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Folder Title: Cultural programs, Fiscal Year [FY] 1990

Folder ID: 30376167

Series: Internal communication and staff engagement

Dates: 02/02/1989 - 01/03/1990

Fonds: Records of the Office of External Relations

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THE WORLD BANK
Washington, D.C.
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1818 H Street NW
Washington DC 20433

Telephone: 202-473-1000 Internet: www.worldbank.org

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CULTURAL PROGRAMS, FY 90.

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R1995-120 Other #: 1 Box #104737B

Cultural programs, Fiscal Year [FY] 1990

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Record Removal Notice



File Title				
Cultural programs, Fiscal Year [FY]	1990		Barcode No.	
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Document Date	Document Type			
January 12, 1990	Chart / Table / Diagram		8	
Correspondents / Participants	'			19
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Exception(s)				
Personal Information				
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The World Bank

INTERNATIONAL BANK FOR RECONSTRUCTION AND DEVELOPMENT INTERNATIONAL DEVELOPMENT ASSOCIATION

1818 H Street, N.W. U.S.A.

(202) 477-1234 Washington, D.C. 20433 Cable Address: INTBAFRAD Cable Address: INDEVAS

November 13, 1989

Mr. Percy W. Aycock Piano Service 1713 Great Falls Street McLean, VA 22101

Dear Mr. Aycock:

Following my letter of September 25th, please note that the piano recital scheduled for December 14, 1989 has been advanced to December 8th (Friday). I hope that you will be able to tune the piano on that day. Many thanks.

Sincerely,

Sheila G. Queaño-Colletta Public Affairs Division

INTERNATIONAL DEVELOPMENT ASSOCIATION

1818 H Street, N.W.

(202) 477-1234 Washington, D.C. 20433 Cable Address: INTBAFRAD Cable Address: INDEVAS

September 25, 1989

Mr. Percy W. Aycock Piano Service 1713 Great Falls Street McLean, VA 22101

Dear Mr. Aycock:

Mrs. Aycock has suggested that I inform you way in advance about our forthcoming concerts which will require tuning of our piano. Therefore, below is a list of those concerts and the dates for which they have been scheduled:

> Piano recital Choir Symphony Orchestra Piano recital

Thursday, October 12, 1989 Friday, October 20, 1989 Friday, November 3, 1989 Thursday, December 14, 1989

I would appreciate very much your including these dates on your calendar and the piano tuned preferably on the morning of the performance. Thanks very much for the excellent service you have been giving us through the years.

Sincerely,

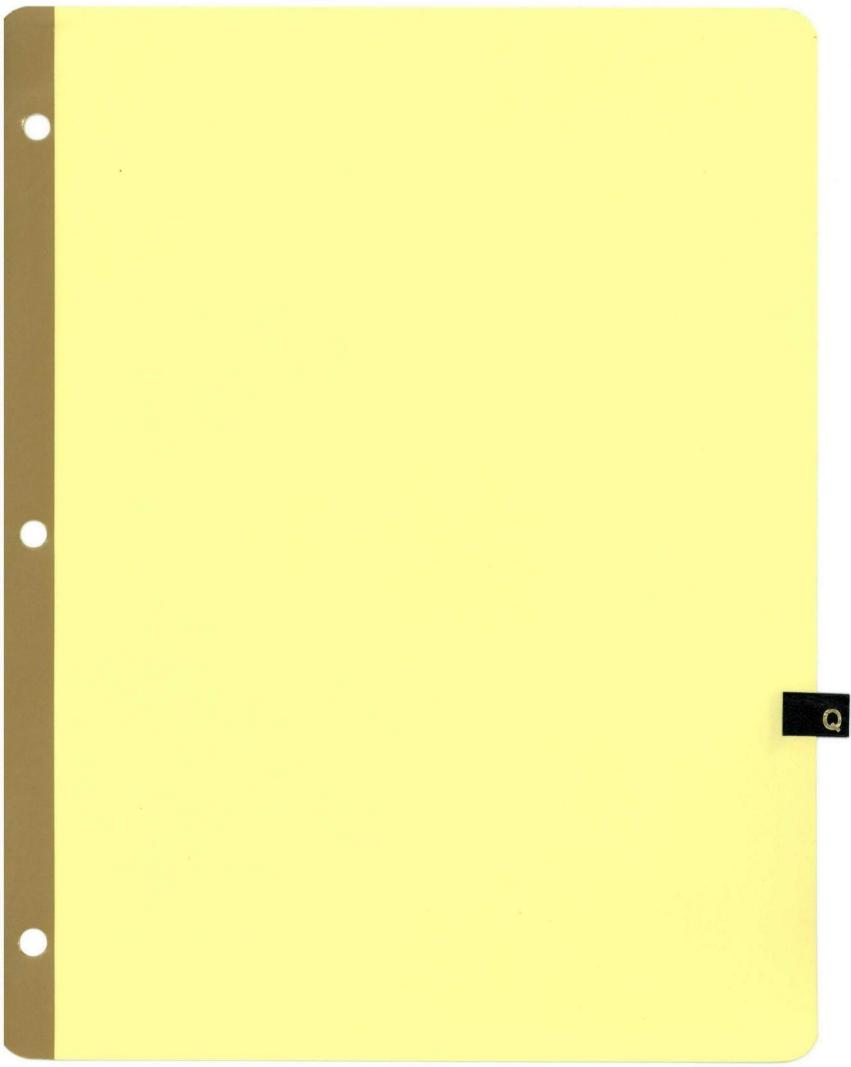
Sheila G. Oueaño-Colletta Public AFfairs Division



Record Removal Notice



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				f the World Bank Group.
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	9 9 193		Shiri Alon	May 28, 2019



Checklist for Processing Papers for Cultural Events						
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Other info: Karl Jahr						
Contact phone						
SS number						

MOZART at the WORLD BANK

January 22 through 26, 1989 Daily at 1:00 p.m. (doors open at 12:30) January 31, 1989 at 5:00 p.m. (doors open at 4:30) FREE ADMISSION "H" Building Auditorium, (between 19th & 20th on G, N.W.)



MONDAY:

STRING OUARTETS

The Manchester String Quartet

Haydn, Mozart

TUESDAY:

MUSIC FOR SOLO PIANO

Grace McFarlane

Beethoven, Mozart, Barber, Chopin

WEDNESDAY:

MANDOLIN, VOICE AND PIANO

Ute Jahr, mezzosoprano; Neil Gladd, mandolin;

Eric Machanic, piano Mozart, Beethoven

THURSDAY:

OBOE AND VIOLIN

James Ostryniec, Oboe; Kenneth Goldstein, violin;

Mary Woehr, piano

Beethoven, Mozart, Quantz

FRIDAY:

FLUTE, CELLO, AND PIANO

Katherine Hay, flute; Lori Barnet, cello;

Jeffrey Chappell, piano; Mozart, Haydn, Beethoven

WEDNESDAY:

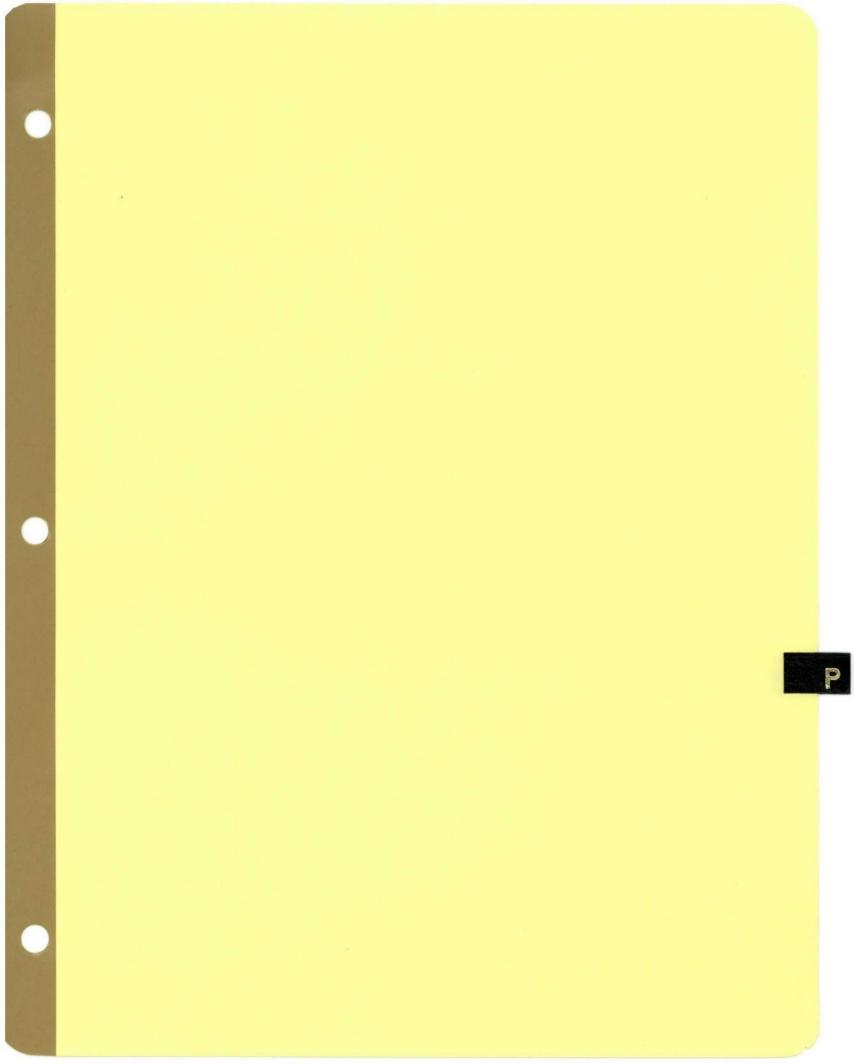
January 31 5:00 p.m.

SCHUBERTIADE -- HAPPY BIRTHDAY, FRANZ SCHUBERT

Ensemble Frank Carnovale

Victoria Noyes, violin; George Ohlson, viola; Timothy Baker, cello; Frank Carnovale, double bass; Eric Machanic, piano; Ute Jahr, mezzosoprano Piano music, Lieder, "Trout" quintet

These concerts are provided as a service to the public by: The Bank-Fund Staff Federal Credit Union The World Bank Community Relations Office The Bank-Fund Music Group



Checklist for Processing Papers for Cultural Events							
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SS number							



Contact: Yosef Hadar (202) 477-5315

January 3, 1990

The World Bank's Home-Grown Jazz Ensemble In Concert

Washington, D.C. -- The World Bank Community Relations Office will present its own jazz group at a concert on Wednesday, January 17, 1990, at 12:00 noon, at the World Bank Auditorium on G Street, N.W. (between 19th and 20th Streets).

The jazz ensemble is led by Piet Werbrouk, tenor sax. He has performed in Brussels, Madrid, and Abidjan. The other members are Erik Leifert, acoustic bass; John Link, guitar; Mick Riordan, piano; and Manuel Trucco, drums.

The repertoire will include works by Antonio Carlos Jobim, Richard Rodgers, and Richard Carpenter. The concert is free is open to the public. Doors will open at 11:30 a.m.

SUBJECT: JAZZ CONCERT

WHEN ; WEDNESDAY, JANUARY 17, 1990

WHERE : "H" STREET AUDITORIUM

TIME : 12:00 P.M.

THE PROGRAM

TITLE	COMPOSER
ALL BLUES	MILES DAVIS
FOREST FLOWER	CHARLES LLOYD
CUTE	NEIL HEFTI
THE GIRL FROM IPANEMA	JUAN CARLOS JOBIM
MY FUNNY VALENTINE	RICHARD RODGERS
WALKING	RICHARD CARPENTER

THE MUSICIANS

PIET WERBROUK, TENOR SAX; LEADER OF THE WORLD BANK JAZZ ENSEMBLE, HE HAS PERFORMED IN BRUSSELS, MADRID, AND ABIDJAN. HE WORKS IN THE AGRICULTURE OPERATIONS DIVISION OF THE WESTERN AFRICA DEPARTMENT.

ERIK LEIFERT, ACOUSTIC BASS; HE FREELANCES IN THE WASHINGTON AREA. HE WORKS IN THE AGRICULTURE OPERATIONS DIVISION OF THE CHINA DEPARTMENT.

JOHN LINK, GUITAR; AN EMPLOYEE OF THE SORITES GROUP, HE PROVIDES BANK-WIDE TRAINING AND SUPPORT IN THE USE OF THE ECONOMETRIC LANGUAGE SORITEC.

MICK RIORDAN, PIANO; HE WORKS IN THE ANALYSIS AND PROSPECTS DIVISION OF THE INTERNATIONAL ECONOMICS DEPARTMENT.

MANUEL TRUCCO, DRUMS; HE WORKS IN THE DEBT AND INTERNATIONAL FINANCE DIVISION OF THE INTERNATIONAL ECONOMICS DEPARTMENT.

World Bank 1818 H Street, N.W. Washington, D.C. 20433, U.S.A. Community Relations News



Contact: Alan Donovan (202) 473-7544

December 7, 1989

Over 300 School Children to Watch Winnie the Pooh at World Bank Auditorium

Washington, D.C. -- The World Bank Community Relations Office is pleased to announce a special free performance of the World Bank/IMF Theatre Group's production of "Winnie-the-Pooh" on Monday, December 11, 1989, at 10:30 a.m. for around 325 school children from Mt. Hope/Nanjemoy Elementary School. The play will be presented at the World Bank Auditorium on G Street, N.W. (between 19th and 20th Streets).

Mt. Hope/Nanjemoy Elementary School is located in a relatively rural pocket of Charles County in Maryland, a county experiencing rapid suburban growth and development. For many of the students attending the performance at the World Bank Auditorium, this will be their first experience with a live performance and a trip into Washington, D.C. Many of the young people at Mt. Hope are considered at risk students and will benefit from the cultural enrichment provided by attending the play. Mt. Hope/Nanjemoy Elementary School was selected by a lottery including all 16 elementary schools in Charles County.

Other performance dates are December 8 at 7:30 p.m.; December 9 and 16, 2:30 and 7:30 p.m.; and Sunday, 2:30 p.m. Tickets \$6; children \$3. Proceeds will be donated to the Washington, D.C. "Reading is Fundamental Program."

THE WORLD BANK/INTERNATIONAL FINANCE CORPORATION

OFFICE MEMORANDUM

DATE: December 6, 1989

TO: Mr. Francisco Aguirre-Sacasa, Director, EXT

THROUGH: Judith Maguire, Chief, EXTPA

FROM: Yosef Hadar, Community Relations Specialist, EXTPA

EXTENSION: 75315

SUBJECT: December 11th Performance of Winnie-the-Pooh

Following our conversation this morning, attached is a one-page fax sent by the Charles County Board of Education, providing a backgrounder on the school children of Mt. Hope/Nanjemoy Elementary School who will be visiting the World Bank on Monday, December 11th, at 10:30 a.m., to watch the Theatre Group's production of Winnie-the-Pooh at the H Building auditorium.

Ell C-K

I hope that you will be able to arrange for Mrs. Conable to grace the occasion.

Attachment

BOARD OF EDUCATION

OF CHARLES COUNTY LA PLATA, MARYLAND 20846-0170

JOHN H. BLOOM

(301) 932-6610 (301) 870-3814 FAX 1-301-932-6630 EXT. 523 FAX 1-301-932-6630 (EVENINGS)

WALTER N. DAVIS
ASSISTANT SUPERINTENDENT
FOR INSTRUCTION

December 6, 1989

To:

Mr. Josef Hadar The World Bank 1818 H Street, N. W. Washington, D. C. 20433

FROM:

Barbara R. Graves

Supervisor of Social Studies Charles County Public Schools

RE:

Article for Your Newsletter

Mt. Hope/Nanjemoy Elementary School lies 45 miles southeast of The World Bank in Charles County, Maryland. The school is located in a relatively rural pocket of a county experiencing rapid suburban growth and development. For many of the students attending the performance at the World Bank Auditorium, this will be their first experience with a live performance and a trip into Washington, D. C. Many of the young people at Mt. Hope are considered at risk students and will benefit from the cultural enrichment provided by attending the play, Winnie the Poch. Mt. Hope/Nanjemoy Elementary School was selected by a lottery including all sixteen elementary schools in Charles County. The school system will be busing 325 excited young people to the performance on Monday, December 11, 1989.

World Bank 1818 H Street, N.W. Washington, D.C. 20433, U.S.A. Community Relations News



Contact: Alan Donovan (202) 473-7544

December 7, 1989

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Other performance dates are December 8 at 7:30 p.m.; December 9 and 16, 2:30 and 7:30 p.m.; and Sunday, 2:30 p.m. Tickets \$6; children \$3. Proceeds will be donated to the Washington, D.C. "Reading is Fundamental Program."

December 5, 1989

Dear Messrs. Winterbottom and Hadar,

I am writing a brief note to let you know what took place since this morning. I called the school at Mr. Hadar's suggestion to see if we could arrange for them to come tomorrow since the kids were so disappointed today. I have realized by now that things move rather slowly over there, so I called a few bus companies beforehand and found one that was suitable. I was told that no one at the school could take my call until 1 p.m, so I obtained the agreement of the bus company to delay our request for service until later this afternoon.

Not wishing to leave any stone unturned, I actually took the letter (copy attached) to the school myself at 1 p.m, rather than waiting for them to call me back. I met the principal, who told me that he cannot authorize any children to be taken out of the building without permission slips from the parents (who are themselves illiterate in many cases). Most of the kids had managed to get permission slips for today, but according to the principal they are not valid for tomorrow. He is unwilling to send the children to see Winnie the Pooh without the proper authorization from their parents, since he will be liable if anything should happen to them. I suggested that the kids be asked to come tomorrow with the necessary slips, but he informed me that their lives at home are not organized enough to expect any reasonable number of responses to such a request. According to him, it takes about a week for these kids to obtain formal permission from a parent or guardian. He therefore suggested that we would have to drop the idea for now and wait until "next time".

You will understand the extent of my frustration at this situation. Furthermore, I myself just returned from a long mission on the day before Thanksgiving, and I am extremely busy with my own work. I wish to thank both of you for your response to my request, which had seemed like a good idea to me at the time. I apologize to you on behalf of the school for the confusion that was created, and I am truly sorry if we wasted the opportunity for children from another school to come to the performance.

Sincerely,

Molina Mukher Mohua Mukheriee

Dear Anita,

I am writing you a note since I understand you will be out of the building until 1 p.m. I am very sorry that the kids from your school could not make it to the World Bank this morning to see the special, free performance of our play. This is the first, and probably the only time that our theatre group is putting on a children's play.

When I communicated to the organizers that you had encountered difficulty with transportation, they suggested that we try again for tomorrow morning, which is the last free showing. They have now set aside the funds to pay for two school buses, at my request, and they feel that they would like to see the funds used by the kids from your school.

I have therefore done some calling around on my own, and have obtained the most favorable quote from the Middledorf Bus Company. They have indicated that if asked, they could (within our budget) pick up 120 passengers from Marie Reed School tomorrow morning at 9, take them to the World Bank and bring them back to the school shortly before noon.

We, that is myself, the gentlemen in the office who are arranging the funding, and the organizers of the play, are therefore awaiting the decision of your school at your earliest convenience.

The Middledorf Bus Company will accept our request for service tomorrow until 3 p.m today, since I explained the circumstances to them. The contact person there is Diana, and she can be reached at 248-3359 or 292-6551 in case you should require any more information from her. In case you decide to go ahead and accept our invitation to the children of your school, I have agreed to make the final arrangements with her. It would therefore be very helpful to us if we could be informed of your decision as soon as possible.

We would be very happy to have the opportunity to welcome some of the kids from your school, and we are looking forward to hearing from you.

> Mohua Mukherjee (473-8777)

cc: Dr. John Sparrow, Principal

The World Bank/IFC/MIGA

DATE: 04-Dec-1989 02:38pm

TO: Thierry Sagnier

(THIERRY SAGNIER

FROM: Alan Donovan, PUBMT

(ALAN DONOVAN)

EXT.: 37544

SUBJECT: Special Pooh Performances

Thanks for your message. I'm looking forward to Bank's World. I'm sure you and your wife will enjoy the show.

Tomorrow and Wednesday mornings we have the Oyster School coming in for the 10:00 am show. In addition, about 50 children from DC homeless shelters will also be brought in to each show. Yosie is paying to have them bused in.

Then next Monday we will completely fill the auditorium with 305 students from Charles County, MD. For most of these students this will be the first play they have ever seen, as well as the first time any of them have been to Washington.

If you are interested in somehow using this for BW, please let Yosie know. I will not be available in those mornings, as I will be substituting for one of the actors for these shows.

CC: Yosie Hadar

(PAPER MAIL)

THE WORLD BANK/INTERNATIONAL FINANCE CORPORATION

OFFICE MEMORANDUM



DATE: December 4, 1989

TO: Yosef Hadar, Community Relations, EXTPA

FROM : Pilar Diego, CTRCO

EXTENSION: 74655

SUBJECT : Antony Calvo - Administrative Leave

In response to your request, I am granting Antony Calvo Administrative Leave on December 5,6, and 11 at two hours each day so he can participate in the World Bank-IMF Theater Group's stage production of Winnie-the-Pooh.

cc: Antony Calvo

File

The World Bank/IFC/MIGA FICE MEMORANDUM

DATE: 28-Nov-1989 01:55pm

TO: Goddard Winterbottom (GODDARD WINTERBOTTOM)

FROM: Alan Donovan, PUBMT (ALAN DONOVAN)

EXT.: 37544

SUBJECT: Security for Pooh

Goddard, did you also ask security for the extra shows? That would be Tuesday and Wednesday, Dec. 5 and 6. Show are at 10:00am. We'd open the G St. door when the kids arrive. It is also now 99% certain that a 3rd show will be Monday, Dec. 11 at the same time. In all cases, it will be over and the kids out by 11:30.

Fill

The World Bank/IFC/MIGA 'FICE MEMORANDUM

DATE: 28-Nov-1989 02:22pm

TO: Harry Johnson (HARRY JOHNSON)

FROM: Goddard Winterbottom, PUBEP (GODDARD WINTERBOTTOM)

EXT.: 37524

SUBJECT: Security for special morning performances

As you can see from Mr. Donovan's message, attached, the Theatre Group will be having three additional performances on the dates noted--I'll confirm later the one which he notes is only 99% certain.

These are being sponsored by the Bank's Community Relations Office in EXTPA. We are negotiating with Mr. Hadar about payment from that source for any Security overtime, since these special daytime performances are for inner city schools without any admission charge. So I'd be grateful to know if these daytime shows will require overtime costs.

CC: Alan Donovan (ALAN DONOVAN)
CC: Yosef Hadar (PAPER MAIL)

World Bank 1818 H Street, N.W. Washington, D.C. 20433, U.S.A. Community Relations News



Contact: Alan Donovan, (202) 473-7544

November 15, 1989

Winnie-the-Pooh at the World Bank

Washington, D.C. -- The World Bank/IMF Theatre Group, in collaboration with the World Bank Community Relations Office, will present Hugh Nees (as Winnie-the-Pooh) and David Martin (as Eeyore) in a scene from the Group's production of Winnie-the-Pooh, at the World Bank Auditorium on G Street, N.W. (between 19th and 20th Streets).

Performance dates are Friday, December 1 and 8, at 7:30 p.m.; Saturday, December 2, 9 and 16, at 2:30 p.m. and 7:30 p.m. There will also be a special matinee on Sunday, December 10.

Tickets for adults are \$6.00; children under 12, \$3.00. Groups of 10 or more receive a \$1.00 price reduction per ticket. Tickets will be on sale at the World Bank Bookstore (corner of 18th Street and Pennsylvania Avenue, N.W.), Monday through Friday from 10:00 a.m. to 4:00 p.m. A portion of the proceeds will be donated to the D.C. Reading is Fundamental Program. The Theatre Group will also do a special performance of Winnie-the-Pooh at Children's Hospital, and two day-time performances for local elementary schools. For more information, contact Alan Donovan at 473-7544.

