



## Construction Zone

“We decided—if we’re going to do this thing, we’re going to do it right,” says Frances Veri, dean and cofounder of the **Pennsylvania Academy of Music**.

The “thing” is a new facility for the 17-year-old music school, a pre-collegiate institution sitting in the heart of Amish country in Lancaster, Pennsylvania. The \$24-million structure was designed by Alan Ritchie and the late modernist architect Philip Johnson.

Veri and Michael Jamanis—her husband and duo-piano partner—started the academy in 1991 as a way of bringing music education to young people in a region removed from major metropolitan centers. For most of its history, the school has lived in a 12,000-square-foot facility with a makeshift, 120-seat performance space. More than anything else, it was this last factor that prompted the decision to build expanded quarters. The new building’s centerpiece is a concert hall

with acoustics by Cyril Harris, whose other works include the Metropolitan Opera House and Salt Lake City’s Abravanel Hall.

“The hall is the heart and soul of the building,” says Veri. “Can you imagine a hospital without an operating room? Your hall is your operating room. That’s where the transformation takes place. That one magical performance, that one taste of success where the student can say, ‘Ah, I did it!’—and you’ve got that child hooked.”

The hall seats 370 people: big enough to serve the Academy’s audiences, but not so big as to overwhelm them. (“We don’t want to have a lot of empty seats,” Veri says.) The performing area itself was planned with the school’s special needs in mind: the platform is raised only 21 inches from audience level. “It gives the student the idea of being a young professional, without being thwarted by a huge stage,” says Jamanis.

The entire facility incorporates 21st-century technological know-how. The hall itself boasts recording and broadcast capabilities. Rehearsal studios have built-in desks, with telephones and computer monitors, that can be closed off behind wood paneling when music is the business at hand. “We wanted it to be as efficient as an office, and as warm and cozy as a living room,” says Veri. “I would hope a teacher would say, ‘I hate to leave this,’ at the end of the day.”

The building will be inaugurated June 11, in a ceremony featuring Arnold Steinhardt playing the Bach Chaconne. “There’ll be no prayers, no invocation—just the Chaconne,” says Veri. “In that respect, it’s almost a holy structure.”

[www.pamusacad.org](http://www.pamusacad.org)



FRANCES VERI AND MICHAEL JAMANIS, FOUNDERS OF PAM

## Buddy System

In 2001 three pals from the Curtis Institute—violinists Zachary Du Pue and Nicolas Kendall and bassist Ranaan Meyer—headed to Washington, D.C., to play at a

Dow Chemical corporate conference. It was a nice gig: A stretch limo picked them up in Philadelphia and drove them down to a posh Georgetown hotel; Dow gave them a credit card to handle their meals. But the extraordinary part came when, after more than three hours of corporate speeches and presentations at the conference itself, the young musicians finally took the stage for a half-hour set. “We were having so much fun, because we were all buddies,” says Meyer.

None of them was prepared for the reaction they got. “The audience went berserk,” says Meyer. “Backstage we were scratching our heads. I’d been in a lot of different groups—chamber music, jazz, rock bands. In all of them, I’d played with several different musicians. But there was something special about our chemistry. We really wanted to hold onto that.”

They “held onto it” by making their arrangement permanent, forming as **Time for Three**, a touring ensemble that breezily moves between the realms of jazz, folk and classical music. On their frequent university appearances, tf3 is likely to play bluegrass and gypsy music, along with transcriptions of Beatles standards and popular classics. But the group can also play (in Meyer’s words) “straight-up classical”—most notably in *Concerto 4-3*, a three-movement piece that the trio commissioned from Jennifer Higdon. The work had its premiere in January, with tf3 joining Christopher Eschenbach and the Philadelphia Orchestra. “Getting accepted by orchestras and conductors helps endorse what we’re doing,” says Nick Kendall.



RANAAN MEYER, ZACHARY DE PUE, AND NICOLAS KENDALL

The group’s success is partly due to the members’ technical skills. (Not mincing words, Kendall says: “What distinguishes us is that we play very well.”) But team spirit is also an essential element in the trio’s identity. The three musicians aren’t just guys who like playing together: they’re guys who *like* each other. “We’re not the type of group where we don’t see each other when we aren’t performing,” says Meyer. “We’re on the plane together; we rent the car together; we go out to eat and go to bars together. We were best friends before we even started playing together. My two favorite colleagues in the world are Nick and Zach.”

