

PUBLICITY MATERIALS FOR NHM AND PAUL TOBIAS

PAUL TOBIAS cellist

REPERTOIRE with orchestra

* chamber orchestra
** strings only

(selected works available each season)

C.P.E. Bach	**	Concerto in A
Samuel Barber		Concerto (1945)
Ludwig van Beethoven		Triple Concerto
Leonard Bernstein	*	<i>Three Meditations from MASS</i>
Ernest Bloch		<i>Schelomo</i>
Luigi Boccherini	**	Concerto in G (authentic work, not Bb)
Johannes Brahms		Double Concerto
Chen Yi	*	<i>Eleanor's Gift</i> (1998, premiered 12/98) [duration: 12 ½ plus optional short, celebrity narration/preface of Mrs. Roosevelt's words in re Universal Declaration of Human Rights]
Paul Creston		<i>Sadhana</i>
Michael Daugherty		<i>Crossroads</i> (new work, prem. pending)
Charles Davidoff		Concerto in a
Ernst von Dohnany		Concertpiece
Antonin Dvorak		Concerto in b
Edward Elgar		Concerto
Franz Joseph Haydn	*	Concerto in C
	*	Concerto in D
Paul Hindemith	*	Kammermusik No. 3
		Concerto (1940)
Leon Kirchner	*	Double Concerto (with violin)
Edouard Lalo		Concerto
Peter Lieberson	*	Concerto (1975)
Nikolai Lopatnikoff		Variations (1945)
David Ott		<i>To Reach Beyond</i> (1999) celebrates astronauts on 30 th Anniversary of Moon Landing (prem. in discussion) [d: 24]
Krzysztof Penderecki		Concerto No. 1 (1972)
Serge Prokofiev		Sinfonia Concertante
Behzad Ranjbaran		Concerto (1998) [28 minutes]; includes <i>Thomas Jefferson</i> [performable separately; 17 minutes, prem. 1998, includes optional narration of great words of Jefferson either in music or as a preface] and <i>Elegy</i> [performable separately: 6½ mins.]
David Sampson		<i>Turns</i> (premiered 1996-97)
Camille Saint-Saens		Concerto in a
Peter Schickele		(in-progress for 2000-01, <i>Murals</i> , an ode to FDR and the WPA)

PAUL TOBIAS orchestral repertoire, page 2

Robert Schumann		Concerto
Dmitri Shostakovich		Concerto No. 1
Richard Strauss		<i>Don Quixote</i>
Peter I. Tchaikovsky	*	Variations on a Rococo Theme premiere publication 9/98 of orchestral materials for authentic version (Kalmus)
William Walton		Concerto
Dan Welcher	*	JFK: The Voice of Peace (oratorio, 47 minutes, honoring The Peace Corps – for narrator, solo cello, mixed chorus, orchestra; prem. Boston Sym. Hall 3/99)

(Shorter Works)

J.S. Bach/Shulman	**	Aria (from Organ Pastorale in F)
Max Bruch		Kol Nidre
Antonin Dvorak	*	Rondo
	*	Waldesruhe
Gabriel Faure	*	Elegie
Camille Saint-Saens	*	The Swan
		The Muse and the Poet
Maurice Ravel		<i>Tzigane</i> (Transcribed by Piatigorsky for cello with the composer's endorsement)
Adrien-Francois Servais	*	<i>Grande Fantasia sur le Barbier</i> , Opus 6 (virtuoso variations on operatic themes, in the tradition of Liszt paraphrases, by "The Great Cellist of the Nineteenth Century" based on Rossini's Barber of Seville; orchestra parts discovered in Europe by PT 1998; <u>AFS works never performed with orchestra in America</u>)
Peter I. Tchaikovsky	*	<u>Andante Cantabile, Nocturne, Pezzo Capriccioso</u>)

Some samples of combination programming:

Boccherini with C.P.E. Bach
Chen Yi *Eleanor's Gift* with Haydn D or Tchaikovsky Variations
Hindemith Kammermusik Konzert with Tchaikovsky Variations
Haydn D with Dvorak Rondo or Ranjbaran *Elegy* or Servais *Grande Fantasia*
Ranjbaran *Thomas Jefferson* with Haydn D or Tchaikovsky Variations
Saint-Saens Concerto with Tchaikovsky Variations
Tchaikovsky Variations with Faure *Elegie*/Bach/Shulman/Ranjbaran *Elegy*
or Servais *Grande Fantasia*

PAUL TOBIAS

NEWS AND REVIEWS

Fall, 1989

Soloist with New York Philharmonic
Zubin Mehta, Conductor

VITAL, STRIKING PERFORMANCE Mr. Tobias gave the Barber Concerto a firm punch, a searching view of the work in which the sweet soulfulness of the solo line was tempered by an astringent edge. There was great beauty and his cello sang persuasively. What made the performance work was the balance and perspective Mr. Tobias brought to it. The Barber is a gorgeous, lyrical work.

The New York Times

TOBIAS WAS FIRST-RATE The Barber work proved to be the strongest piece on the program, with a performance to match. The little-played Cello Concerto came as a surprise. Tobias played beautifully and struck an ideal balance between soloist, Zubin Mehta and the Philharmonic.

New York Newsday

CELLIST PAUL TOBIAS IS MARVELOUS AND BEGUILING The real show was Tobias. He provided a demonstration not only of technical brilliance but of musical ethics. He played it all with seeming ease and a flair that was fun to watch. For this work is a "showpiece" in the most literal sense, and the feelings that Tobias evokes in an audience is what makes live music better than recorded.

Newark Star-Ledger

THE ORCHESTRA WAS SWEEPED UP IN THE EXCITEMENT GENERATED BY THE SOLOIST, PAUL TOBIAS. HE IS THE MASTER OF THE MUSIC AND HIS INSTRUMENT.

The New York Times

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NEW HERITAGE PRODUCTIONS

"Turns for Violoncello and Orchestra" by David Sampson was commissioned by New Heritage Productions with the generous support of the Frank & Lydia Bergen Foundation, Mrs. Gregor Piatigorsky and Miss Alice Tully.

New Heritage Productions is an organization dedicated to commissioning new works of music that commemorate people, events and themes that are central to 20th Century American history. Under the direction of Harry D. Offenhartz, President, it is underwritten by benefactors concerned with building a new audience for serious music.

According to cellist Paul Tobias, Artistic Director of New Heritage Productions, "We have two broad criteria for choosing composers and topics. First, we want music that results from inner exploration, and touches the heart as well as the head, rather than relying on the kind of sterile, academic gimmickry that chases people from the concert hall. Second, we want music that has something original and important to say about the American experience."

"Turns" is the first work commissioned by New Heritage Productions to be performed. Mr. Sampson was considered an ideal choice, not only for the quality of his music, but also because much of his *oeuvre* has been a musical response to a personal and national tragedy: the murder of his brother William and four others by American Nazis and Ku Klux Klansmen in Greensboro, North Carolina, on November 3, 1979.

"On the eve of the national elections," asks Mr. Tobias, "what could be more fitting than a new work from someone whose life and art have been affected by brutal, political intolerance?" David's piece reflects a struggle to affirm life and family even as the memory of that unspeakable crime still lingers.

New Heritage Productions is also commissioning the Iranian-American composer, Behzad Ranjbaran, who is writing a composition that will honor Eleanor Roosevelt and her work on the Universal Declaration of Human Rights, which will mark its 50th Anniversary in 1998. Discussions are underway with other prominent American composers for this series, which will include a minimum of twenty new works.

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PAUL TOBIAS
Critical Commentary

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"Paul Tobias is marvelous and beguiling. The real show was Tobias. He provided a demonstration not only of technical brilliance but of musical ethics. He played it all with seeming ease and flair that was fun to watch. For this work is a "showpiece" in the most literal sense, and the feelings that Tobias evokes in an audience is what makes live music better than recorded."

Newark Star-Ledger

"Tobias is a fired-up, brilliant cellist in the great romantic tradition of Casals...stupendous playing."

San Francisco Chronicle

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PAUL TOBIAS
Solo Appearances
(Partial list)

Akron Symphony	Aspen Chamber Orchestra
Bellevue (WA) Philharmonic	BALTIMORE SYMPHONY
Boise (ID) Philharmonic	BROOKLYN PHILHARMONIC
Canton Symphony	Cedar Rapids Symphony
Chamber Symphony of Princeton	Chappaqua (NY) Symphony
Chico (CA) Symphony	Claremont (CA) Symphony
Colorado Music Festival	Colorado Springs Symphony
Cosmopolitan (NY) Symphony	Flint (MI) Symphony
Fremont (CA) Symphony	Great Neck (NY) Symphony
Juilliard Chamber Orchestra (USIA - 10 country tour)	Harrisburg (PA) Symphony
Kenosha (WI) Symphony	KANSAS CITY PHILHARMONIC
LOS ANGELES PHILHARMONIC	Livingston (NJ) Symphony
Merced (CA) Symphony	Memphis Symphony
Napa Valley (CA) Symphony	Modesto (CA) Symphony
Nat'l Orchestra of NY (Carnegie Hall)	New Jersey State Orchestra
New York Pro Arte Chamber	NEW JERSEY SYMPHONY ORCHESTRA
North Arkansas Symphony	NEW YORK PHILHARMONIC
Oakland Symphony	Newton (MA) Symphony
OMAHA SYMPHONY	Northeast Penn. Philharmonic
PITTSBURGH SYMPHONY	OKLAHOMA CITY PHILHARMONIC
POLISH NAT'L RADIO & TELE- VISION ORCHESTRA (Kennedy Center)	Pennsylvania Sinfonia
Santa Cruz (CA) Symphony	Salina (KS) Symphony
SEATTLE SYMPHONY	San Bernardino (CA) Symphony
Tulare (CA) Symphony	San Francisco Chamber Orchestra
Vallejo (CA) Symphony	SAN FRANCISCO SYMPHONY
Wichita State Univ Symphony	Santa Rosa (CA) Symphony
Yuma (AZ) Symphony	Spokane Symphony
	TULSA PHILHARMONIC
	Ventura County (CA) Symphony
	Worcester (MA) Symphony

BROADCAST:

CBS "Camera Three" (soloist with Boulez/NY Philharmonic)
European Radio (AVRO & KRO, Holland; Köln, München; etc)
NPR (live from National Gallery, Phillips Collection, etc)
Nebraska ETV Network (documentary on Paul Tobias - has aired
nationwide)
PBS-KQED; Radio Canada; WNCN

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*PAUL TOBIAS, Cellist
Biography*

Cellist Paul Tobias has been called a "*master of the music and his instrument*" by The New York Times, while the San Francisco Chronicle has hailed him as "*a fired-up, brilliant cellist in the great romantic tradition of Casals*".

Among the many orchestras with which he has performed are the New York Philharmonic, Los Angeles Philharmonic, San Francisco Symphony, New Jersey Symphony, Pittsburgh Symphony, Baltimore Symphony, Seattle Symphony, etc. Following his debut under the baton of Michael Tilson Thomas, he has performed with conductors such as Pierre Boulez, Sergiu Comissiona, Raymond Leppard, and Zubin Mehta.

Among the many awards bestowed on Mr. Tobias he is a Naumburg prize-winner and he received the Gregor Piatigorsky Award (presented by the Violoncello Society which proclaimed him "outstanding young American cellist"). Following his first performances with the New York Philharmonic under Pierre Boulez (broadcast over the CBS Television Network), he was given the honor of performing the American premiere of the Pederecki Cello Concerto at the Kennedy Center with the composer conducting the Polish National Radio Symphony.

In addition to solo performances in Carnegie Hall, Avery Fisher Hall, the Philadelphia Academy of Music, and the Metropolitan Museum, he has also participated as a chamber musician at the Aspen Festival and the Marlboro Festival (for five consecutive years at the personal invitation of Rudolf Serkin).

Mr. Tobias was born in Washington, D.C., and continues a family line of many distinguished musicians including the renowned pianist Benno Moisevich. He studied under Gregor Piatigorsky, Margaret Rowell and Bonnie Hampton, and under Leonard Rose, Zara Nelsova, and Claus Adam at The Juilliard School.

Mr. Tobias may be heard on recordings for CBS and the Marlboro Recording Society. His performances have been broadcast over NPR, PBS, CBS Television, and numerous European radio stations. A one hour documentary on Mr. Tobias has been broadcast throughout the U.S. over various PBS Television stations.

An extensive interview with Paul Tobias may be found in "The Way They Play" (Applebaum-Roth).

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11/91 - Please destroy all previously dated material.

PAUL TOBIAS, cellist

The critical accolades received by Paul Tobias convey a sense of both innovation and rich musical lineage. While the San Francisco Chronicle praises him as a "fired-up, brilliant cellist in the romantic tradition of Casals," and the Boston Globe welcomes "a superb exemplar of...the new virtuosity," the New York Times calls Mr. Tobias "master of the instrument and the music...inflected with the intensity and subtlety of a great singer."

Such singular reviews touch upon what makes Mr. Tobias unique: he breathes new life into an Old World cello style that is rapidly disappearing from the concert hall - displaying a crisp articulation and lightness of touch that are reminiscent of European masters.

Mr. Tobias has performed with distinguished conductors (such as Pierre Boulez, Zubin Mehta and Michael Tilson Thomas) and prominent orchestras (including the New York Philharmonic, Los Angeles Philharmonic, San Francisco Symphony Orchestra, etc.) in major concert halls, including Carnegie Hall, Avery Fisher Hall, Boston's Symphony Hall and the Kennedy Center. He has also appeared extensively as a recitalist and with Musicians from Marlboro.

But what makes his career particularly noteworthy is his championing of difficult and interesting cello works that he believes should be more widely heard. For example, Tobias is recognized as a pre-eminent interpreter of Samuel Barber's "Cello Concerto" and of the autograph version of Tchaikovsky's "Variations on a Rococo Theme" which he edited for its premier publication, by Edwin F. Kalmus.

A recently-released CD, featuring Paul Tobias with conductor JoAnn Falletta in works by Barber (Cello Concerto) and world-premiere recordings of new concerti by Chen Yi and Behzad Ranjbaran, has received extraordinary acclaim. Paul Ingram for **FANFARE** praises Tobias as "*fearless, passionate and articulate...pushing tone and technique as far as possible...Cello fanciers need the disc (urgently) for Tobias and for the Barber, which has not sounded better. An important contribution to the American music discography!*" ★★★★★ Rob Barnett, for **Music Web**, **RECORDING OF THE MONTH**, "Tobias's steady 'speaking' quality and ardour together with a richly-detailed recording image make this truly memorable." And David Hurwitz, writing for **Classics Today**, says, "*This is a stunning disk...as impressive as any. Tobias plays sensationally throughout.*" And of the Barber, "*this performance can only promote the cause as it's the best one available.*"

Paul Tobias is also Artistic Director of New Heritage Music, a non-profit organization that commissions new works in honor of people, events and themes central to history. Among composers designated to date are Chen Yi, Michael Daugherty, David Ott, Behzad Ranjbaran, David Sampson, Peter Schickele and Dan Welcher. The American Symphony Orchestra League calls New Heritage Music "*a success story in creating new audiences with new music.*"

Mr. Tobias has authored numerous articles for **American String Teacher, The Juilliard Journal, the Journal of the Conductors Guild, Strings, and The Strad.**

A former Lecturer in Music at Harvard University and pre-concert lecturer for the New York Philharmonic, he also served on the faculties of the Manhattan School of Music, the New England Conservatory of Music, the San Francisco Conservatory of Music and the University of California at Berkeley. A member of the faculty of the Mannes College for Music/New School University in New York, he is recipient of its Distinguished University Teacher of the Year Award.