Checklist for Processing Papers for Cultural I	Events					
Name of Event: Trio Bravo Jazz (Belgian)						
Date/Time: 4/3/90 (Tuesday)		12 no	DOW			
	======					
Activity	ok	Date	Comments			
Auditorium booked by phone	1	12/21				
Formal request for auditorium sent out	1	12/26				
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Request for Payment sent						
Press release and other materials received						
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THE WORLD BANK/IFC REQUEST FOR INSTITUTIONAL CONFERENCE ROOM AND SUPPORT SERVICES

(Read reverse side before completing this form)

DATE REQUEST SUBMITTED:

	12/20/09							
REQUESTED BY: Yosef Hadar/S.G. Queano-Colletta E8035 EXTENSION: 78832								
DEPARTMENT: External Affairs	DEPT. NO. 871	:	Pub1	ic Affairs	DIV. NO.:			
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THE WORLD BANK/IFC REQUEST FOR INSTITUTIONAL CONFERENCE ROOM AND SUPPORT SERVICES

OATE REQUEST SUBMITTED:

(Read reverse side before completing this form)

INSTRUCTIONS

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1. Call GSD's Conference Services Section (72078) before completing this form to determine the availability of conference facilities.							
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Checklist for Processing Papers for Cultural Events Caprice Name of Event: Date/Time: _______ ------Activity ok Date -----Auditorium booked by phone ------Formal request for auditorium sent out ------Commitment request sent Commitment number received Request for Payment sent Press release and other materials received Press release sent to mailing list Press release sent to Weekly Bulletin Poster to Graphics -----Poster to Lobbies Rehearsals requested -----Program received Program ready for event Desk to desk distribution Visitor parking requested -----Security guards reminded ______ Other info: Contact phone

FORM NO. 2161 (7-86)

THE WORLD BANK/IFC REQUEST FOR INSTITUTIONAL CONFERENCE ROOM AND SUPPORT SERVICES

(Read reverse side before completing this form)

DATE REQUEST SUBMITTED:

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THE WORLD BANK/IFC REQUEST FOR INSTITUTIONAL CONFERENCE ROOM AND SUPPORT SERVICES

DATE REQUEST SUBMITTED:

(Read reverse side before completing this form)

INSTRUCTIONS

1. Call GSD's Conference Services Section (72078) before completing this form to determine the availability of conference facilities. 2. Confirm the call by submitting this form to the Conference Services Section at least five (5) working days before the conference date. 3. Advise the Conference Services Section of any changes in dates, times or cancellations at least three (3) working days before the conference. 4. The Conference Services Section can adapt institutional conference rooms to meet special requirements. The following chart lists these conference							
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Margaret Carlton, Flute Cindy Fassler, Clarinet James McKay, Piano

117 Fourth St., N.E. Washington, DC 20002 727-6252(w) 546-6252(h)

Introducing Caprice, an exciting new trio with flute, clarinet, and piano. Formed in 1988, Caprice has performed a variety of works for this enchanting combination of instruments to enthusiastic audiences, including most recently those at Music at Noon, who heard a performance of French music in celebration of the bicentennial of the Revolution, the National City Christian Church, the Recitals at Midday series at the Church of the Epiphany, and Lisner at Noon, where Washington Post reviewer Mark Carrington wrote:

"Ernest Bloch's powerful "Concertine" (1950) was played with appealing vigor, even boldness. Phrases were crisply inviting, baroque sequences were imbued with somber majesty, and the whole was delivered with earnest intensity."

Our repertory spans three centuries, from the baroque to the contemporary, including the premiere of a work by Anthony Stark, commissioned by Caprice, on the <u>Fireside Evenings</u> series at Mt. Vernon College. We can design a program to suit your needs. Caprice is a nonprofit corporation incorporated in the District.

THE ARTISTS:

Margaret Carlton, flute, plays with the Jewish Community Center Orchestra and has played with the Friday Morning Music Club Orchestra, the F.M.M.C. Composer Series, Hexagon, and the Washington Savoyards. Ms. Carlton majored in Music at Carleton College and currently studies flute with Katherine Hay.

Cindy Fassler studied clarinet at the State University of New York at Binghamton while earning a degree in Mathematics. While there she won a concerto competition and performed with the orchestra. Ms. Fassler has played with various chamber ensembles throughout the Washington area.

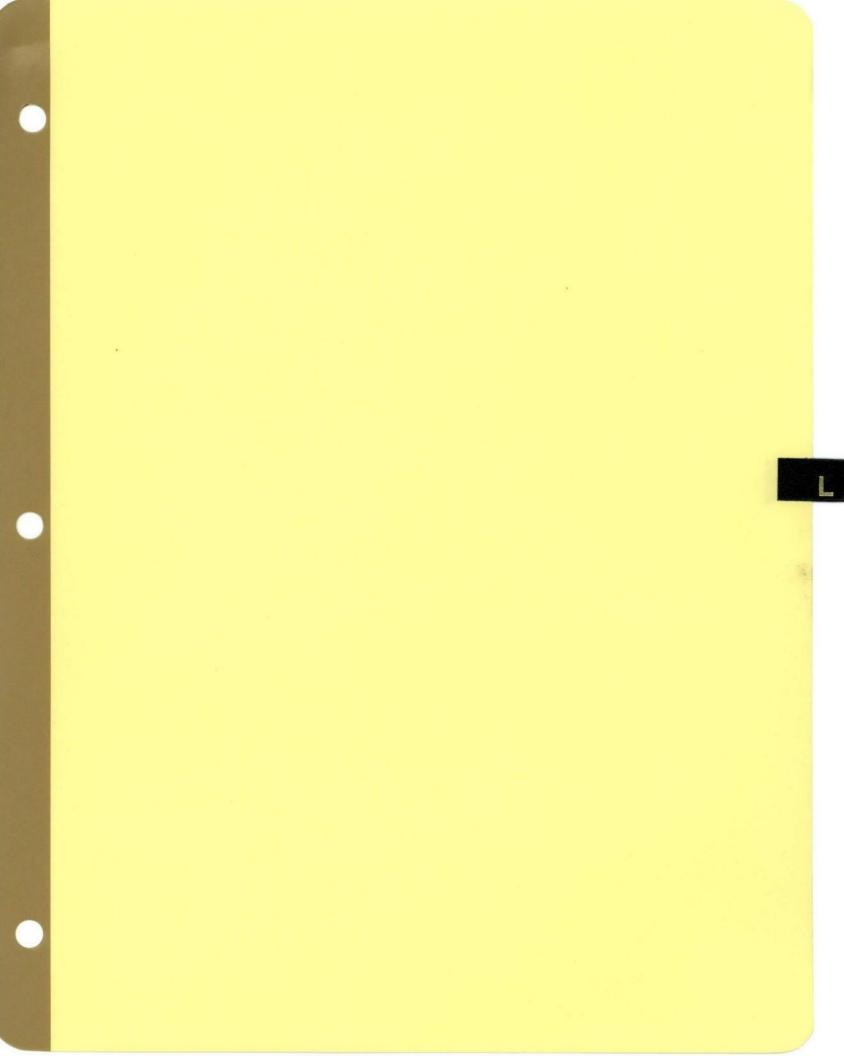
James McKay, piano, plays a diverse repertory, from classical to contemporary. He has recently given performances at the Corcoran Gallery of Art, on the Music of the Spheres series, on the Martin Luther King Library Chamber Music Series, on the Lisner at Noon series, and on the Music at Noon series. His teachers have included John Kirkpatrick, Anthony Chanaka, Noel Lee, and Malcolm Bilson.



Record Removal Notice



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December 20, 1989	Letter		и и	
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Subject / Title Performance for flute, clarinet, and pia Exception(s) Personal Information	no at the World Bank			
Additional Comments			The item(s) identified removed in accordance Policy on Access to disclosure policies of the	with The World Bank Information or other
			Withdrawn by Shiri Alon	Date May 28, 2019



THE WORLD BANK/INTERNATIONAL FINANCE CORPORATION

OFFICE MEMORANDUM



DATE: January 3, 1990

TO: Mr. Yosef Hadar, Community Relations Specialist, EXTPA

FROM: Peter Pease, Chairman, Bank-Fund Choral Society

EXTENSION: 76975

SUBJECT: Community Relations Support for the Bank-Fund

Choral Society's Christmas Concert

- 1. I would like to express on behalf of the Society our extreme thanks for your late December contribution. Without such support it would be very difficult for us to put on the type of full Christmas concert that we prefer to perform and which the Bank and outside audiences obviously enjoy. (I am attaching copies of letters from the Children's Hospital and St. Mary's Court giving evidence to the above.)
- 2. As you know we are trying to redirect our efforts more to the outside community. Along these lines we hope to expand the number of concerts during the next year to include the Veterans Hospital and possibly a joint performance with the Oyster School.

Attachments

cc: Ms. J. Maguire (EXTPA)

PPease:spd



111 Michigan Avenue, N.W. Washington, D.C. 20010-2970 (202) 745-5000

Children's Hospital
Children's Research Institute
Children's Foundation
Children's Faculty Associates
Child Ventures

December 19, 1989

Peter Pease and the World Bank Chorus Rm E 1081 701 19th Street, N.W. Washington, D.C. 20433

Dear Mr. Pease and members of the World Bank Chorus:

On behalf of the patients and staff, I want to thank you so much for performing at Children's. You put us all in the holiday spirit. Everyone enjoyed the music and I'm sure the children will love the presents. The gifts were wrapped, put under trees in patient units will be opened during their holiday parties.

I wish you all a very happy holiday season and hope that you will be able to visit us next year. Thanks again for your thoughtfulness and a lovely performance.

Sincerely,

Diane Lambert New Horizons



ST. MARY'S COURT HOUSING DEVELOPMENT CORPORATION

725 - 24th St., N. W. • Washington, D. C. 20037 • 202/223-5712

December 22, 1989

Peter Pease Procurement Specialist 701 - 19th St. NW (Room E10081) Washington DC 200433

Dear Peter,

Once again it is my pleasure to thank you and the World Bank/I.M.F. singers for the beautiful and skillfully executed choral concert on Friday, December 15.

The choice of selections was thoughtfully chosen and seemed to give every opportunity for the dynamics of a cappella and individual talent to be shown at their best.

I do wish to apologize for our apparent unpreparedness for your visit. Some unfortunate miscommunications among our staff members seems to have occurred and I am sorry we did not have everything as it should have been when you arrived.

We hope that a return visit in the spring will become a reality. You are always very welcome guests at St. Mary's Court.

Sincerely,

Barbara J. Brunton Administrator THE WORLD BANK/INTERNATIONAL FINANCE CORPORATION

OFFICE MEMORANDUM

DATE: December 27, 1989

TO: Mr. Peter P. Pease, Bank/Fund Choral Society, E-10-081

FROM: Yosef Hadar, Community Relations Specialist, EXTPA

EXTENSION: 75315

SUBJECT: Financial Support for 1989 Christmas Concerts

On behalf of the Community Relations Office, I am pleased to forward the enclosed check for \$500.00, representing our renewed support for the Christmas concerts which the Choral Society performed at the Bank, IMF, Children's Hospital and St. Mary's Court.

Best wishes for the continued success of the Choral Society.

Enclosure



Record Removal Notice



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World Bank 1818 H Street, N.W. Washington, D.C. 20433, U.S.A. Community Relations News



Contact: Mr. Peter Pease Telephone: 477-6975

December 1, 1989

World Bank Christmas Concerts

Washington, D.C. -- The World Bank/International Monetary Fund Choral Society and Orchestra are presenting their annual Christmas concert Tuesday, December 12, 1989, at 1:00 p.m. The concert is free and open to the public and will be held in the auditorium of the building at 600 19th Street, N.W., G Street entrance.

The program includes selections from <u>Missa Criolla</u> by Ramirez, <u>O Vos Omnes</u> by Casals, <u>In Dulci Jubilo</u> by Praetorius, <u>Lo, How a Rose, Inno delle Nazioni</u> by Verdi, as well as popular Christmas carols to sing along with.

Marcio Botelho and Kathryn Hearden are the music directors. Their extensive training and experience in performing and in directing chamber music will add to the dynamism of the performance.

Contact: Mr. Peter Pease

Telephone: 477-6975

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DATE: November 29, 1989

TO: Mr. Yosef Hadar

FROM: Rebecca Kary

TEL.: 39345 or 845-9805

SUBJECT: Distribution of Press Release for Choral Society Christmas

Concert

Attached is the text for a press release for local distribution, which can be pasted onto your office's appropriate press release letterhead. I would be grateful if you would be able to help us copy and distribute it.

Please call either Peter Pease at X76975 or me if you have any questions.

Checklist for Processing Papers for Cultural	Events					
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Date/Time: March 8 / Municipal Party	7	112 m	100			
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Activity	ok 	Date 	Comments 			
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Formal request for auditorium sent out	1	12/15				
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8504 Paxton Court College Park, Maryland 20740

December 14, 1989

Mrs. Sheila Colletta
Public Affairs Division
World Bank
1818 H. St., N.W.
Washington, D.C. 20433

1

Dear Mrs. Colletta,

Enclosed is a copy of the program that Kathleen Trahan and I would like to give at the World Bank on March 8, 1990. We decided to program music representing a wide variety of styles and coming from many different countries. We are looking forward to this concert!

Most Sincerely,

Maribeth Gowen

Kathleen Trahan, flute Maribeth Gowen, piano

Sonata in E-flat Major Allegro moderato Siciliana Allegro	J.S. Bach
Mallorca	I. Albeniz
Duo for Flute and Piano III movement	A. Copland
Pastor Fido Sonata	A. Vivaldi
Sonata No. 1 in E Minor Allegro Adagio Allegro ma non troppo	F. Devienne

8504 Paxton Court College Park, MD 20740

March 8
Thursday
12 hoon

Mr. Josef Hadar Community Relations Specialist Public Affairs Division The World Bank 1818 H. St., N.W. Washington, D.C. 20433

Dear Mr. Hadar,

I am writing to you at the suggestion of your seceratary, Sheila Golletta. In a phone conversation that we had, she explained that you were in charge of arranging concerts at The World Bank. Kathy Trahan, flutist, and I, pianist would like to be considered for a noon recital at your auditorium.

We would like to offer an international program consisting of works by composers such as J.S. Bach (German), Faure and Sancan (French), Vivaldi (Italian), Albeniz (Spanish), and Burton (American). If you need more specific information on repertoire or anything else, please feel free to call me at 474-0050.

CHOE DATE OF THE PROPERTY OF T We look forward to hearing Enclosed you will find our resumes.

Sincerely,

Maribeth Gowen

Kathleen Trahan 5001 Indian Lane College Park, MD. 20740

RESUME

KATHLEEN TRAHAN is a concertizing flutist in the Washington area. She has performed on a number of recital series across the United States and Canada including three solo performances at The National Flute Association Conventions, performances at the Library of Congress, Phillips Gallery, Belgian and Oman Embassies, Terrace Theater and WGMS radio broadcasts. She was 1st prize winner in the International Alpha Delta Kappa Competition, 1st prize in the Arts and Letters Competition, 2nd place in the National MTNA Competition and quarter finalist in both the Naumberg and Concert Artist Guild Competition. She has been a member of the Theater Chamber Players, Washington Chamber Orchestra and National Gallery of Art Orchestra. She is widely published and has been listed in Who's Who in American Music and The International Who's Who in Music.

MARIBETH GOWEN, pianist

Maribeth Gowen is a prizewinning piano soloist and chamber musician whose performances throughout the United States and in Mexico have drawn high praise from critics and audiences alike. Her recent performances have included appearances with the Baltimore Symphony and the National Chamber Orchestra, as well as violin-piano recitals in Tucson, Arizona. She has appeared with the Alabama Symphony, and in 1980 was named the national winner in piano of the Collegiate Artist Competition sponsored by the Music Teachers National Association. Since then she has made numerous appearances on public television, with a nationally-broadcast recital on the 'Debut' series produced by South Carolina Public Television.

Ms. Gowen has appeared in concert at the Kennedy Center, Constitution Hall, the German Embassy, and the Phillips Collection in Washington, D.C., at the Barns of Wolf Trap, and in the Piccolo Spoleto Festival in Charleston, S.C. She was chosen three times to perform in the Menahem Pressler Chamber Music Masterclasses at Indiana University. In addition, she has frequently performed across the country with her husband, pianist Bradford Gowen, in a unique recital format comprising solo, duet, and twopiano works. Upcoming performances by the Gowens will include premieres of several commissioned works, as well as having recently appeared in recital for the Music Teachers National Association Convention in Kansas. She is currently coaching the literature for strings and piano with the members of the Guarneri Quartet. In addition, she works with former Bolshoi Opera singer Renata Babak. She plays regularly in the voice studio of Todd Duncan, and reviews new music for The Piano Quarterly.

Born in Kansas, she earned her Bachelor and Master of Music degrees at Emporia State University and the University of Alabama. Her teachers have included Bradford Gowen, Amanda Penick, and Nelita True. She is on the faculty of The Washington Conservatory of Music.

NAME OF THE PROPERTY OF THE PR

INDIANA UNIVERSITY

SCHOOL OF MUSIC Music Building Bloomington, Indiana 47405 (812)

August 7, 1986

TO WHOM IT MAY CONCERN

Ms. Maribeth Gowen is an excellent pianist with a clean technique and innate musicianship. She has a particular affinity for chamber music by virtue of her naturalness and ease in adapting to the playing of others.

Sincerely,

Menahem Pressl

Menahem Pressler Distinguished Prof. of Music MICHAEL TREE 45 EAST 89TH STREET NEW YORK, NEW YORK 10128

Sowen on Rome of the important rejetoire for viola and peans. She is a most musecal and congenial peanist, and her sound is particularly well suited for playing with string players.

Michael Tree

arnold Steinhardt. 340 Kiverside Dr., hyc, hy10025 June 15, 1986

Dear Sis:

I have had the pleasure of playing, sonatas on several occasions with maribeth Dowen. The is a fine pianist and has a very natural musicality. I would recommend her highly for any chamber music endeaver she might consider.

Sincerely. Arnold Steinhardt

6 WEST 77TH STREET NEW YORK, N. Y. 10024 June 1 1986 To Whom I may concern: Maribeth Gowen is an extremly gilted & aleft primist. I have played with her on seven occasions of found her to be a slonsiture & supportive partner. I recomend her most highly for any endeaver. Cuarneri String quartel

DAVID SOYER

THE CHAMBER MUSIC SOCIETY

CENTER LINCOLN



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EDWARD R. WARDWELL
RICHARD S. ZEISLER

GINALD T. PUCKETT rman, ds Committee

ADMINISTRATION CHARLES WADSWORTH Artistic Director JOANNE COSSA

Executive Director ROBERT PORTER Associate Director

February 7, 1986

Ms. Maribeth Gowen 8504 Paxton Court College Park, MD 20740

Dear Ms. Gowen:

Thanks for your note. I am glad to have had the opportunity to hear you and I will keep you in mind when a need for excellent playing arises. Do you travel? I assume yes.

Sincerely,

Music Administrator

Consider Mrs. Maribeth Yourn Con exciting addition to my studie activities. She is extremely talented, prepared, cooperative and with an attitude toward her work an attitude toward her work that gives music making a jay.

I am pleased to recommend her for your deepest consideration.

Very truly your.

21 200 Janear

Feb 28-1987



COLLEGE PARK CAMPUS

Department of Music

9 Dec 86

To whom it may concern:

It is with pleasure that I write this letter of commendation on behalf of Mrs. Maribeth Gowen.

I have known Mrs. Gowen since 1980 when I joined the faculty here at Maryland. I have never been less than impressed with her artistry, sensitivity, and technical expertise in her role as accompanist to singers and instrumentalists both in the studio and on the concert/recital stage.

The art of accompanying requires a special talent which Mrs. Gowen possesses in abundance; in addition, her positive personality makes her a total joy to work with.

I commend Maribeth Gowen to you without reservation.

Sincerely yours,

George Shirley Professor of Voice

Distinguished Scholar-Teacher, 1985-86

Concert review: "An American Tribute to Taras. Shev

by Roy J. Guenther

A handful of dedicated and tireless Ukrainian Americans are exposing an increasingly large audience to the cultural richness and diversity that are the enduring heritage of the Ukrainian people.

The most recent example of the efforts of these determined individuals was "An American Tribute to Taras Shevchenko," held March 9 in the Concert Hall of the John F. Kennedy Center for the Performing Arts in

Washington.

A host of singers and instrumentalists presented musical settings of some of this Ukrainian bard's finest and most moving poetry, rounding out the program with selections utilizing texts by other Ukrainian poets as well as some of the best-loved moments from operas by Verdi, Puccini and Gounod.

Planning a program of such diversity and length requires a good deal of imagination if necessary continuity and emotional pacing are to result. In general, this need was addressed by balancing the Ukrainian first half of the program with the operatic excerpts which constituted most of the second half.

Similarly, the splendid Prometheus Chorus from Philadelphia opened and closed each half, providing a framework of rich sonority that also ensured that' the patriotic celebratory theme of the event would linger in the memories of all present. Despite somewhat mixed musical results in this potpourri program, the concert as a whole certainly achieved its intended purpose of honoring a great poet from an ancient culture. It should be no surprise that the Ukrainian music made the greatest impact of the evening.

One could hardly say enough about the singing of the all-male Prometheus Chorus. Its members produced a thrilling fullbodied sound that also was capable of great refinement and subtlety, as in the emotional "Youth is Gone" by Vorobkevych/Lyudkevych. The full range of their vocal and expressive power was brought into play for the

program's closing work, Stetsenko's fine dramatic cantata "The Election of the Hetman." Discipline and concentration marked their singing throughout the concert, for which conductor and music director Mykhaylo Dlaboha deserves immense credit. Choral accompaniments were ably supplied by pianist Irene Pelech-Zwarych, who acquitted herself especially well in thedifficult Stetsenko cantata."

Soloists for the evening, each of whom appeared on stage for a half dozen or more works, were mezzosoprano Renata Babak, tenor Bohdan Chaplynsky and bass Stefan Szkafa-

rowsky.

In the end, it was Mr. Szkafarowsky who elicited the most excitement and the greatest promise: the man is a mere 30 years old, and his voice is just on the verge of maturing into one that may well be truly great in another decade or so. As it was, his impassioned singing of Lysenko's "O Dnieper" and his equally dramatic rendering of Philip's difficult aria from Verdi's "Don Carlos" left nothing to be desired. The warm and penetrating quality of his voice is supported by an evenness and ease of production that bodes well for his future development.

Ms. Babak's distinguished talent and wealth of operatic experience have been exciting American audiences for the past 10 years, and she chose her repertoire well for this occasion. Of the native works she sang, Kos-Anatolsky's "A Nightingale's Song" continues to display Ms. Babak's control technique and expression mos fully, and the ensemble work flutist Virginia Nanzetta and Maribeth Gowen was superb. Lysenko's "A Cherry Orcha Mussorgsky's "Hopak" had re and spirit (despite an instr arrangement of the Mussorg that sadly detracted from th crisp rhythms and lean textur

In the operatic realm, Ma offered two of Verdi's most prayer scenes, "Ave Maria" fro and "La Vergine degli Angeli" forza del destino." The since depth of her expression helped for lapses in intonation and an ness of tone quality that are norm for this seasoned artist. the concert hall's fine organ works seemed logical enou Charles Callahan's choice of tion disturbed the music's nat and caused unnecessary bala blems with the voice. Des piano's obvious limitations color, it might have been a bet

Mr. Chaplynsky's tenor, st strained, shaky beginning in kivsky's "The Years of You Passed" to produce a dram perfectly focused performance hun's aria from Dankevych's Khmelnytsky." His voice was r adequate for Puccini's famed dorma" from "Turandot," interpretation was strangely

White House greetings

It gives me great pleasure to extend warm greetings to all those gat pay tribute to the poet-patriot of the Ukraine, Taras Shevc

Born under the oppression of Russian serfdom, Taras Sheve dedicated his life to writing poetry which celebrates the dignity of man God and is suffused with the hope of freedom and national independe his beloved homeland. Over a century has passed since his death, message of his verse burns even more brightly today in the hearts countrymen and serves as a source of inspiration to all those striv freedom and national dignity. His statue, standing here in the capita Free World, is an abiding reminder of his love for liberty and the t struggle of mankind to overthrow tyranny. Let the words inscribed on as a brave and clear voice of human dignity and the freedoms we all "Our soul shall never perish. Freedom knows no dying."