<http://tf3.com>

## Festival Directory

A problem with a digital file on page D21 of the March/April issue caused graphics to obscure portions of two listings. We apologize and reprint them here in full.

### Keowee Chamber Music Festival

June 3-15  
North and South Carolina  
Kate Steinbeck  
P.O. Box 18342  
Asheville, NC 28814  
(828) 254-7123  
Fax: (828) 254-1004  
info@keoweechambermusic.org  
www.keoweechambermusic.org

Keowee Chamber Music (KCM) enlivens Carolina communities with eclectic chamber music offerings in historic and unusual settings. In addition to concerts, teaching residencies and community outreach, KCM produces an annual festival each June. KCM is an artist-directed professional ensemble and a publicly supported, not-for-profit, 501(c)(3) organization.

### OK MOZART International Festival

June 13-21  
Bartlesville  
Scott Black, executive director  
500 S. Dewey Ave., Ste. A  
Bartlesville, OK 74003  
(918) 336-9900  
Fax: (918) 336-9525  
boxoffice@okmozart.com

Since 1985, the OK MOZART Festival has presented diverse concerts by world-class professional musicians and guest artists in Oklahoma for a nine-day event featuring its resident orchestra and members of the Chamber Music Society of Lincoln Center. Past artists include Sir James Galway, Branford Marsalis, and Itzhak Perlman.

DETROIT'S MAURY OKUN



### Three's Company

Small performing arts organizations may have the same institutional needs as large ones, but they generally don't have the resources to fulfill them. That was the situation which the **Detroit Chamber Winds and Strings** was facing in the mid-1990s. The ensemble had gotten through the first decade of its existence with part-time, volunteer staffers. Now it had reached a kind of no-man's land: it had grown to a point where it needed the skills of professional administrators, but it didn't have the size or the budget to support comprehensive staffing.

The solution came in the form of a bromide: "There's strength in numbers," in the words of Maury Okun, DCWS's executive director. The ensemble started looking into strategic alignments with other local nonprofits, and by 1996 had settled into a three-way partnership with the Great Lakes Chamber Music Festival and the Eisenhower Dance Ensemble. Ever since then, the three organizations have shared offices and personnel. The partnership now has a fulltime person in each of three areas: development, marketing, and operations and finance. "Instead of hiring one person to do everything, we have specialists," Okun says. "We share a copy machine—it's stunning how much that stuff costs. The telephone that I'm speaking on was donated to Great Lakes Chamber Music Festival."

The organizational heft of the three-way entity—now with a combined budget of \$1.2 million—also makes it an attractive vehicle for foundations. "We've reached critical mass," says Okun. "We've given people a way to get their arms around what we're doing. It enables us to approach funders who might not care about a small

chamber music organization, but care a lot about community organization."

Over the past couple of years, DCWS and its partners have begun outsourcing their services to other performing arts organizations: for instance, providing part-time development support to a local choir. Aside from giving the three constituents another source of revenue, the initiative provides a valuable service to smaller organizations. "It provides them with administrative and operational services they might not be able to afford," says Okun. "It makes more sense than trying to find a 15-hour-a-week development person, spending a lot of time looking, and ending up not too happy with what you get."

Needless to say, the responsibility of run-

ning the collective has redefined Okun's professional life. "Certainly my job is different from what it was ten years ago," he says. "But my challenges are those that any manager of a non-profit would find as the organization gets bigger. Issues like who you're buying health insurance from are not the same as 'Where should we be playing our next concert?'"

"At the core, though, we're still an arts organization," Okun says. "This arrangement brings in revenues and cuts expenses. If it didn't benefit us, if it didn't further our artistic goals, then we wouldn't do it."

[www.detroitchamberwinds.org](http://www.detroitchamberwinds.org)

## SEQUENCES

**Bill McFarlin** has accepted the position of executive vice president of Blue Lake Fine Arts Camp in western Michigan. McFarlin is stepping down as executive director of **IAJE** (International Association for Jazz Education) after more than two decades with the organization.

