

DENYCE GRAVES, Mezzo-Soprano

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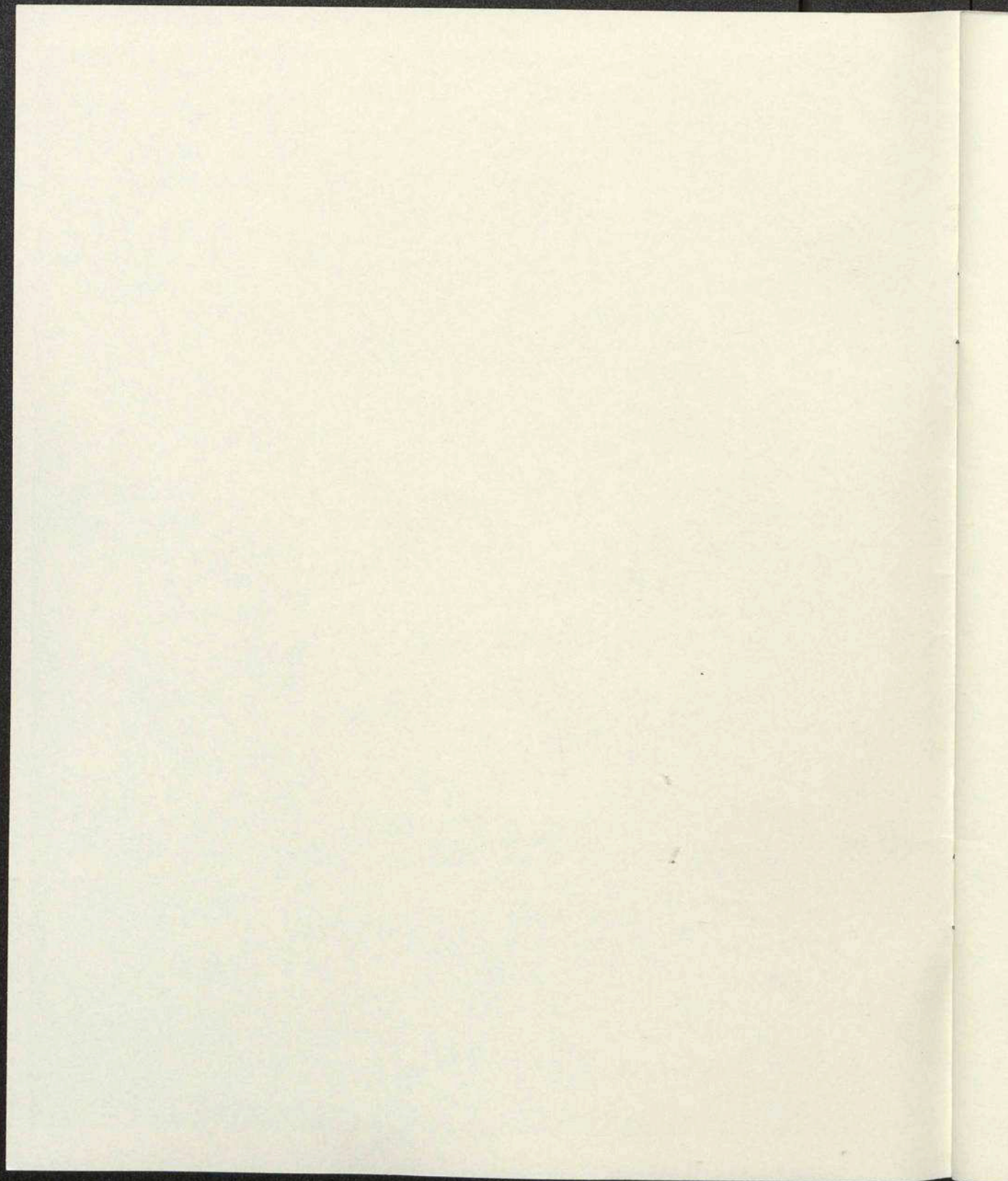
The Winston-Salem Symphony



Saturday, February 10, 2001

Secret Artists Series

Wake Forest University
Winston-Salem, North Carolina



THE SECREST ARTISTS SERIES
AND
THE WINSTON-SALEM SYMPHONY
Peter Perret, Music Director

PRESENT

Denyce Graves
Mezzo-soprano

A gala in celebration of Black History Month

PROGRAM

The Moldau Smetana (1838-1875)

Sea Pictures Elgar (1857-1934)

Denyce Graves

I. Sea Slumber – Song

II. In Heaven (Capri)

III. Sabbath Morning at Sea

IV. Where Corals Lie

V. The Swimmer

INTERMISSION

Carmen Bizet (1838-1875)

Introduction to Act 1

Seguidilla

Denyce Graves

Samson et Dalila Saint-Saëns (1835-1921)

Danse Bacchanale

Mon cœur s'ouvre à ta voix

Denyce Graves

Just You Gene Scheer

Blues in the Night Arlan & Mercer

The Joint is Really Jumpin' in Carnegie Hall Edens, Blane & Martin

Can't Help Lovin' Dat Man Hammerstein & Kern

Denyce Graves is represented worldwide by Columbia Artists Management, Inc.

