sweeley

Most members of this audience are too young to remember hearing performances by the Roth Quartet, Carlos Salzedo, Povla Fritsch, Eva Gautier, Joseph Szigeti. Even Fritz Reiner, Leopold Stokowski, Francis Poulenc, and Arthur Rubenstein are only legendary names now. They were, however, frequent guests in the Rosen houses at Caramoor and on West 54th Street.

The Caramoor Festivals grew from the musical evenings at which Walter and Lucie Rosen entertained their friends. The Westchester Friends of Music, an organization of these chamber-music-loving neighbors, rapidly outgrew Caramoor's palatial Music Room, and music events moved outdoors to the Spanish Courtyard. That organization was succeeded by the Walter and Lucie Rosen Foundation, which in turn became Caramoor Center for Music and the Arts.

Chamber music, in its various forms, and recitals by individual artists were, of course, meant to be heard by a relatively small number of people in an intimate setting.

Caramoor's Courtyard is not exactly that, but something close.

The fame of the Caramoor concerts grew without advertising and without publicity. Seats were impossible to obtain. In 1955 Mrs. Rosen, prompted by Howard Taubman's printed urgings in *The New York Times* sought to make Caramoor more available to the general public. Thus was initiated the reconstruction of "The Field of Columns" in to the Venetian Theater for large productions and orchestral concerts. Small musical events in the Spanish Courtyard, however, continue the musical tradition at Caramoor today.

Here at Caramoor, such marvelous groups as the Guarneri, Tokyo, American, Phoenix, and other string quartets have played almost since their inception. In Caramoor's Courtyard Noah Greenberg worked with his great New York Pro Musica, giving impetus to the Renaissance and Medieval revivals we have today.

The intimate setting of the Spanish Courtyard has also lent itself to productions of such works as the three Benjamin Britten

*Parables* which were written for church performances: "Curlew River," "The Burning Fiery Furnace," and "The Prodigal Son," all of which had North American premieres here. Other performances suited to the Courtyard which have been heard here include Malcolm Williamson's "The Growing Castle," Hugh Aitken's "Fables," and Robert Starer's "The Last Lover."

Caramoor's audience heard the last performance in our country of our late and beloved Gina Bachauer. That evening Vladimir Horowitz, Agnes de Mille, Emily Kimbrough—a typical assemblage—were present.

Alicia de Larrocha, Peter Serkin, Ruth Laredo, Garrick Ohlsson, Jennie Tourel, Shirley Verrett, Beverly Sills, Marian Anderson, have all graced this house with their presence, along with the Beaux Arts Trio, The Waverly Consort, The Gregg Smith Singers, Margherita Hasting's "Musica Reservata," and groups from Prague and Warsaw, Paris and London.

