

THE WHITE HOUSE
WASHINGTON

November 30, 1998

David Verbraska, Esq.
7 Van Rensselaer Way
Glenmont, NY 12077

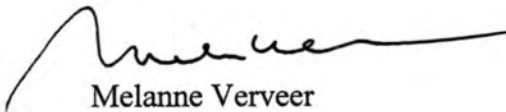
Dear Mr. Verbraska:

Thank you for your enthusiastic letter and copy of your resume.

Unfortunately, there are no positions available in the First Lady's Office at this time. However, I have forwarded your resume to the Office of Presidential Personnel in hopes that an interesting opportunity becomes available.

Best wishes.

Sincerely,

A handwritten signature in black ink, appearing to read 'Melanne Verveer', with a long, sweeping horizontal line extending to the right.

Melanne Verveer
Chief of Staff to
the First Lady

VIA FACSIMILE

7 Van Rensselaer Way
Glenmont, NY 12077
November 6, 1998

Melanne Verveer
Assistant to the President
and Chief of Staff to the First Lady
The White House
Washington, DC 20502

Dear Ms. Verveer:

Please consider me for a staff position at The White House. I have the professional maturity, personal flexibility and ideological dedication to the Administration's ideals to make a substantive contribution to your efforts.

- *Experience:* Leadership positions within highly competitive and pressured environments include Confidential Assistant to **Governor Mario Cuomo**; attorney/lobbyist with New York's **top ranked lobbying firm**; and director of government affairs for a **prominent business/civic association**. In 1996, I was an intern in White House Legislative Affairs.
- *Skills:* Development and implementation of all phases of **communications strategy** and **government policy** are the core of my career. Substantive **writing** experience includes high profile speeches, press releases, policy presentations, and in-depth research & analysis. **Management** background includes directing broad lobbying campaigns, facilitating project teams including senior government and Fortune 50 corporate executives, and mediating commercial/legal conflicts.

A variety of opportunities are of interest, my main objective is to join the important work of the Administration as soon as possible. I am prepared to relocate within weeks and an FBI background check is already on file.

Thank you for your consideration and continued best wishes.

Sincerely,

David Verbraska, Esq.

It was a pleasure to meet the First Lady of New York during her recent trips to New York for Senator Schumer.

DAVID H. VERBRASKA, Esq.

7 Van Rensselaer Way, Glenmont, NY 12077
(518) 767-2610

EXPERIENCE

NEW YORK CITY PARTNERSHIP & CHAMBER OF COMMERCE, Albany and New York City
Leading business and civic association. Founded by Rockefellers. Time Warner, Inc. - current chair.
Director of Government Relations - January 1998 - Present

- Develop and implement legislative, regulatory and public relations campaigns to advance the organization's interests in high technology, economic development, housing and education.
- Devise internal and external communications strategy to positively position the organization utilizing traditional and new media outlets. Engage in presentations and promotional writing.
- Coordinate with a team of Fortune 50 executives to accomplish specific program goals.
- Negotiate with government and private/public sectors in high-pressure competitive environment.
- Manage administration and personnel issues for the state office.
- Generate ideas for Partner/Member outreach including web site, publications, and events.

WILSON, ELSER, MOSKOWITZ, EDELMAN & DICKER, Albany, NY and New York City
International general practice law firm.

Associate Attorney/Lobbyist - March-December 1997

- Government Relations (top ranked lobbying group in New York): initiated efforts to advance the legislative and regulatory goals of clients, including Fortune 100 companies and associations.
- Litigation: researched and drafted legal pleadings, managed discovery issues, and represented clients at conferences in multi-million dollar civil liability lawsuits.
- Developed and wrote legal advisories, speeches for partners/clients, and marketing material.
- Featured presenter in statewide seminar series on premises liability issues.

OFFICE OF THE PRESIDENT OF THE UNITED STATES, Washington, DC

White House East Wing - Summer 1996

Summer Intern - Office of Legislative Affairs

- Drafted Presidential talking points and messages to Congress.
- Edited National Security Council memorandum to the President for grammar and style.

OFFICE OF NEW YORK GOVERNOR MARIO M. CUOMO, Albany, NY and New York City

Confidential Assistant to the Governor - 1992 - 1995

- Exercised a broad research, analysis and advocacy mandate.
- Created multi-media communication campaigns to advance organization priorities; served as press liaison; and wrote gubernatorial speeches, presentations, press releases, etc.
- Recommended gubernatorial policy on a variety of economic development and social issues.
- Supervised design and completion of projects for Research Department.
- Facilitated interoffice and constituency collaboration on gubernatorial agenda items.
- Directed "New Ideas" development for inclusion in annual State-of-the-State program.

Speechwriter (1992). Assistant Research Director (1990-1991). Research Associate (1989-1990).

NIXON, HARGRAVE, DEVANS & DOYLE LLP, Albany, NY

Northeast regional general practice law firm.

Student Law Clerk - Spring and Fall 1996

- Lobbied state Legislature for increased budget appropriations for health corporations.
- Researched and drafted memorandum of law, briefings and client pleadings.
- Areas of law included corporate, securities, environmental, health and municipal.

David H. Verbraska, page 2

NEW YORK SUPREME COURT, Justice Thomas W. Keegan, Third Judicial Department
Student Law Clerk, Clinical Legal Studies Program - Fall 1996

- Drafted judicial opinions. One unedited opinion was profiled in *New York Law Journal*.

MEDIATION PROGRAM, Law, Order and Justice Center, Schenectady, NY

Certified Dispute Mediator, 1987 - 1991. Honors Program Intern, 1987 - 1989

- Mediated 30+ domestic and commercial cases referred from Family and Small Claims Courts.
- Directed mediation case management from consultation with judges to client follow-up.

EDUCATION

STATE UNIVERSITY OF NEW YORK, Albany, NY

Master of Business Administration

Enrolled in evening MBA program

ALBANY LAW SCHOOL OF UNION UNIVERSITY, Albany, NY

Juris Doctor - December 1996 Admitted in New York.

Rank: Top 10% (Third Year), Top 20% (Second Year)

Senior Writing Requirement: *A-*

Major Research Papers: "White Collar Crimes" *A-* and "Government Ethics" *A*

STATE UNIVERSITY OF NEW YORK, Albany, NY

Master of Arts - Public Policy, August 1991

cum laude. Concentration: Public Law

Master Thesis: *A-*

SIENA COLLEGE, Loudonville, NY

Bachelor of Arts - American Studies, May 1989

cum laude. Presidential Scholar, Minor: Political Science, GPA 3.8

Honors Programs: History and Peace Studies

Honor Societies: Phi Gamma Mu and Phi Alpha Theta

ACTIVITIES

PROFESSIONAL

Member, Business Law Section, American Bar Association (since 1992).

Member, Business Law & Young Lawyers Sections, NY State Bar Association (since 1992).

Co-Founder, Legislative Committee, Albany County Bar Association (1997).

Co-Founder, Government Alumni Group, Albany Law School (1997-Present).

COMMUNITY

Co-Founder, Law Exploring Post (1997).

Eagle Scout, Boy Scouts of America (1985).

RECREATIONAL

Hiking & Boating - Treks include to Northern Maine, Florida Keys and Rocky Mountains.

Foreign Travel - Venezuela, West and East Europe, Morocco, Israel, and Egypt.

THE WHITE HOUSE
WASHINGTON

October 29, 1998

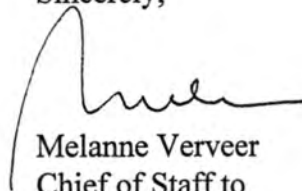
Mr. Stephen Vann
Eos Orchestra
161 Avenue of the Americas, Suite 902
New York, NY 10013

Dear Mr. Vann:

On behalf of the First Lady, thank you for your letter and offer for the Eos Orchestra to perform at the National Medal of Arts and Humanities Awards. We look forward to the performance!

Very best wishes.

Sincerely,

A handwritten signature in black ink, appearing to read 'Melanne Verveer', with a large, sweeping initial 'M'.

Melanne Verveer
Chief of Staff to
the First Lady



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October 2, 1998

Artistic Director
Jonathan Sheffer

Board of Directors
Laurence Cohen, Esq.
Madison Cox
Benjamin Doller
John Lyons
Joan Reagin McNeill
Ann Sheffer
William Wright II
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John Corigliano
David Del Tredici
Charles Hamlen
Harold Farberman
Harry Kraut
Isaac Mizrahi
Michael Tilson Thomas

Executive Director
Stephen Vann

Director of Operations
& Finance
Laura Kemsley Ames

First Lady
Hillary Rodham Clinton
The White House
Old Executive Office Building, Room 100
Washington, DC 20500

Dear Mrs. Clinton,

It was a great honor to have met you recently in East Hampton at the home of Jonathan Sheffer and Christopher Barley. I am writing to express our interest in a performance by the Eos Orchestra, led by Jonathan Sheffer, Artistic Director, for the National Medal of Arts and Humanities performance on November 5, 1998.

As you know, Mr. Sheffer is the conductor and Artistic Director of the Eos Orchestra. Now entering its fourth season, Eos focuses on American contemporary music, with an emphasis on the rediscovery of neglected works and composers. The Orchestra performed twice as part of the Lincoln Center Festival, most recently with a Leonard Bernstein world premiere of his 1974 ballet *Dybbuk*. The Orchestra records for BMG Classics (RCA), and our most recent CD, the complete piano and orchestra works of George Gershwin (advance copy enclosed), is due for worldwide release in January. The Eos Orchestra can be seen and heard on the A&E Network Biography series on November 30 in a biography of Ludwig van Beethoven.

For this National Medal of Arts and Humanities performance, we propose a program of approximately 30 minutes, consisting of two quintessentially American works: the ever-popular *Rhapsody in Blue*, and Aaron Copland's effervescent *Appalachian Spring*. This program is a prelude to the Millennium, since the year 2000 marks the 100th anniversary of Aaron Copland's birth. Should a shorter program be needed, we would perform only the *Rhapsody in Blue* – approximately 20 minutes.

I have enclosed additional information about the Orchestra, and look forward to further discussions. It would be our great honor and privilege to perform at this important arts ceremony.

Best wishes,

Stephen Vann

cc: Hon. Bill Ivey, Melanne Verveer, Capricia Marshall, Ellen McCulloch-Lovell



From the Winter 1998 Penguin Guide to Compact Discs, Cassettes and LPs:

Piano Concerto in F; Rhapsody in Blue; Second Rhapsody for Piano and Orchestra; Variations on "I Got Rhythm"

❀ (M) *** Classic FM Dig. 76505 57012-2. Michael Boriskin, The Eos Orchestra, Jonathan Sheffer.

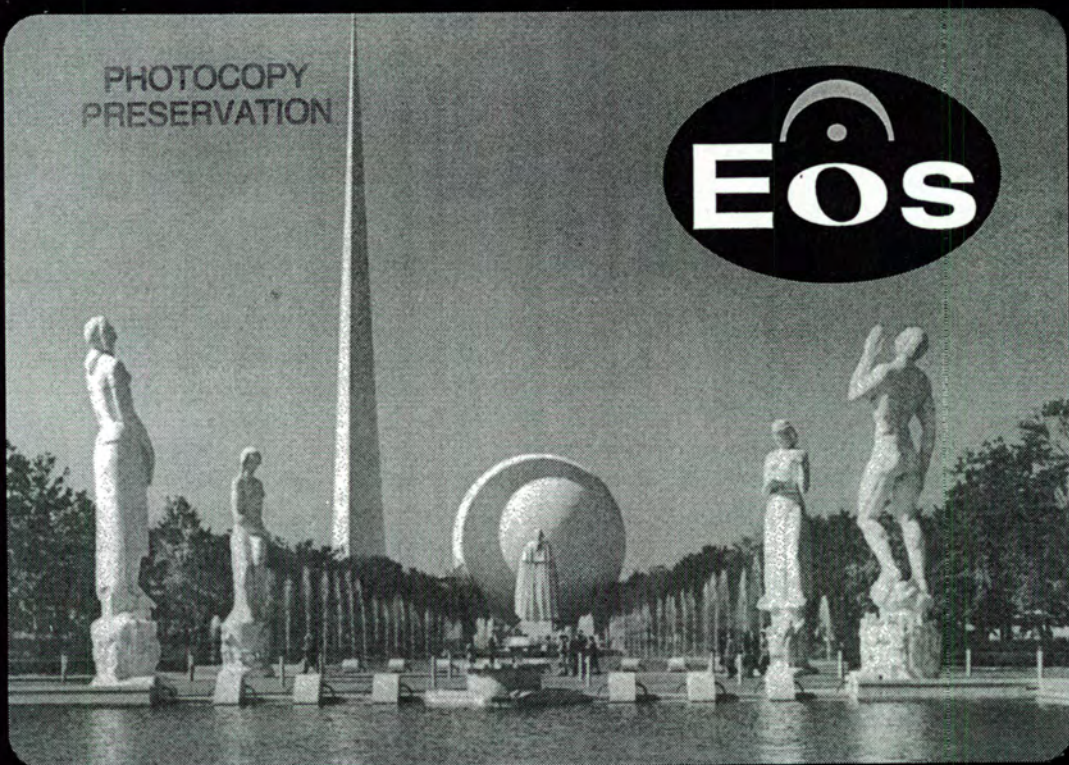
This is the most seductive pairing of the *Rhapsody in Blue* and the *Concerto in F* to have come our way for a long time. The performances have a superb sense of style, and are for the 1990s what Bernstein's famous versions were for the 1950s and '60s. Michael Boriskin is a native New Yorker, and he and Jonathan Sheffer immediately establish a partnership which brings an idiomatic and freshly individual approach to these two concertante masterpieces, which uniquely span the jazz world and the ethos of the concert hall. The keenly sophisticated and *inventive* "*I Got Rhythm*" *Variations* are no less glittering and are wonderfully infectious. The Eos Orchestra is a group of first-class freelance musicians from the New York area: the individuality of their response is immediately set by Todd Levy's naughtily provocative clarinet glissando at the opening of the *Rhapsody*. The first big tutti brings a splendid jazz-band sound, and later, when the great lyrical tune arrives, a sultry saxophone colouring spices the strings. The orchestral detail throughout is a joy (especially illuminating in the less-inspired *Second Rhapsody*), while in the concerto the big climaxes open out to engulf the listener expansively and ardently. Boriskin's brilliant pianism is wittily skittish in the most infectious way, both in the *Rhapsody* and in the delectably played central section of the concerto's slow movement, which Neil Balm has opened so languorously with his trumpet. The finale brings dazzling yet totally unforced bravura from ever nimble fingers, matched by sparkling orchestra rhythms. The recording is first rate. This is not to be missed.