Personal direction: Jeffrey D. Vanderveen, Vice-President.

PROGRAM NOTES

Vltava (The Moldau)

Bedřich Smetana (1824-1884)

Every visitor to Prague carries away certain cherished memories of the many splendid vistas this magnificent city has to offer. One of my favorite venues is the ornate Karl's Bridge that spans the Vltava (Moldau) River. The bridge itself, with its venerable history and statues, offers delights to the eye in every direction. One of the more romantic views is the one directed toward the ancient ruins of the castle Vyšehrad, by tradition, a site that once served as the seat of the Kings of Bohemia. And if one is familiar with it, how can you fail at such a moment to call to mind the majestic strains of Smetana's music?

Vltava, or *The Moldau* as it is better known throughout the world, is the second of the cycle of six tone poems that comprise *Má Vlast* (My Fatherland). The composition of the cycle took place over a seven-year span (1872-1879), with *Vltava* appearing in 1874 (the same year, incidentally, as another famous piece of eastern European nationalism—Musorgsky's mighty *Pictures at an Exhibition*). The conception of *Má Vlast*, as well as some of its musical material, arose while the composer was at work on *Libuše*, a nationalistic opera. The six symphonic poems that comprise *Má Vlast* present, according to John Clapham in the *New Grove Dictionary of Music and Musicians*, a "conspectus of selected aspects of Czech legend, history and scenery." The primary theme of the first poem, entitled *Vyšehrad*, is quoted in each of the subsequent five pieces of the cycle, thus giving a musical unity to the entire work. *Vltava* has proven to be the most internationally popular movement *Má Vlast*.

Smetana himself provided a kind of guide that leads the listener through the four principle sections of *Vltava*:

Two springs [depicted by flutes and clarinets] pour forth their streams in the shade of the Bohemian forest, the one warm and gushing, the other cold and tranquil. Their waves, joyfully flowing over rocky beds, unite and sparkle in the rays of the morning sun. The forest brook, rushing on, becomes the River Vltava (Moldau) [the memorable melody played by the strings]. Coursing through Bohemia's valleys, it grows into a mighty stream. It flows through dense woods from which come joyous hunting sounds [fanfares in the brass section], and the notes of the hunter's horn drawing ever nearer and nearer.

It flows through emerald meadows and lowlands, where a wedding feast is being celebrated with songs and dancing [duple meter Polka in strings and winds]. By night, in its glittering waves, wood and water nymphs hold their revels [shimmering tune played by strings and flutes]. And these waters reflect many a fortress and castle—witnesses of a bygone age of knightly splendor, and the martial glory of days that are no more. At the Rapids of the St. John the stream speeds on [reprise of *Vltava* main theme, followed by agitated full orchestra], winding its way through cataracts and hewing a path for its foaming waters through the rocky chasm into the broad riverbed [Main theme in the major mode], in which it flows on in majestic calm toward Prague, welcomed by the time-honored Vyšehrad [hymn-like appearance of theme from the first poem of *Má Vlast*], to disappear in far distance from the poet's gaze.

Much discussion has taken place about the origin and fate of the extraordinarily attractive principle theme of *Vltava*. Some have suggested that it comes from a Swedish folksong, which is possible since Smetana lived and worked in the late 1850s in Göteborg. Indeed, many Czechs know it as a folksong. Still others have noted the similarity of *Hatikvah* (The Hope), the unofficial national anthem of Israel, to this splendid tune, although the *Encyclopaedia Judaica* traces *Hatikvah* to a Rumanian folksong. The moral of the story here may be that we should beware of defining national musical themes in too narrow of a fashion. After all, how many people realize that, despite its name, the Polka comes from Bohemia (Czech Lands) and not Poland?

Sea Pictures, Five Songs for Contralto and Orchestra

Edward Elgar (1857-1934)

In the United States, we rarely hear Elgar's vocal music. Nevertheless, he did write beautifully for the voice, as is evident by the present work and his oratorios, most notably the profoundly moving *Dream of Gerontius*. *Sea Pictures* dates from July 1899, close to the time he wrote his best-known work, the "Enigma" Variations. The cycle had its first performance at a concert of the Norwich Festival on October 5, 1899, with Clara Butt as soloist with the composer conducting. A London performance quickly followed, as did a command performance for Queen Victoria at Balmoral Castle in Scotland. The songs bear the hallmark of Elgar's elegance and penchant for understatement. Each of the cycle's four songs is taken from a different poet, the second of which was the composer's wife, Alice. Elgar assures that *Sea Pictures* is a true cycle by means of thematic recall.

Excerpts from Carmen

Georges Bizet (1838-1875)

Carmen is one of the greatest operatic roles ever created for mezzo-soprano. The fiery gypsy cigarette factory worker is the quintessential *femme fatale*, a sultry life force whose power over men both weak (Don Jose) and strong (Escamillo), is formidable.