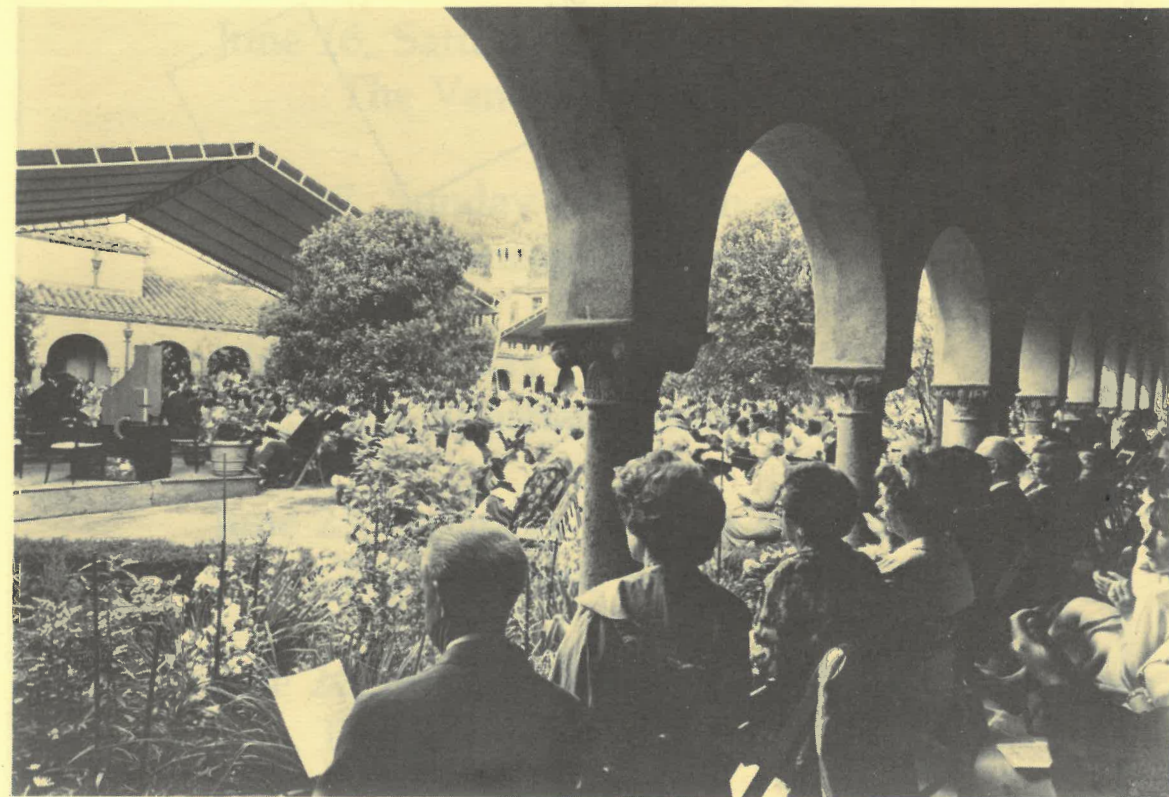


The Beaux Arts Trio has appeared at Caramoor almost every year.



Caramoor presented Benjamin Britten's *Burning Fiery Furnace* in courtyard production in 1972.

Below, chamber concert in the Spanish Courtyard.





# Program

## JUNE

### 16 Saturday evening at 9 The Venetian Theater GALA OPENING BENEFIT

Honors the Centenary of  
Ottorino Respighi.  
A New Ballet by **ROBERT WEISS**  
"Gli Uccelli" ("The Birds")  
**KAY MAZZO** and **PETER MARTINS**  
with leading dancers from the New  
York City Ballet  
and

The American Premiere of  
"Lucrezia,"

#### Un Atto in Tre Momenti CAST:

La Voce: **DIANE CURRY**  
Lucrezia: **ELEANOR BERGQUIST**  
Collatino: **DAVID BRITTON**  
Tarquinio: **CARLOS SERRANO**  
Bruto: **JAMES McCRAV**  
Arunte: **JOHN SEABURY**  
Spurio Lucrezio: **JOHN SEABURY**  
Valerio: **WILLIAM METCALF**  
Tito: **WILLIAM METCALF**  
Venilia: **PAMELA SANABRIA**  
Servia: **JANE BUNNELL**  
Producer: **FREDERICK KOCH**  
Conductor: **LASZLO HELTAY**  
Director: **FRED HARTMANN**  
Designer: **FEDERICO PALLAVICINI**  
Lighting: **JOHN MARSTELLER**  
Caramoor Festival Orchestra

### 17 Sunday afternoon at 5:30 The Spanish Courtyard THE MUSIC PROJECT

Haydn—"London" Trio for  
flute, oboe, bassoon  
Respighi—"Deità silvane"  
for voice and fifteen  
instruments  
Respighi—"Il Tramonto" for  
voice and string quartet  
Mozart—Piano Quintet in E  
flat (K. 452)  
**CARROL ANNE CURRY**,  
mezzo-soprano

### 22 Friday evening at 8:30 The Venetian Theater and

### 23 Saturday evening at 8:30 The Venetian Theater Respighi—"Gli Uccelli" and "Lucrezia" (See Opening Night) In "Gli Uccelli" **ROBERT WEISS** replaces **Peter Martins**