ROSETTES

To a very few records and cassettes we have awarded a rosette: ❀.

Unlike our general evaluation, in which we have tried to be consistent, a rosette is a quite arbitrary compliment by a member of the reviewing team to a recorded performance which, he finds, shows special illumination, a magic, or spiritual quality that places it in a very special class. The choice is essentially a personal one (although often it represents a shared view), and in some cases it is applied to an issue where certain reservations must also be mentioned in the text of the review. The rosette symbol is placed immediately before the normal evaluation and record number. It is quite small – we do not mean to imply an "Academy award" but a personal token of appreciation for something uniquely valuable. We hope that, once the reader has discovered and perhaps acquired a 'rosette' CD, tape or LP, its special qualities will soon become apparent.

PHOTOCOPY
PRESERVATION





Stephen Vann
Executive Director

161 Avenue of the Americas, Suite 902
New York, NY 10013
Tel. 212.691.6415 Fax 212.691.6648
E-Mail svann@pipeline.com
www.eosmusic.com



Eos Orchestra Fact Sheet

- Founded in 1995 by conductor & artistic director Jonathan Sheffer
- Commitment: To present engaging musical programs to a diverse audience.
- Focus: Innovative programming, rediscovery of important neglected composers and works, and collaborations with other artistic disciplines to produce new and exciting performances.
- The Orchestra is composed of 65 of New York City's top freelance musicians.
- Presents annual subscription series of four concerts
- Performs at Lincoln Center in Alice Tully Hall and at the New York Society for Ethical Culture Auditorium
- Recordings: Eos has released 2 CDs with BMG Classics - *The Music of Paul Bowles* and *Music for Merce*. Eos has recorded 2 additional CDs: music of George Gershwin and Aaron Copland, scheduled for release in the Fall of 1998 on BMG Classics.
- Books: Eos has published three books - Paul Bowles: Music, Perceptible Processes: Minimalism and the Baroque, and 1939: Music and The World's Fair. A book on Leonard Bernstein at Harvard will be published in January 1999.
- Radio: Can be heard on National Public Radio during 1998 in the U.S. and Europe
- The Eos Orchestra was presented at the Lincoln Center Festival in '96 and '98.
- Festivals: Eos presents an annual interdisciplinary festival involving music and other art forms, publishes a volume of essays and images to accompany the festival and records compact discs.
- Television: Eos will appear on the A&E Biography series in a Beethoven feature.
- Support: Contributions to Eos come from over 400 donors, including the New York State Council on the Arts and the New York City Department of Cultural Affairs, as well as the Mary Flagler Cary Charitable Trust, the Nathan Cummings Foundation, the Greenwall Foundation, and many individual supporters.



Eos Orchestra History

Established in 1995, the Eos Orchestra is committed to presenting engaging musical programs to a diverse audience. Our focus is on innovative programming, the rediscovery of important neglected works and collaborations with other artistic disciplines to produce new and exciting performances.

The main activity is the annual subscription series of the Eos Orchestra, an ensemble composed of up to 65 musicians, conducted by founder and Artistic Director, Jonathan Sheffer. Through the approach to performance and choice of repertoire, Eos seeks to be a driving force in the revitalization of the live music listening experience. Eos' annual concert season is held at venues such as Lincoln Center's Alice Tully Hall and the New York Society for Ethical Culture. To serve the broadest audience possible, Eos presents an annual interdisciplinary festival involving music and other art forms, publishes a volume of essays and images to accompany the festival and records compact discs. To date, Eos has published three books - Paul Bowles: Music, Perceptible Processes: Minimalism and the Baroque, and 1939: Music and The World's Fair and has released two CDs with BMG Classics - *The Music of Paul Bowles* and *Music for Merce*. Eos has recorded two additional CDs for BMG Classics (RCA): the music of George Gershwin, scheduled for worldwide release in January 1999, and the music of Aaron Copland, scheduled for release in Fall of 1999.

The Eos Orchestra was invited to perform at the inaugural Lincoln Center Festival in 1996, and returned to the 1998 Festival with a program entitled "Literally: Bernstein," works composed by Bernstein accompanied by texts from a variety of literary sources, including the world premiere of his ballet, Dybbuk, in its first concert performance. The Eos Orchestra will appear on the Arts and Entertainment Network (A&E) in a Biography of Ludwig van Beethoven. In addition, the Eos Orchestra can be heard on National Public Radio's *Performance Today* series in the United States and on public radio in Europe throughout 1998.



JONATHAN SHEFFER

Founder & Artistic Director

JONATHAN SHEFFER is a composer and conductor who has moved freely in creating and interpreting music over a wide spectrum. Born in New York City, he attended Harvard University where he studied composition, producing a variety of vocal and theatrical works, including the college's traditional Hasty Pudding Show. His teachers at Harvard included Leonard Bernstein, Jay Gottlieb, and Leon Kirchner. After graduation, he worked in the New York theatre as a pianist and coach while pursuing further studies at The Juilliard School with Renée Longy and Michael Czakowski. Mr. Sheffer also studied counterpoint and composition with Mr. Czakowski at the Aspen Music School.

A conducting career for Mr. Sheffer emerged from his film composing. After recording three film scores with the Seattle Symphony, he made his debut in 1991 with the San Diego Symphony. He has since conducted the Oregon Symphony, OK Mozart Festival, Minneapolis Chamber Orchestra, Rutgers Summerfest Orchestra, Bohuslav Martinu Philharmonic (Czech Republic), Pro Arte Orchestra of London, and has returned three times to lead the Seattle Symphony. In 1992, he served as assistant to Michael Tilson Thomas with the London Symphony Orchestra and L'Orchestre Nationale de France. Mr. Sheffer pursued further conducting study with Jorma Panula, Tsung Yeh, Yuri Simonov, and Harold Farberman.

His orchestral compositions include a ballet (which he also conducted) for a benefit at Lincoln Center (October 1993), and a Concerto for Soprano Saxophone and Orchestra, which had its premiere in Stockholm in November 1996, with the Swedish Radio Symphony Orchestra. *Six Piano Pieces*, written in 1996, was choreographed by Robert LaFosse and presented for the New York City Ballet Guild. Eos Orchestra was founded by Jonathan Sheffer in 1995 and inaugurated at Alice Tully Hall with a festival of music by expatriate novelist Paul Bowles. Eos was then presented in two concerts as part of the Lincoln Center Festival '96. Shortly thereafter, Mr. Sheffer stepped in on one week's notice to conduct the Scottish Chamber Orchestra in four sold-out evenings with the Martha Graham Dance Company at the Edinburgh Festival. In 1997, he conducted the Brooklyn Philharmonic in performances of the Mark Morris dance company at BAM. Eos returned to the Lincoln Center Festival in 1998 with a sold-out program entitled "Literally: Bernstein," including the world premiere of Leonard Bernstein's ballet, *Dybbuk*, in its first concert performance.

A prolific composer of music for theatrical films and television, Mr. Sheffer has written a number of scores for Hollywood films, including *Pure Luck*, *Darkman* (with Danny Elfman), *Omen IV*, *Bloodhounds of Broadway*, *In a Shallow Grave*, and for PBS, *Andre's Mother*. More recently, Mr. Sheffer has conducted the recording of the scores to several of Hollywood's biggest films, including *Michael Collins*, *Batman Forever*, *Interview With the Vampire*, *Alien 3*, *A Time To Kill*, *Heat*, *Batman & Robin*, and *Sphere*.

Mr. Sheffer's works for the theater include two musicals, *Ladies in Waiting* and *Going Hollywood*, and a one-act opera, *The Mistake*. An early work, *Camera Obscura*, will be performed this summer at the Festival des Arcs in France on a double bill with Leonard Bernstein's *Trouble in Tahiti*. His next operatic project, *Blood on the Dining Room Floor*, with text from the story by Gertrude Stein, will receive its premiere at the WPA Theater in NYC in May 1999.



Concert Programs - 1995 to Present

DATE	PROGRAM
September 19, 1995 Alice Tully Hall	MUSIC OF PAUL BOWLES Festival Igor Stravinsky <i>Suite #2 for Small Orchestra</i> (1925) Aaron Copland <i>Music for the Theatre</i> (1925) Paul Bowles <i>Pastorela: First Suite</i> (1947) Paul Bowles <i>Secret Words: A Suite of Six Songs</i> (arr. Sheffer, 1995) Paul Bowles <i>Concerto for Two Pianos & Orchestra</i> (1946)
September 20, 1995 The New School	MUSIC OF PAUL BOWLES Festival - Bowles Chamber Music <i>Six Latin Pieces for Piano: Huapango #1, Tierra Mojada, El Bejuco, La Cuelga, Orosf, Huapango #2 (El Sol)</i> (Miriam Conti, pianist) <i>Blue Mountain Ballads for Piano and Baritone</i> (Chris Trakas, baritone; Jonathan Sheffer, piano) <i>Seven Short Preludes for Piano (excerpts):</i> <i>I., II., III., VI. Guayanilla, VII. Impasse de Tombouctou</i> (Allison Voth, pianist)
September 21, 1995 Alice Tully Hall	MUSIC OF PAUL BOWLES Festival Paul Bowles <i>Incidental Music from "The Glass Menagerie"</i> (1944) (Rosemary Harris & Tom Hulce, actors) Paul Bowles <i>Suite for Small Orchestra</i> (1932-33) Peggy Glanville-Hicks <i>Letters from Morocco</i> (1952) [text by Paul Bowles] (Peter Kazaras, tenor) Paul Bowles <i>Noonday, Suite of Mexican Dances</i> (1937) Silvestre Revueltas <i>Homage to Federico Garcia Lorca</i> (1935) Paul Bowles <i>The Wind Remains: A Zarzuela Based on Federico Garcia Lorca</i> (1941-42) (Choreography: Robert LaFosse, stage director, Tina Landau)
July 25, 1996 Alice Tully Hall	HYPERINSTRUMENTS TRILOGY at the Lincoln Center Festival 1996 Hyperinstrumental music by Tod Machover: <i>Begin Again, Again</i> for Hypercello (1991) Matt Haimovitz, soloist <i>Song of Penance</i> for Orchestra & Hyperviola (1992) Paul Silverthorne, soloist <i>Forever and Ever</i> for Orchestra & Hyperviolin (1993) Ani Kavafian, soloist
July 28, 1996 Alice Tully Hall	MERCE CUNNINGHAM: MUSIC at the Lincoln Center Festival 1996 John Cage <i>The Seasons</i> John Cage <i>Credo in Us</i> Morton Feldman <i>Ixion</i> Alexei Haieff <i>Princess Zondilda and Her Entourage</i> Lou Harrison <i>The Open Road</i> Eric Satie <i>Sting of the Jellyfish (Ruse of Medusa)</i>
November 23, 1997 Apartment of Leonard Bernstein	Workshop Benefit Performance of Santa Fe Opera "preview" Peter Lieberman & Douglas Penick <i>Ashoka's Dream</i>