**Mary Madigan** is the new director of programs for **Meet The Composer**. For seven years, Madigan was Boosey & Hawkes's manager and sole North American representative of Universal Music Publishing Group's classical music catalogs. She has also held managerial/directorial positions at Mannes College of Music, Concert Artists Guild and the Vermont Mozart Festival in Burlington.

In September, **Anne Azéma** will succeed **Joel Cohen** as artistic director of **Boston Camerata**. Cohen—after 40 years with the ensemble—will become director emeritus. A soprano, ensemble director and medieval scholar, Azéma has also produced recordings of early French and Provençal music.

Matthew Loden has been appointed general manager of the **Aspen Festival and Music School**. He had been serving as AFMS's director of operations for the previous year and has held positions at the Shepherd School of Music and Young Audiences of Houston. Loden replaces James Berdahl, who will become vice president of artistic planning for the Detroit Symphony Orchestra.

**Robert Kemble Dodson** has been appointed director of the Division of Music at the **Meadows School of the Arts** at Southern Methodist University in Dallas. Dodson most recently served as provost at New England Conservatory and has also been dean of the conservatories at Oberlin College and Lawrence University. A cellist, he was founder and managing director of The Chamber Music Institute in Canada and performed with the Vaghy String Quartet from 1969 to 1981.

Formed in Israel in 1998, the **Ariel String Quartet** (Gershon Gerchikov, Alexandra Kazovsky, violins; Sergey Tarashchansky, viola; Amit Even-Tov, cello) has been chosen to be the next resident ensemble in **New England Conservatory's** Professional String Quartet Training Program.



THE ALBAN BERG QUARTET TODAY: VALENTIN ERBEN, ISABEL CHARISIUS, GERHARD SCHULZ, GINTER PICHLER

## In Memoriam

- Ardyth Alton**, cellist and educator, The Juilliard School
- Chris Anderson**, pianist
- Pete Candoli**, trumpeter and studio musician
- Anthony C. Carella**, flutist, NBC Symphony Orchestra
- Giuseppe di Stefano**, tenor, Metropolitan Opera
- Tata Güines** (né Federico Aristides Soto), conguero
- Israel Cachao López**, bassist and composer
- Teo Macero**, record producer, composer and saxophonist
- Kathryn Neustadter**, founding director, Redwood Arts Council
- Andy Palacio**, bandleader, songwriter; Garifuna music revivalist
- Susan Sommer**, music librarian, teacher, writer
- Leopold Teraspulsky**, cellist and co-founder, Musicorda Chamber Music Festival
- Richard Westenburg**, conductor, Musica Sacra

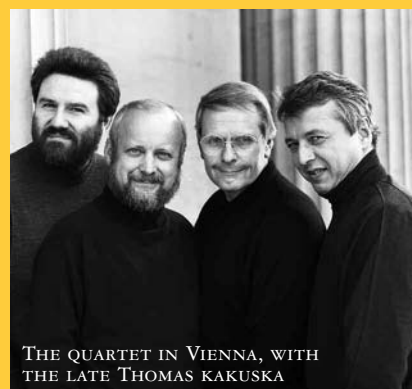
### Auf Wiedersehen

After a nearly four-decade career, the **Alban Berg Quartet**, founded in Vienna in 1971, has announced its retirement. The ensemble has survived with little turnover in personnel; violinist Günter Pichler and cellist Valentin Erben are both founding members. And even though Isabel Charisius has succeeded her former teacher, longtime ABQ violinist Thomas Kakuska, with great success, Kakuska's death in 2005, as Erben told the *Times* of London, created "a big rupture in our hearts."

"They worked together as an ensemble over decades to reach the point where they are, and they obviously won't be able to repeat that," says critic James M. Keller. "Earlier in their career they still had time on their side and could sustain personnel changes more easily, but at a certain age you have to view things differently."

The quartet centered its career in Europe but built an international reputation through occasional tours and an acclaimed series of EMI recordings. "Their sound in the classic repertoire is rich while retaining transparency, never gooey—essentially encapsulating the ideals of modern quartet sound," says Keller. "It's perfectly suited to recordings, and certainly a large measure of their impact has been through their prolific work in that area."