Shchasty Vam Bozhe!

Roy Guenther is a music critic and professor of music at George Washington University.

Ronald

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Soloists for the evening, each of whom appeared on stage for a half dozen or more works, were mezzosoprano Renata Babak, tenor Bohdan Chaplynsky and bass Stefan Szkafa-

rowsky.

In the end, it was Mr. Szkafarowsky who elicited the most excitement and the greatest promise: the man is a mere 30 years old, and his voice is just on the verge of maturing into one that may well be truly great in another decade or so. As it was, his impassioned singing of Lysenko's "O Dnieper" and his equally dramatic rendering of Philip's difficult aria from Verdi's "Don Carlos" left nothing to be desired. The warm and penetrating quality of his voice is supported by an evenness and ease of production that bodes well for his future development.

Ms. Babak's distinguished talent and wealth of operatic experience have been exciting American audiences for the past 10 years, and she chose her repertoire well for this occasion. Of the native works she sang, Kos-Anatolsky's "A Nightingale's Song" continues to display Ms. Babak's control of color, technique and expression most successfully, and the ensemble work between flutist Virginia Nanzetta and pianist Maribeth Gowen was superb. Likewise, Lysenko's "A Cherry Orchard" and Mussorgsky's "Hopak" had real charmand spirit (despite an instrumental arrangement of the Mussorgsky song. that sadly detracted from the work's crisp rhythms and lean texture). " "

In the operatic realm, Ms. Babak offered two of Verdi's most beautiful prayer scenes, "Ave Maria" from Otello and "La Vergine degli Angeli" from "La forza del destino." The sincerity and depth of her expression helped make up for lapses in intonation and an unsteadiness of tone quality that are not the norm for this seasoned artist. The use of the concert hall's fine organ for these works seemed logical enough, but Charles Callahan's choice of registration disturbed the music's natural flow and caused unnecessary balance problems with the voice. Despite the piano's obvious limitations in tone color, it might have been a better choice here.

Mr. Chaplynsky's tenor, survived a strained, shaky beginning in Nyzhankivsky's "The Years of Youth Have Passed" to produce a dramatic and perfectly focused performance of Bohun's aria from Dankevych's "Bohdan Khmelnytsky." His voice was more than adequate for Puccini's famed "Nessun dorma" from "Turandot," but his interpretation was strangely detached,

as if the effort of producing the notes left no room for greater dramatic freedom.

Where Mr. Chaplynsky made his most memorable contributions to the evening was in the soloists' various ensemble selections. This was particularly evident in the duet of Santuzza and Turiddu from Mascagni's "Cavalleria Rusticana." Mr. Chaplynsky took the vocal lead in this collaboration with Ms. Babak, and the two produced a fiery and engaging rendition. Less successful was "D'amor sull'ali rosee" from Verdi's "Il Trovatore," more because of balance problems with the organ accompaniment than for vocal or dramatic reasons.

Mr. Szkafarowsky joined Babak for an energetic reading of Revutsky's "Wind Blowing O'er the Fields," in which flute and cello (played splendidly by David Premo) added much to the beautiful texture of the music. To close their portion of the program, all three soloists joined in the trio of Margarita's death scene from Gounod's "Faust." Once again the organ nearly drowned out much of the fine singing, making the French text difficult to understand and detracting from the general dramatic flow. Nonetheless, the singers achieved marked success with their heroic efforts to create the proper atmosphere without the assistance of lighting or scenery.

Pianist Ms. Gowen must be singled out for special mention. She performed her demanding and all-important role in exemplary fashion, remaining sensitive to the unique needs of each singer and each new piece and undoubtedly helping inspire some of the best musical moments on a program that had many of them.

The timing of this important concert was hardly an accident. The date coincided with Shevchenko's birthday and preceded by one day the date of his death. The proceeds from the concert are to be used in restoring the Shevchenko monument in downtown Washington, without question a worthwhile project.

Actually, the concert itself was a kind of monument, one which should have helped make more Americans aware of Taras Shevchenko's literary genius and of the quantity of music that this genius continues to inspire.

White House greetings

It gives me great pleasure to extend warm greetings to all those gathered to pay tribute to the poet-patriot of the Ukraine, Taras Shevchenko.

Born under the oppression of Russian serfdom, Taras Shevchenko dedicated his life to writing poetry which celebrates the dignity of man under God and is suffused with the hope of freedom and national independence for his beloved homeland. Over a century has passed since his death, but the message of his verse burns even more brightly today in the hearts of his countrymen and serves as a source of inspiration to all those striving for freedom and national dignity. His statue, standing here in the capital of the Free World, is an abiding reminder of his love for liberty and the timeless struggle of mankind to overthrow tyranny. Let the words inscribed on it serve as a brave and clear voice of human dignity and the freedoms we all cherish: "Our soul shall never perish. Freedom knows no dying."

Shchasty Vam Bozhe!

Ronald Reagan

Performers display great artistry In Musica da Camera program

By CLAIRE McPHAIL

Friday's Piccolo Musica da Camera brought together three outstanding performers at Second Presbyterian Church: Charles Stier on clarinet, Gary Louie on saxophone and Maribeth Gowen on piano. They provided a

Review

delightful program with the music of Saint-Saens, Brahms and contemporary composer Sotieros Vlahopoulos.

It was a kind of homecoming for Stier, who started his musical career in Charleston while in high school here. He graduated from the College of Charleston and received his doctor of musical arts degree from the University of Maryland. He, like Louie and Miss Gowen, is on the faculty of Washington Conservatory of Music and is a prominent recitalist and chamber musician.

Louie is a classical saxophonist and graduate of the University of Michigan. He made his debut with the National Symphony Orchestra at age 18 and has won top prizes in many competitions. He has played for standing-room-only audiences at the Kennedy Center and performed widely in recital and as a soloist with orchestras.

Miss Gowen has performed and won awards for her achievements on the piano.

The program opened with the Saint-Saens' Sonata for Alto Saxophone and Piano (Op. 176), with pianist and saxophonist in complete harmony of feeling and execution. The four movements of the work were full of nuance, lovely lyrical passages and virtuoso passages. The delicate tones produced on the saxophone, the long phrases and the changes in the movements were only

marred by the clapping of some in the audience between the movements. (Perhaps they couldn't refrain because of their enjoyment.)

"Petite Partita for Clarinet and Alto Saxophone" was the Vlahopoulos selection. It was the first Charleston performance of the work, which was premiered by the duo at Kennedy Center two months ago for a capacity audience. Vlahopoulos teaches theory and composition at the Washington Conservatory. He was born in St. Louis and has won many prizes for his work. His "Partita" is in four movements: Prelude, Adagio Expressivo; Gavotte, Allegretto Scherzando; Sarabande, Lento Teneramente; and Rondeau, Presto Animato. A thoroughly enjoyable work, with the melodic lines for saxophone and clarinet interwoven with skill and beauty, it was a fine showpiece for both instruments. The power, nuance and breath control of the instrumentalists were outstanding.

Stier and Miss Gowen were center stage for the final work. They gave such a powerful and sparkling performance of the Brahms Sonata No. 1 in F-minor for Clarinet and Piano (Op. 120) that some in the audience once again applauded between the movements.

Stier is a stellar clarinetist with a virtuoso technique and tone quality that ranks among the finest. His ability to produce even the softest tones with purest clarity is impressive. The pianistic virtuosity of Miss Gowen flowed with an ease and power that glowed throughout the work. The rapport of the artists as they played together was outstanding.

The standing ovation called the trio back for another bit of superlative playing — "In This Solemn Hour" by Verdi. Great artistry was at work throughout the program.

Orchestra presents three works

by Betty Penzner Kirkland
The Montgomery Chamber Orchestra presented a program of
three very different works last Saturday evening, and succeeded in
giving three very different
performances.

The program opened with Orchestral Suite No. 1 by Johann Sebastian Bach. It is this type of piece to which the group is well suited and they delivered a technically correct performance. Conductor

Review

Piotr Gajewski controlled the ensemble nicely, with particular care being taken for precise entrances, attacks and cut-offs. This has become one of Gajewski's trademarks with the orchestra.

The wind ensemble was especially enjoyable in the Courante, and while the tempo was sluggish from time to time, most movements maintained a light dance-like quality. The Gavotte I and II and the Bouree I and II were both exceptionally delightful.

If anything was been missing it was a lack of dynamic contrast.

Mezzo forte seemed to be the rule

of thumb.

Gajewski conducted Bela Bartok's Divertimento without a score and the result was a more relaxed and inspired performance. The dissonant yet typically Bartok harmonies unfortunately bared the orchestra's weakness in intonation, though the spirit and momentum of their playing compensated for that lapse. The neo-Baroque concerto grosso style illuminated a fine ensemble ability in the first chair quartets. Concertmaster Jody Gatwood was excellent in his brief solo expositions.

The second half of the program was devoted entirely to the Concerto for Violin and Piano by Felix Mendelssohn. Composed when he was only 14, the piece's style and melodic line show a strong influence by Mozart, though there are glimmers of the more romantic later works for which Mendelssohn became famous. This piece is more of a duet than concerto, with most of the performing executed by the two soloists. The orchestration and orchestra were remarkable in their unobtrusiveness.

Pianist Maribeth Cowen used a warm if not loving grace to coax the

music from her instrument. The constantly flowing line found in the Adagio movement was a tribute to her talent and training, with just enough rubato when needed.

The more mature capabilities of violinist Joseph Bykov betrayed his Russian heritage with an occasional glissando. While his playing appeared restrained, the music that emerged was not, delivering a beautifully consistent and technically sound performance throughout. The obvious gap between Gowen's youth and Bykov's maturity was closed by her musical empathy and his obvious experience.

The two soloist were at their best in the final movement of the Mendelssohn concerto, where Gowen's fingers literally ran up and down the keyboard. Her overall precision more than compensated for the one or two errant notes. The orchestra management might want to consider employing a pageturner in future performances, however, to avoid music flying off its stand as it did during one quick page turn by Gowen.

The concert was held at the National Bureau of Standards Red Au-

ditorium.

Kathleen Trahan 5001 Indian Lane College Park, MD. 20740 (301) 345-0212 Birth Date: 8/19/53 213-66-2885

VITA

Kathleen Trahan received both her Bachelor's and Master's degrees in flute performance from the University of Maryland. She then joined the faculty and taught flute performance for five years. She has taught privately for 18 years and has produced students which have won major local and national competitions.

Competitions in which she has placed include first prize in the International Alpha Delta Kappa Competition (\$5,000 prize), first prize in the Arts and Letters Competition, second place in the National MTNA Competition, and quarter finalist in both the Naumberg and Concert Artist Guild Competitions.

She has appeared as soloist at three of the National Flute Association Conventions and has done numerous recitals throughout the east coast area including Phillips Gallery, Library of Congress, Belgian Embassy, Oman Embassy, and has been featured in numerous radio broadcasts. She has performed with many orchestras some of which include principal flute of the National Performance Institute (1976--in conjunction with the Baltimore Symphony) and principal flute in the National Opera Orchestra (1978--under the direction of Eve Queler).

She has been a member of the Theater Chamber Players of the Kennedy Center, the National Gallery of Art Orchestra and the Washington Chamber Orchestra. She is on the board of directors of Artists to End Hunger, a group comprised of leading local classical musicians dedicated to the elimination of hunger by the year 2000. She has been a Board member and has chaired other committees for the Flute Society of Washington and has been Masterclass Chairperson for the National Flute Association.

She has been listed in the Who's Who in American Music, the International Who's Who in Music, the Dictionary of International Biography and International Who's Who of Women. She has contributed articles to several of the most widely distributed national music magazines, The Instrumentalist (seven articles) and The National Flute Association Newsletter (four articles) and The Flutist's Quarterly . Her teachers include Robert Aitken, James Galway, and William Montgomery.

Potato Project provides superb concert performance for hunger

By WILLIAM LYONS Special to the Gazette

There should have been a larger audience for "A Concert to End Hunger," presented at the Fairlington United Methodist Church last Sunday. The handful who did attend were given not only an afternoon of superb music, but an opportunity to help fellow Americans short on basic needs.

These were not the kind of musicians one customarily hears at a local church on a Sunday afternoon. Violinist Jody Gatwood, for example, was a recipient of the Fritz Kreisler Scholarship at Juilliard and has appeared as soloist with symphony orchestras in Europe and throughout the United States; pianist Brian Ganz, a former student of Leon Fleisher, has been a guest artist with the National Symphony and the Baltimore Symphony. Other performers with equally impressive credentials were Kathleen Trahan, flute; Clare Trahan Grasso, cello; amd Margarita Kris, soprano. All are committed to using their considerable gifts to help alleviate the perplexing problem of hunger perplexing because the problem in this country is rarely shortage. but distribution.

About 20 percent of produce

The musicians' strong sense of mission could only contribute to the excellence of their performance. Masterful technique was displayed by Trahan in Burton's 'Sonatine' and Gatwood in Bartok's 'First Rhapsody.'

grown for market is thrown away for reasons that have nothing to do with edibility. Far from being bad, some of it is too good — as in the case of a crop of string beans that were destined for the garbage because they were too long for the processing equipment.

The Society of St. Andrew Potato Project, beneficiary of Sunday's concert, is a Virginia organization of the United Methodist Church which locates such food and distributes it where it can do the most good — to soup kitchens and other facilities for the needy across the nation. Last year they distributed 16 million pounds of

food, and could have shipped more but for the lack of funds for transportation.

The eclectic program included works by Bela Bartok, Jacques Ibert and Antonio Vivaldi, as well as the lesser known Philip Canon and Eldin Burton." The musicians' strong sense of mission could only contribute to the excellence of their performance. Masterful technique was displayed by Trahan in Burton's "Sonatine" and Gatwood in Bartok's "First Rhapsody." Kris, who has appeared with the Washington Opera and at Lincoln Center and Wolf Trap, provided a helpful and humorous running translation of the Middle French in Canon's "Cinq Chansons de Femme."

These performers have committed themselves to other appearances to end hunger. Their names on a concert program would be a virtual guarantee of a superb performance.

More information on the Potato Project can be obtained from Fairlington United Methodist Church.

Be Resourceful. Recycle.
For Information Call 1-800 KEEP ITT





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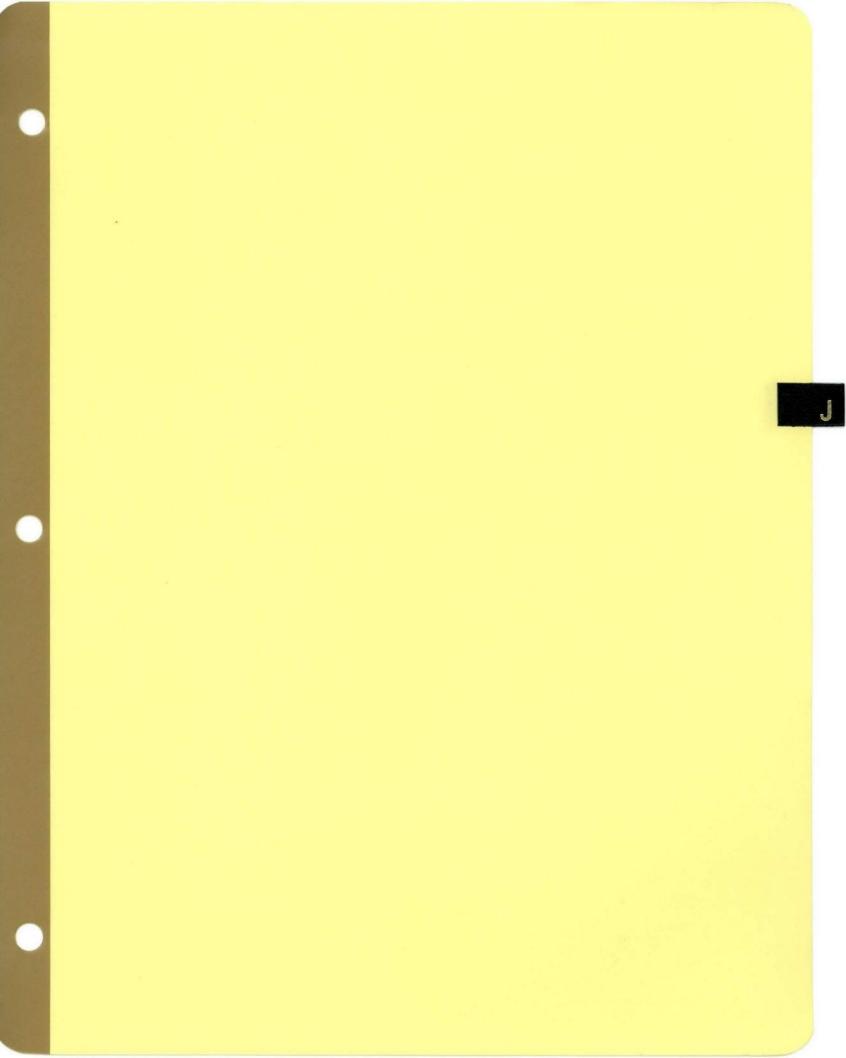
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Contact phone 7-7 May 00			
SS number 119 -40 - 8700			
1300 Army Navy Dr., Ap.	+20	5	

1818 H Street, N.W. U.S.A.

(202) 477-1234 Washington, D.C. 20433 Cable Address: INTBAFRAD Cable Address: INDEVAS

January 16, 1990

Mr. Paul Bollenback 1300 Army-Navy Drive, #205 Arlington, Virginia 22202

Dear Mr. Bollenback:

On behalf of the World Bank Community Relations Office, I am pleased to enclose our check representing the honorarium for the jazz guitar concert which you are presenting at the World Bank auditorium this noon.

Thank you for participating in our noontime concert series.

Yosef Hadar

Community Relations Specialist Public Affairs Division

Enclosure



# **Record Removal Notice**



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### THE WORLD BANK COMMUNITY RELATIONS OFFICE

### Presents

# Paul Bollenback (Jazz guitar)

### In Concert

Tuesday, January 16, 1990, 12:00 noon World Bank H Building Auditorium G Street, N.W. (between 19th and 20th Streets)

## - Program -

THERE WILL NEVER BE ANOTHER	YOU STANDARD
How Insensitive	Јовім
FANTASIA #1	P. BOLLENBACK
BLUE MONK	T. Monk
FANTASIA #2	P. BOLLENBACK
THE SMALL MOUSE	P. BOLLENBACK
AUTUMN LEAVES	MERCER

#### **About the Artist**

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Born in Chicago, and raised in New York, Paul Bollenback started playing guitar at age twelve, beginning with rock, moving onto progressive rock, fusion, and finally becoming interested in jazz and contemporary jazz at age 17.

He has honed his skills through private study and performance with many of the greats of jazz at festivals and concerts in the U.S. and in Europe, where he recently completed a one year stay, performing in Spain and France.

Paul Bollenback has made the Washington, D.C. area his home since 1975, and has found it to be conducive to his creative, artistic approach to music making.

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# **Record Removal Notice**



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## THE WORLD BANK/IFC REQUEST FOR INSTITUTIONAL CONFERENCE ROOM AND SUPPORT SERVICES

(Read reverse side before completing this form)

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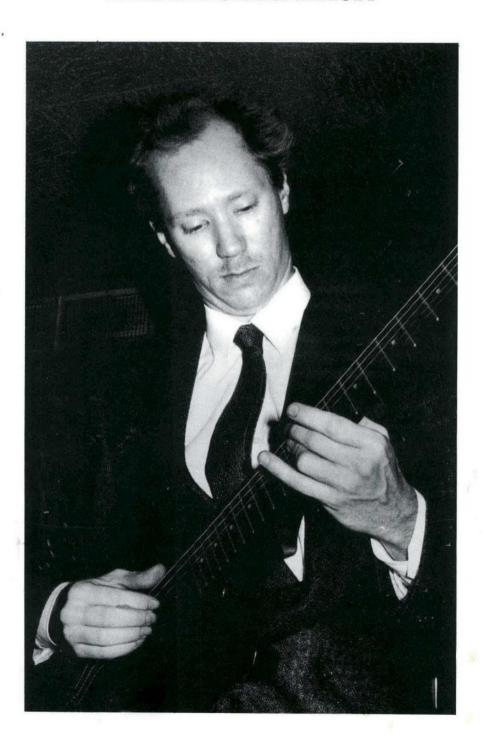
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## PAUL BOLLENBACK



## PAUL BOLLENBACK

### Jazz Guitar and Guitar Synthesizer

Born in Chicago, and raised in New York, Paul Bollenback started playing guitar at age twelve, beginning with rock, moving onto progressive rock, fusion, and finally becoming interested in Jazz and contemporary Jazz at age 17.

He has honed his skills through private study and performance with many of the greats of Jazz at festivals and concerts in the U.S., and in Europe, where he recently completed a one year stay, performing in Spain and France.

Paul Bollenback has made the Washington D.C. area his home since 1975, and has found it to be conducive to his creative, artistic approach to music making.





"In this music, I find a reflection of life: a story, laughter, a psalm, a prayer. It's simple and complex. It's noon and midnight. Poetry and primitive, like life itself. This music is all the colors of emotion tempered with the finesse of the artisan. Art and technique and technology combine to yield expression."

Paul Bollenback

#### PAUL BOLLENBACK: GUITARIST

Paul Bollenback has worked with Gary Thomas, Buck Hill, Ira Sullivan, Steve Bagby, Joe LaBarbera, Keter Betts, Marc Cohen, Cecil Mcbee, Ethel Ennis, Della Reese, Anthony Cox, Jeff Watts, Ellery Eskalin and the Baltimore Symphony Orchestra, to name a few.

He has appeared as featured artist with the Navy Commodores, and in concerts around the world.

Paul Bollenback can be heard on Gary Thomas' "Seventh Quadrant" and on "Code Violations" (Enja Records). He is featured on Cincinnati Public Radio's "Slice of Live" CD, and on one of a series of duos and trios soon to released by Mapleshade Records: a collaboration between the guitarist and legendery drummer Steve Williams. In addition, Bollenback has just released his debut solo album "NIGHT FALLS".

Locally, the artist has worked with everybody major on the scene, including the various Marshall Keyes bands, Larry Seals Quartet, Charlie Young, Steve Williams and Reuben Brown at clubs such as Blues Alley, the 219 Club, The Wharf, Takoma Station, Ibex Club, Eugertha's, the King of France Tavern, Charlie's Georgetown, the Kennedy Center and at Jazz Festivals and concerts across the region.

The Paul Bollenback Trio has most recently been heard performing standards and original compositions by the guitarist at the famous One Step Down Club where they have been engaged for the last two and a half years.



The First

# Mid-Atlantic Guitar Festival

April 28 & 29, 1989 • College of Notre Dame, Baltimore Maryland
The First Mid-Atlantic Guitar Festival is devoted to showcasing the rich diversity of musical styles which comprise the art of guitar, including Classical, Jazz,
Traditional, New Acoustic, Flamenco, Ethnic, and Early Music styles, thus the theme for

1989, "A Harmony of Styles." Dedicated to Jesus Silva, the eminent Mexican guitarist, pedagogue, and poet, the festival will feature performances, lectures, panels, workshops, and exhibits by leading area artists, teachers, manufacturers, and retailers.

## Gala Benefit Concert

Friday, April 28, 8:00 p.m. • Le Clerc Auditorium

#### The Washington Guitar Quintet

Charlie Byrd, John Marlow, Jeffrey Meyerriecks, Myrna Sislen, and Larry Snitzler.