A native of Washington, DC, Paul Tobias lives in New York City and Northeastern Pennsylvania with his wife Elizabeth, a pianist and Feldenkrais practitioner, and their children, Andrew, Margaret and Matt, who play the piano, cello, violin, guitar, flute and oboe.

9/06 - UPDATES ALL PREVIOUSLY DATED MATERIALS.

PAUL TOBIAS, Cellist

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Curriculum Vita

- Piano studies, age 5
- Cello studies, beginning age 10 with Bonnie Hampton and Margaret Rowell (Hampton's first teacher) from age 12 to 16.
- Public, primary, and secondary education, including senior-high-school year AP registration and attendance at California State University (San Francisco)
- Extra-curricular interests: electronics, geology, recording engineering, radio, baseball, and cross-country running

Juilliard School (1963-1968)

- Undergraduate Studies with Zara Nelsova, Leonard Rose; graduate studies with Claus Adam (Juilliard-Quartet cellist; composer)
- Holder of Felix Salmond Prize (Juilliard's full-scholarship cello award)
- Principal cellist, Juilliard Orchestra (1966-68)
- Teaching assistant to Juilliard String Quartet (1965-68)
- Assistant to Leonard Rose (1964-67)
- Chamber-music student of Robert Mann (Juilliard String Quartet) (1963-68)
- B.M. (1968). Completed requirements for M.S. Final-semester leave-of-absence to join the Gregor Piatigorsky Masterclass in Los Angeles. First teaching posts (1969-1972) at San Francisco Conservatory of Music and University of California (Berkeley)

Piatigorsky Master Class (1968-69)

- Performing Arts Academy, University of Southern California (Masters equivalent)
- Chamber music with Jascha Heifetz
- Major travel grant from Dorothy Chandler (patroness of the Los Angeles Music Center) for private, scholarship studies with Piatigorsky (1969-1971)

Performance Awards

- Young Musicians Foundation Award (Los Angeles, 1968)
- Concert Artists Guild (New York, 1972)
- Gregor Piatigorsky Award (1983), invitational triennial prize (including New York recital) by the Violoncello Society (NY) "to the outstanding young American cellist"

Recital and orchestral debuts, early performances

- Pre-Juilliard (by age 16): Performances of complete J. S. Bach Cello Suites and sonatas; complete Beethoven Sonatas; Kodaly unaccompanied Sonata
- Recital at American String Teachers Association convention (1969), representing Piatigorsky Masterclass at the award ceremony for “Teacher of the Year” honors, including first American performance of the autograph version of Tchaikovsky’s “Rococo Variations”
- Orchestral debut (1971) Haydn D Major Concerto under Michael Tilson Thomas, Young Musicians Foundation Debut Orchestra, Los Angeles
- New York recital debut (1972) sponsored by the Concert Artists Guild international competition, included American premiere of Krzysztof Penderecki *Capriccio per Siegfried Palm*

Selected performances

- West Coast premiere (1971), Hindemith Concerto with Zubin Mehta (Los Angeles Philharmonic)
- American premiere (1973), Kennedy Center, Krzysztof Penderecki Cello Concerto under the composer’s direction (Polish National Radio and Television Symphony Orchestra)
- Live nationwide broadcast (CBS Television, 1975), Peter Lieberon Cello Concerto with Pierre Boulez (New York Philharmonic)
- Samuel Barber Concerto (1990) with Zubin Mehta. First New York Philharmonic performance in 40 years
- Guest-alumnus soloist with Juilliard Orchestra (Tchaikovsky *Variations on a Rococo Theme*) on ten-nation tour (1989)
- Numerous New York recitals including Carnegie Weill Hall, Metropolitan Museum Artist Series. Featured artist in performances in Avery Fisher Hall and Alice Tully Hall (Lincoln Center), Carnegie Hall, Davies Hall (San Francisco), Dorothy Chandler Pavilion (Los Angeles Music Center), Jordan Hall (Boston), JFK PAC Concert Hall (DC), Shriver Hall (Baltimore), Symphony Hall (Boston)

Specialty repertoire

- J.S. Bach Suites and Sonatas
- Samuel Barber, Concerto (100+ career performances)
- Maurice Ravel, *Tzigane*
- Adrien-François Servais, grand fantasies on popular opera themes by the 19th Century Belgian virtuoso cellist/composer
- P.I. Tchaikovsky, *Variations on a Rococo Theme* (autograph from the authoritative *Complete Works of Tchaikovsky*, 200+ career performances)
- Roger Sessions, *Six Pieces for Solo Cello* (1966)
- World premieres of works by numerous composers, commissioned through the New Heritage Music Foundation, among them: concerti commissioned from Chen Yi, David Ott, Behzad Ranjbaran, David Sampson, Peter Schickele, Dan Welcher

Chamber Music

- Musicians From Marlboro, seven tours of Northeastern US, with Yefim Bronfman, Shlomo Mintz, Felix Galimir, etc.. Participant at the Marlboro Music Festival (1974-1978)
- Eastman Trio (1985)
- Aeolian Chamber Players (piano quartet with pianist William Masselos) (1985)

Music Festivals

- Meadowmount (1964-1968, student of Leonard Rose, Ronald Leonard and Joseph Gingold). String quartet with Itzhak Perlman, Young Uck Kim, and Pinchas Zuckerman
- Marlboro Music Festival (1974-78, at invitation of Rudolf Serkin); performances with Mitsuko Uchida, Felix Galimir and others.

Instruments

- *Ex-Schneider* Goffriller, (loaned by philanthropist Richard Colburn) (1968-1970)
- *Piatti* Stradivarius (1974-78), loaned by Rudolf Serkin, Marlboro Festival Director
- 1963-present, cello by Guiseppe Rocca (Turino, Italy, 1843)

Educational Projects

- *Arts for Peace* (2000), with Young Audiences: a 35-event, multi-disciplinary project presented in a New York City public middle school; featuring *Eleanor's Gift* by Chen Yi, commissioned in honor of the Universal Declaration of Human Rights
- *The Voice of Peace* (2001), a seminar at the John F. Kennedy Library (Boston), under sponsorship of Caroline Kennedy, including a seminar featuring Frank Mankiewicz and Pierre Salinger, celebrating the founding of The Peace Corps (see below under Commissioning New Works)

Recordings

- [Chamber] *Music of George Crumb*, CBS Records (1985)
- *The American Cello* (2004), Albany Records, under JoAnn Falletta (The Virginia Symphony), including concerti by Samuel Barber, Chen Yi *Eleanor's Gift: Cello Concerto* (world premiere), and Behzad Ranjbaran *Concerto for Cello and Orchestra* (world premiere)

Academia (faculty appointments and distinctions)

- San Francisco Conservatory of Music (1969-72)
- University of California (Berkeley) (1970-72)
- Mannes College of Music/New School University (1973-present)
 - Recipient of the Distinguished University Teacher of the Year Award
 - Cello Class (performance seminar for all Mannes cellists)
 - Service on entrance auditions, performance juries, and recitals
 - Evaluator for New School University degree eligibility
- Harvard University (1983-85)
 - Seminar *Performance and Analysis of Music*
- New England Conservatory (1984-88)
- Rutgers University (1987-90)
- Manhattan School of Music (1997-2003)

Lectureships (1980-85)

- Pre-concert lecturer for the New York Philharmonic (1980-81)
- Lecturer in Music (faculty appointment) at Harvard University (1983-85)

Published writings

- *Barber Cello Concerto: A Performer's View* (*STRINGS*, Nov/Dec 1992)
- Revised version (*Journal of the Conductor's Guild*, Fall 92)
- *Piatigorsky Seminar: Celebrating an Indelible Legacy* (*American String Teacher*, Autumn, 1993)
- *Rococo at variance*, *The Strad*, Sept, 1993 (autograph version of Tchaikovsky's *Variations on a Rococo Theme*)
- *Much Maligned Masterpiece* (*The Strad*, Apr, 1996)
- *The Rocky Road of an American Orchestral Masterpiece* (*Journal of the Conductors Guild*, Summer/Fall, 1997)
- *In Defense of Music Critics* (*San Francisco Classical Voice*, Nov 1998)

Editing

- Editor, *Tchaikovsky Variations on a Rococo Theme* (Kalmus), (2001) first complete publication (orchestral score, piano reduction and annotated solo part) of the autograph (from the authoritative, Russian edition, *Complete Works of Tchaikovsky*)

Commissioning of New Works (1996-present)

- New Heritage Music Foundation, Inc.
 - Artistic Director of publicly supported, (501) (c) (3) non-profit organization that commissions musical works and develops educational projects in celebration of persons, events, and ideas central to

contemporary history and also funds educational projects linked to commissioned works. The American Symphony Orchestra League terms NHM “a success story in creating new audiences *with* new music”

Projects:

- *Thomas Jefferson's Legacy and Vision of Freedom*, music (Concerto for Cello and Orchestra) by Iranian-American composer Behzad Ranjbaran. Premiered by Paul Tobias and The Virginia Symphony under JoAnn Falletta, 9/11/98. Pulitzer nomination.
- *Eleanor's Gift* (Cello Concerto), premiere in San Francisco (12/10/98) by Paul Tobias and The Women's Philharmonic under Apo Hsu, celebrating the 50th Anniversary of the Universal Declaration of Human Rights. Introduction by Jean Stapleton. Pulitzer nomination.
- *To Reach Beyond* (Cello Concerto No. 2 by David Ott), in tribute to the Apollo 11 Moon Landing, for the occasion of its 30th Anniversary. Paul Tobias played the premier in 1969 by with the Des Moines Symphony under Joseph Giunta. Introduction by Sir Arthur C. Clarke. Pulitzer nomination.
- *In Memoriam FDR*, music by Peter Schickele, premiered in Los Angeles by Paul Tobias and the Pasadena Symphony under Jorge Mester; also premiered in New York and Mexico City (2000-2001). Introduction by Geoffrey C. Ward. Pulitzer nomination.
- *The Voice of Peace*, full oratorio (151 performers). Commissioned for the Handel & Haydn Society (Christopher Hogwood, MD, 2001) in honor of the founding of The Peace Corps. Premiered in Boston's Symphony Hall, featuring a solo-cello obbligato by Paul Tobias and a reading by historian/narrator David McCullough. Pulitzer nomination.

Grant Writer (for New Heritage Music Foundation, Inc.)

- Aaron Copland Fund for Music
- Mary Flagler Cary Trust
- Dana Trust
- Herman Goldman Foundation
- PCP Foundation

Family

- Married (1976), Elizabeth Moschetti (pianist and Feldenkrais practitioner), three children, Andrew (16) and 13 year-old twins, Margaret and Matthew (who play, collectively, piano, cello, flute, guitar, oboe, recorder and violin)
- Residences in New York City and Henryville, Pennsylvania

PAUL TOBIAS, cellist

The critical accolades received by Paul Tobias convey a sense of both innovation and rich musical lineage. While the San Francisco Chronicle praises him as a "fired-up, brilliant cellist in the romantic tradition of Casals," and the Boston Globe welcomes "a superb exemplar of...the new virtuosity," the New York Times calls Mr. Tobias "master of the instrument and the music...inflected with the intensity and subtlety of a great singer."

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Paul Tobias is featured with conductor JoAnn Falletta in a highly-acclaimed CD of works including Samuel Barber's cello concerto and world-premiere recordings of commissioned concerti by Chen Yi and Behzad Ranjbaran. Paul Ingram for **FANFARE** praises Tobias as "*fearless, passionate and articulate...pushing tone and technique as far as possible...Cello fanciers need the disc (urgently) for Tobias and for the Barber, which has not sounded better. An important contribution to the American music discography!" ★★★★★ Rob Barnett, for **Music Web, RECORDING OF THE MONTH**, "Tobias's steady 'speaking' quality and ardour together with a richly-detailed recording image make this truly memorable." And David Hurwitz, writing for **Classics Today**, says, "*This is a stunning disk...as impressive as any. Tobias plays sensationally throughout.*" And of the Barber, "*this performance can only promote the cause as it's the best one available.*" The March/April, 2009 issue of **The American Record Guide** has chosen Tobias and Falletta's as its preferred Barber concerto release. A new CD is currently in preparation.*

Paul Tobias had formal studies with Margaret Rowell (and his daughter's name is Margaret Rose). Additional mentors included Zara Nelsova, Leonard Rose and Gregor Piatigorsky. Tobias and is the recipient of many distinctions including The Gregor Piatigorsky Award of the Violoncello Society. He has also served as Artistic Director of New Heritage Music, a non-profit organization that commissions new works in honor of people, events and themes central to history. Among composers designated to date are Chen Yi, David Ott, Behzad Ranjbaran, David Sampson, Peter Schickele and Dan Welcher. The American Symphony Orchestra League calls New Heritage Music "*a success story in creating new audiences with new music.*"

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A former Lecturer in Music at Harvard University and pre-concert lecturer for the New York Philharmonic, he also served on the faculties of the Manhattan School of Music, the New England Conservatory of Music, the San Francisco Conservatory of Music and the University of California at Berkeley. A member of the faculty of the Mannes College of Music/New School University in New York since 1975, he is recipient of its Distinguished University Teacher of the Year Award. He is also certified in the Feldenkrais Method's Awareness Through Movement.

A native of Washington, DC, Paul Tobias lives in New York City and is father of three children, Andrew, Margaret and Matthew, who between them enjoy playing piano, cello, violin, acoustic and electric guitar, flute and oboe.

0905 - REPLACES ALL PREVIOUS MATERIALS

PAUL TOBIAS, cellist

The critical accolades received by Paul Tobias convey a sense of both innovation and rich musical lineage. While the San Francisco Chronicle praises him as a "fired-up, brilliant cellist in the romantic tradition of Casals," and the Boston Globe welcomes "a superb exemplar of...the new virtuosity," the New York Times calls Mr. Tobias "master of the instrument and the music...inflected with the intensity and subtlety of a great singer."

Such singular reviews touch upon what makes Mr. Tobias unique: he breathes new life into an Old World cello style that is rapidly disappearing from the concert hall - displaying a crisp articulation and lightness of touch that are reminiscent of European masters.

Mr. Tobias has performed as soloist with distinguished conductors (such as Pierre Boulez, Zubin Mehta and Michael Tilson Thomas) and prominent orchestras (including the New York Philharmonic, Los Angeles Philharmonic, San Francisco Symphony Orchestra, etc.) in major concert halls, including Carnegie Hall, Avery Fisher Hall, Boston's Symphony Hall and the Kennedy Center. He has also appeared extensively as a recitalist and with Musicians from Marlboro.

But what makes his career particularly noteworthy is his championing of difficult and interesting cello works that he believes should be more widely heard. For example, Tobias is recognized as a pre-eminent interpreter of Samuel Barber's "Cello Concerto" and of the autograph version of Tchaikovsky's "Variations on a Rococo Theme" which he edited for its premier publication, by Edwin F. Kalmus.