## JUNE

### 24 Sunday afternoon at 5:30 The Spanish Courtyard LILI KRAUS, piano

Mozart—10 Variations on a theme  
by Gluck (Unser dummer Pobel  
meint) K. 455  
Mozart—Fantasia in D minor, K. 397  
Mozart—Sonata in B flat Major,  
K. 281  
Mozart—Sonata in A minor, K. 310  
Schubert—Four Impromptus, Op. 90  
Schubert—Fantasia in C Major  
("Wanderer"), Op. 15

### 30 Saturday evening at 8:30 The Venetian Theater Bach—The Complete Brandenburg Concerti (Original Orchestration)

A New York Chamber Soloists  
Presentation

## JULY

### 1 Sunday afternoon at 5:30 The Spanish Courtyard GUARNERI STRING QUARTET

Haydn—Quartet in E flat Major,  
Op. 76, No. 6  
Smetana—Quartet in E minor  
("From my Life")  
Mendelssohn—Quartet in D Major,  
Op. 44, No. 1

### 7 Saturday evening at 8:30 The Venetian Theater A BEETHOVEN EVENING

"Leonore" Overture No. 1 in  
C Major, Op. 138  
Symphony No. 2 in D Major,  
Op. 36  
Concerto No. 3 in C minor, Op. 37  
**Julius Rudel**: conductor  
**Youri Egorov**: piano  
Caramoor Festival Orchestra

### 8 Sunday afternoon at 5:30 The Spanish Courtyard THE NEW YORK CHAMBER SOLOISTS A Venetian Program Vivaldi—The Four Seasons Monteverdi—A cappella Madrigali

### 14 Saturday evening at 8:30 The Venetian Theater

Berlioz—"Romeo and Juliet"  
A dramatic symphony (complete)  
**Sir Alexander Gibson**,  
conductor  
**BEVERLY EVANS**, mezzo-soprano  
**CHARLES BRESSLER**, tenor  
**DONALD GRAMM**, bass-baritone  
Caramoor Festival Orchestra and  
Chorus

### 15 Sunday afternoon at 5:30 The Spanish Courtyard

**Emanuel Ax**, piano  
**Yo-Yo Ma**, cello  
Schumann—Five Pieces in Folk  
Style, Op. 102  
Webern—Three Little Pieces, Op. 11  
Beethoven—Sonata in F Major,  
Op. 5, No. 1  
Rachmaninoff—Sonata in C minor,  
Op. 19

### 21 Saturday evening at 8:30 The Venetian Theater

Mozart—Symphony No. 32 in  
G Major, K. 318  
Mozart—Concerto No. 5 in A Major,  
K. 219  
Haydn—Concerto No. 1 in C Major  
Haydn—Symphony No. 103 in  
E flat ("Drum Roll")  
**Sir Alexander Gibson**,  
conductor  
**Vladimir Spivakov**, violin  
Caramoor Festival Orchestra

### 22 Sunday afternoon at 5:30 The Spanish Courtyard THE BEAUX ARTS TRIO

Beethoven—Variations in E flat  
Major, Op. 44  
Ravel—Trio in A minor  
Tchaikovsky—Trio in A minor,  
Op. 50

### 29 Sunday afternoon at 5:30 The Spanish Courtyard

**Erick Friedman**, violin  
**Nadia Reisenberg**, piano  
Brahms—Sonata for Violin and Piano  
No. 3 in D minor, Op. 108  
Franck—Sonata in A for Violin and  
Piano  
Strauss—Sonata in E flat for  
Violin, Op. 18

## AUGUST

### 5 Sunday afternoon at 5:30 The Spanish Courtyard THE TOKYO STRING QUARTET

Haydn—Quartet in F minor,  
Op. 20, No. 5  
Bartok—Quartet No. 1 Op. 7 (1908)  
Mendelssohn—Quartet No. 2 in  
A Major, Op. 13