Proceeds will benefit the ASTA Guitar Division of MD/DC/VA and the Baltimore Classical Guitar Society.

Meet the artists at a Wine & Cheese Reception immediately following the concert.

## The Symposium: A Harmony of Styles Saturday, April 29, 1989 • Le Clerc Hall

Registration 8:00 a.m. to 4:00 p.m. • Exhibits 8:00 a.m. to 6:00 p.m.

		Auditorium					
9:00	Keep Pla	Keep Playing: How to Treat and Prevent Overuse Syndrome in Guitar  Lecture with Janet Lisak, O.T.R.					
	Auditorium	Room 1	Room 15				
10:00	Guitar Masterclass Jesus Silva	Pre–College Guitar Workshop Regis Feruzza, Julian Gray, & Ronald Pearl	Jazz Guitar Clinic Rick Whitehead				
12:00	Brunch						
		Auditorium	Room 15				
1:00	Student Showcase Concert Festival Pre–College Guitar Group • Howard University Guitar Ensemble Towson State University Jazz Combo Nuevo Trio from Virginia Commonwealth University		Marketing for Guitarists lecture Kitty Baxter				
2:15	Chamber Music Concert  Julian Gray & Ronald Pearl, guitar duo • Neil Gladd, mandolin, and Giorgia Cavallaro, guitar • David Perry, guitar and voice  Ronn McFarlane, lute • Elisabeth Adkins, violin, and Frank Bahus, guitar		Pick Technique: A Closer Look panel discussion Paul Bollenback • Mike Decker Steve Yankee				
3:30	Break						
4:00	Popular Art Music Concert  Robin Bullock, Irish guitar  Bill Biesecker, jazz guitar • Linda Baer, songs for guitar & voice  Vinnie Valentino, fusion guitar		Segovia & Ponce: The Artists, The Relationship lecture—performance Jesus Silva and Larry Snitzler				
5:80	Dinner						
7:30	[CLOSING CONCERT: GUITAR POTPOURRI]  Jeffrey Meyerriecks, Classical Guitar • Paco de Malaga, Flamenco Guitar, with special guest  Ana Martinez, Flamenco Dance • Seth Austen, Traditional/New Acoustic Guitar • Paul Bollenback, Jazz Guitar Trio.						

AMERICAN STRING

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WARYLAND/D.C. CHAPTER

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DEPARTMENT OF MUSIC
COLLEGE OF NOTRE DAME OF MARYLAND

BCGS
BALTIMORE CLASSICAL
GUITAR SOCIETY

ENJA CD 5085 2

GARY THOMAS / Code Violations

All compositions by Daniel Gary Thomas (GEMA); DAGARTH Music/Ed. MAWI (GEMA) except (6) by Steve Williams (BMI); SEWLO/Ed. MAWI (GEMA) and (10, 11) by Paul Bollenback (SESAC); PAUL BOLLENBACK Music/Ed. MAWI (GEMA).

Recorded and mixed by Joe Marciano at Systems Two Studio, Brooklyn. Date: July 20/21/24/25, 1988

Cover painting by Pontella Mason (P.O. Box 23267, Baltimore, ML 21203, USA).

Album design by Elisabeth Winckelmann Gary Thomas uses the iVL pitchrider. Produced by Matthias Winckelmann.

Gary Thomas and Seventh Quadrant are also featured on ENJA 5047 'Seventh Quadrant'

For further information on Gary Thomas and other ENJA artists write to: ENJA RECORDS, Frundsbergstr. 36, 8000 Munich 19, W.-Germany tel. (089) 16 17 77 – 16 56 85 telex 522 249 enja d fax (089) 167 88 10

#### **Gary Thomas: Code Violations**

Gary Thomas remembers the last time he played with Miles Davis's band, in August of '87: "Miles asked me if I'd consider playing some funk licks, and I told him no, that's not the way I play." The conservation was amicable, but Thomas was insistent.

So why does a guy who'd walk away from a high-profile sideman gig with Miles make a record with two synthesizer players, and guest shots by the funky Dennis Chambers? "You won't hear any funk licks on this record," Gary Thomas says. "I like the way some funk stuff sounds, and when I played with Miles I developed some appreciation for synthesizers. But I'm not into blowing pentatonic scales and big loud blues-scale things over funk grooves. I just want to play what I play – you shouldn't be limited to a few notes or ideas.

"This isn't a groove record. We take a standard jazz approach: everyone in the rhythm section is free to do what he wants when it comes to the solos. The shifting beats they play don't happen in a funk groove. That's one reason I like playing so much with Anthony Cox, who's my favorite bass player. All the rhythmic and harmonic variations he plays make this music so much different."

On *Code Violations*, Thomas is no less committed to hot tenor blowing than in Jack DeJohnette's or Michele Rosewoman's bands, or on his own fierce debut – *Seventh Quadrant*.

· Strong Lie Lath

Does Thomas's free approach put him in a perilous position – too out for the funky cats and vice versa, and too electric for conservatives? Is that what he means by "Code Violations?" "Right – everything I put on there goes against the grain of what most people were expecting." All of the players are from the Baltimore–Washington area. Drummer Steve Williams has worked with Shirley Horn's trio. Seventh Quadrant's usual bassist Geoff Harper joins Anthony Cox on double basses for "Maxthink" and "Absolute Images," and replaces Cox on "Zylog," where he shows off an original and mobile tuba-like conception.

Drummer Dennis Chambers, a friend of Gary's since high school, often works with this band when he isn't on the road with John Scofield. He subs for Williams on "Sybase," and he and Gary wing the duet "Traf," which underscores the premium Thomas puts on improvisation (As do the duets for flute and guitar, improvised from melodic kernels, where Bollenback's jaunty like Django.)

#### 2:45-3:30 **EAST-WEST QUARTET**

CARL GRUBBS—Alto Saxophone BROTO ROY—Tabla JOHN KORDALEWSKI—Piano SANJAY MISHRA—Sitar & Guitar

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Jassy.

This utterly unique Washington group combines elements of East Indian classical traditions and American jazz to make music that has been called "seamless and often entrancing." The complex rhythm seems to flow in and out of improvisations that can have the swing and fire of Bird one moment or the discipline of Ravi Shankar the next. Truly original.

#### 3:45-4:30 MARY JEFFERSON

"Washington's First Lady of Jazz." Mary Jefferson is one of the Capital City's true treasures. Having sung professionally for nearly 50 years, Ms. Jefferson is all style, fire, and sass in the tradition of Alberta Hunter. George Botts has played behind the likes of Billie Holiday, Ella Fitzgerald, and Dinah Washington and worked in the Howard Theater's house band during its heyday. Together,

> MARY JEFFERSON Vocals

GEORGE BOTTS Tenor Saxophone

JACKIE HAIRSTON Electric Organ

BERTEL KNOX Drums

#### 4:45-5:30 THE PAUL BOLLENBACK QUARTET

PAUL BOLLENBACK—Electric Guitar, Guitar Synthesizer, Classical Guitar ELLERY ESKELIN—Tenor Sax DREW GRESS-Acoustic Bass > MIKE SMITH—Drums

Paul Bollenback, whose trio has been the Thursday night house band at One Step Down for quite some time, has toured all over the world leading his own band and playing with the likes of Gary Thomas, Ethel Ennis, and Della Reese, His improvising style has a unique pianistic quality that's quick and bright, like a contemporary Wes Montgomery. Ellery Eskelin and Drew Gress are from the red-hot group Joint Venture who, it can be argued, put out the most compelling debut album of the year so far.



#### 5:45-6:30 YOMO TORO

YOMO TORO-Cuatro RUBEN FIGUEROA—Bass ORLANDO SILVA—Drums

Island recording artist Yomo Toro is the world's foremost ambassador of "jibaro," the lively string music of the hills of Puerto Rico. Having lived in the U.S. for some time, Mr. Toro has appeared on hundreds of albums, played with the legendary salsa band Fania All-Stars, and performed his own "jibaro" whenever he could, injecting it with bits of salsa, funk, and jazz along the way. Mr. Toro's instrument, the cuatro, is a shortened guitar with five sets of double strings native to Puerto Rico, and Mr. Toro is an undisputed virtuoso. The New York Times says when he plays it, he sounds like a "Puerto Rican-hillbilly Jimi Hendrix."

#### **CARLSBERG BEER**

is a proud sponsor of the 9th Annual D.C. Free Jazz Festival. Carlsberg Beer, the imported taste from Denmark, wants you to enjoy yourself ar an ice-cold Carlsberg.



YAHYA ABDUL-MAIID -Tenor Saxophone HAKIM JAMI-Acoustic Bass **DENNIS CHARLES—Drums** 

Yahya first appeared on D.C. Free Jazz when it was still the D.C. Loft Jazz Festival held at the "Space." His tenor is often reminiscent of Pharoah Sanders and early Albert Ayler but also owes a great deal to his study of Ornette Coleman's harmolodic theories. He has performed extensively in the D.C./N.Y. area with such jazz luminaries as Don Cherry, Jeanne Lee, and James Blood Ulmer. With him is one of the finest rhythm sections in the downtown New York scene. A power trio, to be sure.

6:45-7:30

#### 7:45-8:30 TREVOR WATTS' MOIRE MUSIC

TREVOR WATTS-Soprano & Alto Saxophone SIMON PICARD—Tenor Saxophone LIANNE CARROLL—Keyboards, vocals VERYAN WESTON-Piano LIAM GENOCKEY—Drums NANA TSIBOE—Percussion COLIN McKENZIE-Electric Bass RICHARD GRANVILLE-SMITH—Accordian

Hailing from Great Britain, Moire Music is a brilliant amalgam of propulsive African, funk, and iazz rhythms, the gritty intensity of free jazz, and the mesmerizing melodic constructions of the finest minimalist composers. In the interwoven textures of their music one finds strong threads of intelligence, spirit, innovation, and a joyful resistance to the fleeting fashions of the day. This date is part of Moire Music's first North American tour and long overdue.

#### 10:30 D.C. SPACE JAZZ JAM PARTY

(After the fireworks). 7th & E streets, N.W. FREE! Come join us for our traditional late-night jam with a repeat performance by the ever-wonderful Mary Jefferson and her trio in a more intimate setting. All musicians from the Festival are invited to jam with the group all night long.

## w/ THE GEORGE BOTTS TRIO

Called "Queen Mother of the Blues" and they are one class act.













Dank W. .. 1.1

## A Festive Jazz Jambalaya

The ninth annual D.C. Free Jazz Festival, which got underway Monday afternoon at Freedom Plaza, seemed a near perfect blend of high spirits, great weather and eclectic music.

The late-afternoon performances alone ranged from down-home blues to progressive jazz to Puerto Rican *jibaro* music. The blues were mostly the province of area vocalist Mary Jefferson, who at one point segued from saluting the nation's birthday into a sassy "He May Be Your Man, But He Comes to See Me Some Time." Not the most graceful transition, but like everything Jefferson performed, it was undeniably entertain-

ing, made all the more so by the soulful backing of the George Botts Trio.

The Paul Bollenback Quartet followed with a series of vibrant jazz tunes that frequently brought to mind the guitar music of John Scofield and Mike Stern without seeming overly derivative. The tunes were arranged in a linear fashion, usually with Bollenback's guitar/synthesizer or Ellery Eskelin's tenor sax establishing the lead voice over drummer Tony Martucci's insistent rhythms. Throughout the set the duo's keening improvisations were nicely offset by Drew Gress' upright bass.

However, nothing set the crowd in motion faster or longer than Yomo Toro's funky *jibaro*. A native of Puerto Rico, Toro plays the 10-string *cuatro* with extraordinary finesse. He consistently took simple folk tunes and turned them into endlessly flowing melodies on his guitarlike instrument. Nearly all of them were set to an irresistible dance beat sharply accented by drummer Orlando Silva, who often played the trap drums like the *timbales*. But Toro's repertoire extends far beyond his homeland. His terrifically spirited excursions into American and European pop, in fact, made some folks in the crowd dance until they were dizzy with joy.

All told, the festival featured seven bands and continued into the night.

-Mike Joyce



#### Salena's Dance The Greenwich Trio

This little-known piece by Ronnie Matthews serves as a well-chosen vehicle for a thoroughly engaging improvisational thrust by Messrs. Cunliffe, Anderson, and Gore. Bill's assertive piano playing well integrates the rhythmical energy of Jim and Art in a performance that displays the depth and strength of the Greenwich Trio.

Recorded at The Blue Wisp Jazz Club 1/12/88

Composer: Ronnie Matthews Piano: Bill Cunliffe Bass: Jim Anderson

Drums: Art Gore Time: 6:03

#### You Don't Know What Love Is The Jimmy McGary Trio

The jazz organ trio is unfortunately becoming a vanishing species. One of the few remaining great jazz organists is Wayne Yeager. The number of bluesoriented bop tenor players is diminishing rapidly. Jimmy McGary is one of the best. Bobby Scott pulls the trio together with his "just right" pulse. Jimmy's Rollinsesque approach to this lovely ballad with Wayne and Bobby is warm

and comfortable, like curling up in a favorite easy chair by the fireplace on a cold night.

Recorded at The Greenwich Tavern 1/19/88 Composer: Rave / DePaul

Publisher: MCA Inc., ASCAP Tenor Saxophone: Jimmy McGary Hammond B-3 Organ: Wayne Yeager

Drums Bobby Scott

Time: 6:50

#### Moanin' Paul Bollenback / Phil DeGreg Trio

Paul Bollenback, the promising young guitarist from Arlington, VA is the only non-Cincinnati artist featured on this issue. His energized interpretation of Bobby Timmons's "Moanin" with Phil, Lou, and Tony was such a treat we felt obliged to include it. This recording illustrates Paul's superior capabilities as a guitarist and his tastefully creative employment of the guitar synthesizer.

Recorded at Doc's Place 10/4/87 Composer: Bobby Timmons Publisher: Orpheum Music, BMI Guitar Synthesizer: Paul Bollenback Yamaha KX-88: Phil DeGreg

Bass: Louis Harless Drums: Tony Sweet Time: 11:57

# World Bank 1818 H Street, N.W. Washington, D.C. 20433, U.S.A. Community Relations News



May 31, 1985

Contact: Yosef Hadar (202) 477-5315

#### JUST JAZZ!

The Paul Bollenback Quartet, featuring Washington's finest jazz talent, will present a concert of original compositions, and be-bop and modern jazz standards at the World Bank H Auditorium, G St. N.W. (between 19th and 20th Sts.), on Friday May 31, 12:30 p.m.

Guitarist Paul Bollenback has performed extensively in the Capital's jazz scene — outdoor festivals, jazz clubs, the Smithsonian Institution. He lived in and toured Europe last year with the Quartet's bassist, Pepe Gonzalez, and performed in Germany, France and Spain. Pianist Bill Harris appears regularly as a soloist in numerous hotels and clubs around Washington. Drummer Tony Sweet is a popular rhythm section member in many Baltimore and Washington jazz clubs, and has performed with jazz greats Tal Farlow and Chuck Wayne.

The free concert, sponsored by the World Bank Office of Community Relations, is open to the public.

#### PROGRAM

#### Part I

The Tradition Con Alma Blues Miyako

Paul Bollenback Dizzy Gillespie Charlie Parker Wayne Shorter

#### Part II

No Correspondence Blues Blue Pinky Springs Changes Samba de Orfeo Pepe Gonzalez
Pepe Gonzalez
Paul Bollenback
Antonio Carlos Jobim

## Sleepers Steal Show At Weekend Festival

By HARRIET WESLEY For The Daily News

Saturday and Sunday's wall-to-wall jazz at the Central Pa. Friends of Jazz weekend festival equaled Friday's offerings in excellence. Twelve hours each day overflowed with jazz in all of its eclectric forms as groups held both the sptlight and the rapt attention of the throngs of discerning fans who were in attendance at Harrisburg's Penn Harris Convention Center.

#### Review

As is often the case in festivals of such large scale dimension, several "sleeper" groups stole the show with stellar performances. Veteran trombonist Al Grey and his quintet were such an act. Grey fairly blew divots in the ceiling with his powerful playing. His other side showed a sense of the genteel via his plungermute trademark technique.

Clark Terry, that world class trumpet and flugelhorn player, brought the house to its feet with his masterful artistry. Ever articulate and the type of technician who can blow blustery notes, soften to barely audible whisper sounds and hold a silken tone throughout, held the eager fans cap-

tive for his big hour.

Joe Diorio had amazing technical prowess on guitar; Roberta Davis, a rangy vocalist, was stylistic and elever, giving the lend of exemplary show only a seasoned jazz singer can offer; Steve Rudoips, and later, Rob Middleton, handed in expected sets of quartet excellence; the high school bands showed the jazz hope for the future and the David Chertok Jazz Films offered an interesting alterntive to live music.

The Airmen of Note, the U.S. Air Force Jazz Band, shook the rafters with their brassy charts, many written and arranged by band members, as they swung tightly through a steady stream of polished big band numbers. Vaughn Nark was outstanding on trumpet, Rick Whitehead, astonishing on guitar and the whole unit, worthy of rank equal to the highest status awarded any big band still around today.

Joe Farrell, sax and flute, along with pianist Reuben Brown, bassist Michael Formanek and drummer Steve Bagby, dealth a mixed set of hard-driving no-holds-barred jazz coupled with brilliant ballad interpretation.

Vocalist Lady Rebecca shared her song stylings with a alightly breathy voice embeddered with a wavery vibrato while behind her, the talented Chicago pianist John Campbell, versatile bassist Cecil McBee and Bagby traded soles.

The James Williams Sextet was another hard winging group, one-half of whose members are alumni of Art Blakey and the Jazz Messengers. Central to their driving force in addition to the phenomenal Williams on piano were the exceptional tenor sax player Billy Pierce and fabulous vibraphonist Steve Nelson.

Each night all-star jam sessions led by Ira Sullivan took center stage to deliver impromptu sets of broadbased improvisation for late night listeners. Guest artists not included inthe list of 60 musicians booked for the festival included Sullivan's son, Brevard, a budding student of trumpet and guitar, and Washingtonbased guitarist Paul Boilenbeck, an amazing newcomer who investis appidly, sensibly and joyfully, spurred by the talents of mentors like Diorio.



#### PAUL BOLLENBACK - guitar

This 24-year-old guitarist from the Washington area is a remarkably gifted musician with prodigious technique tempered with great musical taste. He will travel from Europe for the festival, coming from engagements in Spain, France and Germany. Record producers will be pleased to know that Paul has yet to be recorded.

### Guitarist Knocks 'em Dead Young Jazz

By HARRIET WESLEY For The Daily News

On a few, rare occasions the lisening public is treated to a perfornance by a budding young musician with talent of such magnitude that the whole affair carries an air of excitement which only discovery can bring. Such was the atmosphere Friday and Saturday nights as Washingtonbased jazz guitarist Paul Bollenbach performed in concert at Gettysburg's Holiday Inn. Fresh from resounding success as an unscheduled guest artist at last weekend's Central Pa. Friends of Jazz Festival, Bollenbach wowed his camp followers yet again. Equally comfortable playing original compositions or pastiches, Bollanhach never allows creativity to bein end in itself but rather lets it

embroider his already intricately woven tapestries of harmony and melody.

#### Review

Studies at the University of Miami provided basic tips for good musicianship like maintaining correct time, staying in tune, using proper chord changes and allowing selective improvisation to be the result of expanded knowledge. Now, Dr. Asher Zlotnik of Baltimore, a Peabody Conservatory music theory and composi- 4 bach extracted a basketful of fruits of tion faculty alumnus, is fashioning; ear, theory and instrumental trainthe guitarist into the polished musi-cian he is becoming. "I'm learning to use all possibilities and extensions in harmony and my approach to the guitar is pianistic rather than with blocked chords, so that the voices. move. I like harmonic surprises and chords arranged in unusual ways but am ever cognizant of good bearing and the necessity of maintaining constant communication with an audience. 17

All of that came off well as Bollening, soaring to zesty heights of innovation in up tempo and Latin tunes, and submitting a catalogue of fresh ideas on time-honored standards. In each offering the melody was an extension of the man, his sensitivity, knowledge and dedication to speaking the selective language of musical communication.

Back from a two-year jazz tour in southern Spain, Bollenbach spends these days playing gigs at Blues Alley.

and One Step Down in Georg the 219 Club in old town Alexand Park Place Cafe in Washington Bertha's in Baltimore.

With Bollenbach were keyboar Steve Rudolph, who will appear Jazz at Gretna August 18; Lebs bassist Steve Meashey and Y tenor saxophonist Chris Bacas, who played as guests at the sp concert of the Lebanon Valley Col Jazz band and that remarks drummer Steve Bagby, who played at Jazz at Gretna and C . . . . . . . . . 10 to concerts.

#### John F. Kennedy Center for the Performing Arts

ROGER L. STEVENS, Chairman MARTA ISTOMIN, Artistic Director

#### TERRACE THEATER

Wednesday Evening, March 16, 1988, at 7:30

The Kennedy Center's National Program for Cultural Diversity

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## Montgomery County Honors Jazz Ensemble

RONALD E. KEARNS, Director

**featuring** 

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ANDREW CARPENTER
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Trombone
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Rhythm
TIM EGELER
ALLEN EMERSON
ANDY FELIX
ADAM KLIPPLE
MARK ROZAS
ALEX SACK

with a special guest performance

by the

#### Marshall Keys Quartet

MARSHALL KEYS, alto saxophone JEFF HARPER, bass PAUL BOLLENBACK, drums STEVE WILLIAMS, drums

> ARCHIE L. BUFFKINS Producer/ Director

> > (continued)

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The taking of photographs and the use of recording equipment are not allowed in this auditorium Baldwin is the official piano and electronic organ of the Kennedy Center

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il Pigno

Paul Bollenback

Jazz Guitarist and Guitar Synthesist

In Concert At Il Cigno

On Friday, December 11, 1987 From 7:30 P.M. No Cover Charge

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Gary Thomas – Tenorsaxophone Paul Bollenback – Guitar Tim Murphy – Piano Gary Richardson – Bass Billy Murphy – Drums

#### JANUSZ MUNIAK QUARTETT (PL)

Janusz Muniak – Sorprano- & Tenorsaxophone Andrzej Jagodzinksi – Piano Andrzej Cudzich – Bass Kazimierz Jonkisz – Drums

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DISTRICT CURATURS, ....

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## JULY 8, 9, 10, 1988 OREGON RIDGE PARK

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Saturday, July 9 6 P.M.

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This Fall Wesc merchandise. Upperville, Vi be October 8, Consign now t Elizabeth Catt auctions is Au



## The United States Navy Band's

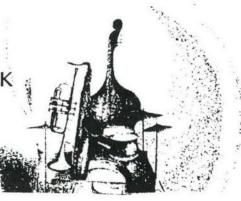
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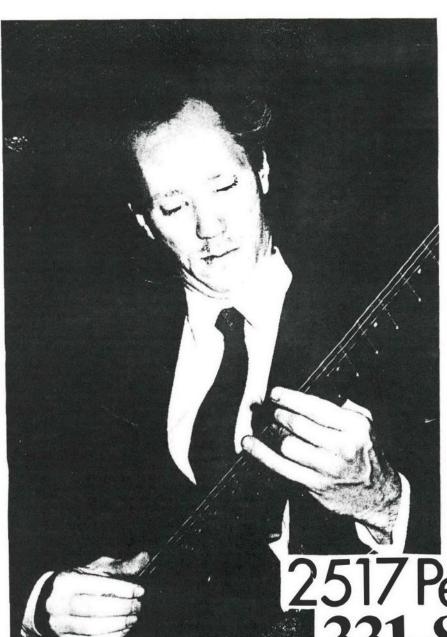
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INTERNATIONAL BANK FOR RECONSTRUCTION AND DEVELOPMENT INTERNATIONAL DEVELOPMENT ASSOCIATION

1818 H Street, N.W. U.S.A.

(202) 477-1234 Washington, D.C. 20433 Cable Address: INTBAFRAD Cable Address: INDEVAS

December 26, 1989

Dr. Anne Feldman 115 Linden Avenue Wilmette, IL 60091

Dear Dr. Feldman:

On behalf of the World Bank Community Relations Office, I am pleased to enclose our check representing the honorarium for the November 15th concert which The National Museum of Women in the Arts has asked us to co-sponsor.