Paul Tobias is featured with conductor JoAnn Falletta in a highly-acclaimed CD of works including Samuel Barber's cello concerto and world-premiere recordings of commissioned concerti by Chen Yi and Behzad Ranjbaran. Paul Ingram for **FANFARE** praises Tobias as "*fearless, passionate and articulate...pushing tone and technique as far as possible...Cello fanciers need the disc (urgently) for Tobias and for the Barber, which has not sounded better. An important contribution to the American music discography!" ★★★★★ Rob Barnett, for **Music Web, RECORDING OF THE MONTH**, "Tobias's steady 'speaking' quality and ardour together with a richly-detailed recording image make this truly memorable." And David Hurwitz, writing for **Classics Today**, says, "*This is a stunning disk...as impressive as any. Tobias plays sensationally throughout.*" And of the Barber, "*this performance can only promote the cause as it's the best one available.*" The March/April, 2009 issue of **The American Record Guide** has chosen Tobias and Falletta's as its preferred Barber concerto release. A new CD is currently in preparation.*

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0905 - REPLACES ALL PREVIOUS MATERIALS

Paul Tobias Commissions New American Works

Backed by benefactors concerned with the dwindling audience for serious music, Paul Tobias is commissioning new works that will commemorate - or react to - people, events and themes that are central to 20th century American history.

According to Mr. Tobias, who has been appointed Artistic Director of New Heritage Productions, "We have two broad criteria for choosing composers and topics. First, we want music that results from inner exploration and touches the heart as well as the head, rather than relying on the kind of sterile, academic gimmickry that chases people from the concert hall. Second, we want music that has something original and important to say about the American experience."

The first commissioned work to be performed is a concerto for cello and orchestra by David Sampson, which will premiere from October 25th to November 3rd, 1996, with the New Jersey Symphony Orchestra. Mr. Tobias says that much of Mr. Sampson's oeuvre - including *Hommage JFK*, *Monument* and *Distant Voices*— has been a musical response to a personal and national tragedy: in 1979, Mr. Sampson's brother William and four others were murdered by American Nazis and Ku Klux Klansmen who shot up a union rally in Greensboro, North Carolina.

"On the eve of the national election," said Mr. Tobias, "what could be more fitting than a new work from someone whose life and art have been affected by brutal, political intolerance? David's piece reflects a struggle to affirm life and family even as the memory of that unspeakable crime still lingers."

Another unique aspect of this project is that each composer is commissioned to write a preparatory work that is shorter than the composition with the historical theme. The intention is to have both works performed in the same city or region within the same year, in order to help audiences become more familiar with living composers.

Mr. Tobias is also commissioning Peter Schickele to create a musical reflection on Franklin and Eleanor Roosevelt and the New Deal. Other composers who have received commissions are Michael Daugherty and Behzad Ranjbaran. Discussions are underway with other prominent American composers for this series, which will include a minimum of twenty new works.

NEW HERITAGE MUSIC

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New Heritage Music commissions musical works that commemorate people, events and themes that are central to history and the future. By bringing history alive through music, New Heritage offers orchestras a singular way to draw new audience members to the concert hall. Partnerships with arts-in-education organizations bring the commissioned works into classrooms as well. New Heritage Music plays a unique role in helping to define the role of classical music for audiences of the next century.

***Thomas Jefferson* by Behzad Ranjbaran**

Premiered: September 11, 1998, by The Virginia Symphony. Honors the founding father and author of the Declaration of Independence, including a narration of memorable words of the founding father. Expanded-version premiere: January, 2001.

***Eleanor's Gift* by Chen Yi**

Premiered: December 10, 1998, by The Women's Philharmonic and Jean Stapleton, San Francisco. Revised premiere: May 21, 1999, by the Manhattan Symphony Orchestra and Estelle Parsons, New York. Honors Eleanor Roosevelt on the 50th Anniversary of the Universal Declaration of Human Rights. Chicago premiere: October, 2000.

***JFK: The Voice of Peace* by Dan Welcher**

Premiered: March 19 & 21, 1999, by the Handel and Haydn Society, Boston. The oratorio honors the former President and founder of the Peace Corps with a libretto drawn from JFK's speeches, his favorite poets and letters home from Peace Corps volunteers (premiere narrated by David McCullough).

***To Reach Beyond* by David Ott**

Premiere: May 6, 2000, by the Des Moines Symphony Orchestra. Composed as a Moon Landing tribute to astronauts, scientists and other visionaries for the future.

***In Memoriam FDR* by Peter Schickele**

Premiere: November 11, 2000, by the Pasadena Symphony. Honors Franklin Delano Roosevelt.

***Turns* by David Sampson**

Premiered: November 3, 1996, by the New Jersey Symphony Orchestra. The composer transcends tragedy in this moving celebration of family life.

***Crossroads* by Michael Daugherty**

Honoring the birthplace of the Blues. Premiere to be announced.

2112 Broadway, Suite 505, New York, New York 10023

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NEW HERITAGE MUSIC

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Partnership with Presenters

The New Heritage Music Foundation, Inc., a publicly-supported non-profit organization, fosters musical and educational projects that link classical music to the world outside the concert hall. We commission new works, free of charge to orchestras, that celebrate persons, events and ideas central to American history. The following guidelines are furnished by NHMF's Board of Directors with the aim of facilitating production of our commissioned works. Topics include:

1) Artistic and Production Guidelines

- Commissioning Philosophy
- Commissioning Fees
- Copying Fees
- Production Costs
- Preparation Guidelines
- The Composer as a Resource
- Programming
- Archival Materials
- Archival Recordings
- Broadcasting
- Exclusivity

2) Support Materials and Timetables

- Mission Statement and Acknowledgement
- Program Note
- Narration
- Biography
- Musical Materials

3) Educational Projects

4) Media Relations

- Courtesy Scores
- Marketing

5) Summary

Artistic and Production Guidelines

- 1) **Commissioning Philosophy** Performance life beyond premieres is the essential objective of all supporters of new works, and it is therefore most important to foster a clear public and media perception of NHMF commissioning philosophy. We need the presenter's active collaboration in distinguishing NHMF works from *pieces d'occasion*. For while persons, events and ideas provide a singular point of departure for our mission (and a key ingredient to the successful marketing of our projects and ancillary activities), NHMF does not foster "program music" (the musical portrayal of an event or person). The Foundation commissions "works *inspired by or composed in response to important persons, events and ideas central to history.*"
- 5) **Commissioning Fees** In accordance with the guidelines set out by *Meet The Composer*, NHMF fully funds commissioning (composers' fees) of new works.
- 6) **Copying Fees** Composers work in a variety of ways. But particularly in cases where copying fees are not inclusive of the composer's fee, a presenter designated for a world premiere should plan on assuming a substantial portion of the responsibility for underwriting the cost of copying orchestral/choral parts.
- 7) **Production Costs** NHMF By-Laws do not permit us to underwrite production costs such as publicity, artist/narrator fees, recording or broadcasting fees. Our staff and consultants are, however, pleased to share their experience in regard to marketing strategies and educational activities. Additionally, at Board discretion, NHMF may also endorse or participate in the presenter's project-related development activities.
- 8) **Preparation Guidelines** In fully funding new works and donating its singular marketing philosophy, the Foundation provides a resource for presenters. In addition to composers' fees, we underwrite costly and time-consuming aspects of commissioning such as researching, screening and interviewing composers, developing commemorative concepts and fund-raising. Our mission helps enrich the productive role of new music at the center of the artistic and marketing milieu. In consideration of this, we request that these works, once scheduled for performance, shall be prepared with the fullest-possible allocation of rehearsal time and personnel resources, such as that which would be devoted to a first performance of a large, challenging, traditional work. This is a sensitive topic, for rehearsal allocation is solely the prerogative of the conductor and management who know the ensemble and are responsible for achieving high standards in the practical world. Nevertheless, we want to make sure, for the sake of the music and of our funders, that the music gets the best possible performances. The Foundation recommends these guidelines: Orchestral works should receive substantial portions of rehearsals scheduled. And while it is arbitrary of us to generalize as to rehearsal time, experience shows that, depending on the difficulty of the work, a fair allocation for (non-choral) scores is a minimum of approximately three times the duration of the work plus adequate time for a run-through during the dress rehearsal. We appreciate your cooperation - and in continuing to refine this standard, we welcome your advice.

- 9) **The Composer as a Resource** NHMF advocates the fullest utilization of composers as a prime resource in the presentation of their works. Performing organizations, as hosts of public events, should invite a composer as an integral and publicly-featured partner in production: a key resource as consultant at rehearsals and in attendance at performances (travel and accommodations as a guest of the presenter). The Foundation also endorses composer and performing-artist involvement in ancillary activities such as pre-concert talks and meetings with students (see the topic Educational Projects on page 5).
- 10) **Programming** NHMF's projects demonstrate how living composers' works and historical contexts can serve as powerful artistic and marketing tools for presenters, generating extraordinary publicity and attracting new audiences. In keeping with its commissioning mission and with the service it provides in researching and designating composers and themes, the Foundation Board stipulates that the NHMF commemorative theme and work should be the featured focus of the concert design and of its promotion. Unless otherwise expressly agreed to, other premieres should not be presented on the same concert, and NHMF should be advised of plans to co-program other new music. By the same token, if an NHMF presentation involves soloists, they should be only guest artists on the program.
- 11) **Archival Reference Materials** Six program booklets and two original, tear-sheet copies of all pre-concert articles and interviews plus reviews should be provided to the Foundation. It is essential that this be done immediately upon publication.
- 12) **Broadcasting** Pending artist approval, NHMF agrees to the one-time, local, non-commercial broadcast of performances of its works. Network broadcasts will also be approved but the presenter must accept responsibility for any underwriting of musicians' broadcasting fees. Pending approval of its Board, the Foundation will endorse and assist in special development activities for such broadcasts. NHMF must be kept apprised throughout discussions and notified immediately of dates and media of all such broadcasts.
- 13) **Archival Recordings** In consideration of NHMF providing new works free of charge to presenters, we ask presenters to appreciate how crucial recorded documentation is to fostering future performances of new creative work. NHMF therefore emphasizes presenter responsibility as a full partner in this documentation process, which ensues before production and is completed after the presenter's concerts are finished. Our Board stipulates that each performance of its commissioned works shall be professionally recorded, without cost to the Foundation, and that CD or DAT copies be promptly provided to the Foundation. Additionally, quality dubs of all videotapes (including copies of any broadcast interviews, which should be requested) shall also be promptly provided to NHMF. NHMF shall provide written guarantees that forbid unauthorized duplication or commercial exploitation of such presenter archives.
- 14) **Exclusivity** NHMF agreements with composers and publishers stipulate that NHMF shall designate the presenter of all world premieres of its works and that the Foundation shall also exercise the right of approval on further performances scheduled during the initial seasons after the premiere. NHMF will also approve the first recording of its commissioned works.

Support Materials

- 1) **Mission Statement and Acknowledgement** NHMF furnishes a mission statement and project summary for inclusion in presenters' program booklets and promotional packages. Program title pages, seasonal brochures and promotional campaigns should prominently include the acknowledgement, "*Commissioned by The New Heritage Music Foundation, Inc.*" and should also include a mission and project statement. Presenters should advise NHMF well in advance of all production deadlines and, not later than one month before publication, submit proofs of all NHMF-related texts for review.
- 2) **Program Note** NHMF provides to the presenter, also without charge, a program note on its commissioned work by noted musicologist and annotator Steven Ledbetter. The essay introduces the composer, briefly describes New Heritage commissioning philosophy, establishes the relevance of the work to the world outside the concert hall, and provides a musical analysis prepared in close collaboration with the composer. The note is provided for publication, unedited, in concert programs, and also for inclusion in pre-concert promotion. Since the author reserves sole right to edit his copyrighted material, production editing requests need to be submitted well in advance to NHMF for consultation.
- 3) **Narration** A spoken prologue by a person of note may serve to introduce an NHMF-commissioned work; this serves as an integral aspect of the presentation. These texts are written by noted authors widely-associated with the celebratory themes (such as Sir Arthur C. Clarke on space exploration, Eleanor Roosevelt on the Universal Declaration of Human Rights, Thomas Jefferson's own words on the vision of freedom). Examples of narrators in our projects include Hugh Downs (space), David McCullough (The Peace Corps), and Estelle Parsons and Jean Stapleton (Eleanor Roosevelt). NHMF will cooperate in identifying and approaching narrators and will serve in an advisory capacity regarding staging of the narration and music.
- 4) **Biography** NHMF provides biographical profiles of composers and, as applicable, soloists or narrators whom it may recommend for its projects. If text editing is requested, at least one month before publication deadlines, drafts or space specifications should be submitted to NHMF for review with composers, artists or their representatives.
- 5) **Musical Materials** Scores and orchestral/choral parts to works are furnished to the presenter by the composer or publisher, according to the terms of the commissioning LOA, on a schedule to be arranged between the presenter and the composer/publisher. NHMF recommends a delivery schedule of two months prior to performance.

Educational Projects

NHMF By-Laws enumerate the Foundation's strong commitment to arts-in-education programs, and we participate in developing concepts for innovative partnerships with organizations including *Young Audiences* and *Facing History and Ourselves*. NHMF commissioning provides a "portable version" of the music, suitable for presentations in schools in conjunction with a curriculum developed around the commemorative topic. Such ancillary, curriculum-related programs, leading up to performances of our works, provide presenters with a singular, added dimension for event marketing. A project summary of one such program, *Arts for Peace* (an NHMF partnership with *Young Audiences/New York*), is available as an addendum to these guidelines. Presenters are welcome to communicate with our Artistic Director regarding such collaborations.

Media and Marketing

- 1) **Courtesy Scores** NHMF recommends offering (at least one month prior to production) the courtesy of furnishing scores to music critics who may be reviewing the work. Presenters might choose to take this initiative themselves or, should they prefer it come from the Foundation, we ask that necessary media contact data be provided to NHMF not less than six weeks prior to production. Subject to the approval of the conductor, music critics (who are often interested in pre-hearing the new work) should also be afforded the courtesy of being invited to attend dress rehearsals.

- 2) **Marketing** New Heritage Music links important historical and social issues to new musical works, and they show how living composers and their music can become a powerful focus in generating new audiences (and walk-in sales for concerts). Our singular mission furnishes presenters with two benefits. Firstly, the Foundation fully funds the extensive composer research, the development of strong commemorative topics and the commissioning fees for extraordinary composers to create new works. The presenter is thus freed of many burdens typical to commissioning. Secondly, and a key aspect of our commissioning program, is the provision of our unique and highly-effective, alternative vehicle for concert marketing and audience development. Print and broadcast media, who are bone-weary of hyped celebrities and the deluge of routine, music-event press releases, respond positively to this "commemorative commissioning" concept *itself*. A senior cultural editor of *The New York Times* refers to this mission as "*an interesting, different kind of story*," a unique synergy of music and important social themes that is of interest not simply to cultural editors but to print and broadcast story committees, features and news desks (and their readers/viewers) who might not yet have realized a personal inclination towards classical music. Dan Welcher's *The Voice of Peace*, is a case in point. On the morning of the premiere, *The Boston Globe* published a two-column editorial, an Op-Ed piece interviewing the Director of the Peace Corps (in Boston to introduce the premiere), and a large Arts-section article on the composer and presenter. Reprints of these articles, together with preview press such as that on our David Ott/Arthur C. Clarke tribute to space exploration, are available on request.

Chen Yi

Eleanor's Gift, for Cello and Orchestra (1998; rev. 1999)

Chen Yi was born in Guangzhou, China, on April 4, 1953. Eleanor's Gift was commissioned by the New Heritage Music Foundation, Inc., as a work for cello and orchestra to honor Eleanor Roosevelt for her tireless efforts to gain passage by the United Nations of the Universal Declaration of Human Rights. The solo part was conceived for Paul Tobias. The world premiere took place in San Francisco on December 10, 1998, the exact fiftieth anniversary of the acceptance in that city of this revolutionary document by the countries that were then members of the United Nations. Apo Hsu conducted The Women's Philharmonic. Following the premiere, Chen Yi undertook some revisions; the premiere of the final version was given on May 21, 1999 in New York. In addition to the solo cello, the score calls for 2 flutes, 2 oboes, 2 clarinets in Bb, 2 bassoons, 2 French horns, 2 trumpets in Bb, trombone, harp, 3 percussionists, and strings.