### 12 Sunday afternoon at 5:30 The Spanish Courtyard CHAMBER MUSIC SOCIETY OF LINCOLN CENTER

Haydn—String Trio No. 1 in  
G Major, Op. 56  
Schumann—Adagio and Allegro for  
horn and piano in A flat Major,  
Op. 70  
Mozart—Divertimento No. 7 for  
2 horns, bassoon, and strings in  
D Major, K. 205  
Beethoven—Septet for strings and  
winds in E flat Major, Op. 20  
**GERVASE de PEYER**, clarinet  
**BARRY TUCKWELL**, horn  
**LESLIE PARNAS**, cello  
**WALTER TRAMPLER**, viola  
**ALVIN BREHM**, double bass  
**CHARLES WADSWORTH**, piano  
**JAIME LAREDO**, violin

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# Festival Biographies

## EMANUEL AX—PIANIST

Emanuel Ax was born in Lvov, Poland in 1949. He began his piano studies at the age of six, when his family was living in Warsaw. In 1959 they left Poland for Winnipeg and in 1961 moved to New York City.

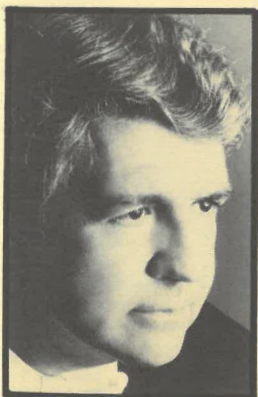
Mr. Ax studied at the Juilliard School and under Mieczyslaw Munz. He was, probably, the last pianist to have come under the aegis of the late impressario Sol Hurok. In 1974 he won the first Arthur Rubinstein International Piano Master Competition and, since then, has become recognized internationally as one of the major pianists of his generation.



## CHARLES BRESSLER—TENOR

Charles Bressler, one of the most distinguished of American concert singers, was born in Kingston, Pa. and educated at the Juilliard School. He has appeared in recital, opera, oratorio, with orchestra, and in chamber music around the world. Particularly noted for the unusual scope of his repertoire, his performances of diverse and difficult scores from Purcell to post-Stravinsky have won him international renown.

For his role as Daniel in "The Play of Daniel" with the New York Pro Musica, he won the Best Male Singer Award from the Theatre des Nations Festival in Paris. He has appeared at Caramoor many times.



## CARROL ANN CURRY—MEZZO-SOPRANO

Carrol Ann Curry, a Canadian, is an honors graduate of the University of Toronto, where she studied voice with Irene Jessner. Among other awards and prizes, she received a Canada Council Arts Bursary for study with Paul Hamburger in London and Pierre Bernac in Paris.

While in England she made her recital debut in London's Wigmore Hall and also travelled to the Scottish Opera for her debut in "Così fan tutte." Miss Curry made her New York recital debut at Alice Tully Hall in 1973. She is a member of the Canadian Opera Company.



## YOURI EGOROV—PIANIST

Born in Kazan, U.S.S.R. in 1954, Youri Egorov began his studies of music at the age of six, entering the Kazan Conservatory, where he was enrolled for 11 years. After winning a prize in the Marguerite Long Competition in Paris in 1971, he studied with the late Yakov Zak for the next six years at the Moscow Conservatory.

While making a tour of Italy in 1976, Mr. Egorov made the decision to leave his homeland. He is now a resident of the Netherlands, living in Amsterdam. He made his New York City debut in 1978 at Lincoln Center's Alice Tully Hall.



## BEVERLY EVANS—MEZZO-SOPRANO

Beverly Evans is known in the operatic world for her strikingly dramatic performances.

A member of the New York City Opera, Miss Evans has appeared in a wide variety of roles ranging from Frugolo in "Tabarro" to the ancient nun in "Dialogues of the Carmelites." Among the specialties in her repertoire are such Gilbert and Sullivan ladies as Lady Jane in "Patience," Katisha in "Mikado," Ruth in "Pirates," and the Duchess of Plaza Toro in "Gondoliers."