Best regards.

Yosef Hadar

Community Relations Specialist Public Affairs Division

#### Enclosure

cc: Dr. M.L. Wood, NMWA



## **Record Removal Notice**



File Title Cultural programs, Fiscal Year [FY] 1	990	Barcode No.
		30376167
Document Date	Document Type	
December 5, 1989	Cheque	
Correspondents / Participants To: Dr. Anne Feldman From: Yosef Hadar, Community Rela	tions Specialist	3 ⁴ 2
Tom. Tosel Hadai, Community Rela		
Subject / Title Honorarium for the concert co-sponsor	ored with The National Museum of Women in the Ar	rts
Exception(s) Financial Information iv		
Personal Information		
Additional Comments	*	
		The item(s) identified above has/have been removed in accordance with The World Bank Policy on Access to Information or other disclosure policies of the World Bank Group.
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Shiri Alon

May 28, 2019

1250 New York Avenue, N.W.

202-783-5000

Washington, D.C. 20005-3920

November 22, 1989

Mr. Yosef Hadar Community Relations Specialist The World Bank 1818 H Street, NW Washington, D.C. 20433

Dear Mr. Hadar:

Our Curator of Education, Mary Louise Wood, has sent a letter to you, but I wanted to write and express my personal thanks for the support you have offered.

The musical series was excellent. Having attended several of the concerts, I can speak first-hand. The performers were talented and the concert programs were wonderful.

All of us at The National Museum of Women in the Arts appreciate your kind and generous support. Many, many thanks. We look forward to a continuing and rewarding relationship.

Best wishes.

Sincerely,

Andrea M. Frydrych Director of Development

Draua M. Frydrych

AMF/cv

1250 New York Avenue, N.W.

202-783-5000

Washington, D.C. 20005-3920

November 18, 1989.

Mr. Yosef Hadar Community Relations Specialist The World Bank 1818 H Street, NW Washington, DC 20433

Dear Mr. Hadar:

Our last concert was beautiful and a very fine way in which to complete the series--songs arranged by Ruth Crawford Seeger and others written by her. The audience was enthusiastic and the performers superb.

On behalf of the performers in this series and The National Museum of Women in the Arts, I should like to thank you for initiating this series and undertaking to sponsor it. The series has added immeasurably to our public programming and helped to fulfill the mission of our museum—to recognize and celebrate the achievements of women in the arts, in this case, the musical arts.

We hope that your budget will allow you to sponsor a new series, beginning in 1990. Please call me at your convenience to let me know if this would be possible. We have all been very pleased to work with you and Sheila and would like to continue the relationship.

Again, with many thanks for sponsoring a very important series for our museum and for women everywhere, I remain,

Mary L. Wood

Mary Louise Wood, Ph.D. Curator of Education

cc: Andrea Frydrych, Director of Development

1250 New York Avenue, N.W.

202-783-5000

Washington, D.C. 20005-3920

November 10, 1989.

Mr. Yosef Hadar Community Relations Specialist The World Bank 1818 H Street, NW Washington, DC 20433

Dear Mr. Hadar:

Melissa Greybeal, a member of Ensemble La Guerre who performed here on September 20th, has brought to our attention that she has not yet received her check. Upon reviewing our records we discovered that an incorrect address was typed on the letter we sent to you. We regret the mistake, her correct address is:

Ms. Melissa Greybeal s.s.# 469-38-7649 739 Butternut St., NW Washington, DC 20012

The final concert of the series is, as you know, on November 15, 1989. The performer to whom payment should be made is Dr. Anne Feldman.

Please make out the check and send to:

Dr. Anne Feldman s.s.# is 328-44-1162 115 Linden Ave. Wilmette, IL 60091

Thank you again for your support. We hope that you can make this last concert. We have greatly enjoyed the opportunity to host the series and to work with you.

Sincerely,

Torrance York

Toron Tolk

Program Coordinator

# THE NATIONAL MUSEUM OF WOMEN IN THE ARTS in collaboration with THE WORLD BANK COMMUNITY RELATIONS OFFICE Presents

# Dr. Anne Feldman Mezzo-Soprano

&

## Laura Marchisotto

#### Performing

# Ruth Crawford Seeger, Two Worlds: Folk and Contemporary Music

Wednesday, November 15, 1989 at 12:30 p.m. NMWA Auditorium 1250 New York Avenue, N.W. Washington, D.C.

Free and open to the public.

#### **ABOUT THE COMPOSER**

RUTH CRAWFORD SEEGER (1901-1953) studied and taught piano at the School of Musical Art, Jacksonville, and then went to the American Conservatory in Chicago, where she studied under H. Levy, Louise Robyn, and Djane Lavoie-Herz and harmony, counterpoint, composition, and orchestration under Adolf Weidig and John Palmer. She taught at Elmhurst College of Music, Chicago, and the American Conservatory from 1925 to 1929. During these years she became friends with Carl Sandburg, taught piano to his children, and set accompaniments to some of his blues and folksongs in THE AMERICAN SONGBAG. Ruth also set a song cycle to five of Sandburg's texts. She received a Juilliard Scholarship for 1927-1929 and in 1930 became the first woman to receive a Guggenheim Fellowship for study in Paris and Berlin. In 1931 she married Charles Seeger, composer and ethnomusicologist. Encouraged by composer Henry Cowell, the Seegers joined the Composers' Collective in New York City "to connect music to the economic situation." During the early 1930s, Ruth wrote the protest song "Sacco, Vanzetti," on which topic her friend Ben Shahn also painted 23 gouaches. In the mid-1930s the Seegers m to Washington, D.C., where Charles was the chief of the music division of the . . . American Union. Ruth made several thousand transcriptions of American folk music from recordings at the Library of Congress and composed piano accompaniments for some 300 of them, which she compiled in three books of folksongs for children which she published. In 1933, her "three songs for contralto and instruments" was chosen as one of two works to represent the United States at the International Festival of the International Society for Contemporary Music in Amsterdam.

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### - Program -

Those Gambler's Blues Ten Thousand Miles Lonesone Road

Ruth Crawford Seeger (1902-1953) (from Sandburg's THE AMERICAN SONGBAG)

Five Sandburg Songs Home Thoughts Joy Sunsets **Ruth Crawford Seeger** 

"Sacco and Vanzetti" slides

Ben Shahn (from gouaches and mural)

Sacco and Vanzetti

Ruth Crawford Seeger

When, not If

Sing along round

**Folk Topic Slides** 

Ben Shahn

Every Monday Morning Sweet Betsy from Pike Who Built the Ark? I Wish I Was Single Ruth Crawford Seeger (Sing along)

-000-

#### Texts for Sing Along

#### SACCO, VANZETTI text by H.T. Tsiang

Fast! Fast! One year has passed! Dead! Dead! You will never be reborn! Who said there will be a resurrection? Why didn't we see any of those gentlemen who were willing to take your places? The real meaning of "Death" you knew it. Still you paid with your life for your class. Sacrifice! That was real sacrifice!

Look at your enemies. They are fishing, smiling, murdering as ever. Shameful! It is an eternal disgrace to us all. Before your death did not million promise to do 'this' or 'that' if you should die? Now one year has passed. What about 'this' and what about 'that'?

Petitions? Protest? Telegrams? Demonstrations? Strikes? Oh! They may refire the cold ashes of our two martyrs, but they can never soften the murd'rer's heart. Tears? Sighs? Complaints? And the like?

Oh! They may expect the embraces of your dear mothers, they can never get pardon from the bloodthirsty masters.

Have you ever seen sheep and pigs being dragged to the slaughter? How pitifully they shriek! How terribly they tremble! Yet men enjoy their delicious flesh just the same! Sheep! Pigs! Foreigners! Workers! Your sweat is fertile, your blood is sweet, your meat is fresh!

Oh, Vanzetti!

You did say: "I wish to forgive some people for what they are now doing to me" Certainly, you can forgive them as you like, but you are the wop, the fish peddler, the worker, and haven't anything in the bank. Isn't it a great insult to say "forgive" to your honorable master? Oh, Sacco! You did say: "Long live anarchy."

But you should not forget that when you climb up to heaven you must use a ladder!

Oh martyrs! Dead! Dead! You are dead, never, never to live again. Fast! Fast! One year has passed! But years and years, years are piling up immortal bricks of your lofty monument.

Oh martyrs! Look at the autumn flow'rs. They are dying, dying, dying.

But the trees, the roots from which the flow'rs are blooming never, never die. When the Spring comes we shall again see the pretty flow'rs blooming, perfuming, saluting the warm sun, wrestling with the mild wind, and kissing the charming butterflies.

Oh martyrs! Dead! Dead! You are dead! But your human tree and your human root are budding, blooming, growing! Listen to the war cries of your living brothers! This is the incense we are burning to you.

#### Sing Along to "WHEN, NOT IF" - test by Fred Rolland

Oh joy to the world To live and see the day When Rockefeller Senior shall up to me and say: "Comrade! Comrade! Can you spare a dime?"

#### **Texts for Sing Along**

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## Dr. Anne Feldman

Mezzo-Soprano

&

### Laura Marchisotto Piano

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Sing along round

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1250 New York Avenue, N.W.

202-783-5000

Washington, D.C. 20005-3920

October 24, 1989

Mr. Yosef Hadar Community Relations Specialist The World Bank 1818 H St., NW Washington, DC 20433

Dear Mr. Hadar:

Enclosed please find the information for the flier and program for the next Noontime Concert in the series on November 15, 1989. The materials include biographical material on the composer featured and the two performers, the program and some song text also to be included. Also enclosed here you will find the list of publications and TV and radio stations to whom we have sent the PR materials here enclosed. These materials were sent to the press over two months ago.

We hope that you will, as you have so kindly done in the past, print the fliers and the programs. The fliers we would like to send, if time allows, to a few friends of the artists.

We are waiting on a photograph for the flier which should be here on Friday, latest. We will bring it to you on that day but thought it would be most helpful for you to have this information today, as you will need it for publicity purposes.

Thank you so much for your help. Please call me if you should have any questions.

Sincerely,

Torrance York

Town The

1250 New York Avenue, N.W.

202-783-5000

Washington, D.C. 20005-3920

PROGRAM MATERIALS

ANN E. FELDMAN sings a wide variety of music ranging from folk songs to religious music to contemporary music. In Fall 1988, she sang and produced a recording of folk and contemporary music by Ruth Crawford Seeger for Musical Heritage Society. In 1989 Ms. Feldman was awarded grants to record the parlor music of women from the Columbian Exposition of 1893, and to direct a concert and day-long public discussion of lectures and panel on women leaders in Chicago in the 1890's. She has designed and performed numerous lecture-concerts on topics from "Women in the Shadows" which explored the songs and lives of Clara Schumann, Fanny Mendelssohn and Alma Mahler; to concerts of secular and sacred music and even "Songs of the Swing Era". Dr. Feldman received her B.M.E. at Indiana University, M.a. from American University and Ph.D. from the Committee on History of Culture at the University of Chicago. Presently she is teaching voice at Northwestern University

RUTH CRAWFORD SEEGER (1901-1953) studied and taught piano at the School of Musical Art, Jacksonville, and then went to the American Conservatory in Chicago, where she studied under H.Levy, Louise Robyn, and Djane Lavoie-Herz and harmony, counterpoint, composition, and orchestration under Adolf Weidig and John Palmer. She taught at the Elmhurst College of Music, Chicago, and the American Conservatory from 1925-1929. During these years she became friends with Carl Sandburg, taught piano to his children, and set accompaniments to some of his blues and folksongs in THE AMERICAN SONGBAG. Ruth also set a song cycle to five of Sandburg's texts. She received a Juilliard Scholarship for 1927-1929 and in 1930 a Guggenheim Fellowship (the first women to receive this) for study in Paris and Berlin. In 1931 she married Charles Seeger, composer and ethnomusicologist. Encouraged by composer Henry Cowell, the Seegers joined the Composers' Collective in New York City "to connect music to the economic situation". During the early 1930's, Ruth wrote the protest song "Sacco, Vanzetti", on which topic her friend Ben Shahn also painted 23 gouaches. In the mid-1930's the Seegers moved to Washington, D.C., where Charles was the chief of the music division of the Pan-American Union. Ruth made several thousand transcriptions of American folk music from recordings at the Library of Congress and composed piano accompaniments for some 300 of them, which she compiled in three books of folksongs for children which she published. In 1933, her "three songs for contralto and instruments" was chosen as one of two works to represent the United States at the International Festival of the International Society for Contemporary Music in Amsterdam.

is a cultural historian who combines singing, producing concerts and recordings, and lecturing at these concerts on the music and its history. She received her B.M.E. from Indiana University (1971), M.A. from American University (1973), and Ph.D. from the University of Chicago (1982). She is currently teaching voice at Northwestern University. In 1988 she sang the songs of Ruth Crawford Seeger and produced a recording of these songs and Seeger's small chamber pieces for Musical Heritage Society. In January 1989 Dr. Feldman was awarded a grant by the Willett Foundation to record the parlor music of women from the Columbian Exposition. For the series at the Chicago Historical Society, "Making Music, Chicago Style", Dr. Feldman joined with Carol Loverde in singing songs by Chicago composers. She has designed numerous lecture-concerts on topics from "Women in the Shadows" which explored the songs and lives of Clara Schumann, Fanny Mendelssohn and Alma Mahler; to concerts of secular and sacred music; and even "Songs of the Swing Era". This Fall Ann Feldman is singing and producing a series of programs entitled "A Sentimental Journey to the 1893 World's Columbian Exposition", which will feature women's parlour music from the Fair, and a script highlighting women leaders such as Bertha Palmer, Susan B. Anthony and Jane Addams.

#### BIOGRAPHY - LAURA MARCHISOTTO, PIANIST

LAURA MARCHISOTTO divides her piano accompanying duties equally between art song and opera. She has served as coach/music director for the Prince George's Civic Opera, Des Moines Metro Opera and the Washington Opera. She participated in the Dimensions Concert Recital Tour in 1988 accompanying 20th Century art songs.

MUSIC OF RUTH CRAWFORD SEEGER
WEDNESDAY, NOVEMBER 15, 12:30 P.M.
National Museum of Women in the Arts
Ann E. Feldman, Mezzo-Soprano
Laura Marchisotto, Piano

Those Gambler's Blues Ten Thousand Miles Lonesome Road

(from Sandburg's THE AMERICAN SONGBAG)

Ruth Crawford Seeger (1902-1953)

Five Sandburg Songs Home Thoughts Joy Sunsets Ruth Seeger

"Sacco and Vanzetti" slides

Ben Shahn (from gouaches and mural)

Sacco and Vanzetti

Ruth Crawford Seeger

When, not If

Sing along Round

Folk topic slides

Ben Shahn

Every Monday Morning Sweet Betsy from Pike Who Built the Ark? I Wish I Was Single Ruth Seeger

(Sing along)

#### FOR PROGRAM NOTES PLEASE INCLUDE THESE TEXTS

SACCO, VANZETTI text by H.T. Tsiang

Fast! Fast! One year has passed!

Dead! Dead! You will never be reborn!

Who said there will be a resurrection?

Why didn't we see any of those gentlemen who were willing to take your places

The real meaning of "Death" you knew it.

Still you paid with your life for your class.

Sacrifice! That was real sacrifice!

Look at your enemies.
They are fishing, smiling, murdering as ever.
Shameful! It is an eternal disgrace to us all.
Before your death did not millions promise to do 'this' or 'that' if you should die?
Now one year has passed.
What about 'this' and what about 'that'?

Petitions? Protest? Telegrams? Demonstrations? Strikes? Oh! They may refire the cold ashes of our two martyrs, but they can never soften the murd'rer's heart. Tears? Sighs? Complaints? And the like? Oh! They may expect the embraces of your dear mothers, they can never get pardon from the boodthirsty masters.

Have you ever seen sheep and pigs being dragged to the slaughter?
How pitifully they shriek!
How terribly they tremble!
Yet men enjoy their delicious flesh just the same!
Sheep! Pigs! Foreigners! Workers!
Your sweat is fertile, your blood is sweet, your meat is fresh!

Oh, Vanzetti!

You did say: "I wish to forgive some people for what they are now doing to me"
Certainly, you can forgive them as you like,
but you are the wop, the fish peddler, the worker,
and haven't anything in the bank.
Isn't it a great insult to say "forgive" to your honorable master?
Oh, Sacco!
You did say: "Long live anarchy".
But you should not forget that when you climb up to heaven you must use
a ladder!

Oh martyrs! Dead! Dead!

You are dead, never, never to live again.

Fast! Fast! One year has passed!

But years and years, years are piling up immmortal bricks of your lofty

#### monument.

Oh martyrs!

Look at the autumn flow'rs.

They are dying, dying, dying.

But the trees, the roots from which the flow'rs are blooming never, never die.

When the Spring comes we shall again see the pretty flow'rs blooming, perfuming, saluting the warm sun, wrestling with the mild wind, and kissing the charming butterflies.

Oh martyrs!

Dead! Dead! You are dead!

But your human tree and your human root are budding, blooming, growing!

Listen to the war cries of your living brothers!

This is the incense we are burning to you

Sing Along to "When, not If" - text by Fred Rolland

Oh joy to the world
To live and see the day
When Rockefeller Senior shall up to me and say:
"Comrade! Comrade! Can you spare a dime?"

1250 New York Avenue, N.W.

202-783-5000

Washington, D.C. 20005-3920

PRESS MATERIALS

#### THE NATIONAL MUSEUM OF WOMEN IN THE ARTS

#### NOONTIME CONCERTS

on selected Wednesdays

12:30 p.m., in the museum auditorium

FREE AND OPEN TO THE PUBLIC

Wednesday, SEPTEMBER 20, 1989
Ensemble La Guerre,
Washington's newest early
music group will play 17th
century music, focusing
on women composers.*

Wednesday, OCTOBER 18, 1989

<u>Hood College Chamber Players</u>

perform works by Cecile Chaminade,
Clara Schumann, and others for piano,
strings, and voice.

Wednesday, NOVEMBER 15, 1989
Ruth Crawford Seeger, Two Worlds:
Folk and Contemporary Music
Sung by Dr. Anne Feldman.*



The National Museum of Women in the Arts
1250 New York Avenue, NW
Washington, D.C.
FOR INFO CALL: (202) 783-5000
Department of Education

*These concerts co-sponsored by the World Bank Community Relations Office.

1250 New York Avenue, N.W.

202-783-5000

Washington, D.C. 20005-3920

News Release

For Immediate Release

NOONTIME CONCERT SERIES CONTINUES AT NATIONAL MUSEUM OF WOMEN IN THE ARTS NOVEMBER 15, 1989, 12:30 P.M.

The National Museum of Women in the Arts presents "Ruth Crawford Seeger -- Two Worlds: Folk & Contemporary Music," sung by Dr. Anne Feldman. The program, the third in this year's concert series, will take place at 12:30 p.M., Wednesday, November 15, 1989. The concert is co-sponsored by the World Bank Community Relations Office.

Ruth Crawford Seeger (1901-1953), American pianist, teacher and composer, is best-known for her devotion to preserving folk music from extinction by transcribing several thousand American folk songs from recordings at the Library of Congress, and for creating her own compositions. In 1930 she was the first woman to be awarded a Guggenheim Fellowship for study in Paris and Berlin. In the mid-1930's she moved to Washington, DC.

Dr. Feldman, who earned her M.A. from American University and her Ph.D from the University of Chicago, produced a recording of music by Seeger for The Musical Heritage Society. Presently Feldman teaches voice at Northwestern University.

Dr. Feldman will perform a selection of Ruth Crawford Seeger's works, including musical accompaniments to Carl Sandburg's poems from The American Songbag, the protest song "Sacco & Vanzetti," as well as several original folk songs by the artist. In addition, she will share her research and knowledge about the composer in an accompanying slide presentation. The performance will last 45 minutes and is free and open to the public.

August 18, 1989

Contact: Torrance York (202) 783-5000

1250 New York Avenue, N.W.

202-783-5000

Washington, D.C. 20005-3920

For Immediate Release

August 18, 1989

#### CONCERT LISTING

Free concert co-sponsored by the National Museum of Women in the Arts and the World Bank Community Relations Office. The Museum will present the music of American pianist and composer Ruth Crawford Seeger-- Two Worlds: Folk & Contemporary Music" sung by Dr. Anne Feldman in the museum auditorium. Wednesday, November 15, 1989, 12:30 p.m. For info call: 783-5000.

1250 New York Avenue, N.W.

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Washington, D.C. 20005-3920

For Immediate Release

PUBLIC SERVICE ANNOUNCEMENT: 15 SECONDS

August 18, 1989

CONTACT: Torrance York

(202) 783-5000

The National Museum of Women in the Arts presents the music of American pianist and composer, Ruth Crawford Seeger, sung by Dr. Anne Feldman in a free noontime concert Wednesday, November 15th at 12:30 p.m. The program is co-sponsored by the World Bank Community Relations Office. For more information call the museum at: 783-5000.

1250 New York Avenue, N.W.

202-783-5000

Washington, D.C. 20005-3920

For Immediate Release

PUBLIC SERVICE ANNOUNCEMENT: 30 SECONDS

August 18, 1989

CONTACT: Torrance York

(202) 783-5000

The National Museum of Women in the Arts presents the music of American pianist and composer, Ruth Crawford Seeger, sung by Dr. Anne Feldman in a free noontime concert Wednesday, November 15th at 12:30 p.m. The program is co-sponsored by the World Bank Community Relations Office. The museum is located in downtown Washington, one block from Metro Center. For more information call the museum at: 783-5000.

### THE NATIONAL MUSEUM OF WOMEN IN THE ARTS NOONTIME CONCERT PR LIST - 2/2/89

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#### The World Bank

INTERNATIONAL BANK FOR RECONSTRUCTION AND DEVELOPMENT INTERNATIONAL DEVELOPMENT ASSOCIATION

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1818 H Street, N.W. Washington, D.C. 20433 U.S.A.

(202) 477-1234 Cable Address: INTBAFRAD Cable Address: INDEVAS

October 20, 1989

Ms. Melissa Greybeal 639 Butternut Street, N.W. Washington, D.C. 20012

Dear Ms. Greybeal:

On behalf of the World Bank Community Relations Office, I am pleased to enclose our check representing the honorarium for the September 21st concert which The National Museum of Women in the Arts has asked us to co-sponsor. Although I missed the concert, I am happy to learn that the concert was a success.

Please accept my best wishes for continued success.

Yosef Hadar

Sincerely,

Community Relations Specialist Public Affairs Division

Enclosure

cc: Dr. M.L. Wood, NMWA



# **Record Removal Notice**



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Cultural programs, Fiscal Year [FY]	1990	
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From: Yosef Hadar, Community Rela	ations Specialist	
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1250 New York Avenue, N.W.

202-783-5000

Washington, D.C. 20005-3920

September 21, 1989.

Mr. Yosef Hadar Community Relations Specialist The World Bank 1818 H Street, NW Washington, DC 20433

Dear Mr. Hadar:

The concert yesterday was very nice and, considering the weather, very well-attended--55 people braved the rain to come hear Renaissance and Baroque music by Ensemble LaGuerre. The audience was quite enthusiastic and receptive as well.

Please make out the check and send to:

Ms. Melissa Greybeal 639 Butternut St., NW Washington, DC 20012 SSN# 469-38-7649

The group consisted of 4 performers. Enclosed please find a copy of the program.

Again, we at the museum thank you for your support of this program. We will get the information for the next one to you in mid-October.

Hope you can make the next two concerts--enclosed is a flier announcing these.