"The ABQ is absolutely superb in terms of unity of ensemble—every phrase emerges from the group organically, to the extent that you can sometimes swear they're playing their vibratos in perfect parallel," Keller continues. "One of their gifts



THE QUARTET IN VIENNA, WITH THE LATE THOMAS KAKUSKA

is finding the sweet spot at which every single measure sounds carefully crafted yet without making the interpretation sound fussy. They always sound studied and spontaneous at the same time, which is rare. I *do* mean always: you could start listening at any point in performance and be immediately struck by this characteristic."

The quartet has engendered the esteem not only of the listening public, but of its colleagues. David Finckel, cellist of the Emerson String Quartet, notes that when his ensemble toured Europe at the beginning of its career, it couldn't escape comparison with the ABQ. "They'd say: 'Your Beethoven is wonderful, but if you really want to hear how it should be done, listen to the Alban Berg Quartet!'" he reports. "We thought 'Great, who *are* these guys?' Gradually, I started collecting their recordings, and then I heard what people were talking about. They're not only consummate players, but they're steeped in the tradition and living in the context of Viennese music and culture."

Finckel is also co-director of Chamber Music Society of Lincoln Center, which in February presented the ABQ's final New York appearance. Interviewed a week before the concert, he noted: "My quartet is bothering me for tickets."

As its name would indicate, a commitment to modern music has always been a part of the Alban Berg Quartet's identity. "I love the fact that they chose the name of a revolutionary composer from their city," says Finckel. "They could have easily called themselves the 'Mozart Quartet.'" But they've been as faithful to contemporary composers and music as to the older composers."

When asked if he hears "Vienna" in the ABQ's playing, Finckel says: "It's not like they have a *style*, like the Vienna Philharmonic—I hear what the composers wrote."

The Alban Berg Quartet will play its last concert in Buenos Aires this July. [www.artistsmanagement.com/chamber\\_music/alban\\_berg\\_quartett-e.htm](http://www.artistsmanagement.com/chamber_music/alban_berg_quartett-e.htm)

## Hibernians United

Having won the gold medal at the Tchaikovsky International Piano Competition in 1986, Belfast-born Barry Douglas could be forgiven if he had hunkered down and focused all of his energy on forging a brilliant solo career. But like a small number of other star soloists—Yo-Yo Ma and Gidon Kremer come to mind—Douglas had a broader vision of what his musical future might look like.

While continuing to tour as a soloist, he founded **Camerata Ireland**, an all-Irish chamber orchestra, drawing its personnel from both northern and southern sectors of the long-divided island. The move, which closely followed the Good Friday Agreement of 1998, aimed to fill an artistic void. While the island has produced gifted musicians, it is probably better known internationally for The Chieftains and Riverdance than for its classical ensembles and soloists. According to Douglas, the problem has been arts emigration—talented classical musicians leaving the country to study, primarily in prestigious conservatories elsewhere in the United Kingdom. (As he remarked in a National Public Radio interview last year, the prevailing attitude was: “If you want to study music, you go somewhere else—and you don’t come back.”)

Part of Camerata Ireland’s effort to reverse this artistic brain-drain is a program that fosters young Irish musicians. Every year, promising students compete for places at the Clondeboy Festival, held in August in County Down. As part of the festival’s Young Musician of the Year Competition, 12 participants work individually and in masterclasses with

Douglas and international guest artists. On the festival’s faculty roster for 2008 are Richard Watkins (horn), Sarah Chang (violin), Michael Collins (clarinet), Andres Diaz (cello) and Nobuko Imai (viola).

Camerata Ireland now has a home base—a Palladian mansion called Castletown House in County Kildare—and Douglas plans a concert series and other activities there. The chamber orchestra continues to tour internationally; U.S. audiences from Boston to Seattle heard the group in concert this spring. Meanwhile, the next generation of Irish professionals—including chamber musicians—is already beginning to emerge from Clondeboy: cellist Brian O’Kane, the 2007 competition winner, is a founding member of the Cappa Quartet; and now there’s the Young Camerata Ireland Trio, launched by festival laureates Michael McHale (piano) and Eimear McGeown (flute).

[www.camerata-ireland.com](http://www.camerata-ireland.com)



AT CASTLETOWN HOUSE: BARRY DOUGLAS (CENTER), WITH MICHAEL MCHALE, GERALD PEREGRINE, ALISON GORDON, IONA PETCU, PATRICIA MOYNIHAN, AND LYNDA O’CONNOR.