## ERICK FRIEDMAN—VIOLINIST

The distinguished American violinist, Erick Friedman, recently celebrated the 25th anniversary of his concert career. His talent was recognized early by his father, himself an amateur violinist. It was, indeed, his father who gave his boy a violin on which he played by ear until he was 10. He then studied with Ivan Galamian at Juilliard.

At 12 he played for Jascha Heifetz at a violin competition and five years later began studying with him. During those years with Heifetz, Friedman also worked closely with Nathan Milstein, here and abroad.



## DONALD GRAMM—BASS-BARITONE

Donald Gramm began his singing career in a church choir of his home town, Milwaukee, Wisconsin. At sixteen he won the Chicagoland Music Contest. He then began serious vocal studies, spending his next four years at the Chicago Musical College.

Mr. Gramm made his New York City debut in 1952 at the New York City Opera as Colline in "La Bohème." He is one of the most important American singers of his generation, closely involved with The Metropolitan Opera Company, The New York City Opera, The Boston Opera, Santa Fe, Glyndebourne, and every major orchestra in the country. He has sung at Caramoor many times.



## LILI KRAUS—PIANIST

Born in Budapest, Lili Kraus began studying the piano at the age of six. At eight she was enrolled at the Royal Academy of Music, where her teachers included Zoltan Kodaly and Bela Bartok. At 17 she received the Academy's highest degree and went on to study under Edward Steuermann and Artur Schnabel in the Master Classes at the Vienna Conservatory of Music.

Travelling almost continuously in the past 30 years, Mme. Kraus appears with all the great orchestras and music festivals of Europe, visiting North and South America and returning each year to Japan, India, and nearly any other place one can name.



## YO-YO MA—CELLIST

Yo-Yo Ma, of Chinese heritage, was born in Paris in 1955. He began his cello studies with his father at the age of four, and gave his first recital at the University of Paris at the age of six. Mr. Ma has studied with Janos Scholz and Leonard Rose at the Juilliard School. He was awarded the Avery Fisher Prize in 1978.

A graduate of Harvard University, Mr. Ma makes his home in Cambridge, Massachusetts.



## NADIA REISENBERG—PIANIST

Nadia Reisenberg is a product of the Imperial Conservatory in St. Petersburg, Russia. While there and later at the Curtis Institute of Music in Philadelphia she studied with Leonid Nikolaieff, Alexander Lambert, and Josef Hofmann.

A rather legendary artist, Miss Reisenberg has performed all over the world. She has conducted master classes for pianists and teachers from Tulsa to Jerusalem. A professor at Queens College, she also teaches at the Mannes College of Music and at Juilliard.



## VLADIMIR SPIVAKOV—VIOLINIST

The Soviet violinist Vladimir Spivakov to great acclaim made his U.S. debut in New York in February, 1975. Since then he has given annual New York recitals and has appeared with all our major orchestras.

He has also been soloist with the major European orchestras including the Vienna Symphony and London Philharmonic, and his season this year is highlighted by performances at the Edinburgh Festival and with the Dresden State Orchestra. During the New York Philharmonic's tour of the Soviet Union, he was the only Soviet artist asked to perform with the Orchestra as soloist.



## THE BEAUX ARTS TRIO

The members of the Beaux Arts Trio, the most prestigious of all trios in the world today, are Menahem Pressler, pianist, Isidore Cohen, violinist, and Bernard Greenhouse, cellist. The Trio made its official public debut twenty-two years ago at the Berkshire Festival in Tanglewood, performing there for ten consecutive seasons.

Famous on three continents, the Trio has played more than 3,500 engagements throughout the world. They return annually to the Library of Congress, to the Metropolitan Museum Series in New York, and many other well-known series. A favorite with Caramoor audiences, the Trio has appeared here frequently.

The prize-winning ensemble has recorded all the Haydn, Mozart, Beethoven, Brahms, Mendelssohn, Ravel, Tchaikovsky, op. 50, Schubert, and Dvorak trios.