The brief and dramatic *Prelude* to Bizet's opera, which introduces an easily recognizable "fate motive", brilliantly captures the tension that underlies the drama. Carmen sings her sexually-charged flirtatious entrance aria, a *Habañera* ("L'amour est un oiseau") during the break between shifts at the cigarette factory where she works. The *Seguidilla* ("Près des remparts de Séville"), also from Act I, is a dance/song of seduction, in this case directed toward Don Jose, the officer who has been charged with imprisoning Carmen and who has become the latest focus of her amorous attention.

Each of these excerpts from *Carmen* amply displays Bizet's command of the indigenous Spanish idioms.

Excerpts from Samson et Dalila

Charles Camille Saint-Saëns (1835-1921)

If one is seeking a prototype for the exotic biblical epic films of the 1940s and 50s, look no further than Saint-Saëns' opera, *Samson et Dalila*, first performed at Weimar on December 2, 1877 at the behest of none other than Franz Liszt. The beautifully seductive aria, "*Mon coeur s'ouvre à ta voix*" (Softly awakes my heart), shows a Delilah caught between her emerging attraction to Samson and her duty to learn the secret of his enormous strength. The *Bacchanale* contains the opera's best-known music and is a virtual catalogue of orientalism expressed through the eyes and ears of a Frenchman. Its musical origins also owe a debt to a French composer of the early nineteenth century, Felicien David, who spent a period of his career living in the Arabic Middle East and who was the composer of a Symphony-Ode called "The Desert."

Notes by
David Levy
Chairman, Department of Music
Wake Forest University

Sea Slumber-Song by *Roden Noel*

Sea-birds are asleep,
The world forgets to weep,
Sea murmurs her soft slumber-song
On the shadowy sand
Of this elfin land;

I, the Mother mild,
Hush thee, oh my child,
Forget the voices wild!
Hush thee, oh my child,
Hush thee.
Isles in elfin light
Dream, the rocks and caves,
Lulled by whispering waves,
Veil their marbles
Veil their marbles bright.
Foam glimmers faintly white
faintly white
Upon the shelly sand
Of this elfin land;

Sea-sound, like violins,
To slumber woos and wins,
I murmur my soft slumber-song,
my slumber song
Leave woes, and wails, and sins.

Ocean's shadowy night
Breathes good night,
Good night...
Leave woes, and wails, and sins.
Good night... Good night...
Good night...

Good night...
Good night... Good night.

In Heaven (Capri) by *C. Alice Elgar*

Closely let me hold thy hand,
Storms are sweeping sea and land;
Love alone will stand.

Closely cling, for waves beat fast,
Foam-flakes cloud the hurrying blast;
Love alone will last.

Kiss my lips, and softly say:
Joy, sea-swept, may fade to-day;
Love alone will stay.

Sabbath Morning at Sea by *Elizabeth Barrett Browning*

The ship went on with solemn face;
To meet the darkness on the deep,
The solemn ship went onward.
I bowed down weary in the place;
for parting tears and present sleep
Had weighed mine eyelids downward.

The new sight, the new wondrous sight!
The waters around me, turbulent,
The skies, impassive o'er me,
Calm in a moonless, sunless light,
As glorified by even the intent
Of holding the day glory!

Love me, sweet friends, this sabbath day.
The sea sings round me while ye roll afar
The hymn, unaltered,
And kneel, where once I knelt to pray,
And bless me deeper in your soul
Because your voice has faltered.

And though this sabbath comes to me
Without the stoled minister,
And chanting congregation,
God's Spirit shall give comfort.
He who brooded soft on waters drear,
Creator on creation.

He shall assist me to look higher,
He shall assist me to look higher,
Where keep the saints, with harp and song,
An endless endless sabbath morning,
An endless sabbath morning,
And that sea commixed with fire,
And that sea commixed with fire,
Oft drop their eyelids raised too long
To the full Godhead's burning.
The full Godhead's burning.

Where Corals Lie by *Richard Garnett*

The deeps have music soft and low
When winds awake the airy sry,
It lures me, lures me on to go
And see the land where corals lie.
The land, the land where corals lie.

By mount and steed, by lawn and rill,
When night is deep, and moon is high,
That music seeks and finds me still,
And tells me where the corals lie.
And tells me where the corals lie.

Yes, press my eyelids close, 'tis well,
Yes, press my eyelids close, 'tis well,
But far the rapid fancies fly
The rolling worlds of wave and shell,
And all the lands where corals lie.

Thy lips are like a sunset glow,
Thy smile is like a morning sky,
Yet leave me, leave me, let me go
And see the land where corals lie.
The land, the land where corals lie.

The Swimmer by *Roden Noel*

With short, sharp violent lights made vivid,
To southward far as the sight can roam,
Only the swirl of the surges livid,
The seas that climb and the surfs that comb.