In the middle of a tormented century notorious for every kind of attack against human life, liberty, and the pursuit of happiness, one political statement stands out as a shining beacon in a world that too often has seemed darkly tragic: the promulgation on December 10, 1948, by the United Nations--then just a toddling three years old--of the Universal Declaration of Human Rights. It is significant that this wide-ranging declaration was passed without dissent (though a few nations abstained from voting). The far-reaching document embodies essentially the summation of all the important traditional political and civil rights created over the centuries by national constitutions and legal systems. In addition to declaring the right to legal protection against unjust governments and political systems, the document also asserts that all people have economic, social, and cultural rights. Though the mere assertion of these rights in 1948 has not guaranteed their establishment worldwide in the ensuing half century, it nonetheless created a standard of compliance for judging standards of human rights in all the nations of the world. From the beginning of the struggle to pass the resolution affirming these rights, Eleanor Roosevelt was an articulate and passionate leader.

The commission for a composition from Chen Yi by the New Heritage Music Foundation celebrates this important milestone of human progress. The aim of the New Heritage Music Foundation and its commissions is to promote the creation of new works that are in some way inspired by historical events, written by composers who feel a particular connection to the event or individual commemorated. The intention is not to use the historical event as a thread on which to hang the structure of a programmatic work, but rather to focus the composer's imagination on the event so as to evoke an original response to it.

In the case of a work celebrating the fiftieth anniversary of the passage of the Universal Declaration of Human Rights, and the untiring efforts of Eleanor Roosevelt to win passage of the affirmation, the foundation board found an ideal choice of composer in a recent arrival to the United States who had personally experienced the denial of those rights. Since the mid-1980s, a number of gifted composers have arrived from China after experiencing first-hand the terrors of the Cultural Revolution, with its express intention of suppressing the intellectual life of the country. Among these composers was Chen Yi, who found her family home subjected to search and her musical manuscripts used as evidence of the family's "decadence." She was separated from her parents and had to undergo an enforced "re-education" for the simple act of writing music.

When the Cultural Revolution had run its violent, coercive course, her work began to be recognized in her native China, as well as in the United States, to which she came in 1986. Already before arriving here she was able to study composition in Beijing with Wu Zu-qiang and with the English composer Alexander Goehr. In this country, she earned her Doctor of Musical Arts degree at Columbia University in 1993. For the next three years she served as Composer-in-Residence for the Women's Philharmonic, the male vocal ensemble Chanticleer, and the Aptos Creative Arts Program in San Francisco. Even after the end of her official residency, she continues to serve as new-music advisor both to the Women's Philharmonic and to Chanticleer. In 1996 she joined the faculty of the Peabody Conservatory in Baltimore and in 1998 she became Lorena Searcey Cravens Missouri Endowed Professor in Composition at the conservatory in the University of Missouri, Kansas City.

For a work designed to commemorate Eleanor Roosevelt and the signing of the Universal Declaration of Human Rights, Chen Yi has not chosen to attempt anything like a musical portrait of the late First Lady, much less a recreation of the process of political debate, but rather finds her inspiration in what she calls "an encouraging Chinese maxim"—encouraging to one setting out to accomplish a difficult task: "to ride on the long wind, and plough through thousands of miles of waves." The image of the challenging journey to a worthwhile goal, whether accomplished on foot, in the air, by water—or through the power of passionate oratory and moral persuasion—lies at the heart of the score.

The solo cello, appearing alone at the outset, becomes at once the central figure. Beginning in a high register, the cello sings a solitary, poignant line (the principal thematic idea of the work), slowly expanding in musical space, moving higher and (especially) lower, taking on a realm of activity with increasing passion. The cello line unfolds with two principal ideas: a series of wide expressive leaps, moving angularly up and down in alternation, and a very restrained motive that suggests a patient and gradual striving, in which, after each step upward, the line falls a half-step back; yet it continues to move forward—up a step, partway back, then up again.

When the orchestra enters, it does so largely in blocks representing the family units—first the strings, and later on the brass, woodwinds, and percussion—as groups contributing to the whole yet staying pretty much to themselves. After the strings contribute a busy murmuring accompaniment, muted trumpets enter with an aggressive rhythmic motive that builds to an outburst for the brass family silencing the cello solo for the first time. This brass material is the second major thematic material of the piece, a regular foil to the cello lament. The cello's firm re-entry begins an increasingly passionate dialogue with the lower strings, which develop the soloist's opening melody. Other sections of the orchestra take turns in the discussion—woodwinds, then brass, becoming progressively more urgent and rhythmically driven to a crashing climax; in the context of the work this dynamic, driven music suggests in eloquent terms the rage of one denied the basic dignity and freedom that all human beings deserve from the simple fact of their humanity.

The soloist emerges from the maelstrom, once again entirely alone. Here begins a lengthy passage that the composer considers "a meditation on humanity's long course of self-realization," a musical reaction to the violent and passionate drama that has gone before. Progress is gradual, though, as the composer explains, "The sudden epiphanies

in the music introduce bright hopes for the future." This last stage of the work continues to develop the material heard at the outset, but now shimmering with possibility. The opening cello material recurs--an octave lower, suggesting a calm and contented acceptance of the progress that has been made, though without ever suggesting any smug belief that the struggle is over. Indeed, the forces that come together at the close--a shattering, torrential wave--infuses a drive and energy to inspire ongoing perseverance, to "fight the good fight."

The title of the work, and the occasion for which it was composed, quite naturally suggest many of the images that may run through the mind of the listener. But even if we heard Eleanor's Gift with no title--think of it simply as a cello concerto--and knew nothing about the nature of the commission, Chen Yi's music would make it abundantly clear that this piece is about the strength and dignity of the individual in the face of powerful antagonistic forces. The voice of the cello laments, rages, and endures all, surviving the crisis and recalling it in the end with eloquence and dignity.

--Steven Ledbetter

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NEW HERITAGE MUSIC

proudly announces the successful premiere of:

Thomas Jefferson: Vision of America

by Behzad Ranjbaran

For narrator, solo cello, and orchestra,
in three movements; ca. 28 minutes.

The work was premiered on September 11, 1998, as the centerpiece of Jefferson Legacy Tour of the Virginia Symphony in Charlottesville, Lynchburg, and Williamsburg, Virginia. The first movement, a heroic statement inspired by Jefferson's own writings, and the second movement, a moving elegy, can both be performed separately. The third movement is a vivacious finale. Exploring the ideas of a seminal and magnetic figure in American history, this work has proved its wide appeal and is already in demand for next season. A perusal tape available upon request.

New Heritage Music commissions composers to create orchestral works that commemorate people, events, or themes that are central to American history.

Please see the enclosed materials for more background on this extraordinary new work, and the larger mission of which it is a part.

Available from the rental library of Theodore Presser Co.

For additional materials, contact Judith Ilka at 610-525-3636, ext. 209
jilika@presser.com

DAVID OTT

Concerto No. 2 for Cello and Orchestra (*To Reach Beyond*), 2000

David Ott was born in Crystal Falls, Michigan, in 1947. To Reach Beyond, his second cello concerto, was commissioned by the New Heritage Music Foundation, Inc., to commemorate the thirtieth anniversary of the First Landing on the Moon, July 20, 1969. The solo part was conceived for Paul Tobias who also presented the first performances on May 6/7, 2000 in collaboration with Joseph Giunta and the Des Moines Symphony. In addition to the solo cello, the score calls for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani and 2 percussionists, harp, and strings.

On any list, however short, of the great achievements of humanity, the first landing on the moon, July 20, 1969, must rank high. From eons before human beings first rose to upright stature and bipedal locomotion--a position that encouraged looking upward rather than merely around--the moon has hung in the night sky, beckoning. The sun might be more dramatic, more powerful, certainly more central to the continuation of life on this small blue-green planet, but the moon was mysterious in its cool, silvery light, and in its appearance, changing from night to night, yet repeating with extraordinary, inexplicable regularity every twenty-eight days. The sun was terrifying, the moon inviting.

Over the centuries, the moon became the object of myth and legend. Most polytheistic mythologies identified contrasting deities with the sun and the moon. The curious shadows cast (as we now know) by the lunar mountains and "seas" were perceived long ago to be a face, giving rise to the notion of the "man in the moon." It was believed that the moon was the final resting place of lost objects, which somehow flew up to it when the hapless owner wasn't looking. And from the updateable past, surely, arose the first longings in at least some human hearts to leave this earthbound plane and fly to that cool, bright orb.

Stories of journeys to the moon go back centuries. In some cases, transportation was provided by a flying beast on which a hero might ride. The seventeenth-century French author Cyrano de Bergerac imagined that one could fly to the moon by tying many small bottles of dew to one's body--and then rising with the dew in the morning sun! A slightly more scientific approach--and much closer in principle to the method finally employed--was created by Jules Verne in his 1865 novel *From the Earth to the Moon*, in which he imagined a group of lunar passengers in a capsule shot from an enormous cannon. In terms of the physics involved, this is not so far different from the propulsion of a Saturn V rocket, except that the force in a rocket is applied over a period of time and not just in a single explosive burst.

Still, even in the early twentieth century, when Robert Goddard was developing the science of rocketry shortly after World War I, scarcely anyone could have imagined that the great adventure to the moon would take place within the life span of someone born at that time.

The ages-old lunar invitation was finally answered in the 1960s, when, largely for political reasons, two superpowers engaged in a technological competition to be the first to set foot on a celestial body. Despite its political motivation, the project involved a fusion of visionary dreaming with the necessary engineering breakthroughs and the hard work of

construction and testing before it could be successful. The fantast and the engineer both played a part in bringing about the daring adventure.

David Ott's new cello concerto, *To Reach Beyond*, celebrates both of these aspects of the great adventure. Though it is not intended in any way as a simple narrative account of how we got to the moon, its music unfolds the emotional responses of the wonder and excitement of that remarkable time, which can never be forgotten by those who first heard the sounds of the transmissions from the moon, and the breathtaking announcement "The Eagle has landed," followed a few hours later by live television broadcast of signals from another world. Not surprisingly, many of the world's newspapers used the largest type font they could manage to announce "MEN LAND ON THE MOON."

David Ott has been composer-in-residence at the Indianapolis Symphony Orchestra and has taught for more than a decade from 1982 on the faculty of DePauw University. He moved to Florida to concentrate on composing, though he is also in his second year as conductor of the Northwest Florida Symphony Orchestra. Ott completed his undergraduate work at the University of Wisconsin at Platteville, then continued to master's and doctoral degrees at Indiana University and the University of Kentucky, respectively. He has composed especially in two large genres, the symphony and the concerto, first coming to prominence with his Concerto for Two Cellos and Orchestra commissioned for the National Symphony Orchestra and its music director Mstislav Rostropovich (himself a distinguished cellist, of course). Its 1988 premiere, with the solo parts performed by two cellists from the orchestra, was an immediate success. Since then Ott has composed many more concertos, including two for piano and one for alto flute, as well as a series of symphonies; several of these have been recorded and have enjoyed numerous performances.

To Reach Beyond was planned to celebrate the thirtieth anniversary of first moon landing. But it was never designed to be a simple narrative. Ott feels that music functions best when expressing emotions, and his music reflects some of the many emotions that participants and spectators alike felt during the heady period in which the space program was a major national priority culminating in that moment of high drama as Neil Armstrong stepped out of the lunar lander onto the moon's surface. At the same time the score is cast as a normal three-movement concerto in the usual fast-slow-fast pattern with a slow introduction at the beginning.

The listener need not therefore look for any particular images in the music, but should consider, rather, the emotional states suggested by the score and how these might illuminate the event. The slow introduction (*Andante*) of the first movement is quiet and pensive, rising gradually from a questing three-note motive as if it might be an expression of awe and wonderment at the moon, hanging in the sky above us over all the long centuries that preceded the space race. The major part of the movement that follows in a fast tempo (*Allegro ruvido*) is filled with a rough and vigorous energy (especially in the hammering sixteenth-note figures) that might characterize the national drive, the determination of individual astronauts, or the force of the massed technologies that culminated in the success of the journey through space. If the solo cello had been seeker and mystic in the opening section, here it is a symbol of unflagging enthusiasm and commitment.

The slow movement, *Andante cantabile*, is more pensive, internalized in its expression, a large part of it given entirely to the solo cello and the strings, with here and there an occasional interpolation in the plangent voice of oboe or bassoon and the gentle ringing tones of solo horn. The movement stands as a memorial tribute to the three astronauts, Virgil I. "Gus" Grissom, Edward H. White, and Roger B. Chaffee, who perished in an accidental fire that destroyed Apollo 1 on the launch pad on January 27, 1967, a recollection of the danger inherent in any heroic quest.

Much of the last movement (*Allegro ma non troppo*) is a perpetual motion piece in running sixteenth notes for the solo cello; and even when the soloist pauses, some other family or instrument usually carries on the rhythmic drive. A broad return to the opening theme shimmers with harp arpeggios, and the climactic assertion of this material suggests, in the composer's words, "the challenge which still remains."

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To Reach Beyond

Music by David Ott (1999)

Narration by Sir Arthur C. Clarke (2000)

Commissioned by New Heritage Music Foundation, Inc.

“We must face the possibility – no, the certainty! - that all our history on this world is merely the prelude to a far more complex future on an infinitely wider stage. And that future may unfold with astonishing speed...

On this planet, the evolution from the sailing ship to the intercontinental jet took three thousand years; the parallel evolution in space may take only a hundred. When the first airplane started to fly at the beginning of the twentieth century, who would have dreamed of the 200 million horse power Saturn V rocket that carried the Apollo astronauts to the Moon? It's doubtful, in fact, that so much power was then available to the entire human race...

Yet a Saturn V lift off - perhaps the most magnificent spectacle yet contrived by man - may represent only the log canoe stage of our space technology, which will advance beyond recognition in the centuries to come.

Only one long lifetime ago, studies of the Sun gave us our first hint of the powers locked in the hydrogen atom, which we have now released here on earth. One day we may likewise learn the secrets of the quasars and the still more awesome gamma ray bursters - which in a few seconds can liberate the energy expended by our sun during its entire lifetime. If we survive that knowledge, we will be on our way to the stars.

Whether we shall be setting forth into a universe which is still unbearably empty, or one which is already full of life, is a riddle which the coming centuries will unfold.

Those who described the first landing on the moon as man's greatest adventure are right; but how great that adventure will really be we may not know for a thousand years. It is not merely an adventure of the body, but of the mind and spirit, and no one can say where it will end...

A future of infinite promise lies ahead: we may yet have a splendid and inspiring role to play, on a stage wider and more marvelous than ever dreamed of by any poet or dramatist of the past. For it may be that the old astrologers had the truth exactly reversed, when they believed that the stars controlled the destinies of men. The time may come when men control the destinies of stars.”

NEW HERITAGE MUSIC *presents*

To Reach Beyond

A three movement concerto for
cello and orchestra

Honoring astronauts living and dead
on the 30th Anniversary of the
Moon Landing

A stirring new work
from the celebrated American composer,
David Ott

Before the eyes of the world on July 20, 1969, Neil Armstrong set foot on the moon. Suddenly, the great beyond was within mankind's reach. The opening passages of Ott's tribute evoke the paradoxical beauty and terror of space as cello and orchestra explore "the final frontier." An elegiac second movement mourns the tragedy of lives lost in the fire aboard the 1967 Apollo training capsule. The piece concludes with a triumphant third movement that celebrates a mission accomplished and challenges future generations to strive just as boldly as they reach beyond today's possibilities for an extraordinary tomorrow.