## THE CHAMBER MUSIC SOCIETY OF LINCOLN CENTER

The Chamber Music Society of Lincoln Center was established in 1969 to be the official performing organization of New York's Alice Tully Hall. The Society is part of that original planning towards a unified spectrum that was to embody the Lincoln Center conception.

The Chamber Music Society has given a most remarkable impetus to chamber music everywhere. Caramoor is privileged to have them return.

In 1975 the Society gave its first concert outside the United States, accepting a special invitation from Benjamin Britten to appear at England's Aldeburgh Festival.

## THE GUARNERI STRING QUARTET

Arnold Steinhardt and John Dalley, violinists, Michael Tree, violist, and David Soyer, cellist, are the four members of the Guarneri String Quartet. The group was founded in Vermont's Marlboro Festival 14 years ago, and has performed annually at Caramoor since its formation.

The Quartet, named after the 18th century violin maker, has an extensive repertoire which encompasses not only traditional music for ensembles but works of such 20th century composers as Berg, Webern, Sessions, Kirchner, Schoenberg, Bartok, and Hindemith.

In its tenth anniversary season in 1975 the Quartet gave a special series of five concerts at Lincoln Center, sponsored by the Center's Great Performers Series. In the 1976-77 season the series was increased to eight concerts. In addition to a very busy schedule of recitals and orchestral appearances in the United States and abroad, the Guarneri Quartet records for RCA in New York, and its members teach at Philadelphia's Curtis Institute of Music.

## THE MUSIC PROJECT

One of the most praised new groups on the international concert scene, The Music Project is comprised of eleven members—five winds, five strings, and piano—who share the artistic responsibility for their programs of chamber music. All its members trained at either Juilliard or the Manhattan School of Music. About to begin its fourth season, The Music Project has presented major series of highly diversified programs in New York's concert halls.

They performed live from "The Listening Room" and "Artists in Concert" (WOXR), "Metropolitan Arts" (WNCN), and "The Free Music Store" (WBAI), gave the United States' premiere of Peter Maxwell Davies' "A Mirror of Whiteness Light" at Town Hall with Gerard Schwarz conducting, and created numerous special concerts with notable guest artists. The Music Project inaugurated a new series of summer concerts at the Frick Museum in June, and their next season of chamber music in repertoire will begin at Christ and St. Stephen's Church in September.

## THE NEW YORK CHAMBER SOLOISTS

The New York Chamber Soloists are a unique ensemble of artists who, since 1957, have been performing a rich repertoire of chamber works seldom heard because of the diverse combinations for which they are written. Their ensemble—voices, strings, winds, and keyboards—performs in varied combinations allowing an enormous flexibility in programming of music for voice or voices and instruments, or for instrumental combinations alone.

Their repertoire encompasses well over 250 works and extends from Monteverdi through today. It includes song cycles, classical chamber works for winds and strings, and more than 25 compositions written especially for them by distinguished American composers. In recent years they have also added chamber operas of Handel, Purcell, Mozart, and Monteverdi to their repertoire.

They have appeared repeatedly at Caramoor, and this summer they are in residence for the sixth consecutive year at the Vermont Mozart Festival in Burlington-Shelburne.

## TOKYO STRING QUARTET

Koichiro Harada and Kikuei Ikeda, violinists, Kazuhide Isomura, violist, and Sadao Harada, cellist, make up the Tokyo String Quartet. All of its members were students at the Toho Music Academy in Tokyo. Three were inspired to pursue a career in the string quartet world by Robert Mann, violinist of the Juilliard String Quartet, and by Raphael Hillyer, the Juilliard's former violist, when both were teaching in Nikko, Japan, in 1966.

The fourth member of the group, Kikuei Ikeda, met his colleagues in Japan and renewed this acquaintance at the Juilliard School in New York. The Tokyo String Quartet's winning of the first prize at the Munich Competition in 1970 launched its international career.

The Quartet has performed at Caramoor each year since its beginning and is always a most welcome guest.

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