Mary L. Word

Mary Louise Wood, Ph.D. Curator of Education

#### THE NATIONAL MUSEUM OF WOMEN IN THE ARTS

#### NOONTIME CONCERTS

on selected Wednesdays

12:30 p.m., in the museum auditorium

FREE AND OPEN TO THE PUBLIC

Wednesday, SEPTEMBER 20, 1989 Ensemble La Guerre,
Washington's newest early music group will play 17th century music, focusing on women composers.*

Wednesday, OCTOBER 18, 1989

<u>Hood College Chamber Players</u>

perform works by Cecile Chaminade,
Clara Schumann, and others for piano,
strings, and voice.

Wednesday, NOVEMBER 15, 1989
Ruth Crawford Seeger, Two Worlds:
Folk and Contemporary Music
Sung by Dr. Anne Feldman.*



The National Museum of Women in the Arts
1250 New York Avenue, NW
Washington, D.C.
FOR INFO CALL: (202) 783-5000
Department of Education

*These concerts co-sponsored by the World Bank Community Relations Office.

#### THE NATIONAL MUSEUM OF WOMEN IN THE ARTS

in collaboration with

rrace

#### THE WORLD BANK COMMUNITY RELATIONS OFFICE

Presents

#### **ENSEMBLE LA GUERRE**

performing works by

Maddalena Lombardini Sirmen Isabella Leonarda Marianne von Martinez ELizabeth Jacquet de la Guerre

in the first in this season's

#### NOONTIME CONCERT SERIES

Wednesday, September 20, 1989 NMWA Auditorium 1250 New York Avenue, N.W. Washington, D.C.

FREE AND OPEN TO THE PUBLIC

#### **PROGRAM**

T in D Major......Maddalena Lombardini Sirmen 1735-1785

> Allegro Cantabile Menuetto Grazioso

Sonata XII, Opus 16 in D Minor.....Isabella Leonarda 1620-1704

Adagio - Allegro e Presto -Vivace e Largo - Adagio - Aria, Allegro - Veloce

Sonata in A Major......Marianne von Martinez

Allegro Rondo - Adagio Tempo di Minuetto

Trio Sonata in B-flat Major.....Elizabeth Jacquet de la Guerre 1667-1729

Grave - Allegro - Adagio -Allegro e Presto - Adagio

#### ABOUT THE ENSEMBLE

Formed only one year ago, the <u>Ensemble La Guerre</u> is Washington's newest early music group dedicated to playing Baroque and early Classical music on period instruments. The group's special interest in women composers of the period is reflected in their choice to honor Elizabeth Jacquet de la Guerre, by using her name for their title. The <u>Ensemble La Guerre</u> has given concerts at the Levine School of Music, where three of its members are on the faculty, and at Mount Vernon College, where they will be in residence next season. Their concerts have also been broadcast on both WGMS and WETA.

#### NOTES ABOUT THE ARTISTS

MELISSA GRAYBEAL received her B.M. from Oberlin Conservatory. She studied Baroque violin with Marilyn McDonald and currently plays with the Handel Festival Orchestra. She is also a member of the Washington Chamber Orchestra--Terrace Theater, the Smithsonian Chamber Orchestra, PLUM, the Potomac String Trio, the Clarendon String Quartet and the Smithsonian Chamber Players. She is coordinator of adult chamber music and on the string faculty at the Levine School.

SUSAN CANTRICK earned her B.A. from Bennington College and her M.M. from The Peabody Conservatory. Currently a freelance musician in Washington, she performs frequently with local chamber groups, including the Montgomery Chamber Orchestra, Bach Consort, and Wondrous Machine. She has appeared in performances at the Kennedy Center, Smithsonian Institute, St. John's College, University of Maryland, Anderson House, and on the Music at Noon series. Ms. Cantrick has taught for the DC Youth Orchestra, the Holton Arms School and is currently on the string faculty of the Levine School.

LOIS KARCHMER studied at the University of Manitoba, Kansas City Conservatory and the University of Maryland, from which she graduated summa cum laude. She currently holds a graduate fellowship at the University of Maryland where she is pursuing a degree in harpsichord and fortepiano performance. She has taught piano and harpsichord both privately and as a teaching associate at Emory University in Atlanta, Georgia. Ms. Karchmer has performed in solo and chamber concerts in this country and in Canada and was recently guest soloist with the Manitoba Chamber Orchestra. She is a member of the piano faculty at the Levine School.

ANN M. MORGAN is a graduate of Illinois Wesleyan University and the Peabody Institute where she earned her B.A. in Spanish and B.M. in Music. She was a full-time faculty member at McDonogh School where she is the founder and director of all Up School choral and string performing ensembles. An active performer in the Baltimo. Washington area, Ms. Morgan is a member of the Baltimore Chamber Orchestra, the Peabody Viol Consort and recently performed with Hesperus on Baroque cello at the National Portrait Gallery in Washington, D.C. She has this year received an Artists Diploma from Oberlin Conservatory of Music. She placed 2nd in the Case Western Reserve Baroque Competition last fall.

#### NOTES ON THE COMPOSERS

MADDALENA LAURA LOMBARDINI SIRMEN (Italian, 1735-1785) Maddalena Lombardini was born in Venice where she studied at the Mendicanti. Later she went to Padua to study the violin with the great violinist Tratini who considered her one of his best pupils.

Lombardini concertized in Italy where she met and married fellow violinist, Ludovico Sirmen. The two went to Paris and performed at the Concert Spirituel, the most prestigious concert series in Paris, where she particularly shone! She went on to London alone and enjoyed even more success. However, when she decided to become a singer, her musical career suffered, and she never regained her earlier popularity.

Lombardini composed mainly works for the violin, including many duos and

trios.

ISABELLA LEONARDA (Italian, 1620-1704) Isabella Leonarda was born in Novara, Italy, in 1620 to a large noble family. Her father was a Doctor of Law, one brother inherited the family title and two brothers held posts at the Cathedral while Isabella and her sisters became nuns at the Collegio de Saint Orsola. Leonarda took her vows in 1636, became Mother Superior in 1686, Madre Vicaria in 1693 and Counselor in her last years.

Leonarda's earliest musical works were published in 1640; she continued to publish frequently until her death. She composed over 200 works which circulated widely throughout Italy and France. This sonata, Sonata XII, Opus 16 in D Minor, was published in 1693 in a set containing eleven sonatas for two violins. It is written in the manner of a Corelli sonata da chiesa with short movements alternating between slow and fast, and characteristically serious in nature.

MARIANNE VON MARTINEZ (Austrian, 1744-1812) As a child Marianne von Martinez studied music with Porpora and Franz Joseph Hayden and received her general education from the great poet and librettist, Pietro Metastasio.

Martinez was popular in the Viennese court and as a composer. Mozart sought her out to play piano sonatas with him. She composed a Mass, oratorios, sacred cantatas, arias, piano concertos and sonatas, and a symphony.

Martinez was made an honorary member of Bologna's Accademia dei Filarmonia. This sonata Sonata in A Major, was published in 1765 when she was 21 years old.

ELIZABETH-CLAUDE JACQUET DE LA GUERRE (French, 1667-1729) Eliza-

Jacquet de la Guerre was born into a dynasty of harpsichord builders. Her father was an organist at Saint-Louis-en-Ile and was her first music teacher. She was a child prodigy and at the age of five had already played for Louis XIV.

De la Guerre's first composition was played in the Dauphin's apartment at Versailles, and she received royal patronage all her life. She married the organist Marin de la Guerre in 1684 and they had a son who was also a prodigy on the harpsichord. By the time she was forty she had lost her father, husband and only child. In the ensuing ten years she produced most of her compositions and continued to play public concerts until 1717.

De la Guerre was one of the first French composers to write violin sonatas and was the first to employ double stops. She, like other French composers of the period such as Couperin, had come under the spell of the Corelli sonatas. The Italian character is very evident in Trio Sonata in B-flat Major, one of a set of six written in 1707. Some of these sonatas are comprised mostly of slow movements and some mostly of fast movements.

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1818 H Street, N.W. U.S.A.

(202) 477-1234 Washington, D.C. 20433 Cable Address: INTBAFRAD Cable Address: INDEVAS

October 20, 1989

Mr. Hans Peter Harder Der Passat Chor Ernst-Merck-Str. 4 D-2000 Hamburg 1 West Germany

Dear Mr. Harder:

On behalf of the World Bank Community Relations Office, I am pleased to enclose a check representing the honorarium for the concert which Der Passat Chor is presenting at the World Bank Auditorium tonight. Thank you for participating in our concert series.

I wish to take this opportunity to say that it has been a pleasure to work with you and the German Embassy in making this event possible. Please accept my best wishes for a successful and memorable tour of North America.

Sincerely

Yosef Hadar

Community Relations Specialist Public Affairs Division

Enclosure



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			Shiri Ald	on	May 28, 2019	
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FORM NO. 14 (1-86)

### THE WORLD BANK/IFC PRINTING REQUEST

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Please type or print with ball point pen. If typing, begin vertical spacing on dotted line at left below. CATEGORY: NO. OF PAGES: New__ Rerun__ TITLE OR DESCRIPTION OF REPORT OR DOCUMENT: program: Der Passat Chor concernt Maxember October CLASSIFICATION TIME REQUIRED: DATE REQUIRED October 12, 1989 ROOM NO .: DEPT. NO .: DIVISION: REQUESTED BY: DEPARTMENT: DIV. NO.: EXT.: External Affairs 871 Public Affairs **SPECIFICATIONS** SIZE: 8-1/2×11_____ 8-1/2×14_____ 11×17___ Other___ TEXT: Color of paper blue Number of pages Print 1 side Print 2 sides Reductions COVER: Color of paper Print 1 side Print 2 sides COVER HEADING: World Bank IFC World Bank/IFC Masthea Masthead: CONSTRUCTION: Assemble Staple Upper left corner Saddle-stitch Perfect Bind two on side Fold____ Finished size ___ Number of holes to be punched ______ top _____ side ____ MAPS: Clear all maps, whether new, revised, or previously printed, in advance with the Cartography Section. bility of the requesting department. The Print Shop will be unable to process the map(s) for printing without the proper clearances. LIST ALL MAPS IN THIS SPACE: HAVE YOU CLEARED THIS Yes MAP WITH CARTOGRAPHY? IBRD Numbers: CLEARED WITH: DATE: Number of color proofs:____ CHARTS: (List by number.) SIGNATURE OF REQUESTER: DATE: ....NTING APPROVAL: This request must be approved, prior to printing, by one of the following: Sec. Dept._____ Pub. Dept. ____ IDMS (Room B-107) ___ Clearance not required for items listed in Secretaries' Guide Statement 6.1 Annex C. ORDER OF ASSEMBLY: back to back DELIVERY INSTRUCTIONS: desk to desk 500 __ copies to __ _____ in Room No. _____8035 _ copies to __ _ copies to _ _ in Room No. __ DATE SIGNATURE: (Type or print name beside signature.) SECTION BELOW FOR USE OF PRINT SHOP ONLY PRESS: Chief_ T-51 GTO DG175 Apollo Harris Davidson WEBCOM Press for cover Press for text Press for cove

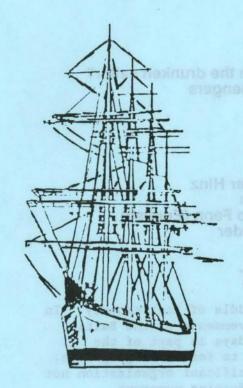
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#### THE WORLD BANK COMMUNITY RELATIONS OFFICE

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### THE EMBASSY OF THE FEDERAL REPUBLIC OF GERMANY

Present



# DER PASSAT CHOR

## TRAVEMÜNDE

## In Concert

ON FRIDAY, OCTOBER 20, 1989

AT 6:00 P.M.

WORLD BANK AUDITORIUM

G STREET, N.W.
(BETWEEN 19TH AND 20TH STREETS)

Free and open to the public
Doors will open at 5:30 p.m.

### Program

AUSREISE: SAILING: "Passat" macht seeklar Lady "Passat" Ostseewellen Julia

Julia The moneter of

The monster of Loch Ness

Shenandoah Sloop "John B." Mary Ann La Paloma

RUCKREISE: RETURN JOURNEY: Cantamos marineros Je m'souviens

What shall we do with the drunken sailor?

Aerobic for ship-passengers

Aus der Seekiste Rolling home

FINALE:

Good night ladies

Dirigent/Conductor: Ernst-Guenter Hinz Arrangements: Heiko Fenn Conference: W.R. Ohlhoff (German); Heiko Fenn (English) Organization: Hans Peter Harder

### About the Choir

The founding of the choir goes back to the middle of last century. In 1843, several gentlemen of the little town of Travemuende on the Baltic shore at the mouth of the Trave river, which nowadays is part of the venerable Hanseatic city of Luebeck, got together to form a singing club. Over the decades they developed into a rather significant organization not only dedicated to the art of singing but also performing numerous charitable activities within the community. When in the mid-1970s, the by then ancient choir encountered great difficulties in attracting young gifted singers, they decided to change their repertoire to make themselves more attractive to the young. At hand was the local sea shanty reflecting the sailship era. This particular type of song has become their trademark and the basis of their success.

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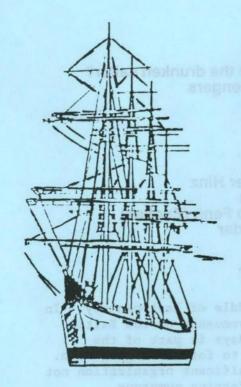
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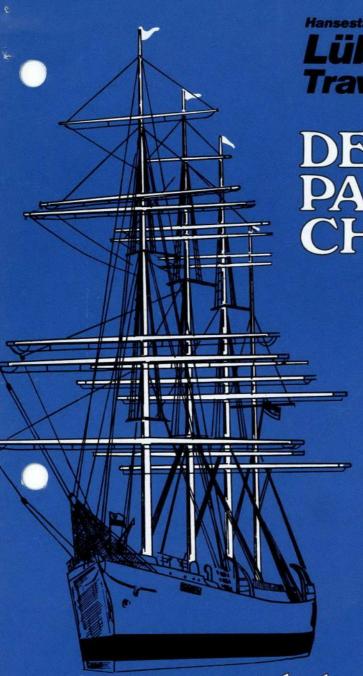
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Lübeck Travemünde

DER PASSAT CHOR

bekannt durch Funk-Fernsehen-Schallplatte Gegründet 1843 als klassischer Männerchor der Travemünder Liedertafel hat sich der Passat-Chor seit über 10 Jahren der Pflege von Shanties und dem maritimen Liedgu verschrieben. Unter der Leitung seines dynamischen Dirigenten Ernst-Günter Hinz haben sich der Chor und seine Combo in 500 Auftritten einen weit über die Grenzen Norddeutschlands hinausgehenden Ruf als musikalische Botschafter Lübecks und Schleswig-Holsteins erworben. Konzerttourneen führten die Tavemünder Sänger in fast alle deutschen Regionen, nach Belgien, Dänemark, Finnland, Frankreich, Italien, Nor-

wegen, Polen, England und in die DDR. 6 Schallplatteneinspielungen dokumentieren den unverwechselbaren Sound. Im Fernsehen und Rundfunk sind die Sänger aus dem Norden Deutsch-

sehen und Rundfunk sind die Sänger aus dem Norden Deutschlands stets gern gesehene und gehörte Gäste.

PASSAT konzert«, im »Telezirkus«, in vielen regionalen konzert«, im »Telezirkus«, in vielen regionalen Fernsehsendungen, die Teilnahme an den beliebten »Hafenkonzerten« des NDR-Hörfunks, sowie an vielen Volkstümlichen Hitparaden auf vorderen Plätzen mit zu den herausragenden Ereignissen in der Chronik des Chores. Patenschiff des Travemünder Chores ist die Viermastbark »Passat«, die in Travemünde ihren letzten Ankerplatz gefunden hat, und für deren Erhalt sich die Sänger gerne einsetzen.

Der Folklore aus dem »Land zwischen den Meeren« gilt die ganze Liebe der Gruppe »Dans op de Deel«, die unter Leitung von Ernst-Günter Hinz wie auch der »Passat-Chor« zur Travemünder Liedertafel gehört. In den neun Jahren Ihres Bestehens hat sich die gemischte Sängerschar aus Travemünde mit ihren Musikanten einen gute





### **Der Passat Chor im Fernsehen**



Namen in der deutschen Volksmusikszene erworben. Ihr unverwechselbarer poppiger Sound erweckt die bodenständigen plattdeutschen Lieder zu neuem Leben und hat der erfrischend auftretenden Gruppe schon viel Erfolg in Deutschland und im Ausland schert. Auftritte im ZDF- und ARD-Fernsehprogramm, im RTL-Fernsehen, 3 LP's





### Dans op de Deel



und mehrere 1. Plätze in den deutschen volkstümlichen Hitparaden des Fernseh-und Hörfunks sind Garanten für ehrliche, natürliche Fröhlichkeit aus dem Norden Deutschlands.



### DER PASSAT CHOR und seine Gruppen

Torstraße 1, 2400 HL-Travemünde 1

### Die Viermastbark Passat Ein Schiffahrtsdenkmal in der alten Hansestadt Lübeck



Das Schiff gehörte einst zur Flotte der berühmten P-Liner der Reederei Laeisz. Es wurde im Jahre 1911 bei Blohm & Voss in Hamburg gebaut und kostete 680 000 Goldmark.

Im Jahre 1951 wurde die »Passat« zu einem frachttragenden Schulschiff umgebaut und erhielt einen 1 000-PS-Motor. 1957 geriet sie auf der Heimreise von Montevideo in einen schweren Sturm und mußte mit Schlagseite in Lissabon einlaufen. Da das Schwesterschiff »Pamir« kurz vorher unter ähnlichen Umständen untergegangen war, wurde die »Passat« außer Dienst gestellt.

Die Stadt Lübeck — einst Haupt des mächtigen Hansebundes, heute größter Ostseehafen Deutschlands und größter Fährhafen Europas — rettete das stolze Schiff 1959 vor dem Abwracken, gab ihm einen festen Liegeplatz an der Travemündung und stellte es unter Denkmalschutz. Die »Passat«, das letzte deutsche Großsegelschiff, erinnert an die Zeiten, als Seefahrt noch gleichzusetzen war mit Kampf und Abenteuer.

Anzeige



# Einige technische Daten der »Passat«:

Größe: 3181 BRT oder

2534 NRT

Tragfähigkeit: 4223 t Gesamtlänge: 115 m Größte Breite: 14,30 n

Tiefgang bei voller

Beladung: 7 m

Höhe der Masten über

Wasser: 56 m
Segelfläche: 4 600 m²
Längste Rahe: 28 m

Gewicht der Takelage mit

Segel: 170 t

Gewicht der Anker: je 3,5 t

RETTET DIE PASSAT e.V.

Die »Passat«, dieses einzigartige Denkmal der deutschen Segel- und Handels schiffahrt, muß erhalten bleiben.

Mit hohem Aufwand hat die Hansestadt Lübeck seit 1959 dafür gesorgt, daß das Schiff instand gehalten wird. Die Kosten betragen jährlich 750 000,— DM, jedoch für außerordentliche Reparaturen wie beispielsweise die der Takelage fehlt das Geld. Nach alter lübscher Tradition taten sich 1979 Bürger zusammen, um gemeinsam die Rettung des Schiffes als nationale Aufgabe anzupacken. Mitglieder des Sportausschusses aller in der Bürgerschaft vertretenen Parteien gründeten den Verein »Rettet die Passat e. V.« Der Verein hat sich zur Aufgabe gestellt, die notwendigen Mittel für Maßnahmen, die nicht durch die Hansestadt Lübeck getragen werden, durch Spendenaufrufe und Aktionen zu sammeln; bisher sind über 2,2 Mio. DM zusammengekommen.

Der Verein ist als gemeinnützig anerkannt. Alle Mitarbeiter arbeiten ehrenamtlich, so daß alle Spenden direkt der »Passat« zugute kommen.

#### Spendenkonten:

Landesbank Lübeck (BLZ 230 500 00) Kto.-Nr. 530 900 17 Postgiroamt Hamburg (BLZ 200 100 20) Kto.-Nr. 280 20-208





### WATERKANT ABEN

#### Programm

AUSREISE: SAILING:

"Passat" macht seeklar

Lady "Passat" Ostseewellen

Julia

The monster of Loch Ness

Shenandoah Sloop "John B." Mary Ann La Paloma

RETURN JURNEY: Je m' souviens

Cantamos marineros

What shall we do with the drunken sailor

Aerobic for ship-passengers

Aus der Seekiste Rolling home

Finale:

Good night ladies

DIRIGENT/CONDUCTOR: Ernst-Guenter Hinz

ARRAGEMENTS:

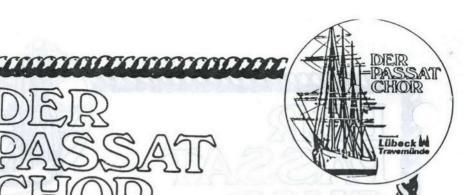
Heiko Fenn

CONFERENCE:

W.R. Ohlhoff (german) Heiko Fenn (english)

Organisation:

Hans Peter Harder



## USA/CANADA

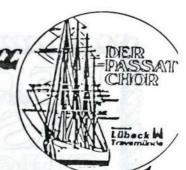
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### WATERKANT ABEN

#### Programm

SAILING:

"Passat" macht seeklar Lady "Passat"

Ostseewellen

Julia

The monster of Loch Ness

Shenandoah Sloop "John B." Mary Ann

La Paloma

RÜCKREISE: RETURN JOURNEY:

Cantamos marineros

Je m' souviens What shall we do with the

drunken sailor Aerobic for ship-passengers

Aus der Seekiste Rolling home

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ARRAGEMENTS:

Heiko Fenn

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W.R. Ohlhoff (german) Heiko Fenn (english)

Organisation:

Hans Peter Harder

# DER PASSAT CHOR



## USA/CANADA '89

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#### To celebrate

# German-American Day 1989 and the 40th Anniversary of the Federal Republic of Germany

you are cordially invited to attend
a concert
performed by

#### THE PASSAT CHOIR

from Travemuende
Federal Republic of Germany

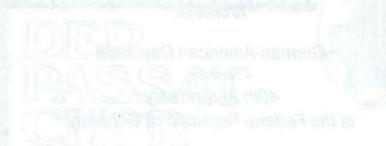
on Saturday, October 21, 1989 at 8:00 p.m.

Embassy of the Federal Republic of Germany 4645 Reservoir Road, N.W. Washington, D.C.

R.S.V.P (202) 298-4317

Refreshments will be served

The Passat Choir Travemuende will also perform on Friday, October 20, 1989 at 6:00 p.m. at the World Bank, H-Auditorium, G-Street between 19th and 20th Street, N.W., Washington, D.C. Free admission.



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USA/CAMADA '89

THE PASSA CHOIR

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20th Street, W.W., Wise Lang D.G. Free remissions

# World Bank 1818 H Street, N.W. Washington, D.C. 20433, U.S.A. Community Relations News



Contact: Yosef Hadar (202) 477-5315

October 2, 1989

#### THE PASSAT CHOIR

Washington, D.C. -- The World Bank Community Relations Office, in collaboration with the Embassy of the Federal Republic of Germany, will present The PASSAT Choir, of Travemuende, Germany, at a concert on Friday, October 20, 1989, at 6:00 p.m., at the World Bank Auditorium on G Street, N.W. (between 19th and 20th Streets).

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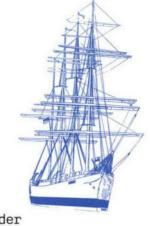
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# DER PASSAT CHOR

#### MITGLIED DES SÄNGERBUNDES SCHLESWIG-HOLSTEIN IM DEUTSCHEN SÄNGERBUND

PASSAT CHOR Travemünde in der Travemünder Liedertafel e. V., gegr. 1843 Torstraße 1 · 2400 Lübeck-Travemünde 1

The Word Bank
Mr. Yosef Hadar
1818 H Street N.W.
Washington, D.C.20433
U.S.A.