Only the crag and the cliff to nor'ward,
And the rocks receding, and reefs flung forward,
Waifs wreck'd seaward and wasted shoreward,
On shallows sheeted with flaming foam.

A grim, gray coast and a seaboard ghastly,
And shores trod seldom by feet of men -
Where the batter'd hull and the broken mast lie,
They have lain embedded these long years ten.

Love! Love! When we wandered here together,
Hand in hand! Hand in hand through the sparkling weather,
From the heights and hollows of fern and heather,

God surely loved us a little then.

The skies were fairer and shores were firmer -
The blue sea over the bright sand roll'd;
Babble and prattle, and ripple and murmur,
Sheen of silver and glamour of gold.
Sheen of silver and glamour of gold.

So, girl with tempest and wing'd with thunder
And clad with lightning and shod with sleet,
And strong winds treading the swift waves under
The flying rollers with frothy feet.

One gleam like a bloodshot sword-blade swims on
The sky line, staining the green gulf crimson,
A death-stroke fiercely dealt by a dim sun
That strikes through his stormy winding sheet.

O brave white horses! You gather and gallop,
The storm sprite loosens the gusty rains;
O brave white horses! You gather and gallop,
The storm sprite loosens the gusty rains;

Now the stoutest ship were the frailest shallop
In your hollow backs, on your high-arched manes.
I would ride as never a man has ridden
In your sleepy, swirling surges hidden;

I would ride as never a man has ridden
To gulfs foreshadow'd through strifes forbidden,
Where no light wearies and no love wanes.
Where no love wanes.

Près des remparts de Séville (Séguidille), from *Carmen*

Carmen:

Près des remparts de Séville,
chez mon ami Lillas Pastia,
j'irai danser la séguidille
et boire du manzanilla.
J'irai chez mon ami Lillas Pastia!
Oui, mais toute seule on s'ennuie,
et les vrais plaisirs sont à deux:
donc, pour me tenir compagnie,
j'emmènerai mon amoureux!
Mon amoureux! Il est au diable!
Je l'ai mis à la porte hier!
Mon pauvre coeur, très consolable,
mon coeur est libre comme l'air!
J'ai des galants à la douzaine,
mais ils ne sont pas à mon gré.
Voici la fin de la semaine:
qui veut m'aimer? Je l'aimerais!
Qui veut mon âme? Elle est à prendre!
Vous arrivez au bon moment!
Je n'ai guère le temps d'attendre,
car avec mon nouvel amant,
près des remparts de Séville,
chez mon ami Lillas Pastia,
j'irai danser la séguidille
et boire du manzanilla,
oui, j'irai chez mon ami Lillas Pastia!

Mon coeur s'ouvre à ta voix, from *Samson et Dalila*

Dalila:

Mon coeur s'ouvre à ta voix,
comme s'ouvrent es fleurs
aux baisers de l'aurore!
Mais, ô mon bien-aimé,
pour mieux sécher mes pleurs,
que ta voix parle encore!
Dis-moi qu'à Dalila
tu reviens pour jamais!
Redis à ma tendresse
les serments d'autrefois,
ces serments que j'aimais!
Ah! Réponds à ma tendresse!
Verse-moi l'ivresse!

Ainsi qu'on voit des blés
les épis onduler
sous la brise légère,
Ainsi fréémon coeur,
prêt à se consoler,
À ta voix qui m'est chère!
La flèest moins rapide
à porter le trépas,
Que ne l'est ton amante
à voler dans tes bras!

Ah! réponds à ma tendresse! etc.

Carmen:

Near the walls of Seville,
at my friend Lillas Pastia's place,
I'm going to dance the seguidilla
and drink manzanilla.
I'm going to my friend Lillas Pastia's place!
Yes, but it gets boring when you're alone,
and the real pleasures are for two:
so, to keep me company,
I'm taking my lover along!
My lover! He's gone to the devil!
Yesterday I showed him the door!
My poor heart, which is quite consolable,
my heart is as free as the air!
I have admireres by the dozens,
but they're not to my liking.
Now it's the weekend:
who wants to love me? I'll love him!
Who wants my soul? It's free for the taking!
You've come at the right time!
I haven't any time to wait,
for with my new love,
near the walls of Seville,
at my friend Lillas Pastia's place,
I'm going to dance the seguidilla
and drink manzanilla.
I'm going to my friend Lillas Pastia's place!

Dalila:

My heart opens to your voice
as the flowers open
to the kisses of the dawn!
But, oh my beloved,
to better dry my tears,
let your voice speak again!
Tell me that you are returning
to Dalila forever!
Repeat to my tenderness
the promises of old times,
those promises that I loved!
Ah! respond to my tenderness!
Fill me with ecstasy!

Like one sees the blades
of wheat that bend
in the light wind,
so trembles my heart,
ready to be consoled,
by your voice that is so dear to me!
The arrow is less rapid
in bringing death,
than is your lover
to fly into your arms!

Ah! respond to my tenderness! etc.