January 20, 1997 Alice Tully Hall	PERCEPTIBLE PROCESSES: MIMIMALISM & THE BAROQUE Festival Arvo Pärt <i>Tabula Rasa</i> Ani Kavafian & Benny Kim, violins Steve Reich <i>Eight Lines</i> Philip Glass <i>Violin Concerto</i> Eric Wyrick, violin Handel <i>Solomon: Entrance of the Queen of Sheba</i> Handel <i>Lucrezia</i> (staged dramatic cantata) Julianna Gondek, mezzo-soprano
January 22, 1997	PERCEPTIBLE PROCESSES: MIMIMALISM & THE BAROQUE Festival Bach <i>From the Well-Tempered Clavier</i> (arr. Sheffer) John Adams <i>Shaker Loops</i> John Adams <i>Nixon in China (Act III)</i>
February 17, 1997 Society for Ethical Culture Auditorium	THE CONCERTO GROSSO Arcangelo Corelli <i>Concerto Grosso, Op. 6, Nr.7</i> (1714) Bohuslav Martinu <i>Concerto Grosso</i> (1948) Ernest Bloch <i>Concerto Grosso #1</i> (1925) Philip Glass <i>Concerto Grosso</i> (1992) Alfred Schnittke <i>Concerto Grosso #3</i> (1985) Eric Wyrick & Ellen Payne, violins
March 17, 1997 Alice Tully Hall	MYTH & MYSTIC John Tavener <i>The Protecting Veil</i> (1987) Steven Isserlis, violoncello Peter Lieberman <i>King Gesar</i> (1992) (semi-staged) Kurt Ollmann, baritone
March 22, 1997 Symphony Space	WALL TO WALL BERNSTEIN The Works of Leonard Bernstein: <i>Kaddish Symphony No. 3</i> [excerpts] (1963) <i>Benediction from Concerto for Orchestra</i> (1986-89) <i>Dance Suite for Brass Quintet</i> (1989) <i>Piccola Serenata</i> (1979) <i>Silhouette (Galilee)</i> (1951) <i>So Pretty</i> (1968) Angelina Réaux, soprano <i>Serenade (After Plato's Symposium)</i> (1954) Ayako Yoshida, violin <i>Three Dances from "On the Town"</i> <i>Leonard Bernstein's Broadway song collection</i> sung by Peter Kazaras & Harolyn Blackwell
May 12, 1997 Alice Tully Hall	Benefit for Classical Action J.C. Bach <i>Sinfonia for Double Orchestra</i> Mark Adamo <i>Late Victorians</i> (excerpts) (1996) Robert White, tenor Maurice Ravel <i>Prelude from Le Tombeau de Couperin</i> Billy Strayhorn <i>Lament for an Orchid</i> Claude Debussy <i>The Children's Corner Suite</i> (excerpt) J.S. Bach <i>Aria from Cantata No. 104, Wachet Auf</i> (arranged F. Hersch). With the Fred Hersch Trio Haydn <i>Symphony No. 45 in F-sharp minor, Farewell Symphony</i> <i>Classical Action Variations</i> (1997 - Eos Commission) composed by William Bolcom, John Corigliano, David del Tredici, & Elliot Goldenthal

February 2, 1998 Alice Tully Hall	FROM THE 1939 WORLD'S FAIR Festival Aaron Copland <i>From Sorcery to Science</i> [staged puppet show] Aaron Copland <i>Film Score to "The City"</i> (excerpts) Ralph Vaughan Williams <i>Five Variants of "Dives & Lazarus"</i> George Gershwin <i>Rhapsody in Blue</i> [theater version] Michael Boriskin, pianist George Gershwin <i>Dawn of a New Day</i> (arr. Sheffer) Michael Feinstein, singer/pianist William Grant Still <i>Song of a City</i>
March 28, 1998 Society for Ethical Culture Auditorium	THE SAXOPHONE CONCERT Igor Stravinsky <i>Ebony Concerto</i> R. R. Bennett <i>Concerto for Alto Saxophone & String Orchestra</i> John Harle, soloist Darius Milhaud <i>La Création du Monde</i> Jonathan Sheffer <i>Concerto for Soprano Saxophone & Orchestra</i> John Harle, soloist
April 23, 1998 Society for Ethical Culture Auditorium	CONCERTO GROSSO II Handel <i>Concerto Grosso Op. 3, No. 2</i> Ellen Taaffe Zwilich <i>Concerto Grosso</i> (1985) Alfred Schnittke <i>Concerto Grosso #1</i> (1914) Eric Wyrick and Ellen Payne, soloists Blomdahl <i>Concerto Grosso</i> (1944)
May 21, 1998 Society for Ethical Culture Auditorium	Composer Rediscovery: ALEXEI HAIEFF, "THE AMERICAN STRAVINSKY" Alexei Haieff <i>Eclogue for Harp & Strings</i> Alexei Haieff <i>Princess Zondilda & Her Entourage</i> Alexei Haieff <i>Divertimento</i> Igor Stravinsky <i>Pulcinella</i> (complete ballet, rev. 1965) Paula Rasmussen, Carl Halvorson, Andrew Schroeder, soloists Staging by Peter Kazaras, choreography by Sean Curran
July 23, 1998 Alice Tully Hall	LITERALLY: BERNSTEIN at The Lincoln Center Festival '98 Bernstein <i>Songfest (excerpts)</i> (Angelina Reaux, mezzo-soprano, Richard Bernstein, baritone, Philip Cutlip, bass) Bernstein <i>Serenade</i> (Anne Akiko Meyers, violin) Bernstein <i>Dybbuk</i> (world premiere, concert version)



Eos Orchestra

Lectures & Symposia

DATE	PROGRAM
September 20, 1995 The New School	MUSIC OF PAUL BOWLES Festival Symposium: Panelists included Paul Bowles, Jonathan Sheffer, Philip Ramey & John Rockwell.
January 21, 1997 Paula Cooper Gallery	PERCEPTIBLE PROCESSES: Minimalism & The Baroque Festival Symposium: Panelists included Klaus Kertes, Brice Marden, John Rockwell, and Robert Rosenblum.
February 2, 1998 Walter Reade Theater	FROM THE 1939 WORLD'S FAIR Festival Film Screening: "The City" (dir. Pare Lorentz) Symposium: From the 1939 World's Fair. Panelists: E.L. Doctorow, Paul Goldberger, Vivian Perlis, John Rockwell, & Jonathan Sheffer.
March 28, 1998 Society for Ethical Culture Auditorium	THE SAXOPHONE CONCERT Lecture: John Harle, saxophonist; composer Richard Rodney Bennett; and conductor/composer Jonathan Sheffer.
April 23, 1998 Society for Ethical Culture Auditorium	CONCERTO GROSSO II Lecture: "Concert Life - What Makes a Good Program?" Panelists: Conductor Jonathan Sheffer and executive director Stephen Vann
May 21, 1998 Society for Ethical Culture Auditorium	Composer Rediscovery: ALEXEI HAIEFF, "THE AMERICAN STRAVINSKY" Lecture: "Alexei Haieff & Balanchine - Neo-Classicism & Ballet" Panelists: Critics Martin Bernheimer and Linda Winer; conductor Jonathan Sheffer
July 8, 1998 Kaplan Penthouse at Lincoln Center	Leonard Bernstein and his Collaborators Moderated by Jonathan Sheffer, artistic director of the Eos Orchestra, with panelists including Betty Comden, Adolph Green, Arthur Laurents and Stephen Sondheim.
July 13, 1998 Barnes & Noble at Lincoln Triangle	Leonard Bernstein The Eos Orchestra will present a lecture and performance, free to the public, at the Barnes & Noble located across from Lincoln Center.
July 20, 1998 Kaplan Penthouse at Lincoln Center	Leonard Bernstein as Student: Classical Education for Musicians Moderated by Alexander Bernstein with panelists including composer and pianist Lukas Foss, Ron Gwiazda from the Boston Latin School and Jonathan Sheffer, artistic director of the Eos Orchestra.
July 23, 1998 Kaplan Penthouse at Lincoln Center	Leonard Bernstein as Teacher: The Young People's Concerts and The Norton Lectures. A discussion featuring panelists involved in these ground-breaking programs.



Eos Orchestra - Discography

PAUL BOWLES: MUSIC

BMG Catalyst 09026-68409-2

© 1996, BMG Classical

Compositions from the popular expatriate novelist. All world-premiere recordings.

The Eos Ensemble with Jonathan Sheffer, conductor

Alan Feinberg & Leslie Stifelman, pianos; Lucy Schauer, mezzo-soprano; Carl Halvorson, tenor; Kurt Ollmann, baritone

Pastorela: First Suite (1947)

Suite for Small Orchestra (1932-33)

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Eos Orchestra - Books

PAUL BOWLES: MUSIC

A collection of essays, letters, interviews and writings that describe and evoke the musical world of composer and author Paul Bowles.

Edited by Claudia Swan. Foreword by Jonathan Sheffer. Contributors: Paul Bowles, Gena Dagel Caponi, Peggy Glanville-Hicks, Eli Gottlieb, Philip Ramey, Rodrigo Rey Rosa, K. Robert Schwarz, Howard Taubman, & Ben Yarmolinsky. Design: Bureau, NY. 152 pp.; 32 ill. © 1995 Eos Music, Inc. ISBN 0-9648083-0-7.

PERCEPTIBLE PROCESSES: MINIMALISM & THE BAROQUE

This book features extraordinary images and essays exploring two groundbreaking artistic movements -- the Baroque and Minimalism -- periods of contained musical gestures.

Edited by Claudia Swan. Foreword by Jonathan Sheffer. Contributors: Paolo Berdini, Elizabeth Bergman, Eli Gottlieb, Philip Ramey, Steve Reich, K. Robert Schwarz, & Ben Yarmolinsky. Design: Bureau, NY. 86 pp.; 26 ill. © 1997 Eos Music, Inc. ISBN 0-9648083-1-5.

1939: MUSIC & THE WORLD'S FAIR

This volume celebrates New York City's centennial with a collection of archival photos and essays exploring the impact of the World's Fair in its own time and its reverberations over the past five and one-half decades.

Edited by Claudia Swan. Foreword by Jonathan Sheffer. Contributors: John Bell, Rosemarie Haag Bletter, Miles Krueger, Howard Pollack, & Robert Rosenblum. Design: Bureau, NY. 96 pp.; 26 ill. © 1998 Eos Music, Inc. ISBN 0-9648083-2-3.

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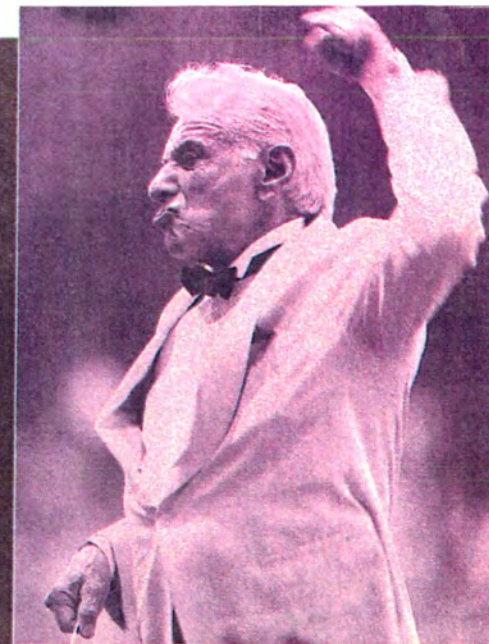
Volume ③ 1939: Music & The World's Fair

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CRITIC'S NOTEBOOK

Bernstein Revisited: A Master Of It All



Barton Silverman/The New York Times

IN HONOR OF BERNSTEIN AND THE CENTENNIAL Leonard Bernstein, whose works will be played tonight at a free concert in Central Park, conducting the New York Philharmonic in the park in August 1986.

FRIDAY, JULY 10, 1998

Weekend

MOVIES PERFORMING ARTS

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The New York Times

By ANTHONY TOMMASINI

Whenever Leonard Bernstein had to list his profession on some official form, like his income tax returns, he did not write composer, conductor, pianist or any other limiting term. He called himself a musician. He liked the word's embracing quality and venerable history. In earlier eras, all professional musicians were composers as well as performers, not to mention teachers, proselytizers, organizers and whatever else it took to keep the tradition going.

Yet in evaluating Bernstein, people still look at his accomplishments separately. They argue over the quality of his compositions, his conducting, his piano playing, even his legacy with the New York Philharmonic, of which he was music director for 11 dynamic years from 1958 until 1969, when he was made laureate conductor. But viewed in toto, which is the way he viewed himself, he was one of the most dominant musicians of this century. And the best thing about the Lincoln Center Festival's current Bernstein Celebration is the chance it provides to consider the wide scope, and some little-explored corners, of his work.

Bernstein, who would have turned 80 on Aug. 25, died eight years ago, enough time, perhaps, for a re-evaluation of his work to make sense. While he was alive, his presence was too galvanizing. This is the view of Jonathan Sheffer, a composer and conductor who will direct the Eos Orchestra in a festival program called "Literally Bernstein" on July 23 at Alice Tully Hall. In the program notes for this concert, Mr. Sheffer compares the death of a "towering personality" like Bernstein to the death of a parent, which "may be both tragic and the first opportunity for clarity."