New Heritage Music commissions musical works that commemorate people, events and themes that are central to American history. By bringing history alive through music, New Heritage offers orchestras a singular way to draw new audience members to the concert hall. Partnerships with arts-in-education organizations bring the commissioned works into classrooms as well. New Heritage Music plays a unique role in helping to define the role of classical music for audiences of the next century.

For more information please contact:

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newheritage@worldnet.att.net

David Ott
107 Mark Street
Destin, Florida 32541
1-800-562-3077

To Reach Beyond

A Concerto for Cello and Orchestra celebrating the pioneering spirit of America

Orchestration:

3-2-3-2
4-2-3-1
Harp
Timp plus 3 percussion
Strings

Duration: Approximately 24 minutes

Character: A standard concerto format of three movements tonal in harmonic structure with strong emphasis on melodic writing. A limited narration is an essential part of the work.

The first movement has its genesis in the challenge as laid down by President John. F. Kennedy who so eloquently and boldly stated that, by the end of the decade of the 1960s, America would go to the moon, "not because it will be easy but because it will be hard." It was a startling commitment that would demand perseverance, sacrifice and devotion, but it would reap benefits all mankind could only dream, about. The music opens with a representation of the beauty of space and then proceeds to the struggle required to accomplish the impossible.

The second movement is an elegiac tribute to the sacrifice of three astronauts who were killed in the flash fire aboard the Apollo training capsule in 1967. This event could have derailed the project but in fact only solidified the commitment to see the mission accomplished. Those deaths were not in vain.

The third movement is a statement of triumph and celebration as the moon landing was successfully completed within the decade. It is also a challenge to the future for others who have the noble and deep commitment to explore other worlds yet untouched by man and to reach beyond.

Rental Fees: There is no rental fee for any performance(s) in the years 1999-2001. In lieu of fees, a donation can be made to the New Heritage Music Foundation, Inc.

NEW HERITAGE MUSIC

GEORGE RICCI
President

HARRY D. OFFENHARTZ
Founder

January 22, 2001

(Re: January 27, 2001)

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Mr. Lawrence Van Gelder
Editor, Footlights
The New York Times (via fax: 212-556-1516) (5 pages incl. cover)

Dear Mr. Van Gelder:

As requested, I am writing to keep you apprised of our history-music projects. Premiering this Saturday (January 27th) in Virginia is a work New Heritage Music commissioned in tribute to Thomas Jefferson's heroic vision of freedom. *Concerto for Cello and Orchestra* is by the distinguished Iranian-American, ASCAP award-winning composer and New Yorker, Behzad Ranjbaran. The virtuoso work is being introduced by cellist Paul Tobias, for whom the solo part was conceived. JoAnn Falletta, Music Director of the Buffalo Philharmonic, will conduct The Virginia Symphony at Chrysler Hall in Norfolk, Virginia.

Mr. Ranjbaran's music and the interesting circumstances through which the composer came to be designated are described in the attached program note by Steven Ledbetter. The essay also includes a compilation drawn from the Founding Father's most noted writings, selected by the eminent Jeffersonian historian and biographer, Alf J. Mapp, Jr. of Old Dominion University.

Should you wish additional information about the premiere, please call Justin Coureas, Public Relations Coordinator of the Virginia Symphony at 757-466-3060, ext. 324.

We shall keep you informed of other New Heritage Music activities. Meanwhile, we appreciate your continuing interest in our mission.

Sincerely,


George P. Ricci
President

Encl.

BEHZAD RANJBARAN

Concerto for Violoncello and Orchestra

Behzad Ranjbaran was born in Tehran, Iran, on July 4, 1955, and moved to the United States in 1974. He composed the Concerto for Violoncello and Orchestra on a commission from the New Heritage Music Foundation, Inc., to celebrate the life and thought of Thomas Jefferson. The solo part was conceived for Paul Tobias. An initial section of the music was previewed on September 11-12-13, 1998 as a special event that included a text of Jefferson's great words read by Martin Goldsmith. Paul Tobias was the cello soloist with the Virginia Symphony, JoAnn Falletta conducting. The world premiere of the complete work is being given on January 27, 2001 by the same artists. In addition to the solo cello, the score calls for 2 flutes (second doubling piccolo), 2 oboes (second doubling English horn), 2 clarinets in Bb, 2 bassoons, 4 horns in F, 3 trumpets in C, 2 trombones, bass trombone, and tuba, timpani, percussion (triangle, cymbals, tambourine, tam tam, xylophone, snare drum, bass drum), and strings.

These powerful words, from a letter of September 23, 1800, to his friend Benjamin Rush, are carved around the statue of Thomas Jefferson in his memorial on the Mall in Washington, D.C.:

I have sworn upon the altar of God, eternal hostility against every form of tyranny over the mind of man.

There cannot be many composers active in the United States today who have a vivid personal understanding, from their own experience, of the power of those words. One who does is Behzad Ranjbaran, who was born in Iran during the reign of the last Shah and who was imprisoned as a teenager because he possessed the "wrong" books, books that might contain the "wrong" ideas. "I got out before the revolution happened," he says now, "and the situation didn't get much better." A creative artist who has undergone an experience of that sort is exactly the right person to celebrate the work of the man who, more than any other in our history, stands for the freedom to think as we please and to be able to express our ideas freely.

And it was therefore entirely suitable for Ranjbaran to be chosen as the first composer to receive a commission from the then recently-founded New Heritage Music Foundation, a publicly-supported non-profit organization whose aim is to promote the creation of orchestral works that commemorate people, events, or themes that are central to American history. The intention is not to use the historical event as a thread on which to hang the structure of a programmatic work, but rather to find a composer for whom the event or theme has particular meaning and to evoke an original musical response. It is not surprising that Thomas Jefferson should be the theme of the first commission extended by the Foundation. Harry D. Offenhardt, the organization's founder, a lifelong devotee of American history, had himself worked in the Franklin D. Roosevelt administration, and his wife Eileen had particularly admired the writings of Jefferson among all the Founding Fathers. When they found a composer to whom Jefferson's thought had an immediate and very personal meaning, the choice was easy--and how striking the coincidence that he was born on July 4, the date on which Jefferson's greatest single contribution to American political thought (and the world's) was adopted!

Behzad Ranjbaran began his musical studies at the age of nine. Following his high school graduation in Tehran, he came to the United States as a young violinist to

continue his studies at Indiana University, with composition as a secondary major. But composition became progressively more important to him, and after completing his bachelor's and master's degrees in Indiana, he went to Juilliard for a doctorate in composition. His teachers there were David Diamond, Vincent Persichetti, and Joseph Schwantner. He has remained at Juilliard ever since as a member of the faculty.

Ranjbaran created his cello concerto with two performance possibilities: the first movement alone can be performed with a narrator reading a special text (prepared by Jefferson scholar Alf J. Mapp, Jr., made up of passages from Jefferson's writing with some contextual links), or as a "pure" cello concerto in three movements, without the spoken text, though with the spirit of Jefferson nonetheless hovering over the music.

In September 1998, JoAnn Falletta took the Virginia Symphony and soloist Paul Tobias on a three-city tour of Virginia, appearing with narrator, in three locations that had been connected with Jefferson's life--Lynchburg, where he was born; Williamsburg, where he attended college; and Charlottesville, where he lived much of his life and created the University of Virginia. Behzad Ranjbaran found the circumstances of the performance significant: "For me, as an immigrant writing the piece and having a premiere in Jefferson's home town, it was very emotional." Also heard for the first time at those concerts was the elegiac slow movement, performed in memory of Harry D. Offenhartz (1903-1998), who had caused the work to be brought into being but had not lived to hear its first performance.

Now the entire work receives its premiere as a three-movement cello concerto inspired by the spirit of Jefferson. The opening movement maintains a heroic character, suggesting boldness, courage, and a constant striving toward an ideal. It contains, in the composer's words, "many elements of struggle and conflicting tendencies that we witness in life. I felt that it was a parallel to the founding father of this country." All of the themes of the concerto are presented in the first movement, and they will recur later on. The central section of the movement becomes quieter, suggesting a pensive contemplation of Jefferson's role in our history and allowing (in performances with narrator) for the actual recitation of his words. (The narrative prepared by Alf J. Mapp, Jr., is printed at the end of this essay, though it will not be spoken in the present performance.)

Following the first movement's heroic stance, the touching slow movement is elegiac in character, inviting contemplation of the cost of freedom, both personal and communal. The finale, then, offers a short, dynamic festive celebration of the remarkable achievement that Thomas Jefferson and his colleagues wrought with the principles courageously enunciated in the Declaration of Independence and defended for the rest of his life. Here Ranjbaran brings together the thematic materials announced in the heroic first movement to create an organic close in joyous commemoration.

--Steven Ledbetter

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(continued on next page)

We hold these truths to be self-evident; that all men are created equal; that they are endowed by their creator with certain unalienable rights; that among these are life, liberty, and the pursuit of happiness.

These are the words Thomas Jefferson wrote in creating the Declaration of Independence on July 4, 1776. They served notice to the world that the United States was not only becoming a separate nation but also a new kind of free society.

Jefferson knew that freedom is not easily won or preserved. As the nation settled into constitutional government, he said: *We are not to expect to be translated from despotism to liberty in a featherbed.*

Five months before he became President of the United States, he said, *I have sworn upon the altar of God, eternal hostility against every form of tyranny over the mind of man.*

On March 4, 1801, Thomas Jefferson, in his inaugural address, said to his fellow citizens: *Sometimes it is said that man cannot be trusted with the government of himself. Can he, then, be trusted with the government of others?*

After completion of his Presidency, the Sage of Monticello, speaking from his mountaintop, said: *If a nation expects to be ignorant and free, in a state of civilization, it expects what never was and never will be. And he said: Enlighten the people generally, and tyranny and oppression of body and mind will vanish like evil spirits at the dawn of day.*

In founding the University of Virginia, he declared: *We are not afraid to follow truth wherever it may lead, nor to tolerate any error as long as reason is left to combat it.*

As an old man, Jefferson rejoiced: *The flames kindled on the 4th of July, 1776, have spread over too much of the globe to be extinguished by the feeble engines of despotism; on the contrary, they will consume those engines and all who work them.*

On the fiftieth anniversary of the Declaration of Independence, its 83-year-old author, on his deathbed at Monticello, stirs several times to ask, *Is this the Fourth of July?* When finally he is told that, yes, it is the Fourth, he closes his eyes in peace. In Massachusetts, John Adams, also on his deathbed and not knowing that his old Revolutionary comrade has died, says, "Thomas Jefferson still survives."

We say this evening: Thomas Jefferson still lives.

-- text prepared by Alf J. Mapp, Jr.

(Eminent Professor Emeritus at Old Dominion University and best-selling author of *Thomas Jefferson: A Strange Case of Mistaken Identity* and *Thomas Jefferson: Passionate Pilgrim*)

PETER SCHICKELE (b. 1935)

Concerto for Cello and Orchestra: *In Memoriam FDR* (2000-01)

*Peter Schickele was born in Ames, Iowa, on July 17, 1935. His cello concerto *In Memoriam FDR* was commissioned by the New Heritage Music Foundation, Inc., to commemorate the life and work of the New Deal president. The solo part was conceived for Paul Tobias, to whom the score is dedicated. Tobias was the soloist in the first performance, which took place in Pasadena, California, on November 11, 2000; Jorge Mester conducted the Pasadena Symphony Orchestra. In addition to the solo cello, the score calls for two each of flutes (second doubling piccolo), oboes, clarinets (second doubling bass clarinet), bassoons, and horns, three trumpets, timpani, a large percussion battery for three players, piano, and strings.*

When Franklin Delano Roosevelt was inaugurated as President in 1933, few people listening to his exhortation that "the only thing we have to fear is fear itself" could have imagined how fearlessly this ex-Secretary of the Navy and ex-Governor of New York, this Hudson River aristocrat who somehow found himself leader of the liberal wing of the Democrats, would undertake to "put the country back to work" in the wake of three and a half years of steadily waning hopes after the great stock market crash of October 1929. But within 100 days, more new legislation had been proposed--and much of it passed--than many entire administrations had to their credit in quieter times.

Like any activist leader who accomplishes much of what he sets out to do, FDR inspired both love and loathing, the latter from the Wall Street financiers and the Republicans who simply could not field a winning candidate against him in four consecutive presidential elections. But the love of millions of people who had been hit hard by the Depression and whose cause he espoused kept him unstoppable. And though his political opponents insisted that he was leading the country into socialism or communism with his expansion of the Federal government, many of the initiatives begun then--Social Security is the prime example--remain so central to the American system today that candidates of both parties pledge to "save" it, come what may.

Roosevelt spent most of his first two terms dealing with internal economic issues. His third and fourth terms (the latter cut short by his death just a few months after his inauguration) looked outward, necessarily, as the country became involved in planetwide warfare. Though surely everyone knew that Roosevelt was ailing in the spring of 1945, the announcement of his death came as a universal shock. It is possible still to hear recorded newscasts of the funeral procession moving down Pennsylvania Avenue, to hear CBS's Arthur Godfrey breaking down on the air, unable to continue his description. Even now, more than a half-century after his death, FDR remains the one president of the twentieth century who had the greatest and most lasting effect on the greatest number of Americans.

FDR is for several reasons an entirely suitable subject for a composition commissioned by New Heritage Music, a publicly supported not-for-profit organization whose aim is to link new musical creation with significant persons and events in American history, and to find for each commission a gifted composer who feels a special connection with the event or individual commemorated. The intention is not to use the historical event as a thread on which to hang the narrative structure of a programmatic work, but rather to focus the composer's imagination on the event so as to evoke an original response to it. In the case of Schickele's Cello Concerto, the support of New Heritage Music is particularly appropriate, because the organization's creator, the late Harry D. Offenhartz, had himself worked in the Roosevelt administration. And (as he explains below in his own commentary on the concerto) Peter Schickele, spent some of his early years in FDR's Washington and was among the crowds lining the streets to watch the late president's funeral procession.

It would be hard to imagine a more wide-ranging composer than Peter Schickele, whose passion for all kinds of music matches FDR's interest in and support for all kinds of people. As an undergraduate at Swarthmore College and later as a student at Juilliard, he heard, composed, and performed in just about every conceivable kind of music. From early on he showed a remarkable sense of humor, which has revealed itself most directly in the "discovery" of the composer P.D.Q. Bach, through whom Schickele has managed to parody the musical styles of Baroque and Classical music, the often silly conventions of the concert hall, and the pomposities of learned academics in the field. So famous has he become for these parodies that many of his listeners have no idea how much music he has written under his own name-- and how wide-ranging it is. He has composed many works for orchestra, including a formal symphony and a series of concertos but has also written works sporting unusual and challenging combinations, such as *Far Away from Here* (for bluegrass band and orchestra) or *Scenes from Breughel* (for Renaissance ensemble and orchestra). Works for chorus, or solo voice, or piano, or a vast number of chamber pieces for almost any possible combination of instruments has flowed from his pen.

The musical style of Schickele's work naturally ranges as widely as his own enthusiasms, which are regularly made available to the public in the weekly radio program "Schickele Mix," heard since 1992 and arguably the single most stimulating and interesting radio program devoted to music ever aired. The piece he has composed in memory of FDR is unquestionably American in character, and open-hearted in the way that Roosevelt himself was. Even as it recaptures an air of mourning, it celebrates possibilities and energy and drive.