DENYCE GRAVES

Mezzo-soprano

Recognized worldwide as one of today's most exciting vocal stars, mezzo-soprano Denyce Graves continues to gather unparalleled popular and critical acclaim in performances on four continents. *USA Today* identified her as one of the "singers most likely to be an operatic superstar of the 21st Century," and for a recent performance in Atlanta, the *Journal-Constitution* exclaimed, "put simply: if the human voice has the power to move you, you will be touched by Denyce Graves."

Her career has taken her to the world's great opera houses and concert halls. The combination of her expressive, rich vocalism, elegant stage presence and exciting theatrical abilities allows her to pursue a wide breadth of operatic portrayals as well as delight audiences in concert and recital appearances.

Denyce Graves has become particularly well-known to operatic audiences for her portrayals of the title roles in *Carmen* and *Samson et Dalila*. These signature roles have brought Ms. Graves to the Metropolitan Opera, Vienna Staatsoper, Royal Opera-Covent Garden, San Francisco Opera, Opéra Nationale de Paris, Lyric Opera of Chicago, The Washington Opera, Bayerische Staatsoper, Arena di Verona, Deutsche Oper Berlin, Opernhaus Zürich, Houston Grand Opera, Dallas Opera, Teatro Colón in Buenos Aires, Los Angeles Music Center Opera, and the Festival Maggio Musicale in Florence.

Denyce Graves made her debut at the Metropolitan Opera in the 1995-96 season in the title role of *Carmen*. She returned the following season to lead the new Franco Zeffirelli production of this work, conducted by James Levine, and she sang the opening night performance of the Metropolitan Opera's 1997-98 season as Carmen opposite Plácido Domingo. She was seen again that season as Bizet's gypsy on the stage of the Metropolitan for Domingo's 30th Anniversary Gala, and she made her debut in Japan as Carmen, opposite the Don José of Roberto Alagna.

Ms. Graves also recently appeared in a new production of *Samson et Dalila* opposite Domingo at the Metropolitan Opera. She was partnered again with Domingo in the 1999 season-opening performance of this work for Los Angeles Opera. She was seen again as Saint-Saëns's seductress with The Washington Opera, opposite José Cura and under the baton of Maestro Domingo. Her debut in this signature role came in 1992 with the Chicago Symphony at the Ravinia Festival under the direction of James Levine and opposite Mr. Domingo and Sherrill Milnes, and she made a return engagement to the Festival in this same role in 1997. Further appearances as Dalila include concerts with the Minnesota Orchestra and Washington Concert Opera as well as performances led by Charles Dutoit in Philadelphia, Montreal and Saratoga.

Denyce Graves has worked with leading symphony orchestras and conductors throughout the world in a wide range of repertoire. She has performed with Riccardo Chailly, Myung-Whun Chung, Charles Dutoit, Christoph Eschenbach, Zubin Mehta, James Levine, Riccardo Muti, and Mstislav Rostropovich. Ms. Graves has appeared in Verdi's *Messa de Requiem* with the Atlanta Symphony Orchestra, City of Birmingham Symphony Orchestra, and Orchestre Philharmonique de Monte-Carlo, as well as for Rostropovich's farewell performances with the National Symphony. She performed Mahler's *Kindertotenlieder* with Orquesta Sinfonica de Sevilla and repeated this work in concert engagements at Opera di Genova and with the Kansas City Symphony. Mahler's *Eighth Symphony* was the vehicle of her debut with the Israel Philharmonic Orchestra, and she traveled to Rio de Janeiro for Verdi's *Requiem* as well as *Concert for Planet Earth*, a gala performance celebrating the United

Nations' Summit on the Environment. This concert was broadcast live around the world, and has been released on Sony video and audio recordings. Excerpts were telecast on the PBS *Great Performances* series in December, 1993. She appeared in concert performances as Marguerite in *La damnation de Faust* with the Houston Symphony, led by Christoph Eschenbach, as well as with the Orchester der beethovenhalle in Bonn.

Her first performances of Mussorgsky's *Songs and Dances of Death* were with the Los Angeles Philharmonic, and she recently returned to the Ravinia Festival to perform Rossini's *Stabat Mater* with the Chicago Symphony Orchestra under the baton of Riccardo Chailly. In Italy, she returned to the Teatro Carlo Felice in Genova for Chausson's *Poeme de l'amour et de la mer*, and she was seen in a program of Ravel's *Shéhérazade* and Gershwin works at the Teatro Massimo in Palermo, where she was also seen in the title role in Honegger's *Antigone*. In Florence, she appeared in performances of Handel's *Messiah* with Zubin Mehta. She is well known to audiences at home in Washington D.C., having performed Dvorak's *Stabat Mater* with the Choral Arts Society and Handel's *Messiah* at the Kennedy Center.