This week and next, the New York Philharmonic under Kurt Masur is offering two programs as part of the celebration, presenting Bernstein's first two symphonies, "Jeremiah" and "The Age of Anxiety," along with music by composers Bernstein championed, most notably Mahler. Bernstein's early symphonies are the efforts of a clearly gifted young musician to fashion American jazz, Hebraic chant, Mahlerian angst and Stravinskian propulsiveness into big, sweeping statements. How we react to them today probably depends upon whether they strike us as the searching sound of an imperfect but impassioned new voice or the slapdash product of an overreaching composer with vacuum-cleaner ears. Bernstein will loom over a free concert tonight on the Great Lawn

of Central Park, an event officially offered as part of the New York City 100 Centennial festivities. The concert was jointly produced by the Lincoln Center Festival. Skitch Henderson and the New York Pops, and the Lincoln Center Jazz Orchestra, will get things going. Then the lyricists Betty Comden and Adolph Green will sing songs from the great show they wrote with Bernstein, "On the Town." Finally, Mr. Masur and the Philharmonic will offer a tribute to two quintessential New Yorkers, Gershwin and Bernstein. Mr. Masur will conduct Bernstein's Overture to "Candide" and the Symphonic Dances from "West Side Story." I bet that Bernstein would have preferred a program that also included less familiar works. Even during festive outdoor concerts, Bernstein liked to challenge listeners.

I will never forget a summer concert I heard him do with the New York Philharmonic in a tent on the campus of C.W. Post College when I was in high school during the mid-1960's. The program was Beethoven's "Eroica" Symphony and Stravinsky's "Rite of Spring." And in Bernstein's readings, there was a striking reciprocity between the Classical symphony, which he made sound audacious and modern, and the path-breaking 1913 ballet, which was thrilling and terrifying, yet seemed compositionally inevitable.

Other coming events in the festival promise more adventurous offerings. In addition to the Eos Orchestra concert, the pianist and conductor Michael Barrett will direct a program called "The Unknown Bernstein" on July 20 at Alice Tully Hall, presenting smaller-scaled works for voice, piano and chamber ensemble. The Hamburg Ballet, in three performances at the New York State Theater, on Wednesday and July 18, will give the United States premiere of "Bernstein Dances," with a score that uses songs and music from all stages of Bernstein's career.

Yet the most intriguing events may be two symposiums at the Kaplan Penthouse in Lincoln Center's Rose Building. The first, on July 20, "Leonard Bernstein as Student: Classical Education for Musicians," will explore Bernstein's schooling and training. The other, on July 23, is "Leonard Bernstein as Teacher: The Young People's Concerts and the Norton Lectures." This should provide a helpful context for Bernstein's work, because everything he did was driven by a passion, even a compulsion, to teach.

I witnessed the exhilaration of his teaching up close during the summer of 1987 at the Tanglewood Music Center in Lenox, Mass. For six days, Bernstein rehearsed a student orchestra in "The Rite of Spring," in preparation for a special concert in

the Music Shed. I was allowed to sit next to the violins for all the rehearsals.

Bernstein walked in for the first session that summer on a hot August afternoon, wearing jeans and a sweatshirt that had Harvard spelled in Hebrew characters. Short of breath, stooped in the shoulders, his sizable paunch sagging, he looked endearingly unmythic. The students greeted him with applause, whoops and bravos.

First thing, Bernstein established the seriousness of the work at hand, and the importance of the tradition he represented, by explaining that the orchestra parts on all the music stands were his own, a gift from his mentor, and Stravinsky's friend, Serge Koussevitzky, who had always used them. "So honor these parts," Bernstein instructed the orchestra with the gravity of a Talmudic scholar. The young musicians were in awe.

The rehearsals were exacting and detailed. Despite his penchant for easily getting emotive and weepy, he was single-minded and mentally sober, never asking for a particular passage to be "anguished" or "joyous" or anything so vague. All his suggestions were explicit and musically referential.

To the bass players he said at one point, "That low tune should be like Chaliapin singing." To a quartet of bassoons he explained that a particular passage was not a fanfare. "Ever heard a Russian choir singing in elongated notes?" he asked. And to a battery of brass players during the fortissimo glissandi in the primordial "Spring Rounds" section, he said, "This has to be an assortment of groans and wails and troll sounds."

After two days, Bernstein and the students had worked, in exhausting detail, through the first long part of this two-part piece. Coming back from a rehearsal break (every 45 minutes or so, Bernstein, having perspired right through his sweatshirt, needed to change), he sensed that the young players could use a lift. So he gave them a choice.

"I'll tell you what," he said. "Either we can play through Part One for fun, no stopping, no matter what happens, I promise. Or we can begin detailed work on Part Two." The students looked at each tentatively at first, but soon the consensus among them was clear; they wanted to begin work on Part Two, they wanted Bernstein to keep teaching them, demanding of them and revealing the secrets of this astounding piece. The fun of playing it would come soon enough.

Revisiting Leonard Bernstein, the Magnetic Master of It All

Continued From Weekend Page 1

The Young People's Concerts represent an entirely different facet of Bernstein the teacher. And it's easy to poke fun at his persona from these famous live-broadcast performances: Uncle Lenny, the cool daddy of music education who will make it all clear for us, or, in Tom Wolfe's memorable phrase, Bernstein, "the village explainer."

But looking at tapes of these concerts today reveals what an astonishing achievement they were. Bernstein was the first great artist to comprehend the power of television as an educational medium, and he knew he had the perfect combination of telegenic charisma and musical brilliance for the job. Nothing educational television has done since has surpassed these broadcasts.

Take, for one, a program from the fall of 1964, "What Is Sonata Form?" To begin, Bernstein walks to the podium and greets the audience, filled with youngsters, by saying: "It's good to be back after a nice summer. And since you are all looking so bright and ready for work, I decided to try something I've avoided for years. Not because it's so difficult, but because so many words have been spilled about it in music appreciation classes."

Ready for work? Cultural programming today is more concerned with entertaining or even placating viewers than with asking them to sit up, pay attention and work. Of course, Bernstein knew how to make work fun, not just because he was so engaging, but because he made complex musical concepts understandable and audible.

In explaining sonata form, he can't avoid using what he calls those "nasty road map signs," the sectional terms he had "never been fond of" — exposition, development and recapitulation. But he explains the overall concept in terms of simple three-part (ABA) form, and boosts the confidence of his young listeners by giving them a diversity of comprehensible examples, from nursery tunes to a Bizet aria.

Singing a Beatles Song

Just when he senses the kids need a charge, he uses a Beatles song, "And I Love Her," to illustrate a point, playing it on the piano, singing it in his croaky baritone and inviting them to laugh a bit at him, which they do. But as the camera pans the audience, you see the face of enthralled children who get the point.

Eventually he discusses the complex, gigantic form of the first movement of Mozart's "Jupiter" Symphony, which he performs with the Philharmonic twice, and very well indeed. Never in this program do we hear one word about Mozart the Wunderkind or Mozart the struggling Viennese composer. It's all close listening, analysis, comparison and the joy of digging deeper into music.

Other Young People's Concerts were similarly substantive. Bernstein explored modern music, modal music, opera, jazz, the music of Sibelius. He even did one program examining Beethoven's rejected sketches for the Fifth Symphony and speculating as to why he rejected them.

Once Bernstein left the full-time Philharmonic post, he slowly withdrew from the Young People's Concerts. Did he also sense that television was already getting restless with substance? It's a question that should be put to one panelist in the symposium about the concerts: Roger Englander, the producer at CBS who was responsible for these visionary broadcasts.

Bernstein's legacy as a conductor rests safely with his enormous and indispensable recorded discography. But to assess the depth of his legacy as a composer, his music will need greater exposure. A little more tolerance in university circles would help too. Of particular interest in this regard should be Mr. Sheffer's performance of the seldom-heard Bernstein score to the Jerome Robbins ballet "Dybbuk Variations," first performed in 1974 by the New York City Ballet.

"The point of this entire program is to demonstrate the sophisticated literary and intellectual aspects of Bernstein's compositions," Mr. Sheffer said recently.

Referring to "Dybbuk," which relates the Hebrew tale of a young man and woman whose love and intended marriage had been sworn to by their fathers, even before the children were born, Mr. Sheffer added: "I think it's one of Bernstein's most intensely composed works. The form of each movement brilliantly reflects what is happening in the story. It's rigorous, attentive to the numerology of Hebrew alphabet and the mysticism of numbers. It will surprise people."

In 1973, Mr. Sheffer was taking a class with Bernstein, who was then a guest professor at Harvard, when one day Bernstein showed up with the just-completed score for "Dybbuk" in a four-hand piano arrangement. With a student pianist to help out, Bernstein played the score right through, Mr. Sheffer said. At the end, the giddy composer leaped to his feet and shouted, "Another Leonard Bernstein triumph!"

He was seldom so confident. All his life, Bernstein worried that other musicians considered him a brilliant but superficial Jack-of-all-trades.

This struck me the only time I ever interviewed him, during those "Rite of Spring" rehearsals at Tanglewood. Bernstein was reluctant to do interviews just then, having just been burned by Joan Peyser's tell-all, salacious, unauthorized biography. So to win his confidence, I mentioned that I had studied with a respected colleague of his, the pianist Leonard Shure.

A Mini-Tirade

He seemed warmer for a moment, but immediately launched into a mini-tirade about the way he was perceived.

"I get in trouble for doing everything," he said. "The composers don't consider me a real composer, the conductors don't consider me a real conductor and the pianists don't consider me a real pianist."

What was going on? Was he shamelessly fishing for a compliment? Or was the world's most famous classical musician revealing his true insecurity, thinking that I, no doubt, was another one of those pianists who didn't consider him a real pianist.

I answered by mentioning several of his recordings as a pianist that I genuinely treasure, especially an arresting 1947 performance of Copland's Piano Sonata.

Bernstein brightened.

"The one I like is my record of the Mozart Piano Quartets with members of the Budapest Quartet," he said. "Now that one is good."

A Celebration

The Bernstein Celebration at Lincoln Center Festival '98 runs through July 23 at Lincoln Center. Individual tickets are \$20 to \$60. Tickets are available at the Avery Fisher Hall box office or through Centercharge, (212) 721-6500.

Tuesday

NEW YORK PHILHARMONIC: BERNSTEIN/COPLAND/IVES/GERSHWIN, Avery Fisher Hall. 8 P.M. Bernstein's "Jeremiah" (Symphony No. 1) will be performed, along with works by Ives, Gershwin and Copland.

Wednesday

"BERNSTEIN DANCES," New York State Theater. A ballet revue by John Neumeier based on the music of Leonard Bernstein. The Hamburg Ballet. 8 P.M.

NEW YORK PHILHARMONIC: BERNSTEIN/COPLAND/IVES/GERSHWIN, Avery Fisher Hall. 8 P.M.

July 18

"BERNSTEIN DANCES," New York State Theater. 2 and 8 P.M.

July 20

"LEONARD BERNSTEIN AS STUDENT: CLASSICAL EDUCATION FOR MUSICIANS," Kaplan Penthouse, Rose Building, 165 West 65th Street, 10th floor. A discussion featuring panelists who shared Bernstein's education at Harvard. 6 P.M. Free.

"THE UNKNOWN BERNSTEIN," Alice Tully Hall. A program of small-scale works for voice, piano and smaller instrumentation. Performers include Paula Robison, flutist; Carter Brey, cellist; Michael Barrett, pianist, and others. 8:30 P.M.

July 23

"LEONARD BERNSTEIN AS TEACHER: THE YOUNG PEOPLE'S CONCERTS AND THE NORTON LECTURES," Kaplan Penthouse, Rose Building, 165 West 65th Street, 10th floor. A discussion featuring panelists involved in these programs. 6 P.M. Free.

"LITERALLY BERNSTEIN," Eos Orchestra, Alice Tully Hall. Program includes a world premiere concert performance of "Dybbuk"; "Songfest" excerpts and "Serenade." 8:30 P.M.



Eos Orchestra

Jonathan Sheffer,
Artistic Director & Conductor

PRESS MATERIALS

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Kaballistics

Lilith
Glimmerglass Opera
Dybbuk

Eos Orchestra
Lincoln Center Festival, July 23

BY LEIGHTON KERNER

The common noun is "cabala," signifying a secret, perhaps conspiratorial system of mystical lore or even secular dealings among individuals. The low end of the category is "cabal," of which you may choose from among the range of current examples in politics, the arts, and commerce. The proper noun Kabbalah refers to a Hebraic system of theosophy that involves not only apocryphal, cautionary legends, but also elements like numerology and special letters and words imposed on any attempt to interpret the stories.

Why such a topic turns up in a report on

particularly fortunate, given an ending where neither Eve nor Lilith find victory but are bound agonizingly to each other for eternity.

Drattell's music feeds on that friction and hurls at you a shrewdly balanced mixture of grating dissonance, throbbing lyricism, dark-shadowed threnody, and pounding percussion. Yes, she's basically a conservative, but Drattell, like a few other composers on the current scene, knows how to charge up the diatonic engines and burn up the road. Soprano Lauren Flanagan, whose turf reaches from Off-Broadway and Glimmerglass to La Scala, and for whom Drattell has written much other potent music, soared and blazed as Eve. She also curdled blood with her (required) screams. The rest of the cast came from Glimmerglass's junior contingent, and that included the visually and vocally sultry Elizabeth Shammash as Lilith. Glimmerglass's music director, Stewart Robertson, conducted the singers and an often boiling chamber orchestra with electric precision.

The piece, by the way, was to have been performed in New York last year at the perfectly suitable Dicapo Opera Theater under 92nd Street Y auspices, but a dispute with the musicians' union scrubbed it. However, since Drattell is resident composer for New York City Opera, as well as Glimmerglass, maybe *Lilith* can eventually be staged here, complete with the long stretches of chilling music (played at Glimmerglass) for the dancing monsters.