The memory of FDR's funeral became for Schickele "the guiding inspiration for the piece as a whole, and the specific inspiration for the last movement (*Eulogy and Cortège*)." The concerto begins and ends with elegy, and covers a lot of ground in between. The long slow melody introduced by the solo cello at the beginning rises and soars in open spaces, building, as the composer notes, "to a rather jazzy, punchy section before subsiding into the Elysian Fields."

The second movement (*Intermezzo*) is built mostly on a short six-bar phrase first played by the cello, a simple ostinato heard many times through the orchestra; over it many other things happen through allusions to the popular music that Roosevelt loved. The third movement (*Song Set*) is the liveliest part of the score, mixing original tunes with references to three Anglo-American folk songs, "Ruby," "Tom Dooley" and "Henry Martin." The finale (*Eulogy and Cortège*) begins with a lengthy solo in which the cello's keening song suggests the lamentation at the news of FDR's death, its expressivity being an emotional response to the announcement that had personal significance to every American. The processional music makes up the major part of the movement, rising gradually to a passionate outburst, then dropping back to the somber dignity of a mourning that is at once public and private.

--Steven Ledbetter

(continues...)

Peter Schickele has provided the following comments about the concerto:

My father arrived in the United States from Germany at about the same time that FDR became president. As an agricultural economist and staunch advocate of support for small farms--which was an especially urgent issue during the 1930s, due to the double whammy of economic depression and drought--Rainer Schickele quickly became an ardent Roosevelt enthusiast, and, in the mid-1940s, worked at the U.S. Department of Agriculture in Washington, D.C. Our family was part of the huge crowd that lined the streets for the deceased president's funeral cortege in 1945; what impressed me most, as a nine-year-old boy, was the sight of grown-ups crying in public.

One of the paradoxes of governmental involvement in the arts is the ever-lurking threat of censorship--especially when some of the less uplifting aspects of human behavior are being dealt with--but it can also help to foster a sense of community. The creation of jobs was a primary goal of FDR's New Deal policies, and that included jobs for artists. This was an important step, and one not to be taken for granted: it recognized that painters, sculptors, composers, choreographers, writers, and performers were professionals who deserved to make a living.

Another paradox surrounding Roosevelt is that he was a very upper-class member of the Hudson Valley landed gentry who nevertheless cared deeply about, worked for, and connected with members of the so-called working class and poor people in general. It may be true, as Gore Vidal has suggested, that, in spite of being viewed by many on Wall Street as a communist and a traitor to his class, FDR actually saved capitalism by preventing conditions that could have led to more radical changes; but he also seems to have had the genuine ability to establish an immediate rapport with people from very different backgrounds.

The image of Franklin Delano Roosevelt as a patrician who felt a strong bond with regular folks seems particularly apt for my cello concerto, in which American folk songs from quite isolated parts of the country are placed in cosmopolitan classical surroundings and played on an instrument that was rare or nonexistent in the areas that nurtured the songs. The cello is, however, a passionate instrument, and that, too, seems appropriate for a work in memory of one of this country's most inspiring leaders.

The concerto was written for Paul Tobias; it was commissioned by the New Heritage Music Foundation, started by a grand old gentleman named Harry Offenhartz. Harry had been a member of the Roosevelt administration and later did well in business, eventually establishing the organization to commission pieces celebrating significant people and events in American history. Unfortunately, both Mr. and Mrs. Offenhartz died well before the premiere of this concerto on November 11, 2000 in Pasadena, California, with the Pasadena Symphony under the direction of Jorge Mester.

--Peter Schickele

BEHZAD RANJBARAN

Behzad Ranjbaran was born in Tehran, Iran. His musical education started early when he entered the Tehran Music Conservatory at the age of nine. Ranjbaran came to the United States in 1974 where he studied with David Diamond, Vincent Persichetti and Joseph Schwantner, receiving his major musical training from Indiana University and his doctorate from the Juilliard School.

Named as “Distinguished Artist” by the New Jersey Council on the Arts, Ranjbaran’s honors also include a National Endowment for the Arts grant, a grant from Meet the Composer (composer/choreographer project), an award from the American Academy of Arts and Letters, and the 1996 Rudolf Nissim Award from ASCAP for his violin concerto.

Mr. Ranjbaran’s music is published by Theodore Presser and has been performed in Europe, South America, Asia and throughout the United States.

Recent compositions and commissions include “Symphony No.1”, “Seemorgh” for orchestra, “The Blood of Seyavash”, a full length ballet for Nashville Ballet, “Dance of Life” for bassist Eugene Levinson, a violin concerto for Joshua Bell, a cello concerto for Paul Tobias, “ Open Secret” for chorus and chamber orchestra, “Ballade” for solo double bass for the International Society of Bassists, “Seven Passages” for JoAnn Falletta and Long Beach Symphony, and “Songs of Eternity” for soprano and orchestra, written for Renee Fleming to be premiered with the Seattle Symphony in September, 2002.

He is on the faculty of the Juilliard School.

NEW HERITAGE MUSIC

proudly announces the successful premiere of:

Thomas Jefferson: Vision of America

by Behzad Ranjbaran

For narrator, solo cello, and orchestra,
in three movements; ca. 28 minutes.

The work was premiered on September 11, 1998, as the centerpiece of Jefferson Legacy Tour of the Virginia Symphony in Charlottesville, Lynchburg, and Williamsburg, Virginia. The first movement, a heroic statement inspired by Jefferson's own writings, and the second movement, a moving elegy, can both be performed separately. The third movement is a vivacious finale. Exploring the ideas of a seminal and magnetic figure in American history, this work has proved its wide appeal and is already in demand for next season. A perusal tape available upon request.

New Heritage Music commissions composers to create orchestral works that commemorate people, events, or themes that are central to American history.

Please see the enclosed materials for more background on this extraordinary new work, and the larger mission of which it is a part.

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JEFFERSON TEXT (9803)

“We hold these truths to be self-evident; that all men are created equal; that they are endowed by their creator with certain unalienable rights: that among these are life, liberty and the pursuit of happiness.” These are the words Thomas Jefferson wrote in creating the Declaration of Independence on July 4, 1776. They served notice to the world that the United States was not only becoming a separate nation but also a new kind of free society.

Jefferson knew that freedom is not easily won or preserved. As the nation settled into constitutional government, he said, “We are not to expect to be translated from despotism to liberty in a featherbed.”

Five months before he became President of the United States, he said, “I have sworn upon the altar of God, eternal hostility against every form of tyranny over the mind of man.”

On March 4, 1801, Thomas Jefferson, in his inaugural address, said to his fellow citizens, “Sometimes it is said that man cannot be trusted with the government of himself. Can he, then, be trusted with the government of others?”

After completion of his Presidency, the Sage of Monticello speaking from his mountaintop, said, “If a nation expects to be ignorant and free, in a state of civilization, it expects what never was and never will be.” And he said, “Enlighten the people generally, and tyranny and

oppression of body and mind will vanish like evil spirits at the dawn of day.”

In founding the University of Virginia, he declared, “We are not afraid to follow truth wherever it may lead, nor to tolerate any error as long as reason is left free to combat it.”

As an old man, Jefferson rejoiced, “The flames kindled on the 4th of July, 1776, have spread over too much of the globe to be extinguished by the feeble engines of despotism; on the contrary, they will consume those engines and all who work them.”

On the fiftieth anniversary of the Declaration of Independence, its 83 year-old author, on his deathbed in Monticello, stirs several times to ask, “Is this the Fourth of July?” When finally he is told that, yes, it is the Fourth, he closes his eyes at peace. In Massachusetts, John Adams, also on his deathbed and not knowing that his old Revolutionary comrade has died, says, “Thomas Jefferson still survives.”

We say, this evening, **Thomas Jefferson still lives.**

Prepared by Alf Mapp, Jr.
Eminent Scholar Emeritus, Old Dominion University
Author of Thomas Jefferson: A Strange Case of Mistaken Identity
and Thomas Jefferson: Passionate Pilgrim

Edited by Harry D. Offenhartz
(President, New Heritage Music Foundation)

(Not Spoken)

JEFFERSON TEXT (ADDENDUM 9803)

Jefferson, as a Virginia legislator, failed by narrow margins in his efforts to enact a law abolishing slavery. In 1778 he did secure the passage of a law forbidding further importation of slaves into the state.

In 1776 his original draft of the Declaration of Independence included a condemnation of slavery that was excluded on the insistence of delegates from slaveholding states in the Deep South and slavetrading states in New England.

He inserted in the Northwest Ordinance of 1787 a provision that slavery be excluded from the states to be carved from the western territories.

Eventually, he concluded that slavery would not be abolished in his lifetime and that his preachments on the subject were reducing the audience for his advocacy of other reforms.

Why did Jefferson not free all of his own slaves? For some years before his death, he was so heavily in debt that, regardless of his wishes, he probably lacked the legal power to do so.

Why did he not free them earlier? Abraham Lincoln said that, although he personally detested slavery, he would not have known a

humane and practical way of freeing his slaves if he had been a master in a slaveowning society.

Prepared by Alf Mapp, Jr., Eminent Scholar Emeritus, Old Dominion University, Author of Thomas Jefferson: A Strange case of Misaken Identity and Thomas Jefferson: Passionate Pilgrim



VIRGINIA SYMPHONY

JOANN FALLETTA MUSIC DIRECTOR



*The
Jefferson Legacy
Tour*

3 concerts featuring the
world premiere performances
of a new musical work for
cello, narrator & orchestra
celebrating Thomas Jefferson's
words and deeds

SEPTEMBER 11 • CHARLOTTESVILLE

SEPTEMBER 12 • LYNCHBURG

SEPTEMBER 13 • WILLIAMSBURG

Virginia Symphony The Jefferson Legacy Tour

This September the Virginia Symphony embarks on a special three-city tour to premiere a major new musical work for cello, narrator and orchestra incorporating selected words and writings of Thomas Jefferson. The composer of this exciting new work is Behzad Ranjbaran (Bay-zod Rahz-bar-on), who completed the work thanks to a generous commission from the New Heritage Music Foundation, Inc. of New York. Mr. Ranjbaran, now an American citizen, was born and raised in Iran. He was chosen for the commission because of his admiration of Jefferson's quest for freedom and the personal meaning Jefferson's life has for him as a native of Iran. The eminent Jefferson scholar Alf Mapp, a resident of Portsmouth, Virginia, was chosen to develop the text for the dramatic narration to the music. The concerts will also feature nationally renowned cellist Paul Tobias, and as narrator, the host of National Public Radio's "Performance Today," Martin Goldsmith.

The three concerts of the Jefferson Legacy Tour are scheduled for Charlottesville, at the Charlottesville Performing Arts Center on September 11, Lynchburg on September 12, and Williamsburg on September 13, 1998 in conjunction with the City's Tricentenary Celebration. The program will include:

George Frideric Handel	Selections from "Royal Fireworks Music"
Behzad Rjanbaran	"Thomas Jefferson: Vision of America"
Anton Dvorak	Symphony No. 9, "From the New World"

A shorter, educational concert will be developed for school children and presented in Charlottesville on the afternoon of September 11 and an open rehearsal is scheduled to take place on the campus of Virginia Wesleyan College on September 8.

The Virginia Symphony is a fully professional, 77-member orchestra based in the Hampton Roads area of Virginia that performs 140 plus concerts each year. Since 1991, the orchestra has been led by Music Director JoAnn Falletta, whom the Los Angeles Times called,

"one of the brightest stars of music in America."

The orchestra made its Carnegie Hall debut in April 1997 to rave reviews:

"The remarkable performance by the Virginia Symphony at Carnegie Hall... energetic, committed and finely polished."

-The New York Times

"a highly satisfying Carnegie Hall debut...technically solid with a hearty sound and a highly excitable personality."

-USA Today

Jefferson Legacy Tour Profiles

Virginia Symphony

The Virginia Symphony has enriched the cultural life of the Hampton Roads community for more than seven decades. Founded during the Roaring Twenties as a group of amateurs and professionals, the orchestra has grown into a fully professional ensemble recognized as one of the nation's leading regional symphony orchestras. Once the only orchestra between Baltimore and Atlanta, the Virginia Symphony assumed its present form with the 1979 merger of the Peninsula Symphony Orchestra, the Virginia Beach Pops Symphony and the Norfolk Symphony Orchestra when community leaders realized that higher artistic quality and better service could be achieved by pooling financial resources in support of one orchestra.

Nationally acclaimed conductor JoAnn Falletta, winner of the Stokowski, Toscanini and Bruno Walter awards was appointed the orchestra's eleventh music director in May, 1991. Under Maestro Falletta's direction, the orchestra has risen to new artistic heights and enjoys the accolades of audience and media alike. The Symphony now performs more than 140 Classical, Pops, Family, Education and Outreach concerts each year, including performances accompanying the Virginia Opera.

In April of 1997, Maestro Falletta led the Virginia Symphony to its debut at New York's Carnegie Hall. The critical acclaim was immediate and overwhelmingly positive. Said the New York Times, "The remarkable performance by the Virginia Symphony Tuesday night at Carnegie Hall... was energetic, committed and finely polished."

Conductor JoAnn Falletta

In addition to her position as Music Director of the Virginia Symphony, Maestro Falletta holds the same position with the Long Beach Symphony Orchestra and maintains an impressive schedule of guest conducting. She has appeared on the podiums of many of the best orchestras in the United States, and her foreign engagements have included South Africa, Austria, Mexico, Canada, Denmark and Italy --- often as the first woman to lead the orchestra in performance.

Maestro Falletta's appointment in 1988 to the Long Beach Symphony made her the first woman ever appointed to the leadership of a regional orchestra. She also served as Music Director of the Bay Area Women's Philharmonic, the Denver Chamber Orchestra, and Associate Conductor of the Milwaukee Symphony Orchestra. Maestro JoAnn Falletta received her Doctorate in conducting from the Juilliard School in 1989 and was granted an honorary Doctorate by Old Dominion University in 1994. Orchestras, critics and audiences have found Falletta's technical and communicative powers intriguing and captivating. Widely recognized as "one of the finest conductors of her generation," (New York Times) and called "one of the brightest stars in symphonic music in America," by the Los Angeles Times, Falletta is remarkable not only for her musical awards and achievements, but also for the breadth of her experience and repertoire.

Jefferson Legacy Tour Profiles

Composer Behzad Ranjbaran

Composer Behzad Ranjbaran was born and raised in Tehran, Iran. His musical education started early when he entered the Tehran Conservatory at the age of nine. He came to the United States in 1974 where he received his major musical training from Indiana University and his doctorate from The Juilliard School. He studied with Diamond, Persichetti, and Schwantner. He is on the faculty of the Juilliard School. His music has received numerous awards and honors including a National Endowment for the Arts grant, named "Distinguished Artist" by the New Jersey Council on the Arts, a grant from Meet the Composer (composer/choreographer project), Charles Ives scholarship from the American Arts and Letters and 1996 Rudolf Nissim Award from ASCAP. His recent compositions and commissions include: "Symphony No. 1" "Seemorgh" for orchestra; "The Blood of Seyavash" for Nashville Ballet in collaboration with choreographer Diane Coburn Bruning; "Dance of Life" for bassist Eugene Levinson; a song cycle for soprano Renee Fleming; "Moto Perpetuo" for violinist Sarah Chang; and a violin concerto for Joshua Bell.