One of the music world's most sought after recitalists, Ms. Graves combines her expressive vocalism and exceptional gifts for communication with her dynamic stage presence, enriching audiences around the world. Her programs include a classical repertoire of German Lieder, French Mélodie, and English Art Song as well as the popular music of Broadway musicals, crossover, and jazz music together with American spirituals. For her New York debut recital at Kauffman Recital Hall, *The New York Times* wrote, "her voice is dusky and earthy. She is a strikingly attractive stage presence and a communicative artist who had the audience with her through four encores." In the 1997-98 season, Denyce Graves completed her first solo recital tour with critically acclaimed performances throughout North America. Since the success of her tour, she has planned extensive recital tours through the 2002-2003 season, and is completely booked for the 2001-02 season.

In 1999, Denyce Graves became an exclusive recording artist with BMG Classics, and *Voce de Donna*, her first solo recording of opera arias on RCA RED Seal, was released in September 1999. In 1997, PBS Productions released a video and audio recording titled, *Denyce Graves: A Cathedral Christmas*, featuring Ms. Graves in a program of Christmas music from Washington's National Cathedral. This celebration of music including chorus and orchestra is shown each year on PBS during the Christmas season. She was seen on the Emmy award-winning BBC special "The Royal Opera House," highlighting Ms. Graves' debut performances there and in a program of crossover repertoire with the Boston Pops, which was taped for national television broadcast. In December 1999, Ms. Graves participated in a concert given at the Nobel Peace Prize Awards in Oslo, Norway. As the only classical music artist to be invited for this event, she performed selections from her RCA Red Seal release alongside performances by Sting, Paul Simon, Tina Turner, and others. She has been a frequent guest on *Sesame Street*, and in 1996, she was the subject of an Emmy award-winning profile on CBS's *60 Minutes*. NPR Classics recently released a recording of spirituals, *Angels Watching Over Me*, featuring Denyce Graves in performance with her frequent partner, Warren Jones. She also recorded an album of French arias, *Héroïnes de l'Opéra romantique Français*, with the Orchestre Philharmonique de Monte-Carol under Marc Soustrot. She was seen in a program of crossover repertoire with the Boston Pops, which was taped for national television broadcast. Her full opera recordings include Gran Vestale in *La vestale*, recorded live from La Scala with Riccardo Muti for Sony Classical; Queen Gertrude in Thomas' *Hamlet* for EMI Classics; Maddalena in *Rigoletto* with the Metropolitan Opera Orchestra under James Levine; and Emilia in *Otello* with Plácido Domingo and the Opéra de Paris, Bastille Orchestra under Myung-Whun Chung, both for Deutsche Grammophon.

Ms. Graves' 2000-2001 season begins with performance of *Samson et Dalila* at the Metropolitan Opera, opposite Plácido Domingo. She then returns to The Washington Opera for appearances in *Dulcinée* in Massenet's *Don*

Quichotte before she crosses the Atlantic for a performance of Verdi's *Requiem* in Cologne. Ms. Graves then embarks on a recital tour which takes her to every corner of the United States and Canada to promote her new recital recording with her long-time collaborator, Warren Jones. Denyce Graves returns to the Deutsche Oper Berlin for performances as Carmen, a role she repeats in gala performances with the Orlando Opera. Audiences in Greece will see her as Amneris in *Aida* with Athens Concert Hall. Concert appearances this season include performances with the Atlanta Symphony and gala concerts in Brazil. Ms. Graves will be the featured soloist in the Hollywood Bowl's season-opening concert in July 2001 with the Los Angeles Philharmonic.

Denyce Graves has been the recipient of many awards, including the Grand Prix du Concours International de Chant de Paris, the Eleanor Steber Music Award in the Opera Columbus Vocal Competition, and a Jacobson Study Grant from the Richard Tucker Music Foundation. The Tucker Foundation invited Ms. Graves to take part in its 1990 Gala Concert, held in Avery Fisher Hall and broadcast nationally on PBS *Great Performances* in March 1991.

Denyce Graves is a native of Washington, D.C., where she attended the Duke Ellington School for the Performing Arts, and received her education at Oberlin College Conservatory of Music and the New England Conservatory. In 1998, Ms. Graves received an honorary doctorate from Oberlin College Conservatory of Music. She was named one of the "50 Leaders of Tomorrow" by *Ebony Magazine* and was one of the *Glamour Magazine's* 1997 "Women of the Year." In 1999, WQXR Radio in New York named her as one of classical music's "Standard Bearers for the 21st Century." Denyce Graves has been invited on several occasions to perform in recital at The White House, and she provides many benefit performances for various causes special to her throughout each season. This is her second performance in North Carolina, the first having been at Duke University in the fall of 1999. For more information about Denyce Graves visit her website at www.denycegraves.com.



Winston-Salem Symphony Association, Inc.

Organizational Profile

In the early 1940s, a group of about 25 musicians assembled to play for special church programs; it was these musicians whom James Lerch engaged in 1946 when hired by Salem College to develop a community orchestra. The Winston-Salem Civic Orchestra played to a full house for its first concert at Salem College's Memorial Hall later that year.