Deborah Drattell, the composer of *Lilith*, a shrewdly balanced mixture of grating dissonance and throbbing lyricism

THE KABBALAH'S dybbuk legend is better known than the *Lilith* affair, thanks largely to S. Ansky's 1920 play, *Between Two Worlds*, a title that has almost universally disappeared in favor of the subtitle, *The Dybbuk*. (Shulamit Ran's recent, gripping opera on the subject restores Ansky's original preference.) Bernstein's *Dybbuk*, completed in 1974 and first danced that year at New York City Ballet (and never again except for excerpts), with Robbins's choreography, is one of the composer's most structurally and emotionally complex works. Only the original, and per-

haps abandoned, version of his opera *A Quiet Place* compares with it in that respect. Because no dance performance of *Dybbuk* is allowed unless Robbins's choreography is used, and because he exhibited no intention to revive his ballet up to the time of his recent death, concert performances are now the only way to hear this nearly 50-minute score.

Lilith first. According to tradition (but not the Bible), Lilith was formed from earth—as was Adam—and not from his rib; she became his first wife. But she angered God by demanding rights equal to Adam's, the grisly consequences of which provided the downside to the Glimmerglass season's celebration of Susan B. Anthony-style feminism. Being rejected, Lilith became a queen of demons and led men into sexual perversions (inappropriate relationships?) that produced monsters. The libretto by David Steven Cohen, better known as a TV and film writer, begins at Adam's funeral, with Eve, her children, and a small chorus of Lilith's progeny at the graveside. Ritual Hebrew chant and steel-edged English lamentation and vituperation are juxtaposed throughout the brief (about an hour) work, and the friction between languages shoots out the right sparks. This is

Jonathan Sheffer conducting his Eos Orchestra at Tully Hall for the Lincoln Center Festival certainly delivered a performance full of clashing, stomping rhythms, ghostly sound-clouds, and keening song. Philip Cutlip and Richard Bernstein (no relation to the composer) negotiated their ornate chants dramatically enough to turn the now invisible ballet into a scary music-theater of the mind. Bernstein may have used some of the Kabbalah's numerology (the vital 18 for blessings at prayer, for instance) and its word systems, and he may have made one of his rare, apprehensive invasions into serialism with this score, but what comes at you most strongly is the (here we go again!) friction among musical languages. Old-style Hebraic chant becomes, for example, just as powerful a force as the dance's atonality and ostinati. The fact that the music ends in unearthly instrumental whispers should warn you.

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THE EXODUS OF
JEWISH SCHOOLTEACHERS
BY SAMUEL G. FREEDMAN

AUGUST 10, 1998

NEW YORK

CLASSICAL MUSIC PETER G. DAVIS

Portrait of an Artist

Lincoln Center's tribute to Bernstein is wide-ranging but far less exuberant than the man it set out to honor; Caramoor's 'Lucrezia Borgia' hits its mark.

THE MUSICAL INGREDIENTS OF THIS summer's Lincoln Center Festival were low-key and not remarkably enterprising. Even **A Bernstein Celebration**, which seemed to want to be the festival's central musical event, came off as something of a knee-jerk occasion. I know, Leonard Bernstein would have been 80 this month, and his hometown had to mark the date somehow, but how much imagination does it take to hit on the idea of celebrating America's most famous musician, one whose whole life was a frantically orchestrated fiesta? Besides, his colorful legacy, already tirelessly promoted by his family and those with a commercial stake in it, has enough built-in energy to sustain itself. What this celebration lacked in any case was a major-focus event that might put a fresh perspective on such an overexposed figure—a first New York performance of *A White House Cantata* perhaps, an effort to salvage the best music from Bernstein's spectacular 1976 Broadway flop, *1600 Pennsylvania Avenue*. Or even another attempt to discipline that perennially unruly problem child, *Candide*, would have been welcome, if only in concert.

Under the banner of "Bernstein: Composer and Champion," the Philharmonic led by Kurt Masur offered two predictable concerts in honor of its former music director: His first two symphonies together with music by Mahler, Copland, Gershwin, and Ives, scores closely identified with Bernstein the conductor. Any maestro would probably be disadvantaged presiding over such programs, especially on this memory-charged occasion, and Masur hardly has the American concert idiom in his blood. Still, it was instructive to hear the two symphonies again. I've never much cared for the sweaty lamentations of the *Jeremiah Symphony*, in which the 25-year-old composer seems to be self-consciously trying to meet the high expectations of two stern paternal figures, his actual father and conductor Serge Koussevitsky. *The Age of Anxiety Symphony* is a more original and characteristically exuberant piece, particularly if one just listens to the music and ignores the W. H. Auden poem that the score so diligently attempts to mirror.

"The Unknown Bernstein" was the subject of a concert prepared and presented by pianist-conductor Michael Barrett, one of the great man's close musical associates during his last years. Nothing startling was unveiled in this subdued program consisting mainly of amiable scraps from Bernstein's bottom drawer: brief piano pieces written for family and friends; songs cut

from musicals; and two chamber arrangements, *Halil*, a late work originally for flute and orchestra, and the two meditations from *Mass*. Unlike some composers, whose unpublished posthumous manuscripts often reveal major treasures, Bernstein apparently gave us everything he had while he was alive.

The meatiest event was presented by the Eos chamber orchestra conducted by Jonathan Sheffer, which performed three scores that may well prove to be Bernstein's most enduring contributions to the concert repertory: the *Serenade* for violin, the *Dybbuk* ballet, and *Songfest*, a collection of songs set to texts by a diverse group of American poets. Like virtually everything Bernstein wrote, these pieces have a literary basis, and all three show how passionately he responded to words and ideas when they truly fired his imagination. The *Serenade* is in effect an ingeniously plotted violin concerto reflecting the profound discussion of love at Plato's famous dinner party in the *Symposium*. *Dybbuk* may be the composer's toughest compositional nut to crack, a gnarled web of sound tightly woven from folk music, cantorial prayer, and serial techniques. It's a shame that only excerpts from *Songfest* could be performed—this score may be Bernstein's masterpiece, distinguished by both its careful workmanship and deep expressive resonance. Anyone who could write three such imposing scores would have to be numbered among America's finest composers.



Leonard
Bernstein,
circa 1967.

Arts Ideas

The New York Times

SATURDAY, JULY 25, 1998

FESTIVAL REVIEW/Music

The Role of the Literary In the Music of Bernstein

By JAMES R. OESTREICH

Leonard Bernstein, who died in 1990, would have turned 80 next month, and various aspects of his remarkable life and achievements have been commemorated in recent weeks, notably at the Lincoln Center Festival. To an extent, it was his education at the Boston Latin School and Harvard that was celebrated on Thursday evening in "Literally: Bernstein," the program of the Eos Orchestra at Alice Tully Hall that ended the festival's Bernstein series.

"This concert addresses the fact that Leonard Bernstein received a thorough classical education, and that literature played an enormous role in his musical life," Jonathan Sheffer, Eos's artistic director, wrote in his program notes.

An artist's education may seem an odd thing to single out for celebration, since it is so much of a piece with the mature creator. But when the liberal arts draw scorn in many quarters and canons of all sorts are thought by some to contaminate culture, Mr. Sheffer's notion is mildly provocative.

Here, after all, was a composer steeped in canons, musical, literary and otherwise; a composer who took inspiration freely from his European forebears and from ancient texts. Yet was there ever a musician more attuned to his own time and place? It

may, in fact, have been the independence of a well-trained mind that allowed Bernstein to go his own way — make that ways — with such assurance, flying in the face of orthodoxy if not always fashion.

And one way was the American way. That was a given in the 1977 work "Songfest," selections from which opened the concert on Thursday. Its 12 songs draw mainly on American poets, ranging from the venerable (Whitman and Millay) to the hip (Lawrence Ferlinghetti), and embody sympathetic and idiomatic responses from the composer.

Four numbers were presented here, those recently reorchestrated for small orchestra by Sid Ramin, George Steel and Charles Harmon. Whitman's "To What You Said" made the strongest impression, in an excellent reading by Richard Bernstein, a bass-baritone. Philip Cutlip, a baritone, and Angelina Réaux, a mezzo-soprano, had appropriate sport with Gertrude Stein's inscrutable "Storyette H.M." and alternated in works by Mr. Ferlinghetti and Julia de Burgos.

Bernstein's "Serenade," of 1954, followed in an eloquent performance by the violin soloist, Anne Akiko Meyers, who persuasively evoked the work's conceit of conversation. The dialogue became literal in the

Continued on Page B12



Stephanie Berger

Jonathan Sheffer conducts the Eos Orchestra in a tribute called "Literally: Bernstein" on Thursday at Alice Tully Hall.

Bernstein and the Literary

Continued From First Arts Page

finale in Ms. Meyers's well-matched interchange with Roger Shell, the orchestra's principal cellist.

This concertlike work, for all its greater formality and for all the antiquity of its subject, Plato's "Symposium," is hardly less American and up-to-date in sound than "Songfest."

Another Bernstein way was that of his Jewish heritage, which was represented here by the ballet score "Dybbuk," a 1974 adaptation of a Yiddish play by the pseudonymous S.

Ansky. This was said to be the first complete performance of the work since the year of its birth and "its premiere as a concert piece."

But it is not a concert piece, or at least not an entirely effective one, seeming fragmentary and repetitious at times despite its many lovely and exhilarating moments.

The male singers were back as soloists, Mr. Bernstein again sounding especially strong. Here, as throughout the evening, the orchestra responded capably and eagerly to Mr. Sheffer's direction, though the overall sonority was often diffuse.

In all, a stimulating evening.

REVIEWS

When Jazz Influences Classical

By ANTHONY TOMMASINI

Jonathan Sheffer, the music director and conductor of Eos Music, now in its third season, clearly has his hands on some solid financial sources and generous patrons. Besides presenting concerts, Eos has organized interdisciplinary festivals, released CD recordings and even published three books.

But concerts are its main concern, and Saturday night's orchestra program at the New York Society for Ethical Culture, which focused on 20th-century composers from the classical tradition who have been influenced by jazz, was a typically ambitious Eos Music event.

The largest works were two recent concertos written for the impressive British saxophonist John Harle, who was the featured soloist. The 1988 Concerto for Alto Saxophone and String Orchestra by the British composer Richard Rodney Bennett is a rhapsodic piece in which an intriguing sense of detachment between soloist and orchestra is often created. There are long stretches where the alto saxophone almost floats, ruminatively or quizzically, above fidgety string writing with just hints of jazz in it.

The main problem with the other work featuring Mr. Harle, the Concerto for Soprano Saxophone and Orchestra composed in 1966 by Mr. Sheffer, is the scoring: a large orchestra (here more than 60 players, with a healthy contingent of brass and percussion) often overpowered the plaintively reedy tones of Mr. Harle's instrument. Mr. Sheffer likened the form of his concerto to a tone poem, but it just sounded amorphous.

The program also offered two contrasting jazz-spirited works. Stravinsky's brilliantly economical "Ebony Concerto" was written in 1946 for the Woody Herman jazz band. The music sounds like the work of a composer who has heard all about jazz, but not exactly heard it himself. Still, it is a bracing and perky piece.

Darius Milhaud's ballet score "La Création du Monde" was written by a Frenchman who had absorbed jazz firsthand in Harlem. But, though Milhaud's evocations are more authentically jazzy, the music suffered by comparison with Stravinsky's. Mr. Sheffer and his players brought skill and verve to all the performances.

Time Out New York

Jan 29-Feb 5, 1998 Issue No. 123 \$1.95

Natasha Gregson Wagner
and Heather Graham
beguile Robert Downey Jr.
in *Two Girls and a Guy*

FLASH!
The scoop
from the
Sundance
Film Festival

HELP!
Apartment
cleaning
services

YUM!
Hot chefs'

Favorite

Fairy gathering

The Eos Ensemble revives music from
Flushing Meadows' 1939 World's Fair

Head out past Flushing Meadows, and you'll see the remnants of the future—or, to be more precise, the relics of the "World of Tomorrow," as the 1939 World's Fair humbly billed itself.

But as the Eos Ensemble's director Jonathan Sheffer points out, hearing the musical echoes of that year takes a little more effort, since most of the works written for the occasion have maintained about as much cultural currency as the Unisphere.

Eos's idea to resuscitate music from the 1939 World's Fair originated in 1995, when Copland biographer Vivian Perlis alerted Sheffer to the composer's music for *From Sorcery to Science*—a puppet play commissioned for the 1939 Fair's House of Pharmacy. The score has languished, unperformed, ever since.

While tracking down the score in the Library of Congress, Sheffer also found the composer's score to Pare Lorentz's 1939 futuristic film, *The City*. For Sheffer, who also composes and conducts in Hollywood, the discovery of both works was overwhelming.