Cellist Paul Tobias

Such singular reviews as a "...brilliant cellist in the romantic tradition of Casals" from the San Francisco Chronicle and the Boston Globe's "superb exemplar of...the new virtuosity, a complete at-homeness with new instrument techniques and new modes of musical thought" touch upon what makes Paul Tobias unique. In an age when the cello is associated with doleful tones, a heaviness of spirit and excessive vibrato, Paul Tobias strives to make his instrument sing with as much expressive variety as a human voice, displaying a crisp articulation and lightness of touch that are reminiscent of European masters like Feuermann and Piatigorsky.

Mr. Tobias has performed with distinguished conductors (such as Pierre Boulez, Zubin Mehta and Michael Tilson Thomas) and prominent orchestras (including the New York Philharmonic, Los Angeles Philharmonic, San Francisco Symphony Orchestra, etc.) and has been a frequent soloist in major concert halls across the country, including Carnegie Hall, Avery Fisher Hall, and the Kennedy Center.

Paul Tobias is a recent recipient of the Distinguished University Teacher of the Year Award from the New School for Social Research/Mannes College of Music. He formerly served on the faculties of the New England Conservatory of Music, the San Francisco Conservatory of Music, the University of California at Berkeley, and currently is on the faculty of the Manhattan School of Music. Mr. Tobias is a former Lecturer in Music at Harvard University.

Jefferson Legacy Tour Profiles

New Heritage Music Foundation, Inc.

The New Heritage Music Foundation, Inc., a non-profit organization, was founded for the purpose of commissioning American composers for new classical-music works that will commemorate or react to significant persons, events and themes central to American history. Under the leadership of its 93 year-old President, Harry Offenhartz-a former senior analyst with the Franklin Delano Roosevelt Administration-the Foundation not only seeks public performances of its newly-commissioned musical works, but also has mandated that they all have a further educational purpose. Therefore, extracts or distillations of the commissioned works are also incorporated into school performances with appropriate leaflets prepared for distribution during these educational visits to the student body.

The first commission - David Charles Sampson's "Turns" was given its world premiere during the 1996-97 season of the New Jersey Symphony Orchestra. New Heritage has commissioned five projects with the following composers: Chen Yi for an orchestral work in honor of Eleanor Roosevelt and the Universal Declaration of Human Rights; Dan Welcher for JFK: A Peace Oratorio (celebrating the Peace Corps) for mixed chorus and orchestra; Behzad Ranjbaran Thomas Jefferson: Vision of America; Peter Schickele for an orchestral reflection on FDR and the New Deal; and David Ott for an orchestral work honoring the U. S. Space Program (its astronauts, both living and dead) on the occasion of the 30th Anniversary of the Moon landing.

The New Heritage Music Foundation plans to pursue additional projects as appropriate themes and composers can be developed.

Alf Mapp

Alf Mapp is an internationally known Thomas Jefferson expert and author of eight books including "The Virginia Experiment: The Old Dominion's Role in the Making of America", "Frock Coats and Epaulets: Psychological Portraits of Confederate Military and Political Leaders", "America Creates Its Own Literature", "Just One Man", "Thomas Jefferson: A Strange Case of Mistaken Identity"; "Thomas Jefferson: Passionate Pilgrim", "Bed of Honor", "The Golden Dragon: Alfred the Great and His Times". Following an illustrious career as Professor of English at Old Dominion University, Dr. Mapp was named Eminent Scholar Emeritus and Louis I. Jaffee Professor Emeritus in 1992.

F.D.R. TRIBUTE

“The only thing we have to fear is fear itself.” The words are simple, and – to generations unable to remember first-hand the context in which they were first heard – the thought they express seems almost self-evident. But when Franklin Delano Roosevelt spoke those words on the bitter-cold March morning of his first inauguration in 1933, they meant everything.

The American people, mired in the fourth year of the Great Depression, were terrified. The American experiment in self-government was in greater danger than at any time since the Civil War. One of four wage-earners was without work. The banking system was collapsing. There was talk of revolution, from the left and from the right. Ex-president Calvin Coolidge told the press that winter that he could see “nothing to give ground for hope – nothing of man.”

Talk like that was alien to Franklin Roosevelt’s whole being. Nothing seemed to frighten him: not the infantile paralysis that rendered him unable to take a single step unaided, not the crisis that had crippled his country, not the powerful political enemies who would soon be arrayed against him – and whose hatred he said he welcomed.

For Roosevelt, no human problem was insoluble. *“This nation asks for action, and action now,”* he said at the dawn of his New Deal. *“It is common sense to take a method and try it.”* *“If it fails, admit it frankly and try another. But above all, try something.”*

The New Deal would sometimes fail. Roosevelt himself would prove inconsistent and sometimes devious. But his optimism was instantly infectious: it was in large part because he believed the country would endure and flourish under his leadership that his countrymen came to believe it, too – and they would express that belief by electing him President four times.

Here are just some of the lasting legacies of the Roosevelt years:

- Federal guarantees for bank deposits and the right to bargain
- unemployment insurance and Social Security
- a minimum wage and maximum hours
- price supports for farmers and electric power with which to light their homes
- federal commitment to high employment and equal opportunity

Above all, the government he rebuilt accepted responsibility for the welfare of those Americans who found themselves, through no fault of their own, in economic or social distress. *“What we’re trying to do,”* he once told his secretary of labor, Frances Perkins – the first woman ever to serve in the cabinet – *“is create a country in which no one is left out.”*

It is given to few leaders adequately to meet one national crisis. Franklin Roosevelt mastered two, and, again, his own fearlessness was at the heart of his success. Neither Adolf Hitler nor the Empire of Japan frightened him. Through the darkest hours of history’s bloodiest war his conviction that good would ultimately triumph over evil never wavered. Nor did the peace that was to follow hold terrors for him.

The last words of the last address he worked on as President echoes the sentiments of the first: *“The only limit to our realization of tomorrow will be our doubts of today,”* he planned to say before death took him on April 12, 1945. *“Let us move forward with strong and active faith.”*

NEW HERITAGE MUSIC SYMPHONY

THE MAGAZINE OF THE AMERICAN SYMPHONY ORCHESTRA LEAGUE

September • October 1998

INSPIRED BY HISTORY

Three premieres this season will honor personalities and milestones in U.S. history—Thomas Jefferson, Eleanor Roosevelt and passage of the Universal Declaration of Human Rights, and John F. Kennedy's Peace Corps initiative. Each of these is part of the New Heritage Music Foundation's efforts to commission works that celebrate the American spirit.

Framing new classical works in an historical context was the inspiration of the late Harry D. Offenhardt, founder and president of the New Heritage Music Foundation. Offenhardt, who died in July at the age of 93, was an enthusiastic student of the New Deal. In Franklin D. Roosevelt's administration he traveled the country screening applications for the Works Progress Administration. He later worked with Eleanor Roosevelt in her human rights efforts.

Offenhardt translated his historical interests to the creation in 1995 of the New Heritage Music Foundation, a joint project with the Mannes College of Music. He essentially applied the WPA model to music, reviewing the work of composers and commissioning a select few to write works in honor of purely American events and ideals. Music commissioned by the foundation is offered at no cost to orchestras interested in performing it. In this way the foundation hopes to encourage repeat performances so that the music will become familiar to audiences. "We don't want these to be like so many other premieres, performed once and never again," says cellist Paul Tobias, the foundation's artistic director.

The first commission, *Thomas Jefferson: A Vision of America*, will be premiered September 11 by The Virginia Symphony in Charlottesville, Jefferson's home for many years. Composer Behzad Ranjbaran found special inspiration in Jefferson's vision of freedom. Ranjbaran, now an American citizen, was born in Iran and emigrated to the United States in 1974. Narration taken from Jefferson's works is woven into the new composition.

A special concert and educational program, also scheduled for September 11 in Charlottesville, will better acquaint students with Jefferson's life and work. The educational link is an important aspect of the New Heritage Music Foundation's efforts to connect new music with the world outside the concert hall. Each composer has been asked to provide a shorter ver-

sion of his or her work, with simple orchestration, that can be presented in classrooms.

The 50th anniversary of the passage of the Universal Declaration of Human Rights by the United Nations provides focus for a new cello concerto honoring Eleanor Roosevelt. It is anticipated that the as-yet-untitled piece by Chen Yi will receive its premiere in December. Mrs. Roosevelt presented the declaration to an assemblage of U.N. members in San Francisco on December 10, 1948.

Like Ranjbaran, composer Chen Yi found inspiration in her subject matter. As a child in China during the Cultural Revolution, Chen had her home searched and her musical scores used as an example of the supposedly decadent life her family led. Chen was separated from her parents and sent to the countryside for "re-education." Tobias notes that the foundation was interested in seeking out composers who could bring something original to the American experience. "Who better to celebrate a declaration of human rights than someone who has come to this country a victim of human rights abuses?" he asks.

Words culled from the speeches of John F. Kennedy and the poetry of Robert Frost, Kennedy's favorite poet, form the basis of *Oratorio for Peace*, a work for orchestra, mixed chorus, and narrator composed by Dan Welcher. It will have its premiere March 19 in Boston by the Handel & Haydn Society. In conjunction with this event, a curriculum focused on Kennedy's creation of the Peace Corps will be presented to schoolchildren by Facing History, a Boston-based educational organization.

New Heritage historical commissions will continue over the next two seasons. A work inspired by the U.S. space program is anticipated to debut in July 1999, the 30th anniversary of the first manned moon landing. And composer Peter Schickele has been engaged to create a work honoring Franklin D. Roosevelt and the New Deal that will have its premiere in the 2000-2001 season. Like New Heritage founder Offenhardt, Schickele has a connection to the Roosevelts: His father worked under FDR in the Farm Security Administration.

—Rebecca Winzenried

PETER SCHICKELE (b. 1935)

Concerto for Cello and Orchestra: *In Memoriam FDR* (2000-01)

*Peter Schickele was born in Ames, Iowa, on July 17, 1935. His cello concerto *In Memoriam FDR* was commissioned by the New Heritage Music Foundation, Inc., to commemorate the life and work of the New Deal president. The solo part was conceived for Paul Tobias, to whom the score is dedicated. Tobias was the soloist in the first performance, which took place in Pasadena, California, on November 11, 2000; Jorge Mester conducted the Pasadena Symphony Orchestra. In addition to the solo cello, the score calls for two each of flutes (second doubling piccolo), oboes, clarinets (second doubling bass clarinet), bassoons, and horns, three trumpets, timpani, a large percussion battery for three players, piano, and strings.*

When Franklin Delano Roosevelt was inaugurated as President in 1933, few people listening to his exhortation that "the only thing we have to fear is fear itself" could have imagined how fearlessly this ex-Secretary of the Navy and ex-Governor of New York, this Hudson River aristocrat who somehow found himself leader of the liberal wing of the Democrats, would undertake to "put the country back to work" in the wake of three and a half years of steadily waning hopes after the great stock market crash of October 1929. But within 100 days, more new legislation had been proposed—and much of it passed—than many entire administrations had to their credit in quieter times.

Like any activist leader who accomplishes much of what he sets out to do, FDR inspired both love and loathing, the latter from the Wall Street financiers and the Republicans who simply could not field a winning candidate against him in four consecutive presidential elections. But the love of millions of people who had been hit hard by the Depression and whose cause he espoused kept him unstoppable. And though his political opponents insisted that he was leading the country into socialism or communism with his expansion of the Federal government, many of the initiatives begun then—Social Security is the prime example—remain so central to the American system today that candidates of both parties pledge to "save" it, come what may.

Roosevelt spent most of his first two terms dealing with internal economic issues. His third and fourth terms (the latter cut short by his death just a few months after his inauguration) looked outward, necessarily, as the country became involved in planetwide warfare. Though surely everyone knew that Roosevelt was ailing in the spring of 1945, the announcement of his death came as a universal shock. It is possible still to hear recorded newscasts of the funeral procession moving down Pennsylvania Avenue, to hear CBS's Arthur Godfrey breaking down on the air, unable to continue his description. Even now, more than a half-century after his death, FDR remains the one president of the twentieth century who had the greatest and most lasting effect on the greatest number of Americans.

FDR is for several reasons an entirely suitable subject for a composition commissioned by New Heritage Music, a publicly supported not-for-profit organization whose aim is to link new musical creation with significant persons and events in American history, and to find for each commission a gifted composer who feels a special connection with the event or individual commemorated. The intention is not to use the historical event as a thread on which to hang the narrative structure of a programmatic work, but rather to focus the composer's imagination on the event so as to evoke an original response to it. In the case of Schickele's Cello Concerto, the support of New Heritage Music is particularly appropriate, because the organization's creator, the late Harry D. Offenhardt, had himself worked in the Roosevelt administration. And (as he explains below in his own commentary on the concerto) Peter Schickele, spent some of his early years in FDR's Washington and was among the crowds lining the streets to watch the late president's funeral procession.

It would be hard to imagine a more wide-ranging composer than Peter Schickele, whose passion for all kinds of music matches FDR's interest in and support for all kinds of people. As an undergraduate at Swarthmore College and later as a student at Juilliard, he heard, composed, and performed in just about every conceivable kind of music. From early on he showed a remarkable sense of humor, which has revealed itself most directly in the "discovery" of the composer P.D.Q. Bach, through whom Schickele has managed to parody the musical styles of Baroque and Classical music, the often silly conventions of the concert hall, and the pomposities of learned academics in the field. So famous has he become for these parodies that many of his listeners have no idea how much music he has written under his own name--and how wide-ranging it is. He has composed many works for orchestra, including a formal symphony and a series of concertos but has also written works sporting unusual and challenging combinations, such as *Far Away from Here* (for bluegrass band and orchestra) or *Scenes from Breughel* (for Renaissance ensemble and orchestra). Works for chorus, or solo voice, or piano, or a vast number of chamber pieces for almost any possible combination of instruments has flowed from his pen.

The musical style of Schickele's work naturally ranges as widely as his own enthusiasms, which are regularly made available to the public in the weekly radio program "Schickele Mix," heard since 1992 and arguably the single most stimulating and interesting radio program devoted to music ever aired. The piece he has composed in memory of FDR is unquestionably American in character, and open-hearted in the way that Roosevelt himself was. Even as it recaptures an air of mourning, it celebrates possibilities and energy and drive.

The memory of FDR's funeral became for Schickele "the guiding inspiration for the piece as a whole, and the specific inspiration for the last movement (*Eulogy and Cortège*)." The concerto begins and ends with elegy, and covers a lot of ground in between. The long slow melody introduced by the solo cello at the beginning rises and soars in open spaces, building, as the composer notes, "to a rather jazzy, punchy section before subsiding into the Elysian Fields."

The second movement (*Intermezzo*) is built mostly on a short six-bar phrase first played by the cello, a simple ostinato heard many times through the orchestra; over it many other things happen through allusions to the popular music that Roosevelt loved. The third movement (*Song Set*) is the liveliest part of the score, mixing original tunes with references to three Anglo-American folk songs, "Ruby," "Tom Dooley" and "Henry Martin." The finale (*Eulogy and Cortège*) begins with a lengthy solo in which the cello's keening song suggests the lamentation at the news of FDR's death, its expressivity being an emotional response to the announcement that had personal significance to every American. The processional music makes up the major part of the movement, rising gradually to a passionate outburst, then dropping back to the somber dignity of a mourning that is at once public and private.

--Steven Ledbetter

(continues...)

Peter Schickele has provided the following comments about the concerto:

My father arrived in the United States from Germany at about the same time that FDR became president. As an agricultural economist and staunch advocate of support for small farms--which was an especially urgent issue during the 1930s, due to the double whammy of economic depression and drought--Rainer Schickele quickly became an ardent Roosevelt enthusiast, and, in the mid-1940s, worked at the U.S. Department of Agriculture in Washington, D.C. Our family was part of the huge crowd that lined the streets for the deceased president's funeral cortege in 1945; what impressed me most, as a nine-year-old boy, was the sight of grown-ups crying in public.