The Winston-Salem Symphony Association incorporated as a non-profit organization in 1952; John Luele began his long association with the Symphony at this time. Mr. Luele, first trumpet and assistant conductor for the Atlanta Symphony, served as commuting guest conductor for three years, becoming the full-time resident conductor in 1955. Under Mr. Luele's direction, the Symphony offered classical, pops, operatic, and educational programming.

The Symphony added a choral component to its organization in 1971 by welcoming members of the Singers Guild (which formed in 1960 following the merger of three choral groups). Today's Winston-Salem Symphony Chorale performs in the *Classical Series* and at the annual *Holiday Concert*.

Maestro Peter Perret joined the Symphony as Music Director and Conductor in 1979. During his tenure, the Symphony has provided traditional and contemporary classical, operatic, pops, and children's programming.

The Symphony's *Classical Series*, performed at the Stevens Center for the Performing Arts since its opening in 1983, consisted of pairs of classical concerts between 1983 and 1993. During the 1998-99 season, the Symphony presents a six-concert *Classical Series* with 16 performances, a three-concert *Lollipop*s series, and a four-concert *Music at Sunset* series. Other scheduled performances include the *Nutcracker* ballet (presented in partnership with the North Carolina School of the Arts), six performances as the pit orchestra for the Piedmont Opera Theatre, and numerous education and outreach programs targeted at both adults and children.

In-school education programs have been an important thrust of the Symphony ever since their inception in 1956. Over the years, the number and nature of these programs has expanded. Today, the Symphony's music education programs reach every public school child in kindergarten and grades two, four, five, and six, as well as children in Smart Start day care centers. Special music residencies at Bolton Elementary and Hill Middle Schools are engaged in fascinating research about music and its effect on the child's brain; these efforts appear to be yielding exciting results and have received national and international attention, including a feature story on the BBC. In the 1997-98 season, the orchestra and its ensembles performed for more than 19,000 school children in Forsyth and surrounding counties.

The Symphony also cultivates music appreciation among our youth through the statewide *Youth Talent Search* established by Maestro Perret to identify promising music students in the 6-14 age group. This annual competition is a powerful means of recognizing and encouraging talented young people, their parents, and teachers.

In 1990, the Symphony added "Piedmont Triad" to its name to emphasize the regional scope of its service area. The Symphony maintains its commitment to providing orchestral music for all residents of central Piedmont counties; it currently operates on a \$1.3 million budget. The Symphony is funded in part by the Arts Council of Winston-Salem/Forsyth County, the North Carolina Arts Council, and a number of private foundations.

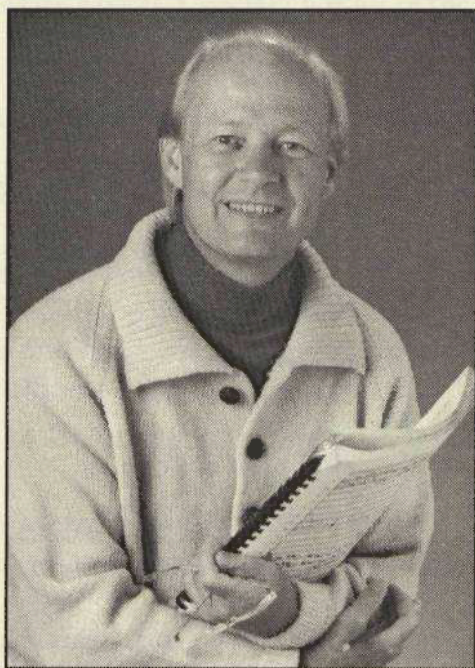
Music Director and Conductor

Peter Perret

Born in Minnesota to a family of artists and musicians, Peter Perret has been the Music Director of the Winston-Salem Symphony since 1979. After a promising start as an oboe virtuoso, Maestro Perret pursued a conducting career, winning international competitions in Besançon, France and Florence, Italy. After working as a television producer for the Swiss Television Network and forming its first music department, he was named Principal Conductor of the Capetown Symphony. He served the Buffalo Philharmonic as Exxon/Arts Endowment Conductor for three years before coming to Winston-Salem.

Maestro Perret has conducted concerts in Belgium, Brazil, Chile, France, Holland, Italy, South Africa, and Spain, as well as in many major metropolitan centers in the USA, and has recorded with the Orchestre de la Suisse Romande (Switzerland) and the Hessischer Rundfunk Sinfonie Orchester (Frankfurt, Germany). Under his direction, the Winston-Salem Symphony self-produced a recording of Brahms' First Symphony and has recorded works of Morton Gould, Sherwood Shaffer, and Robert Ward for the Albany Records, Koch International, and Vienna Modern Masters recording labels.

Intrigued by the Arts in all its multiple facets, Perret dedicates a portion of his energies to discovering and exploring the relationship between learning and music and art, and serves in an advisory capacity to the fledgling Arts-Based Elementary Charter School, which will open fall 2001.