"Copland didn't consider himself above or beyond anything," he says. "He did it all, and each of these works has all the excitement of someone trying out a new medium." And the fact that both were written for the World's Fair raises an interesting question: Did the music

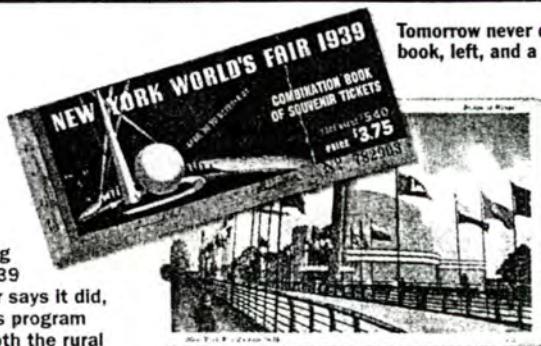
predict the future more accurately than anything else at the '39 Fair? Sheffer says it did, stating in his program book that both the rural simplicity of *The City* and the parallel harmonies of *Sorcery* clearly anticipated Copland's folksy Americana period of the 1940s.

But Copland's presence paled in comparison to that of George Gershwin, who dominated the proceedings despite his untimely

death two years earlier. "Gershwin was the spiritual godfather to the '39 Fair," says pianist Michael Boriskin, who performs *Rhapsody in Blue* in its 1926 chamber orchestration, which exists only in manuscript at the Library of Congress.

The chamber version was the one Gershwin himself played, since today's standard full-orchestra version wasn't published until 1942. Authenticity aside, both Sheffer and Boriskin—currently recording Gershwin's complete works for orchestra and piano for BMG Conifer—claim a preference for the smaller version.

"The *Rhapsody* can survive anything," says Boriskin. "But if you think about the spirit of the piece—a brash snapshot of the whole jazz age—then a leaner, more athletic orchestration makes that point brilliantly. It shows the



Tomorrow never dies: futuristic images on a ticket book, left, and a postcard from the 1939 World's Fair.



Gershwinner: Michael Boriskin plays music by the 1939 World's Fair's favorite composer.

work's Tin Pan Alley origins without entirely forsaking the concert world."

Sheffer agrees. "Every performance of the *Rhapsody* you hear today is done with 50 strings, and it just seems over the top," he explains. "Gershwin was most at home in the Broadway pit, and personally that's the way I think his work should be done."

So prevalent was Gershwin's spirit that—with the help of his lyricist brother Ira and the orchestrator Kay Swift—he provided the Fair's theme song, "Dawn of a New Day," sung this week by Michael Feinstein.

Commissioning a dead Gershwin over a live William Grant Still (the "Jackie Robinson of classical music," as Sheffer terms him) is a touchy racial subject even today. Still was originally selected as the Fair's official composer by a blind listening panel. His daughter, Judith, has claimed publicly for years that her father's piece, *Song of a City* (an anthem for chorus and orchestra opening Eos's concert), was relegated to the Fair's Perisphere when organizers discovered he was black.

Judith Still has few official corroborators, and Sheffer refuses to take sides. But the composer's daughter does have one bit of history to support her claim: Her father couldn't even enter the fairgrounds to hear his music until the designated "Negro Day."

—Ken Smith

The Eos Ensemble performs at Alice Tully Hall on Monday 2.



SAN FRANCISCO EXAMINER

SAN FRANCISCO, CA
DAILY 128,736

FRIDAY
APR 4 1997

Cage: "The Seasons," "Credo in Us"; Harrison: "The Open Road"; Haieff: "Princess Zondilda and her Entourage"; Feldman: "Ixion." Eos Ensemble conducted by Jonathan Sheffer. BMG Classics 09026-68751.

One of the records of the year. It was a brilliant idea to assemble some of more illustrious scores specifically composed for dancer-choreographer Merce Cunningham in the early part of his career. The execution by New York's superb contemporary music group hits the heights, too.

Here's Cage, offering both a notated score in "The Seasons" and chance elements in "Credo in Us." Here's Lou Harrison, before Asian music found its way to the heart of his aesthetic. Here's the underrated Alexei Haieff and Morton Feldman with the music that accompanied Cunningham's memorable "Summerspace."

In short, this is a portrait of the American avant-garde at a particular point in its history and should interest both dance and music fans alike. Grab it up; releases like this don't remain long in the catalog.

The New York Times

FRIDAY, JANUARY 24, 1997

CRITIC'S NOTEBOOK

Minimalism as an 18th-Century Idea

By PAUL GRIFFITHS

Jonathan Sheffer is a musician with a mission, or rather with several missions. Speaking on Tuesday night at a symposium he had organized at the Paula Cooper Gallery in Chelsea, he defended with quiet intensity the essentialness of concerts, for immediacy of contact between public and performers, and unpredictability of content. He also wants his concerts to make a point.

"Programming," he has written, "constitutes the very identity of an ensemble." And in two Alice Tully Hall concerts with his own Eos Ensemble, on Monday and Wednesday, he showed us what he meant.

Previous Eos endeavors have focused on the music of a writer (Paul Bowles) and a choreographer (scores written for Merce Cunningham); this time the theme was larger and more conjectural. It had occurred to Mr. Sheffer, as it must have occurred to many of us listening to the C major Prelude from the first book of "The Well-Tempered Clavier" or the opening of Handel's "Zadok the Priest," that minimalism was invented in the 18th century. Hence his idea of presenting music by Bach and Handel alongside that of Arvo Pärt, Steve Reich, Philip Glass and John Adams.

The lessons of these concerts, however, did not have much bearing on the thesis. Once one has noted the common foundation in arpeggios of Handel's "Entrance of the Queen of

Sheba" and Mr. Glass's Violin Concerto (with Eric Wyrick as soloist, charmingly and unpretentiously giving us his practice session), two of the works in Monday's concert, there is not much further to go. Mr. Pärt has said how much he loves Vivaldi, and "Tabula Rasa," played at the same concert, bore him out, as it always does.

On Wednesday Mr. Sheffer cheated a bit by giving us his own arrangements of pieces from "The Well-Tempered Clavier," done up to include chasing Reichian marimbas and Adamsish strong pulsations (as well as weird touches of Alfred Schnittke). Even so, afterward, the real Adams — "Shaker Loops" and the third act of "Nixon in China" — came from a different world.

History advises caution in comparison. Creative rediscoveries of Bach date back to Mozart, by way of Webern, Stravinsky, Brahms, Beethoven and almost everyone else: it is a long conversation that the minimalist phone call has a place in. And, as was suggested at the symposium, the connection depends not on Bach as played in 1997 but on Bach as heard in the 1950's and 60's, when the minimalist generation was growing up: the Bach of Glenn Gould and Wendy Carlos.

Musicians now, responding to experiments in Baroque style that have intervened, would be inclined to phrase more freely, as the delicious oboes did in "The Queen of Sheba." What has come to matter is less the drill of battalions of arpeggios than

the momentary glint of sunlight on a raised sword or the odd tuck of a passing uniform.

The worry at these concerts was of rather too many odd tucks. Mr. Sheffer likes not only intelligent programs but also long ones: the three pieces before intermission on Monday — the Pärt, the Glass and Reich's "Eight Lines" — would have been sufficient for an entire concert. Rehearsal time must therefore have been at a premium, which might account for some raggedness from the strings (in togetherness and in tuning) and a hesitancy in the keyboard playing that sapped energy from the Reich.

Mr. Sheffer is a decisive conductor, and when his players are totally with him, as they were in the Glass and the Handel, what results is excellent. But he needs to temper his enthusiasm with practicality.

"Nixon," though, is music that adores enthusiasm, and this taste of the score, coming nearly 10 years after the premiere, sharpened the feeling that a full-scale production is overdue. When one comes, it could usefully employ Mr. Sheffer's cast.

James Maddalena, the original Nixon, showed again the quiet lyrical desperation of a man both impatient and impotent; Julliana Gondek clucked prettily as Pat; Peter Kazaras was stunning as the wild Mao of this opera (madman or dreamer?) and Chris Pedro Trakas took us gently into the night as Chou En-lai.



American Record Guide

November/December 1996

BOWLES: *First Suite; Suite for Small Orchestra; 2-Piano Concerto; The Wind Remains; Secret Words*

Carl Halvorson, t; Lucy Schauffer, mz; Kurt Ollmann, bar—Catalyst 68-409 (BMG) 70 minutes

The Bowles music revival continues right along with the literary one. Compared to the Koch disc I reviewed in the last issue, which offered Bowles's earlier chamber works, this new program is both broader in range and warmer in sensibility. The Eos Ensemble is simply smashing: authoritative and meticulous but also exuberant. They somehow make this spare, miniaturist music sound larger than life. That should really come as no surprise. It was the Eos Ensemble, after all, that presented the amazing 1995 Bowles Festival in New York, with the composer in attendance, having made a rare trip to the country he has been in exile from for half a century. The pieces played at that festival and on this disc had not been heard for 40 or 50 years—an appropriate gap given how heavily Bowles is invested in being an outsider, existing physically and spiritually in remote outposts of the Moroccan desert. The Eos Ensemble plays them with a freshness that makes them seem as if they were written yesterday.

For a vivid example, punch in the opening movement of the Two-Piano concerto, widely regarded as Bowles's masterpiece, or the mariachi-band 'La Lucha', which opens the First Suite. Everyone plays with a crazed momentum bordering on delirium, yet preserving the cool elegance that holds these works together. Whatever else makes them cohere is mysterious; Bowles eschews all the structural conventions of Western concert music. There is no sonata or sectional form, no development, and very little repetition of any sort. Ideas seem to simply grow out of each other, even though the idioms rapidly shift, one minute sounding like Poulenc dance hall music, another like gamelan riffs, another like jazz. They can even resemble, as in the opening to the Suite for Small Orchestra, Bowles's beloved Moroccan Berber music, which he once described as "the childhood of melody", and which he excavated in his desert adventures as an amateur ethnomusicologist.

Bowles's songs are simpler, more direct, more overtly lyrical than his instrumental pieces. *The Wind Remains* and 'Secret Words' (the latter an orchestral arrangement by Eos

director Jonathan Sheffer) are charming settings of a fascinating diversity of writers, including Lorca, Jane Bowles, Gertrude Stein, and Bowles himself. As Virgil Thomson remarked, "The texts fit their tunes like a peach its skin." Tenor Carl Halvorson, baritone Kurt Ollmann, and mezzo Lucy Schauffer sing sweetly and unaffectedly, which is the way to do Bowles. In his informative annotation, K Robert Schwarz quotes Bowles as saying that singing should aim at "distorting speech the least amount possible".

Yet how can sweetness and naturalness have anything to do with a composer who wrote such icy, controlled prose, and who regarded music as remote, spatial architecture rather than communication? The most sentimental song here—the lovely and haunting 'Secret Words'—was composed for Bowles's best friend, composer Peggy Glanville-Hicks, yet it was to her that Bowles wrote in 1948 that music contains "an inherent lie" because the writing of it "can't possibly be communication; it happens, and after that one pretends one meant to be communicative". To Bowles, music is "a communion with the unknown, nothing more", yet the songs seem peculiarly intimate and human. Perhaps the solution to the paradox lies in the title 'Secret Words': Bowles's music does communicate, but in secret ways he cannot apprehend as he writes it.

Anyone interested in these musings should get the recently published *In Touch: the Letters of Paul Bowles*. They are full of provocative, original musical commentary. And anyone remotely interested in Bowles the composer should grab this vividly recorded disc (listen to the biting immediacy of the brass in the opening Suite). These are the most compelling, yes communicative, performances of Bowles's music now available.

SULLIVAN

THE WHITE HOUSE
WASHINGTON

September 11, 1998

F.J. van der Tol
President - International Lawyers Group
Arthur Andersen AOZT
Kosmodamianskaya nab 52/2
Moscow 113054

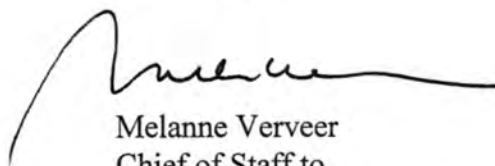
Dear Mr. van der Tol:

Thank you for your invitation for the First Lady to address the members of the International Lawyers Group during her recent visit to Moscow.

Regrettably, Mrs. Clinton's schedule during the trip made it impossible for her to accept your kind invitation. But she has asked me to convey her appreciation for your thoughtfulness, and very best wishes in your important work.

All the best.

Sincerely,

A handwritten signature in black ink, appearing to read 'Melanne Verveer', with a long horizontal flourish extending to the right.

Melanne Verveer
Chief of Staff to
the First Lady

P
Regul



INTERNATIONAL LAWYERS GROUP MOSCOW, RUSSIA

I.L.G.

1998-99

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August 12, 1998

By Courier and Telefacsimile
(+1 202 456-9431)

Mrs. Hillary Rodham Clinton
Office of the First Lady
The White House
1600 Pennsylvania Avenue, N.W.
Washington, D.C.
United States of America

Dear Mrs. Clinton:

I feel honored and privileged to have this opportunity to invite you, on behalf of the International Lawyers Group of Moscow, to address the members of our group during your upcoming visit to Moscow.

We invite you to speak on a topic of your choosing. One possible topic of great relevance for Russia is the role of the Rule of Law in a democratic, pluralistic society, particularly as it impacts upon human, gender, civil and investors' rights.