One of the paradoxes of governmental involvement in the arts is the ever-lurking threat of censorship--especially when some of the less uplifting aspects of human behavior are being dealt with--but it can also help to foster a sense of community. The creation of jobs was a primary goal of FDR's New Deal policies, and that included jobs for artists. This was an important step, and one not to be taken for granted: it recognized that painters, sculptors, composers, choreographers, writers, and performers were professionals who deserved to make a living.

Another paradox surrounding Roosevelt is that he was a very upper-class member of the Hudson Valley landed gentry who nevertheless cared deeply about, worked for, and connected with members of the so-called working class and poor people in general. It may be true, as Gore Vidal has suggested, that, in spite of being viewed by many on Wall Street as a communist and a traitor to his class, FDR actually saved capitalism by preventing conditions that could have led to more radical changes; but he also seems to have had the genuine ability to establish an immediate rapport with people from very different backgrounds.

The image of Franklin Delano Roosevelt as a patrician who felt a strong bond with regular folks seems particularly apt for my cello concerto, in which American folk songs from quite isolated parts of the country are placed in cosmopolitan classical surroundings and played on an instrument that was rare or nonexistent in the areas that nurtured the songs. The cello is, however, a passionate instrument, and that, too, seems appropriate for a work in memory of one of this country's most inspiring leaders.

The concerto was written for Paul Tobias; it was commissioned by the New Heritage Music Foundation, started by a grand old gentleman named Harry Offenhartz. Harry had been a member of the Roosevelt administration and later did well in business, eventually establishing the organization to commission pieces celebrating significant people and events in American history. Unfortunately, both Mr. and Mrs. Offenhartz died well before the premiere of this concerto on November 11, 2000 in Pasadena, California, with the Pasadena Symphony under the direction of Jorge Mester.

--Peter Schickele

Chen yi

Eleanor's Gift, for Cello and Orchestra (1998)

Chen Yi was born in Guangzhou, China, on April 4, 1953. Eleanor's Gift was commissioned by the New Heritage Music Foundation, Inc., as a work for cello and orchestra to honor Eleanor Roosevelt for her tireless efforts to gain passage by the United Nations of the Universal Declaration of Human Rights on the fiftieth anniversary of the acceptance of this revolutionary document by the countries that were then members of the United Nations. The solo part was conceived for Paul Tobias. The present performance is the first, taking place in San Francisco, where the United Nations was chartered. In addition to the solo cello, the score calls for 2 flutes, 2 oboes, 2 clarinets in Bb, 2 bassoons, 2 French horns, 2 trumpets in Bb, trombone, harp, 3 percussionists, and strings.

In the middle of a tormented century notorious for every kind of attack against human life, liberty, and the pursuit of happiness, one political statement stands out as a shining beacon in a world that too often has seemed darkly tragic: the promulgation on December 10, 1948, by the United Nations--then just a toddling three years old--of the Universal Declaration of Human Rights. It is significant that this wide-ranging declaration was passed without dissent (though a few nations abstained from voting). The far-reaching document embodies essentially the summation of all the important traditional political and civil rights created over the centuries by national constitutions and legal systems. In addition to declaring the right to legal protection against unjust governments and political systems, the document also asserts that all people have economic, social, and cultural rights. Though the mere assertion of these rights in 1948 has not guaranteed their establishment worldwide in the ensuing half century, it nonetheless created a standard of compliance for judging standards of human rights in all the nations of the world. From the beginning of the struggle to pass the resolution affirming these rights, Eleanor Roosevelt was an articulate and passionate leader.

The commission for a composition from Chen Yi by the New Heritage Music Foundation celebrates this important milestone of human progress. The aim of the New Heritage Music Foundation and its commissions is to promote the creation of new compositions that are in some way inspired by historical events by composers who feel a particular connection to the event or individual commemorated. The intention is not to use the historical event as a thread on which to hang the structure of a programmatic work, but rather to focus the composer's imagination on the event so as to evoke an original response to it.

In the case of a work celebrating the fiftieth anniversary of the passage of the Universal Declaration of Human Rights, and the untiring efforts of Eleanor Roosevelt to win passage of the affirmation, the foundation board found an ideal choice of composer in a recent arrival to the United States who had personally experienced the denial of those rights. Since the mid-1980s, a number of gifted composers have arrived from China after experiencing first-hand the terrors of the Cultural Revolution, with its express intention of suppressing the intellectual life of the country. Among these composers was Chen Yi, who found her family home subjected to search and her musical manuscripts used as evidence of the family's "decadence." She was separated from her parents and had to undergo an enforced "re-education" for the simple act of writing music.

When the Cultural Revolution had run its violent, coercive course, her work began to be recognized in her native China, as well as in the United States, to which she came in 1986.

Already before arriving here she was able to study composition in Beijing with Wu Zu-qiang and with the English composer Alexander Goehr. In this country, she earned her Doctor of Musical Arts degree at Columbia University in 1993. For the next three years she served as Composer-in-Residence for the Women's Philharmonic, the male vocal ensemble Chanticleer, and the Aptos Creative Arts Program in San Francisco. Even after the end of her official residency, she continues to serve as new-music advisor both to the Women's Philharmonic and to Chanticleer. In 1996 she joined the faculty of the Peabody Conservatory in Baltimore and in 1998 she became Lorena Searcey Cravens Missouri Endowed Professor in Composition at the conservatory in the University of Missouri, Kansas City.

For a work designed to commemorate Eleanor Roosevelt and the signing of the Universal Declaration of Human Rights, Chen Yi has not chosen to attempt anything like a musical portrait of the late First Lady, much less a recreation of the process of political debate, but rather finds her inspiration in what she calls "an encouraging Chinese maxim"--encouraging to one setting out to accomplish a difficult task: "to ride on the long wind, and plough through thousands of miles of waves." The image of the challenging journey to a worthwhile goal, whether accomplished on foot, in the air, by water--or through the power of passionate oratory and moral persuasion--lies at the heart of the score.

The solo cello, appearing alone at the outset, becomes at once the central figure. Beginning in a moderately high register, the cello sings a solitary line that slowly expands in musical space, moving higher and (especially) lower, taking on a realm of activity with increasing passion. The cello line unfolds with two principal ideas: a series of wide expressive leaps, moving angularly up and down in alternation, and a very restrained motive that suggests a patient and gradual striving, in which, after each step upward, the line falls a half-step back; yet it continues to move forward--up a step, partway back, then up again.

When the orchestra enters, it does so largely in blocks representing the family units--first the strings, and later on the brass, woodwinds, and percussion--as groups contributing to the whole yet staying pretty much to themselves. After the strings contribute a busy murmuring accompaniment, the trumpets enter with an aggressive rhythmic motive that builds to an outburst silencing the cello solo for the first time. But the cello's firm re-entry begins an increasingly passionate dialogue with the lower strings, which develop the soloist's opening melody. Other sections of the orchestra take turns in the discussion--woodwinds, then brass, becoming progressively more urgent and rhythmically driven to a crashing climax, from which the soloist emerges, once again entirely alone. Here begins a lengthy passage that the composer considers "a meditation on humanity's long course of self-realization," a musical reaction to the violent drama that has gone before. Progress is gradual, though, as the composer explains, "The sudden epiphanies in the music introduce bright hopes for the future." This last stage of the work continues to develop the material heard at the outset, but now shimmering with possibility, and gradually bringing all the forces together for a powerfully affirmative close.

--Steven Ledbetter

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ELEANOR'S GIFT

Music by Chen Yi (1999)
Commissioned by New Heritage Music Foundation

Prologue Text

On December 10, 1998, on the Fiftieth Anniversary of Observance of the Universal Declaration of Human Rights, Ms. Shayna Roosevelt spoke lovingly of her great-grandmother, Eleanor Roosevelt:

“Born into the Roosevelt family of handsome, confident persons, she was actually known as a shy person whose unsophisticated ways set her apart. ‘There was absolutely nothing about me,’ she said in later life, ‘to attract anyone’s attention.’

Outwardly, she appeared to be the perfect wife of an intelligent, confident politician. She raised five children, poured tea at official functions, and dutifully applauded her husband’s speeches. But one day during her early married years she visited a Washington asylum that housed sick and abandoned sailors and marines, placed there to get them out of sight and out of mind. With polite resolution, she pestered the Secretary of the Interior to rejuvenate the living quarters, provide schooling in the wards, begin occupational therapy, and reconnect the lost souls inside with the world beyond their windows.

The new life of Eleanor Roosevelt, humanitarian activist for the entire world, had begun.

Over the years, while additional fame never interested her, the needs of people did. This woman who had talked with steelworkers in the 120 degree heat of blast furnaces, who had descended into the long shafts of coals miners, who had helped rock-hungry children asleep on the rotting porches of Appalachia had a message for everyone and anyone who despaired about changing the world for the better. ‘Where, after all, do universal human rights begin?’, she asked. ‘In small places, close to home – so close and so small that they cannot be found on any map of the world.’

No one, including herself, could have foreseen how she would one day walk among the mighty to promote the reality of peace and freedom for all the world. In 1948, as chairwoman of the United Nations Human Rights Commission, Eleanor Roosevelt presided over the creation of the Universal Declaration of Human Rights and championed its approval.”

The Declaration asserts that:

- All human beings are born free and equal with dignity and certain inalienable rights, including the right to life, liberty, security and freedom.
- Everyone is entitled to these rights, no matter his or her race, color, sex, language or religion, political or other opinion, national or social origin, or any other status.
- Everyone is equal before the law and is entitled to equal protection.

- Everyone has the right to social security, in accordance with one's country's resources.
- People have the right to work, with a choice of their employment, and to enjoy favorable working conditions with protection against unemployment. Everyone has the right to equal pay for equal work. They have the right to form and to join trade unions.
- Everyone has the right to a standard living adequate for their health and for the well-being of their families and themselves, including food, medical care and social services and protection against sickness, disability, widowhood and old age. Motherhood and childhood are entitled to special care and assistance.
- Everyone has a right to education, free, at least, in the elementary stages, and it shall be compulsory. Education shall be directed to the full development of the human personality, the strengthening of respect for human rights and of fundamental freedoms.

The Declaration proclaims that there shall be understanding and tolerance amongst the peoples and nations of the world in order to build a world of peace.

In her speech before the General Assembly in 1948, Eleanor Roosevelt said: **“We stand today at the threshold of a great event, both in the life of the United Nations and in the life of mankind. This Universal Declaration of Human Rights may well become the international Magna Carta of all men everywhere.”** [editor's note: “...for all mankind.”]

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A native of Guangzhou, China, and a graduate of the Central Conservatory of Beijing where she studied composition with Wu Zu-qiang and Alexander Goehr, Ms. Chen came to the States in 1986 and received her Doctor of Musical Arts degree with distinction in May of 1993 from Columbia University in the City of New York, where her principle teachers were Chou Wen-chung and Mario Davidovsky, and served as Composer-in-Residence for The Women's Philharmonic, vocal ensemble Chanticleer and Aptos Creative Arts Program in San Francisco from 1993 to 1996, as part of New Residencies, a national program of Meet The Composer in the U.S. In 1996, she joined the composition faculty of Peabody Conservatory at Johns Hopkins University in Baltimore and continues to serve as New Music Advisor of the WP and Chanticleer. In 1998, she became Lorena Searcey Cravens Missouri Endowed Professor in Composition at the Conservatory in University of Missouri at Kansas City.

As one of the most important composers in her generation today, Chen Yi's orchestral works have been recorded by the China Record Company in 1986 and chamber music featured in *Sound and Silence*, a series of 10 films on contemporary music co-produced by the International Society of Contemporary Music in 1989. In June of 1996, Chen had three sold-out gala concerts at the Center for the Arts Theater, Yerba Buena Gardens, SF, with her orchestral works *Ge Xu* and *Symphony No.2*, choral works *Set of Chinese Folk Songs* and *Tang Poems*, and the multi-media *Chinese Myths Cantata*, presented by the WP, Chanticleer and Lili Cai Dance Company, and recorded on recent released CDs. Her music is published by Theodore Presser Co., and available on Nimbus ('94), Cala ('96), New Albion ('96), Teldec ('97), CRI ('98), Delos ('98), Avant ('98) and CRC ('86, '90).

The major awards Chen Yi has won include the first prize from the China National Composition Competition, the NEA composer fellowship, the Guggenheim Fellowship, the Goddard Lieberman Fellowship from American Academy of Arts and Letters, the Lili Boulanger Award from the Women's Philharmonic (US), the 1996 Sorel Medal for Excellence in Music from the Center for Women in Music at New York University and the 1997 CalArts Alpert Award. Commissioning grants are received from the Meet The Composer/Reader's Digest, the Koussevitzky Foundation, the Fromm Music Foundation at Harvard University, Chamber Music America, the Ford and the Rockefeller foundations, Mary Cary Trust, the Creative Work Fund, Eastman School of Music, the SF Art Commission, and the NYSCA, among others.

Ms. Chen has been commissioned to compose for the Brooklyn Philharmonic, the Women's Philharmonic, the Central Philharmonic of China, the New York New Music Consort, the Los Angeles Philharmonic, San Francisco Contemporary Music Players, the Music From China, Chanticleer, Yehudi Menuhin & the Orchestra of St. Luke's at the Lincoln Center Festival 96, Evelyn Glennie and the Singapore Symphony Orchestra, the Rascher Saxophone Quartet and Stuttgart Chamber Orchestra, the Ying Quartet, the SF City Winds, SF Girls Chorus, San Jose Chamber and Oakland Youth orchestras, Bradley University, Ithaca College, Carnegie Hall, American Guild of Organists and Hong Kong Chinese Orchestra.

Chen's compositions have also been programmed by the BBC Philharmonic, Vienna Radio Symphony, New York Philharmonic, American Composers, China National and Shanghai Symphony, Japan Philharmonic Symphony and Tokyo Philharmonic, and the Hallé orchestras; Iceland, San Francisco, Sacramento, Long Beach, Duluth, Honolulu, Southbend, Atlanta, Virginia, Peoria, Taiwan symphonies; Deutsche Kammerphilharmonie, Symphony II, Berlin Quintet, Haba and Stammic quartets, Chicago Symphony chamber group, Minnesota Composers Forum, Washington DC Contemporary Music Forum, Aspen Contemporary Ensemble, CA EAR Unit, CalArts New Century Players, Ensemble 2e2m, among many others.

In addition to composing, Ms. Chen also serves on the Board of Directors of Meet The Composer and the New Music Consort, on the Composer Advisory Board of the American Composers Orchestra and International Alliance of Women in Music. She is active as a violinist in new music and ethnomusicologist in Chinese music, and a frequent guest lecturer throughout the States and China.

***Chen Yi's family name is CHEN; her personal name is Yi. She can be referred to as Chen Yi, Chen, Dr. Chen or Ms. Chen.**

NEW HERITAGE MUSIC

BOSTON HERALD SATURDAY, MARCH 20, 1999

Celebrity



STAFF PHOTO BY LAURIE SWOPE

Musical tribute honors Peace of history

Joining last night's Handel & Haydn Society's tribute to the Peace Corps are author David McCullough, left, composer Daniel Welcher, center, and Peace Corps Director Mark Gearan. McCullough narrated the world premiere of 'JFK the Voice of Peace,' which was composed by Welcher. The performance celebrated the creation of the Peace Corps by President Kennedy in 1961.