Kontakte Hans Peter Harder Ernst-Merck-Str.4 D-2000 Hamburg 1 West Germany Tel.: (40) 24 10 87

Lübeck-Travemünde

Sept-14-89

Dear Mr. Hadar:

We are getting close of reaching the day of our appearance at the World Bank and gradually have to start thinking about the necessary preparations.

Enclosed is a draft of our intended program. You will recieve approximately 150 copies of the blue PASSAT CHOR leaflet together with the program inserts.

You will also recieve a number of PASSAT CHOR posters without dates and details as well as a specimen of a poster of a different concert. Please have your printer add your date or possibly both dates. It might be a good idea to get together with Mr. Murmann of the German Embassy with regard to the promotion of the concerts.

We furnished a press release to the German Embassy, copy of which is enclosed.

According to Mr. Burmeister the concert at the World Bank is to take place on Oktober 20, 1989 at 6 PM. Also according to Mr. Burmeister, you have been so kind to arrage for a snack for the members of the choir in the rooms of the World Bank at 5 PM that same day. Would it at all be possible to postpone that planned snack until after the concert?

We will give ourselves ample time when leaving Niagara Falls in order to avoid the possibility of any delay in arriving. We will be 42 Members in the group.

We were told that the hall at the World Bank holds 250 people. If the accoustics are good we would only need one microphone for the moderator. The announcements will all be in English.



As to the technical requirements, are possibly flood lights available which might illuminate the choir in different colors? We might also require some type of platform with which to elevate the backrows of the choir.

If you have more questions on your part, Mr. Hadar, we stand ready to answer them. For now, I look forward to your replay and thank you for your attention.

Sincerely yours

Hans P. Hende

Hans Peter Harder

# IDER PASSAT CHOR

MITGLIED DES SANGERBUNDES SCHLESWIG-HOLSTEIN IM DEUTSCHEN SANGERBUND

PASSAT CHOR Travemunde in der Travemunder Liedertafel e.V. gegr. 1843 Torstraße 1 · 2400 Lubeck-Travemunde 1



Kontakte

Hans Peter Harder Ernst-Merck-Str.4 D-2000 Hamburg 1

Te.: Hamburg 24 10 87

Lübeck-Travemünde

Hamburg, den 24. August 1989

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FORM NO. 2161 (7 - 86)

#### THE WORLD BANK/IFC REQUEST FOR INSTITUTIONAL CONFERENCE ROOM AND SUPPORT SERVICES

(Read reverse side before completing this form)

DATE REQUEST SUBMITTED:

о9/15/89 — 2001 ТОЧИТЕМЕ — 09/15/89						
REQUESTED BY: Y Hadar/S.G. Queano-Co	lletta	(12078) oots:		NUMBER:	EXTENSION 78832	N:
DEPARTMENT: External Affairs		DEPT. NO.: 871	DIVISION Publ:	: ic Af <b>£</b> airs		DIV. NO.: 20
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SIGNS/PLACARDS (attach special instructions)						
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EQUIPMENT/SERVICES						
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CASSETTE RECORDING OVERHEAD PROJECTION						
SOUND AMPLIFICATION SLIDE PROJECTION						
TELECONFERENCING VIDEO PLAYBACK						
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OTHER SERVICES						
AUDIOVISUAL TECH	NICIAN(S)			SIMULTANEO	US INTERPR	ETATION*
SECURITY GUARD(S)						
* To request interpretation service, see Administrative Manual Statement No. 2.60, Annex A  ** To request coffee service, submit Form No. 998						
FOR CONFERENCE SERVICES SECTION USE ONLY						
APPROVED BY:  DATE:						

# THE WORLD BANK/IFC REQUEST FOR INSTITUTIONAL CONFERENCE ROOM AND SUPPORT SERVICES

INSTRUCTIONS

1. Call GSD's Conference Services Section (72078) before completing this form to determine the availability of conference facilities.

2. Confirm the call by submitting this form to the Conference Services Section at least five (5) working days before the conference date.

3. Advise the Conference Services Section of any changes in dates, times or cancellations at least three (3) working days before the conference.

4. The Conference Services Section can adapt institutional conference rooms to meet special requirements. The following chart lists these conference rooms and the services available in each.

	C-1006	C-1114	E-1244	H B-201	H-2300	CHALKBOAR
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FOR CONFERENCE SERVICES SECTION USE ONLY

#### THE PASSAT CHOIR

The PASSAT Choir of Travemuende, Germany is on a singing tour through the U.S. from October 15 to 28, 1989. They will perform in New York, Niagara Falls, Washington, D.C., and Shenandoah National Park, among other locations.

The founding of the choir goes back to the middle of last century. In 1843, several gentlemen of the little town of Travemuende on the Baltic shore at the mouth of the Trave river, which nowadays is part of the venerable Hanseatic city of Luebeck, got together to form a singing club. Over the decades they developed into a rather significant organization not only dedicated to the art of singing by also performing numerous charitable activities within the community. When in the mid-1970s, the by then ancient choir encountered great difficulties in attracting young gifted singers, they decided to change their repertoire to make themselves more attractive to the young. At hand was the local sea shanty reflecting the sailship era. This particular type of song has become their trademark and the basis of their success.

In 1959, one of the glorious commercial sailships, the PASSAT, a sister ship of the PEKING now moored in New York harbor, was retired and found its final place in the harbor of Travemuende. It was only appropriate that the choir of that city dedicated to the songs of the sailship era should take over the sponsorship of this great ship and in return, acquire her name.

The PASSAT Choir under its conductor ERNST-GUENTER HINZ has over the last 12 years come out with numerous records and been featured prominently in German TV and in radio shows. They have travelled extensively and performed at many public occasions not only within the Federal Republic but also in France, Italy, England, Belgium, Poland and other countries. Wherever the choir performs, they have the talent to really get their audience off their feet, sing along and be happy.

#### THE WORLD BANK/IFC

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# DER PASSAT CHOR

MITGLIED DES SÄNGERBUNDES SCHLESWIG-HOLSTEIN IM DEUTSCHEN SÄNGERBUND

PASSAT CHOR Traveminde in der Traveminder Liedertafel e.V., gegr. 1843 Torarraße 1 · 2400 Lübeck-Traveminde 1



Kontakte

Hans Peter Harder Ernst-Merck-Str.4 D-2000 Hamburg 1

Te.: Hamburg 24 10 87

The PASSAS - CHOIR

Lübeck-Travemünde

Hamburg, den 24. August 1989

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OCCASIONS



H10093

# DER PASSAT CHOR

MITGLIED DES SÄNGERBUNDES SCHLESWIG-HOLSTEIN IM DEUTSCHEN SÄNGERBUND

PASSAT CHOR Travemunde in der Travemunder Liedertafel e.V., gegr. 1843 Torstraße 1 · 2400 Lubeck-Travemunde 1

Press release

Ø German Embassy, Mr. Murmann

Mr. Yosef Hadar Mr. Harald Burmeister The World Bank 1818 H Street, N.W. Washington, D.C. 20433 U.S.A.

Kontakte

Hans Peter Harder Ernst-Merck-Str.4 D-2000 Hamburg 1

Te.: Hamburg 24 10 87

Lübeck-Travemünde

Hamburg, den 24. August 1989

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Ganchtonton



Mitglied des Sängerbundes Schleswig-Holstein im Deutschen Sängerbund

Kooperatives Mitglied im Verein Rettet die Passat



PASSAT-CHOR Travemünde in der Travemünder Liedertafel e.V., gegr. 1843 Torstraße 1, 2400 HL-Travemünde 1

Mr. Yosef Hadar The World Bank 1818 H Street, N.W. Washington, D.C. 20433 U.S.A.

Kontakte: Hans Peter Harder

Ernst-Merck-Str.4 D-2000 Hamburg 1 West-Germany

Tel.: 04 / 2802446

April, 10, 1989 Lübeck, den

Dear Mr. Hadar:

We are delighted to get your reply concerning our letter from Febr.28,1989 adressed to Mr. Harald Burmeister.

Unfortunately, we do not have English promotion material, but I enclose a German brochure describing our choir. The name PASSAT originated from the training ship "Passat", a 4-masted bark anchored in Travemuende at the Baltic Sea in West Germany. It is a sister ship of the "Peking" in the South Street Seaport in NYC. Althougt we originally specialized in sea shanties and maritime songs, we meanwhile also developed a repertoire of other popular German and international songs. Our choir is quite well known in Europe, we have travelled extensively and performed not only all over Germany but also in France, Italy, Poland, England, Belgium and other countries. We made quite a number of records (some of the covers are displayed in our brochure) and also were featured prominently on TV and in radio shows.

Wherever we perform, we have the talent to really get our audience off their feet, sing along and be happy. I have no doubt, that the evening in your auditorium on Oktober 20, 1989 will be a great success.

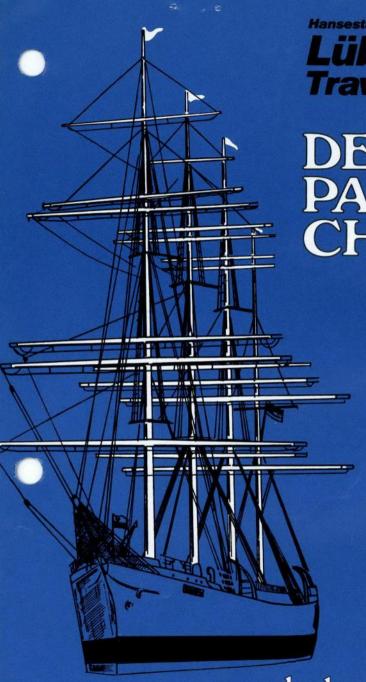
Coming to your question of payment, it can either be made easily in Washington to my person as the tour leader of the group, otherwise to our account in Germany at the Sparkasse zu Luebeck, Bankleitzahl 230 501 01, No. 4400511.

To answer your question of logistics requirements, please be so kind and tell us the appr. size of your auditorium.

Thank you for taking the time to working on our performance. We surely will do our best to make the evening even more than an interesting cultural event. If you need more information please do not hesitate to contact me again at the above address or telefon number.

Best regards,

sincerely



Lübeck Hansestadt
Lübeck Hansestadt
Travemünde

# DER PASSAT CHOR

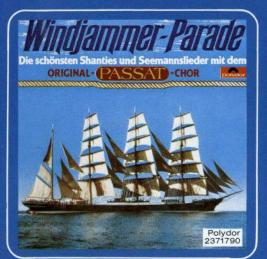
bekannt durch Funk-Fernsehen-Schallplatte Gegründet 1843 als klassischer Männerchor der Travemünder Liedertafel hat sich o Passat-Chor seit über 10 Jahren der Pflege von Shanties und dem maritimen Liedgut verschrieben. Unter der Leitung seines dynamischen Dirigenten Ernst-Günter Hinz haben sich der Chor und seine Combo in 500 Auftritten einen weit über die Grenzen Norddeutschlands hinausgehenden Ruf als musikalische Botschafter Lübecks und Schleswig-Holsteins erworben. Konzerttourneen führten die Tavemünder Sänger in fast alle deutschen Regionen, nach Belgien, Dänemark, Finnland, Frankreich, Italien, Nor-

wegen, Polen, England und in die DDR. 6 Schallplatteneinspielungen dokumentieren den unverwechselbaren Sound. Im Fernlungen dokumentieren den unverwechselbaren Sound. Im Fernsehen und Rundfunk sind die Sänger aus dem Norden Deutschlands stets gern gesehene und gehörte Gäste.

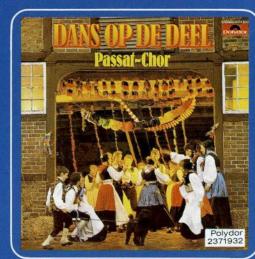
So gehören u. a. Auftritte im »ARD-Wunschkonzert«, im »Telezirkus«, in vielen regionalen Fernsehsendungen, die Teilnahme an den beliebten »Hafenkonzerten« des NDR-Hörfunks, sowie an vielen Volkstümlichen Hitparaden auf vorderen Plätzen mit zu den herausragenden Ereignissen in der Chronik des Chores. Patenschiff des Travemünder Chores ist die Viermastbark »Passat«, die in Travemünde ihren letzten Ankerplatz gefunden het und für deren Erhalt eich die

Der Folklore aus dem »Land zwischen den Meeren« gilt die ganze Liebe der Gruppe »Dans op de Deel«, die unter Leitung von Ernst-Günter Hinz wie auch der »Passat-Chor« zur Travemünder Liedertafel gehört. In den neun Jahren Ihres Bestehens ha sich die gemischte Sängerschar aus Travemünde mit ihren Musikanten einen gu

Sänger gerne einsetzen.



Gruppen



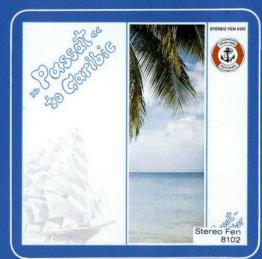
ten Ankerplatz gefunden hat, und für deren Erhalt sich die

### **Der Passat Chor im Fernsehen**



Namen in der deutschen Volksmusikszene erworben. Ihr unverwechselbarer poppiger Sound erweckt die bodenständigen plattdeutschen Lieder zu neuem Leben und hat erfrischend auftretenden Gruppe schon viel Erfolg in Deutschland und im Ausland ert. Auftritte im ZDF- und ARD-Fernsehprogramm, im RTL-Fernsehen, 3 LP's





### Dans op de Deel



und mehrere 1. Plätze in den deutschen volkstümlichen Hitparaden des Fernseh-und Hörfunks sind Garanten für ehrliche, natürliche Fröhlichkeit aus dem Norden Deutschlands.



# DER PASSAT CHOR und seine Gruppen

Torstraße 1, 2400 HL-Travemünde 1

### Die Viermastbark Passat Ein Schiffahrtsdenkmal in der alten Hansestadt Lübeck



Das Schiff gehörte einst zur Flotte der berühmten P-Liner der Reederei Laeisz. Es wurde im Jahre 1911 bei Blohm & Voss in Hamburg gebaut und kostete 680 000 Goldmark.

Im Jahre 1951 wurde die »Passat« zu einem frachttragenden Schulschiff umgebaut und erhielt einen 1 000-PS-Motor. 1957 geriet sie auf der Heimreise von Montevideo in einen schweren Sturm und mußte mit Schlagseite in Lissabon einlaufen. Da das Schwesterschiff »Pamir« kurz vorher unter ähnlichen Umständen untergegangen war, wurde die »Passat« außer Dienst gestellt.

Die Stadt Lübeck — einst Haupt des mächtigen Hansebundes, heute größter Ostseehafen Deutschlands und größter Fährhafen Europas — rettete das stolze Schiff 1959 vor dem Abwracken, gab ihm einen festen Liegeplatz an der Travemündung und stellte es unter Denkmalschutz. Die »Passat«, das letzte deutsche Großsegelschiff, erinnert an die Zeiten, als Seefahrt noch gleichzusetzen war mit Kampf und Abenteuer.

#### Anzeige



# Einige technische Datender »Passat«:

Größe: 3181 BRT oder

2534 NRT

Tragfähigkeit: 4223 t Gesamtlänge: 115 m Größte Breite: 14,30 m

Tiefgang bei voller

Beladung: 7 n

Höhe der Masten über

Wasser: 56 m Segelfläche: 4 600 m²

Längste Rahe: Gewicht der Takelage mit

Segel: 170 t

Gewicht der Anker: je

#### RETTET DIE PASSAT e.V.

Die »Passat«, dieses einzigartige Denkmal der deutschen Segel- und Handels schiffahrt, muß erhalten bleiben.

Mit hohem Aufwand hat die Hansestadt Lübeck seit 1959 dafür gesorgt, daß das Schiff instand gehalten wird. Die Kosten betragen jährlich 750 000,— DM, jedoch für außerordentliche Reparaturen wie beispielsweise die der Takelage fehlt das Geld. Nach alter lübscher Tradition taten sich 1979 Bürger zusammen, um gemeinsam die Rettung des Schiffes als nationale Aufgabe anzupacken. Mitglieder des Sportausschusses aller in der Bürgerschaft vertretenen Parteien gründeten den Verein »Rettet die Passat e. V.« Der Verein hat sich zur Aufgabe gestellt, die notwendigen Mittel für Maßnahmen, die nicht durch die Hansestadt Lübeck getragen werden, durch Spendenaufrufe und Aktionen zu sammeln; bisher sind über 2,2 Mio. DM zusammengekommen.

Der Verein ist als gemeinnützig anerkannt. Alle Mitarbeiter arbeiten ehrenamtlich, so daß alle Spenden direkt der »Passat« zugute kommen.

#### Spendenkonten:

Landesbank Lübeck (BLZ 230 500 00) Kto.-Nr. 530 900 17 Postgiroamt Hamburg (BLZ 200 100 20) Kto.-Nr. 280 20-208



# **Record Removal Notice**



File Title Cultural programs, Fiscal Year [FY] 1990			Barcode No.			
			303′	76167		
			303	70107		
Document Date	Document Type					
April 7, 1989	Letter					
Correspondents / Participants To: Mr. Hans Peter Harder						
From: Yosef Hadar, Community Rela	ations Specialist					
				×		
Subject / Title Evening performance by Der Passat (	Chor					
Exception(s)						
Personal Information						
Additional Comments						
-	×		The item(s) identified a removed in accordance v	with The World Bank		
			Policy on Access to disclosure policies of the W			
			Withdrawn by	Date		
			Shiri Alon	May 28, 2019		

### FORM NO. 75 (6-83) THE WORLD BANK/IFC

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TRAVEMUNDE

Mitglied des Sangerbundes Schleswig-Holstein im Deutschen Sängerbund

Kooperatives Mitglied im Verein Rettet die Passat



PASSAT-CHOR Travemünde in der Travemünder Liedertafel e.V., gegr. 1843 Torstraße 1, 2400 HL-Travemünde 1

Mr. Harald Burmeister 104303 Windsor View Dr. Potomac, M.D. 20854 U.S.A. Kontakte: Hans Peter Harder

Ernst-Merck-Str.4 D-2000 Hamburg 1

Tel.: 40 / 280 24 46

Lübeck, den 28.02.1989

Lieber Herr Burmeister,

mit Riesenschritten steuern wir unserer Jahres-Reise entgegen, welche uns diesmal und auch erstmalig in den Osten der USA führen soll.

Von unserer 1. Vorsitzenden, Frau Lore Schillinger, erhielten wir die Nachricht, daß wir mit Ihnen in Washington eine Kontaktperson vor Ort finden würden. Und so erlauben wir uns, Ihnen diesen Brief zu schreiben.

Als Chor planen wir natürlich diese Reise nicht nur als schöne Urlaubsfahrt, sondern möchten auch gerne unser Metier, das Singen entsprechend präsentieren. Und so stellen wir die Frage, ob Sie uns hierbei behilflich sein können.

Hier in Deutschland singen wir außer auf unseren Honorarauftritten oft und gerne als Botschafter für die Hansestadt Lübeck oder für unsere Landesregierung SchleswigHolsteins. Nun ist mir nicht unbekannt, daß Deutschland
in den Staaten nur zu oft mit bayrischem Hintergrund
dargestellt wird. Darum würden wir uns sehr freuen, wenn
wir unser aus der Seefahrt stammendes Liedgut darbieten
könnten. Es könnte ein volles Abendprogramm sein, oder
ein Auftritt anläßlich einer stattfindenden Veranstaltung.

Gerne würden wir vor amerikanischem Publikum singen, wobei wir in der Lage sind, unser Programm mit einer englischsprachigen Cenference darzustellen. Mir ist bekannt, daß sich Herr Rüdiger Ohlhoff vom Amt für Kultur der Stadt Lübeck mit der Deutschen Botschaft in Verbindung setzen will. Wenn Sie dazu mit Ihren Verbindungen (Weltbank?) ein Übriges tun könnten, wären wir mehr als glücklich.

Unser Quartier in Washington wird für 2 Nächte, am 20.10.89 und am 21.10.89 voraussichtlich die Econo Lodge 1600 N.Y. Ave. N.E. sein. Wir glauben, dort vom Preis und Lage her gut aufgehoben zu sein.

Anliegend übersende ich Ihnen zwei werbliche Darstellungen des Passat Chores, sowie einen zeitlichen Ablaufplan der Reise.

Mit ganz herzlichen Grüßen,

lan Cola 4 succe

leter MURMAINN 298-4319 DER PASSAT CHOR

c/o Hans Peter Harder
Ernst-Merck-Str.4
D 2000 Hamburg 1
West Germany
Tel. 40 / 280 24 46
40 / 45 84 41

The PASSAT CHOR, foundet in 1943, is a popular German choir.

The name was taken from the sailship "Passat", which is anchored in Luebeck-Travemuende at the Baltic and is a sister ship of the "Peking" in the South Street Seaport in New York.

The choir sings mainly popular music, shanties and international songs. They have recordet various programs ( 7 LP's), incl. songs from the Carribic. Also they appear on TV and on the radio.

Approx. 45 male members of the choir presently plan a tour to the U.S. from Okt. 15 - 29, 1989

15tägige Chorreise des Passat-Chores - USA - 15.10.89 bis 29.10.89 Übernachtungsorte, Stand 03.02.1989

1.Tag: So.15/10 Flug Hamburg New York, N.Y.

Übernachtung in New York

2.Tag: Mo.16/10 Übernachtung in New York

3. Tag: Di.17/10 Übernachtung in New York

4.Tag: Mi.18/10 Übernachtung in Niagara-Falls, Canada

5.Tag: Do.19/10 Übernachtung in Niagara-Falls

6. Tag: Fr. 20/10 Übernachtung in Washington, D.C.

7.Tag: Sa.21/10 Übernachtung in Washington

8.Tag: So.22/10 Übernachtung im Shenandoah National Park

9.Tag: Mo.23/10 Übernachtung im Shenandoah National Park

10.Tag: Di.24/10 Übernachtung in Charlotte, N.C.

11. Tag: Mi.25/10 Übernachtung in Orlando, Florida

12. Fag: Do. 26/10 Übernachtung in Orlando

13.Tag: Fr.27/10 Übernachtung in Orlando

14.Tag: Sa.28/10 Abflug Orlando-Miami-Hamburg

15. Tag: So. 29/10 Ankunft in Hamburg

arrival from Ningera probably in afternoon out. 20

Checklist for Processing Papers for Cultural Events

Name of Event: Guita Concert: William Feasley

Date/Time: Wov 6, 1985 :12:08

Activity	ok	Date	Comments
Auditorium booked by phone	V		
Formal request for auditorium sent out	V	8/10	
Commitment request sent	V	9/11	
Commitment number received	V	9/15	k 27903
Request for Payment sent	V	10/05	
Press release and other materials received	V		
Press release sent to mailing list	V	10/16	
Press release sent to Weekly Bulletin	V	10/16	
Poster to Graphics	/	10/25	
Poster to Lobbies	Non		
Rehearsals requested			
Program received	V		
Program ready for event	1		
Desk to desk distribution	/	10/26	lan 10/30
Visitor parking requested			0
Security guards reminded			

904 Prespect SA Takoma Panh MD 2092 518-72-8049 The World Bank

INTERNATIONAL BANK FOR RECONSTRUCTION AND DEVELOPMENT INTERNATIONAL DEVELOPMENT ASSOCIATION

1818 H Street, N.W. U.S.A.

(202) 477-1234 Washington, D.C. 20433 Cable Address: INTBAFRAD Cable Address: INDEVAS

November 6, 1989

Mr. William Feasley 904 Prospect Street Takoma Park, MD 20912

Dear Mr. Feasley:

On behalf of the World Bank Community Relations Office, I am pleased to enclose a check representing the honorarium for the guitar concert which you are presenting at the World Bank Auditorium today at noon.

Thank you for participating in our noontime concert series.