We realize that, as the date of your visit is rapidly approaching, your schedule probably allows very little free time. However, we believe that your speech to the International Lawyers Group would be of great importance for the entire legal community in Russia, where we work to promote a bright future for Russia and its successful integration into the world community of democratic states.

The International Lawyers Group is an association of predominantly foreign lawyers, mostly from the United States, although more and more from Russia.

ILG

Mrs. Clinton
August 12, 1998
Page Two

These lawyers belong to the many foreign legal firms, Big Five accounting firms and multinational corporations active in Russia. It is the only organization of its kind for foreign attorneys in Russia. Many of our members have studied in the most reputable law schools in the United States. Many others have also studied and practised law in various jurisdictions throughout the world. Our members represent the overwhelming majority of the foreign investors in Russia. More and more our members also represent large Russian enterprises. Several of our members are U.S. governmental attorneys, here with the State Department and other organizations.

The majority of our members are citizens of the United States and the majority of the law firms which our members represent are based in the United States.

An important activity of the International Lawyers Group is our regular breakfast meetings at the National Hotel where we discuss topics which are relevant for our daily work as lawyers. For that purpose, we invite speakers who are knowledgeable and experienced in the area under attention. During the past three years, we have had the pleasure to host a large number of high profile speakers ranging from senior cabinet ministers of the Russian government to the opposition candidate for the last round of the 1996 presidential elections of the Russian Federation.

We expect that your speech will be attended by the large majority of our more than 350 members. If you wish we can also invite other prominent members of the Russian legal community to this event. The ILG will cooperate with any security measures required. As mentioned above, while the ILG generally sponsors breakfast meetings, allowing our members to meet prior to the start of the working day, we will of course schedule a meeting at any other time to accommodate your schedule.

If you would like to have any further information, please feel free to contact either (a) me, at the Moscow office of Arthur Andersen (phone +7 501 755-9700 ; telefacsimile 755-9710); or (b) our senior Board Member from the United States, Mr. Richard L. Wirthlin, at the Moscow office of Latham & Watkins (phone +7 503 785-1234; telefacsimile 785-1235).

Thank you for your kind consideration of our invitation.

Very Truly Yours,



F.J. van der Tol,
President
International Lawyers Group

THE WHITE HOUSE
WASHINGTON

February 20, 1998

Ms. Tania Vitvitsky
Sabre Foundation
872 Massachusetts Avenue
Suite 2-1
Cambridge, MA 02139

Dear Tania:

Thank you very much for keeping us informed about Sabre's work in promoting democracy building. We were grateful for the letter from Mathilda Babadagly. The vital work Sabre is doing in Ukraine is commendable.

Best wishes.

Sincerely,

A handwritten signature in dark ink, appearing to read 'Melanne', with a stylized flourish at the end.

Melanne Verveer
Chief of Staff to
the First Lady

SABRE FOUNDATION, INC.

Scientific Assistance Project
872 Massachusetts Avenue, Suite 2-1
Cambridge, MA 02139

telephone 617/868-3510
fax 617/868-7916
e-mail sabre@sabre.org

FACSIMILE TRANSMISSION

To: Melanne Verveer
At: Chief of Staff to the First Lady
Date: 2/16/98
Fax: 202/456-6244
From: Tania Vitvitsky

Pages (including this one): 3

Message:

Dear Ms. Verveer:

Attached please find a recent thank you letter from Ukraine, testifying to the important role played by Sabre's Ukrainian partner, Sabre-Svitlo, in making books available to medical doctors in Ukraine. Also attached is a recent article from *The Ukrainian Weekly* describing a technical assistance project in Rohatyn, western Ukraine. This is one more example of a public-private partnership: although the Rohatyn "gymnasium" project is privately funded, U.S. government funding (USIA and AID Ocean Freight Reimbursement) played an important role in helping Sabre to maintain its book and information technologies training projects in many countries, including Ukraine.

I look forward to Mrs. Clinton's presentation tomorrow at the State Department.

Tania Vitvitsky

2/12/98

Sample thank you letter from Ukraine (via e-mail):

Education is the best treasure society provides humans with. Wide access to modern libraries and literature is the most essential component of education. Unfortunately, during last few years Ukraine suffered lack of information which extremely affected medical staff. At the same time, doctors should be always aware of new medical achievements as well as fundamental National and foreign works.

Founded by American donors Sabre-Svitlo Foundation provides unique opportunity to get acquainted with books which were not available for a long time. Scholars of Lviv Medical University, research institutes of biochemistry, medical genetics, microbiology, Institute of sport trainers as well as English-speaking medical staff make everyday use of this opportunity.

I have over 30-year experience in child neurology. I am a faculty member of the Department of neurology of Lviv Medical University and cooperate with Lviv Neonathal Center which was created due to Alliance program of H. Ford Institute in Detroit and Lviv Treat and rehabilitation center Elita. I am author of over 80 scholarly publications, participated in numerous international conferences. I speak English fluently, and also may read German and French.

Books I was granted by Sabre-Svitlo enable me to increase my professional level, to enhance teaching of neurology. Our Department established a series of special students scientific workshops where students delivered their papers in English. Ukrainian and foreign students of Lviv Medical University actively studied fundamentals of neurology using Sabre-Svitlo's literature.

My cooperation with Treat and rehabilitation center Elita as well as scientific research in the field of the rehabilitation of handicapped children also caused active cooperation with Sabre-Svitlo. New method of child cerebral palsy treatment was developed in Lviv. Since 1990 this method is used by specialists of Elita and numerous patients from Ukraine, CIS and Europe were recovered. This method was invented by Dr. V.I.Koziaevkin, honorable member of the New York Academy, director of Lviv institute of Medical rehabilitation. Great interest to this method caused organization of numerous conferences in Italy, Swiss, Germany, Poland. During these forums Dr.Koziaevkin and we, his assistants, demonstrated practical results of treatment and new research methods of the Institute.

Preparation to these conferences was always assisted by Sabre-Svitlo. Despite of modern information sources (Internet, Medline) available at the Institute, Sabre-Svitlo's library is the most important source for those who appreciate the book. Sabre-Svitlo's activity made our research and everyday practical work more interesting and enables us to get acquainted with high level of modern medicine.

I would like to express my deep gratitude to American donors, who made Sabre-Svitlo's appearance possible, Foundation's director Olha V. Isaievykh and all the staff. I hope for further cooperation and development of fruitful partnership between the USA and Ukraine.

Sincerely yours,

Mathilda Babadagly
Assistant Professor
Department of Neurology
Lviv Medical University
22 Vyshevs'koho Str., App. 3
Lviv, 290010, Ukraine
tel. (0322) 75-96-30

Sabre Foundation and Rohatyn restore educational dreams

by Irena Danysh

CAMBRIDGE, Mass. — Nestled in the hills of Ivano-Frankivsk Oblast lies the small but proud town of Rohatyn. Rohatyn has several things of which to be proud: for starters, it is the birthplace of the famous Roxalana, who in 1520, at the age of 15, was kidnapped by the Turks and found herself in the harem of Sultan Suliman II, yet rose to become his cherished advisor. Before the sultan's death, Roxalana managed to ensure that her own son would become sultan, and thereafter she continued her powerful advisory role. Today the silhouette of a mosque consecrated to her enlivens the picturesque skyline of Istanbul.

But this is a story of legend and extraordinary luck from ancient days. Today Rohatyn has another source of pride, which dominates its own skyline.

Atop Rohatyn's higher hills sits the handsome and historic gymnasium (secondary school academy) of St. Volodymyr the Great. Like Roxalana, it has been fought over, and appropriated by, various groups for periods in its colorful past. (My own great-grandfather, Judge Petro Kohut, was its main champion and benefactor in the 1920s.)

With the advent of Ukraine's independence, Rohatyn's teachers and parents realized that in order to instill patriotism and moral values in their youth, they would need to "resurrect" their gymnasium. However, lack of proper facilities and dire economic conditions in the country made the survival of the fledgling school even more challenging.

Fortunately, through the donation of a substantial sum of money, the dream of a former "native son" to enable his alma mater to experience a renaissance that would benefit the young people of Rohatyn for years to come is becoming a reality. For his gift to be wisely administered, helping hands were required.

Former Rohatynites — the late Oleh Kudryk, Iwan Oleksyn, Ostap Shenkiryk and Ireny Prokopovych — volunteered to become trustees of the generous benefactor's gymnasium fund.

In turn, the board of trustees sought out further assistance: Rebecca Schneider of the Sabre Foundation, a non-profit organization in Cambridge, Mass., and the largest donor in the U.S. of educational materials to Eastern Europe and the former Soviet Union. Ms. Schneider visited Rohatyn in May 1997 to conduct a needs assessment of the gymnasium's computer facilities, library collection and curriculum material.

With the partnership of Sabre, the gymnasium and the board of trustees, a project of goodwill and aspiration toward fulfilling children's educational dreams was begun.

The St. Volodymyr the Great Gymnasium has both flourished and struggled throughout its history. Founded in 1906 by a priest who was determined to save the local young scholars from the long trek to Lviv for their examinations, it flourished in the 1920s and 1930s, acquiring a substantial new wing to extend its capacity. During this time it produced many graduates renowned for cultural and political achievements both at home and abroad. However, politics and impending war forced the gymnasium to close in 1939 when the library was burned down and professors and students were sent into exile.

The gymnasium reopened in 1991 and now boasts approximately 360 students age 7 to 17, 60 of whom are part of the primary school affiliate. Prospective students must pass entrance exams at the age of 12 in order to attend the gymnasium proper.

Hope in renewal notwithstanding, the school has a number of dire needs. Recently housed in temporary quarters near the city square, as well as in a portion of the original building that is shared with an agricultural and technical school, the gymnasium's lack of space necessitates a continual shifting of students to available classrooms. History, for example, is taught in the chemistry room.

Space is but one problem for the gymnasium. Though quite dedicated, the gymnasium's teachers have had to go without pay, at times for several months. In addition, many subjects lack basic instructional materials: physics students have no workbooks or equipment to do any experiments. The chemistry section is so ill-equipped that even the few experiments that are carried out violate safety rules, endangering the health of students and teachers. The cramped library, made up largely of donated books, has not begun to meet actual needs.

Book needs are the most pressing. Last year 20 percent of the textbooks were obtained through the old Soviet distribution system, and in the coming year even this will be eliminated. The gymnasium has had to rent books from other schools in order to meet demands. Students will now have to purchase their books, whose cost is estimated at \$55 (U.S. dollars) per student — far more than many people's monthly salary.

Not surprisingly, Ms. Schneider concluded that even a small infusion of money and materials could improve the students' situations and raise morale among faculty and

teachers who care, and students who want to learn," said Ms. Schneider.

Despite the lack of resources, there have been some successes: the gymnasium placed fourth of 16 schools in the academic competitions recently held in Ivano-Frankivsk Oblast. More impressively, gymnasium students captured two positions among the 12 students chosen from 400 contestants to study in the U.S.

Ms. Schneider produced a detailed report assessing the gymnasium's current state and its critical needs. Her evaluations included an itemized list of each department's basic and optimum financial and material needs, as well as a modest wish lists of teachers of each subject.

The donor foundation was very enthusiastic about Sabre's report and agreed to immediately respond to recommendations. Sabre, the fund's board of trustees and gymnasium principals have been in frequent contact to implement the agreements reached. The board of trustees covered all costs of the needs assessment; a wide range of English-language materials obtained from Sabre's partner in Ukraine, Sabre-Svitlo; and 10 reconditioned computers with appropriate educational software procured by Sabre.

Lastly, on August 1, 1997, Ukraine's Cabinet of Ministers decreed that the original gymnasium campus is to be vacated by present occupants and returned to the gymnasium's use by July 1, 1998.

With these initial developments, the first steps have been taken on the road toward restoring Rohatyn's prized institution to the place of honor in educational excellence that its original founders had dreamt for it — to the benefit of Ukrainian children for generations to come.

The Sabre Foundation Inc., founded in 1969, works to build free institutions and to examine the ideals that sustain them. Its largest current project makes millions of dollars' worth of donated new books available to needy individuals in Eastern Europe, the former Soviet Union and other developing regions through non-governmental partner organizations, libraries, universities, schools, research organizations and other similar institutions. In its newest initiative, Library and Information Technology Services, Sabre helps organizations in these regions take advantage of rapidly evolving Internet and related information technologies. Sabre also sponsors domestic and international symposia and philosophical publications exploring the nature and accountability of free institutions.

For more information, see Sabre's World Wide Web

THE WHITE HOUSE
WASHINGTON

May 20, 1998

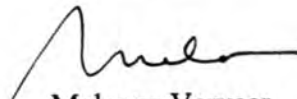
John A. Voli
64 Pearl Street
Middletown CT 06457

Dear John,

Thank you for your thoughtful letter. I am glad to hear that you enjoyed your White House experience, and I know you will value it over the years as well. Thank you for all your hard work.

Best wishes in all you do. Stay in touch with us.

Sincerely,



Melanne Verveer
Chief of Staff to
the First Lady

May 20, 1998

John A. Voli
64 Pearl Street
Middletown CT 06457

Dear John,

Thank you for your thoughtful letter. I am glad to hear that you enjoyed your experience ~~here~~. Thank you for all of your work.

Best wishes in all you do.