WINSTON-SALEM SYMPHONY
Peter Perret, Music Director & Conductor

CONCERTMASTER

Corine Brouwer

ASSISTANT CONCERTMASTER

Ruth Merheny

VIOLIN

Susan Perkins, Assistant Principal Violin I
Fabrice Dharamraj, Principal Violin II
Margaret Rehder, Assistant Principal Violin II
Yura Alexov*
Marjorie Angell
Cynthia Bryant
Andrew Emmett
Patricia Guy
Ashley Hall
Steve Harper
Kay Hensley
Damir Horvat
Alison James
Ann Jones
Betty Kelley
Lauren Kossler
David Mullikin
Minnie Lou Raper
Amelia Richards
Carla Rincon
Maria Watkins
Sean Watkins
Marie Wallace
Joshua Weesner
Roslyn White
Hong Mei Zhou

VIOLA

Sally Peck, Principal
Emile Simonel, Co-Principal
Maureen Michels, Assistant Principal
Arkady Agrest
Anne Carter
Martha Linnell
Susanne Nitsch
Louise Thomas

HARP

Patricia Sokoloff, Principal

PIANO

Nancy Johnston

CELLO

Robert Marsh, Principal
Gayle Masarie, Associate Principal
Charles Medlin, Principal Emeritus
Anne Sellitti, Assistant Principal
Selina Carter
J. Alexandra Johnston
Melodee Karabin
Cora Phillips
Laura Trent Shirley
John Turner
Worth Williams

BASS

Lynn Peters, Principal
Mara Barker
Holly Butenhoff
Joseph P. Defiglia
Stacy Ellerbe
Joseph Farley
Jan Mixer
John Spuller

FLUTE

Kathryn Levy, Principal
Alicia Campbell
Elizabeth Holler Ransom

PICCOLO

Elizabeth Holler Ransom

OBOE

John Ellis, Principal
Steven Jones

ENGLISH HORN

Cara Fish, Principal

CLARINET

Nathan Williams, Principal
Ron Rudkin
Linda Julian
Eileen Young

BASS CLARINET

Eileen Young, Principal

BASSOON

Mark Popkin, Principal
Carol Bernstorf

CONTRA BASSOON

Carol Bernstorf, Principal

FRENCH HORN

Fredrick Bergstone, Principal
Robert Campbell, Associate Princ.
Joseph Mount
Cameron Gordon Peck
Timothy Papenbrock

TRUMPET

Anita Cirba, Principal
Ken Wilmot
Karl Kassner

TROMBONE

Brian French, Principal
Gregory Dailey

BASS TROMBONE

Erik Salzwedel, Principal

TIMPANI

Massie Johnson

PERCUSSION

Carol Johnson, Principal
Gerald Solomon
Wiley Sykes

REMAINING EVENT IN THE SECREST ARTISTS SERIES 2000-2001 SEASON

EILEEN IVERS and her BAND. Thursday, March 22 at 8 PM in Wait Chapel.

Seven-time, all-Ireland fiddle champion, star of the original Riverdance, and a best-selling recording artist (Sony Classical's "Back to Titanic" and "Crossing the Bridge"), Eileen Ivers has established herself as the world's pre-eminent exponent of the Irish fiddle. Backed by her brilliantly versatile band, Eileen creates programs that showcase a unique Irish-fusion sound, drawing upon a wide range of musical styles while remaining true to Celtic traditions. Whether in appearances with symphony orchestra or in her own shows, Eileen's dynamic personality and breathtaking virtuosity ensure that her Band "*rocks the house everywhere it plays*" (The Boston Globe). "*The Eileen Ivers Band electrified a familiar repertory, merging the Celtic and African diasporas...she made her instrument sound like Jimi Hendrix's guitar*" (The New York Times). "*Ivers bridges the gap between her Celtic roots and styles ranging from jazz, salsa and flamenco to rock, funk and even electronica*" (Billboard). This performance will be a signature event in the WFU Irish Festival!!! Visit her web-site at www.eileenivers.com.

Wake Forest University expresses its deep appreciation to Mrs. Marion Secrest and her husband, the late Dr. Willis Secrest, for generously endowing the Secrest Artists Series.

The Secrest Series thanks Mary Robert, General Director of the Piedmont Opera Theatre, for her pre-concert talk.

Ushers are members of Alpha Phi Omega, a national service fraternity.

The use of recording devices is prohibited.

Tickets to Secrest Artists Series events are available without charge to all Wake Forest students, faculty and staff. They are sold individually and by subscription to the public.

- To purchase tickets, call the University Theatre Box Office at 336-758-5295 or the Secrest office at 758-5757. Master Card and Visa accepted.

WACHOVIA

Our appreciation is expressed to Wachovia, the exclusive corporate sponsor of Ms. Graves' performances in Winston-Salem.

Tickets to Ms. Graves' additional performances on Sunday, February 11 at 3 PM and Tuesday, February 13 at 8 PM at the Stevens Center may still be available. Call 723-7919.

WAKE FOREST
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