Sincerely,

Melanne Verveer
Chief of Staff to
the First Lady

and I know
you will value
~~the years~~
~~spent here~~

it over the
years, as
well.

hard

05/20/98

Melanne,

JAV

869/347-8253 (CT: after 08/98)

202/822-6009 (DC)

VoteVoli@gwu.edu

Although we were not able to get to know each other, my experience as an intern in the office of the first lady was very positive. Everyone there was kind and impressive. If I can ever be of any service to you, please do not hesitate to contact me. Sincerely, John A. Voli

John A. Voli
64 Pearl St.
Middletown, CT
06457



Melanne Verueer
Office of the First Lady
OEOB 100
The White House
Washington, DC
20500



Clinton Presidential Records Digital Records Marker

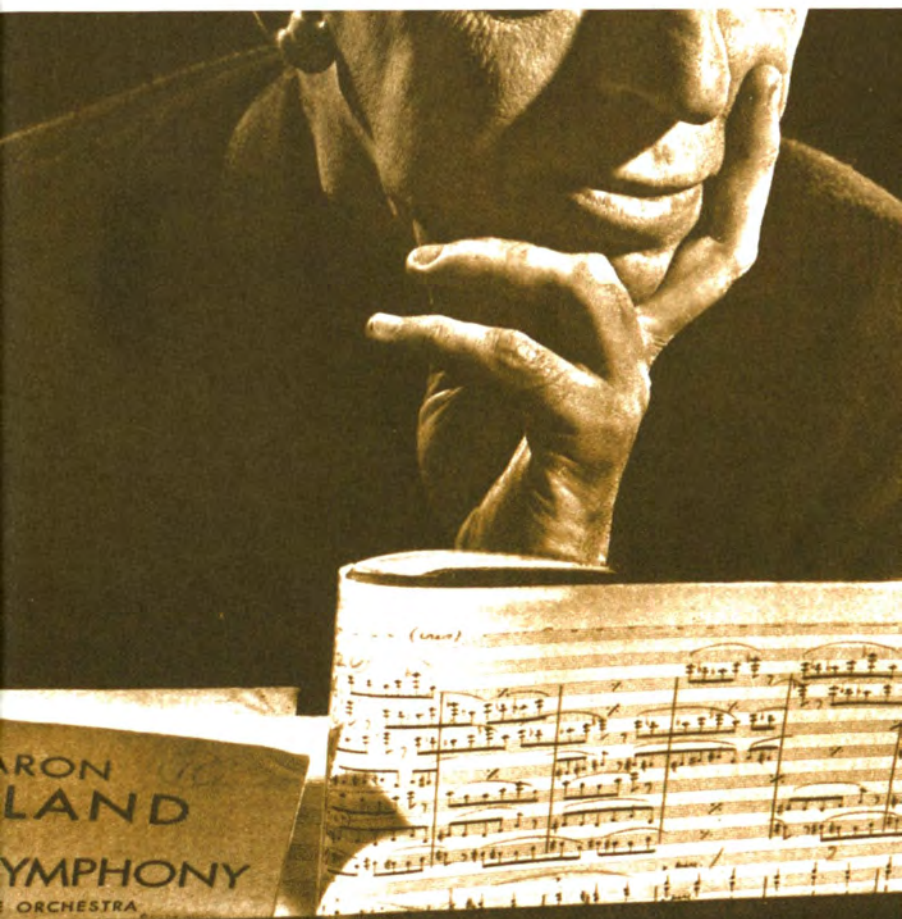
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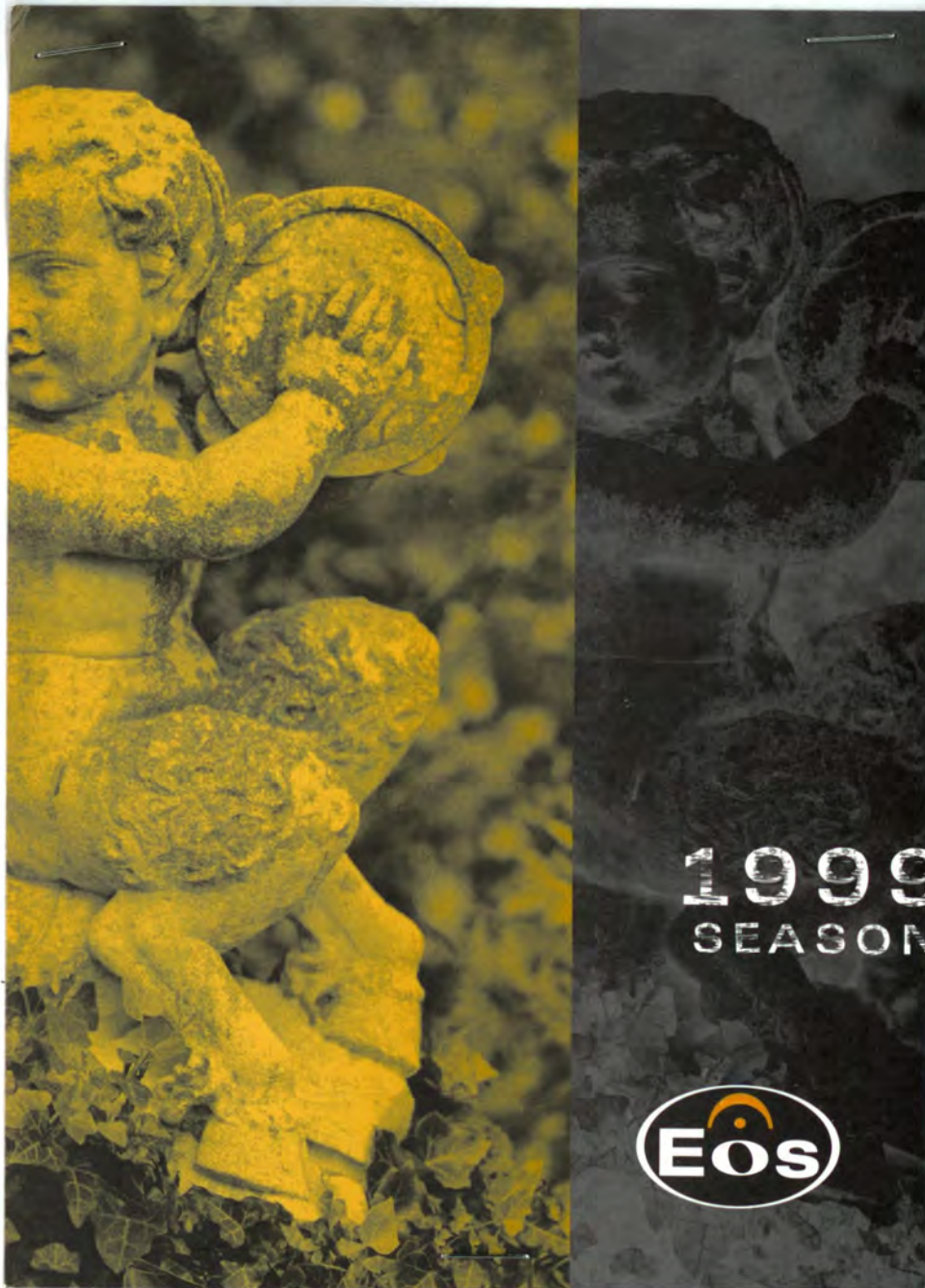
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EOS

1998 SEASON



PHOTOCOPY
PRESERVATION



ORCHESTRA

Artistic Director, Jonathan Sheffer

1998 - 99 SEASON

Bernstein: The Harvard Years - January 1999 (Benefit Event)

Richard Stoltzman, clarinet

6:00 PM **Symposium and chamber performance:** Eos will present two rarely performed student works, *Piano Trio* and *Four Studies for Woodwind Quartet*, framed by a symposium exploring Bernstein's Harvard years.

7:00 PM **Cocktail Reception:** Meet The Artists

8:00 PM **Concert:** The Eos Orchestra presents the first performance since 1939 of Bernstein's incidental music to Aristophanes's *The Birds*, written while he was a student at Harvard. First performed in Greek, Eos will offer Bernstein's original score accompanied by English narration from the play. Soloist Richard Stoltzman will join the Eos Orchestra to perform the jazzy *Prelude, Fugue and Riffs*, plus the New York premiere of the Clarinet Sonata of 1941, orchestrated by Sid Ramin.

"Out There" Music - March 1999

This concert features the world premiere of David Del Tredici's *A Tale of Possession*, a vampire monodrama for mezzo-soprano and chamber orchestra with text by the poet Alfred Corn. Other "out there" works include unknown arrangements by the late Spike Jones of his inimitable suites, including unique versions of *Carmen* and *Scheherazade* ("A Goose To The Ballet Russe"). Also, Eos will perform Lygety's *Mysteries of the Macabre*, a work for trumpet and small orchestra excerpted from his opera.

John Corigliano's Red Violin - April 1999

Eos will give the world premiere of a new suite from the upcoming film *The Red Violin*. The suite will include music from the soundtrack and vividly energetic cadenzas for solo violin. Other works on the program include Bartok's *Music For Strings, Percussion and Celesta*.

Five 10-Minute Operas - June 1999

The season concludes with a theatrical presentation of five short operas. Eos will present staged performances of *A Hand of Bridge* by Samuel Barber; *Introductions and Goodbyes* by Lukas Foss; *Notre Dame des Fleurs* by Peter Maxwell Davies; *Camera Obscura* by Jonathan Sheffer; and the world premiere of a new work by Adam Guettel.

Concerts will be held at the Society for Ethical Culture Auditorium, 2 West 64th Street and will be conducted by Jonathan Sheffer. A subscription for preferred seating for all four concerts is \$95. Call the Eos Office at 212-691-6415.

161 Avenue of the Americas, Suite 902, New York, NY 10013
Tel. 212-691-6415 Fax 212-691-6648 E-mail eosmusic@pipeline.com

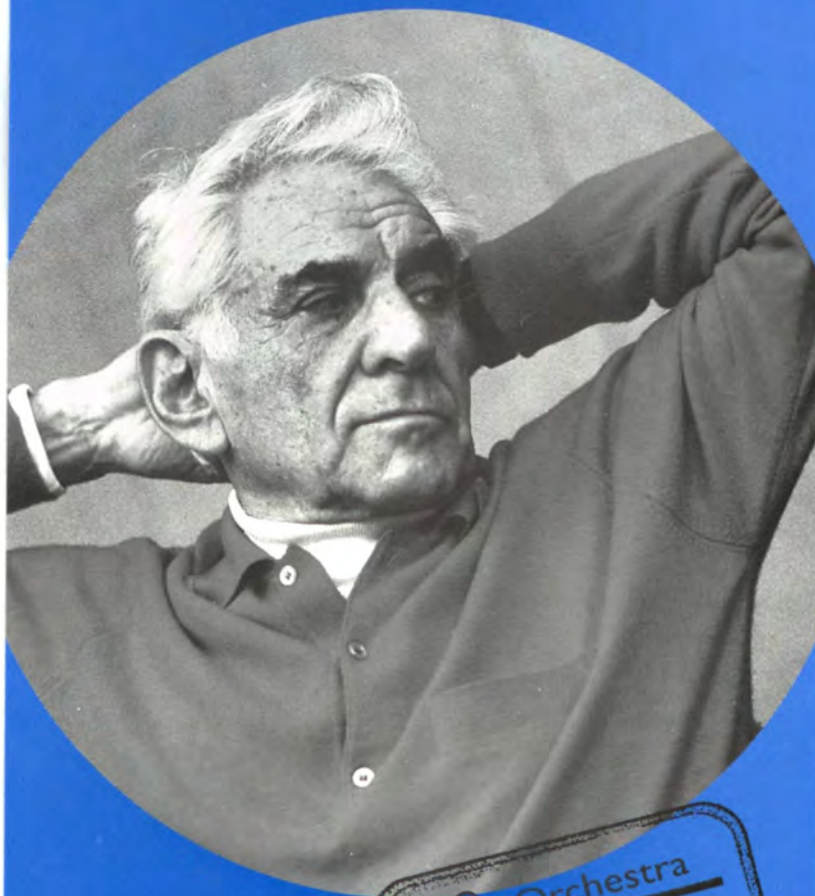
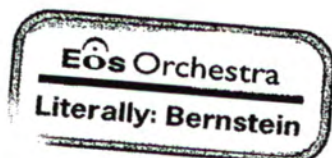


Photo: Susesch Bayat

Eos Orchestra
Literally: Bernstein



**An Evening of Music Inspired by Leonard Bernstein's
Life-long Fascination with Famous Texts**

The Eos Orchestra

Jonathan Sheffer, conductor

Anne Akiko Meyers, violin Philip Cutlip, baritone

Angelina Réaux, mezzo-soprano Richard Bernstein, bass

Works by Leonard Bernstein

Serenade

Excerpts from "Songfest"

"Dybbuk"

World Premiere Concert Performance of the Ballet

Thursday, July 23 8:30 PM

Alice Tully Hall

Tickets: \$35.

Call CenterCharge at 212-721-6500 or visit the Box Office at Avery Fisher Hall,
West 65th Street at Broadway, Open Monday - Saturday from 10 AM to 6 PM
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