Yosef Hadar

Community Relations Specialist Public Affairs Division

Enclosure



# **Record Removal Notice**



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Correspondents / Participants To: Mr. William Feasley From: Yosef Hadar, Community Rela	ations Specialist	
Subject / Title Honorarium for guitar concert		
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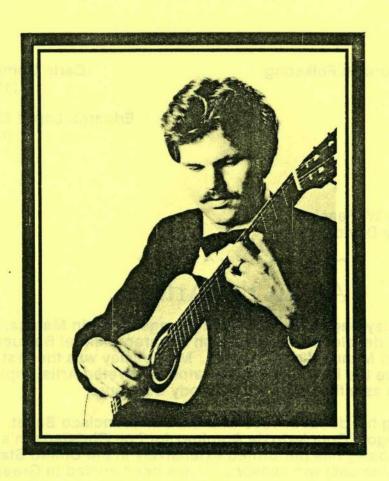
Shiri Alon

May 28, 2019

#### THE WORLD BANK COMMUNITY RELATIONS OFFICE

Presents

# WILLIAM FEASLEY Classical Guitarist



### In Concert

Monday, November 6, 1989

12:00 noon

World Bank Auditorium on G Street, N.W. (between 19th and 20th Streets)

> Free and open to the public. Doors will open at 11:30 a.m.

### Program

Adagio and Fugue in G Minor*

J.S. Bach (1685-1750)

Suite VII**

G.F. Handel (1685-1759)

Overture Andante Allegro Sarabande Gigue Pasacaille

Variations on a Turkish Folksong

Carlo Domeniconi (1947- )

Sonata II

Eduardo Lopez Chavarri (c. 1957)

Allegro Andante Allegro Vivace

* Transcribed by W. Feasley
** Transcribed by David Russell

### About the Artist

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William Feasley began his studies at the age of ten in Malaga, Spain. He continued his development with Aaron Shearer, Manuel Barrueco, David Russell and Manuel Lopez Ramos. Mr. Feasley was the first guitarist to receive the Peabody Conservatory's coveted Artist Diploma and to be chosen as a finalist in the Peabody Concours.

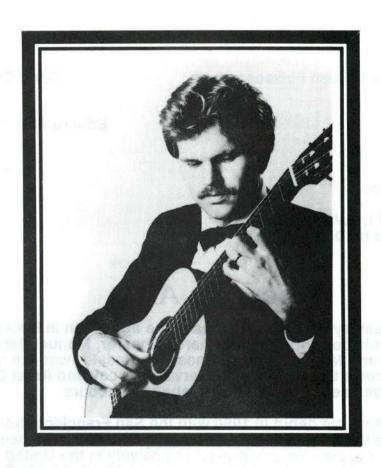
Since making his debut in 1980 with the San Francisco Ballet, performing Rodrigo's Concierto de Aranjuez for Lou Christanson's ballet, Don Juan, Mr. Feasley has performed extensively in the United States and abroad. For the past two seasons he has been invited to Greece, performing in festivals and recitals, and has judged young performers at the first Panhellenic Guitar Festival. He was also welcomed by the Spanish Government to participate in the famed Musica en Compostela classes, to which he had originally been given a scholarship, and is the first American guitarist to perform in Iceland. Frequent performances near his home in Washington, D.C. have included appearances at The Smithsonian Institute, The National Gallery of Art and with groups such as The 20th Century Consort and The Chamber Artists of Washington.

Currently Mr. Feasley is head of Guitar Studies at the University of Maryland, Baltimore County, and the Levine School of Washington, D.C.

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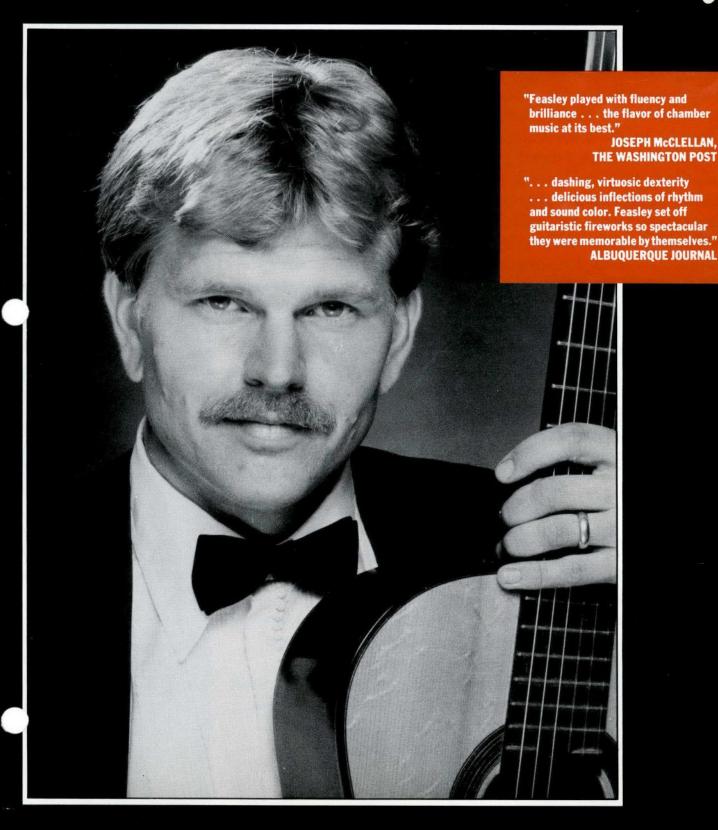
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C L A S S I C A L G U I T A R I S T

# William Feasley



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Having begun his studies at the age of ten in Malaga, Spain, William Feasley continued his development with such luminaries as Aaron Shearer, Manuel Barrueco, David Russel and Manuel Lopez Ramos. Mr. Feasley was the first guitarist to receive the Peabody Conservatory's coveted Artist Diploma and to be chosen as a finalist in the Peabody Concours. Selected to play for Andres Segovia at the master's last class at the University of Southern California in 1986, he was later featured on the CBS special "Eulogy of Segovia". Currently he is head of Guitar Studies at the University of Maryland, Baltimore County and the Levine School of Washington, D.C.

"He is gifted with a dominating technique and a sharp intellect." GUITAR REVIEW MAGAZINE

"Guitarist William Feasley and organist Donald Sutherland joined in the performance of Giuliani's Concerto in A Major, marked by the sensitive phrasing and finely crafted dialogue between the instruments."

THE WASHINGTON POST

"Gem of a concert . . . Feasley's consummate artistry prevailed."

THE ANNAPOLIS CAPITOL

"In the touching second movement of Paganini's "Grand Sonata" . . . Feasley evoked a soulful mood, allowing the main theme to sigh with bittersweet regret. An animated finale featured deft fingerwork that emphasized the unexpected turns in phrasing . . . superb control"

THE WASHINGTON POST

"The premiere of Hirsh's La Selva was beautifully interpreted by Feasle bringing the program to a rousing conclusion."

**GERMANTOWN GAZETTE** 

"Feasley excelled in the many difficult scale passages and arpeggios of Tedesco's Homage to Paganini and gave a convincing rendition of Manen's Fantasia-Sonata."

**GUITARRA MAGAZINE** 

"Feasley's own transcription of Bach's lengthy First Violin Sonata was so adroit that the piece sounded like music written for the guitar. He had the solidity of taste and style to make a guitar transcription sound like real Bach, played so well that he conveyed new insights into the work to a listener who thought he knew the original fairly well."

**ALBUQUERQUE JOURNAL** 

Represented by Beynon & Associates 904 Prospect Street Takoma Park, Maryland 20912 301-565-0458 FORM NO. 14 (1-86)

### THE WORLD BANK/IFC PRINTING REQUEST

NOTE: Requests for reruns of reports must be cleared by the Reports Desk. Please type or print with ball point pen. If typing, begin vertical spacing on dotted line at left below. REPORT DATE: CATEGORY: QUANTITY: RECEIVED NO. OF PAGES: New__ Rerun ___ TITLE OR DESCRIPTION OF REPORT OR DOCUMENT: 89 OCT 26 AM 11: 26 Announcement and Program: William Feasley guitar concert 11/06/89 1989 TIME REQUIRED: DATE REQUIRED October 30, 10:00 am REQUESTED BY: DEPARTMENT: DEPT. NO .: DIVISION: DIV. NO.: ROOM NO .: FXT: Yosef Hadar External Affairs 871 Public Affairs E8027 75315 20 SPECIFICATIONS SIZE: 8-1/2×11 x 8-1/2×14 11×17 Other TEXT: Color of paper Vellow Number of pages Print 1 side Print 2 sides Reductions Masthead: CONSTRUCTION: Assemble Staple Upper left corner Saddle-stitch Perfect Bind two on side Finished size Fold Number of holes to be punched top side MAPS: Clear all maps, whether new, revised, or previously printed, in advance with the Cartography Section. Clearances are the responsibility of the requesting department. The Print Shop will be unable to process the map(s) for printing without the proper clearances. LIST ALL MAPS IN THIS SPACE: HAVE YOU CLEARED THIS Yes No MAP WITH CARTOGRAPHY? IBRD Numbers: Number of composite negative envelopes: ___ CLEARED WITH: DATE: CHARTS: (List by number.) SIGNATURE OF REQUESTER: DATE: 10/24/89 ...(NTING APPROVAL: This request must be approved, prior to printing, by one of the following: Sec. Dept.____Pub. Dept.____IDMS (Room B-107)_ Clearance not required for items listed in Secretaries' Guide Statement 6.1 Annex C. ORDER OF ASSEMBLY: back to back DELIVERY INSTRUCTIONS: 3,500 copies to desk to desk __copies to ______S.G. Queano-Colletta ______in Room No. E8035 SIGNATURE: (Type or print name beside signature.) 10/24/89 SECTION BELOW FOR USE OF PRINT SHOP ONLY PRESS: Chief___ T-51 GTO DG175 Apollo Harris Davidson WEBCOM 9500 Press for text Press for cover Proofs: Blue-lines 3M Plates Text____Cover___ NEGATIVES: (Indicate number needed for each) Text____ Cover____ INK COLORS: Text Cover CI CII CIII CIV PAGES TO BE TIPPED _ PERY: Gatherall ____ Macey ____ M/M Saddle ____ M/M Perfect bind ____ SHRINK WRAP: PCS PER PKG. ____
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# World Bank 1818 H Street, N.W. Washington, D.C. 20433, U.S.A. Community Relations News



Contact: Yosef Hadar (202) 477-5315

October 16, 1989

#### Guitarist William Feasley at the World Bank

Washington, D.C. -- The World Bank Community Relations Office will present guitarist William Feasley at a concert on Monday, November 6, 1989, at noon at the World Bank Auditorium on G Street, N.W., Washington, D.C. (between 19th and 20th Streets).

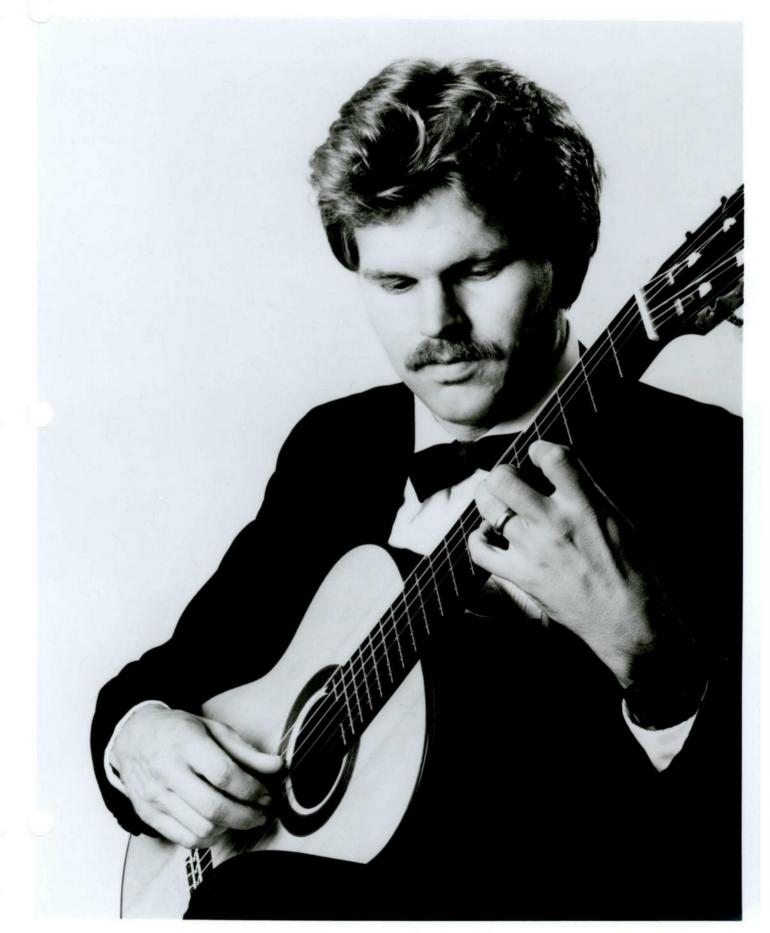
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Currently Mr. Feasley is head of Guitar Studies at the University of Maryland, Baltimore County and the Levine School of Washington, D.C.

The concert at the World Bank will feature works by Bach, Handel, Domeniconi, and Chavarri. It is free and open to the public. Doors will open at 11:30 a.m.



MS. Sheila QueAno-Colletta 1818 H. st. NW Washington D.C. 20433

Dear Ms. Queano-Colletta,

Please find enclosed a copy of my new brochure as per our phone conversation of 8/7/89.

In addition to a solo recital, I will be performing locally with Dorothy Darlington, oboe and Rosa Lamareux, Soprano, and could thus offer you a variety of Chamber Music concerts as well.

Please contact me at the address below if you should need any further materials, information or would like to discuss dates.

Thank you for your time,

Sincerely,

William Feasley 904 Prospect st.

Takoma Park Md. 20912

(301)-565-0458

#### William Feasley, Program

Adagio and Fugue in g minor*

J.S. Bach (1685-1750)

Suite VII **

G. F. Handel (1685-1759)

Overture Andante Allegro Sarabande Gigue Pasacaille

Variations on a Turkish Folksong

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Allegro Andante Allegro Vivace

*Transcribed by W. Feasley

^{**}Transcribed by David Russell

FORM NO. 2161 (7-86)

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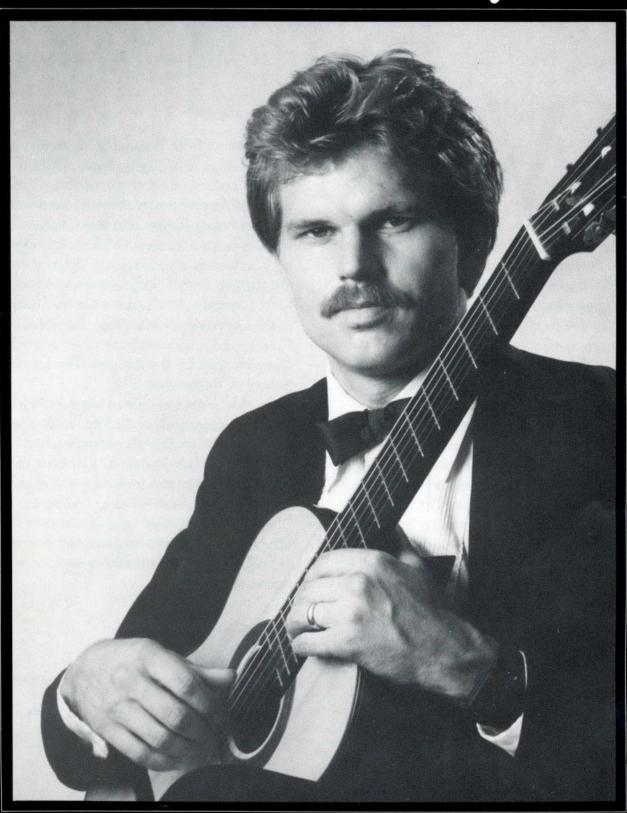
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- 2. Confirm the call by submitting this form to the Conference Services Section at least five (5) working days before the conference date.
- 3. Advise the Conference Services Section of any changes in dates, times or cancellations at least three (3) working days before the conference.
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# William Feasley Classical Guitarist



"He is gifted with a dominating technique and a sharp intellect"

Guitar Review Magazine

"Feasley was beguiling...so impressed was the audience that he was asked to return for two encores, each more inviting than the last."

Everett Times, Everett, Washington

illiam Feasley is rapidly becoming known as one of the most exciting and versatile young guitarists performing today. The first guitarist to receive Peabody Conservatory's coveted Artist Diploma, Mr. Feasley was also the first guitarist to win the Baltimore Music Club competition, the Baltimore Symphony Orchestra Auditions Competition and to be chosen as a finalist in the Peabody Concours.

Mr. Feasley made his professional debut in 1980 with the San Francisco Ballet where he played Rodrigo's Concierto de Aranjuez for Lou Christianson's ballet *Don Juan*. Since then he has performed extensively in Mexico, the U.S. and Canada, including three appearances at the National Gallery of Art, Washington, D.C. Most recently he was selected to play for Andrés Segovia at the master's historic two weeks at the University of Southern California, where he was featured in a documentary film to be

broadcast on PBS. Beginning his studies at the age of ten in Malagna, Spain, William Feasley continued his work with such luminaries as Aaron Shearer, Manuel Barrueco, Manuel Lopez Ramos and Ray Chester. Mr. Feasley holds a Masters of Music from Peabody as well as a performance diploma from the Estudio de Arte Guitarristico of Mexico City. Currently he is head of Guitar Studies at the University of Maryland, Baltimore County and is also on the faculties of the Baltimore School for the Arts and The Levine School of Washington, D.C.

Mr. Feasley enjoys a large and varied repetoire, ranging from the late renaissance to the present wealth of contemporary music for guitar. He has premiered a number of important new pieces including two written for him by the award-winning composer, Alan Hirsh. This wide span of virtuosity is displayed in programs emphasizing diversity or specializing in a particular composer, style period or country.

Represented by:

Beynon & Associates

904 Prospect Street Takoma Park, Maryland 20912

301-565-0458

## Sandwic. 1g In Some Chamber Music

By Joseph McLellan Washington Post Staff Writer

he Washington Opera may put away its sets and fold up its costumes, the Washington Performing Arts Society may stop to catch its breath, even the National Symphony may leave town for a week in Puerto Rico or a month in Europe, but as its flyers proudly proclaim, "Lisner at Noon continues year-round."

True to this principle, there was guitarist

William Feasley in the Lisner Auditorium last Wednesday. A week earlier, it was a group called Ollantay in "Music of the Andes," and next week it will be cabaret singer Debra Tidwell performing songs of Harold Arlen. The concerts are free, at 12:15 each Wednesday, visitors are invited to "Bring lunch and a friend, relax, and enjoy the show," and—perhaps most important of all at this time of year, the concert hall is vigorously air-conditioned.

See MUSIC, G10, Col. 1

Co2 6

10 SUNDAY, JULY 24, 1988

THE WASHINGTON POST

# Summer Lunch-Time Listening

MUSIC, From G1

Bill Fearly phone - 565-0458

Vith occasional exceptions, the Lisner certs are presented by a group that bears elf-explanatory name: "Musicians for Nur Disarmament." And combined with otheries presented at various times of year the Western Presbyterian Church, the rld Bank and the International Monetary id, these concerts make the area west of White House and north of the State Detment the city's leader in the busy field of lunch-hour concerts. In that neighbord (as in Capitol Hill or Georgetown), muns can expect to encounter audiences as nopolitan and highly educated as any in world.

action tapers off in this kind of musicing during July and August, as it does in lost all Washington activities except king. But though the tempo slows when temperature reaches three digits, it nevcompletely stops. Lisner's current flier concerts through the end of August—only classical piano, guitar and vocal proms but various kinds of folk music, gospel Japanese koto. They are only about half length of evening concerts for which one stickets, but the classical programs are igh professional caliber.

easley, last Wednesday, devoted his pro-

gram to Fernando Sor (1778-1839), several of his contemporaries and his student Giulio Regondi, a child prodigy who dazzled the world in 1830 when he was 8 years old. Sor is known (with a bit of overstatement) as "the Beethoven of the guitar," and his lifetime was a golden age of the instrument, which suffered eclipse later in the 19th century and was revived by Andres Segovia in the 20th.

Besides playing with fluency and brilliance, Feasley gave a running commentary on the music between numbers. The atmosphere was relaxed and informal, the flavor of chamber music at its best. Chamber music is called "Hausmusik" in German, and the title conveys what is different about it. It is now played largely by professionals in concert halls, but it began as music composed for amateurs to be played for pleasure in private homes. With only one player per part (unlike orchestras, where 20 or more violins may be playing the same notes), it is intimate music of human size; a free-flowing conversation among friends and equals, not the carefully drilled work of 100 players following the will of one conductor.

There is room, in a well-balanced musical diet, for the massive fantasies of grand opera or the knock-'em-dead power of giant symphonies and orchestral tone poems. But

nothing else in music is quite as urbane and civilized as chamber music. And this is where Washington's musical life is richest—curiously for a city supposedly so preoccupied with power. It is probably second only to New York in this country and remains one of the top half dozen cities in the world in the quantity and quality of its chamber music. In the specialized area of free chamber music and the sub-area of free, downtown, lunch-hour chamber music, it may be the world's leader.

In cooler weather, there are also free lunch-hour concert series in Georgetown, on Capitol Hill, at the Smithsonian and elsewhere. And on fall, winter and spring evenings, there are free or nearly free concerts at the National Gallery, the Library of Congress, the Phillips Collection and dozens of churches, libraries and museums.

Part of this largess is the result of endowments by arts patrons such as Elizabeth Sprague Coolidge, who started the program at the Library of Congress and donated the auditorium that bears her name. Andrew Mellon and his family made similar provisions at the National Gallery, and among the living David Lloyd Kreeger has upheld this tradition.

Another source of richness in the city's concert life can be seen in its oldest musical

institution, which is also the oldest professional musical organization in the United States. That is the Marine Band, which was founded before there was a District of Columbia. It not only plays marches for military occasions and gives traditional outdoor band concerts on a busy schedule; it is also the resident orchestra in the White House. Those who have attended a state reception

Nothing else in music is quite as urbane and civilized as chamber music. And this is where Washington's musical life is richest—curiously for a city supposedly so preoccupied with power.

there will recall a Marine playing a harp to welcome guests coming in through the diplomatic entrance. Meanwhile, upstairs in the foyer, other members of the band (usually set up as a baroque orchestra) play Bach and other music of that vintage for dignitaries waiting for the guest of honor to come in the front door.

The Marine Band may be the band in the world that uses a regularly as a part of its norma the Army, Navy and Air Force b tract high-caliber professional 1 the Washington area. Many of chamber music here in their off and a lot of them stay around ment. The federal government d sidize the orchestra and opera co capital city as lavishly as most Euernments do, but military pay pensions help subsidize a lot of lo music, which is rarely a high-pay tion.

Other Washington institution the Folger Shakespeare Library museums in the Smithsonian con established musical groups that cally to the institution's field o tion: the Folger Consort, specialismusic; the Twentieth Century C ducing music that matches the mithe Hirshhorn, the Smithsonia Players and the Smithson Stringing the old instruments in the scollections.

Besides containing the Hope D Spirit of St. Louis, Gutenberg ton's hand-annotated copy "Aeneid," the world's largest of Shakespeare first folios and a phant who used to work for P. the libraries and museums alon and stretching out into Capitol H to some of the world's best and n tive chamber music organizations

## The Washington Post

# Style St

TUESDAY, DECEMBER 15, 1987

#### William Feasley

William Feasley's performance Wednesday night at Strathmore Hall demonstrated how the classical guitar repertoire often relies on transcriptions of works for other instruments. The program featured compositions by five composers, but only two works

were written expressly for the guitar.

Paganini's "Grand Sonata," conceived as a duo for violin and guitar, works just as well in a solo format. In the touching second movement siciliano—reminiscent of Schubert's famous song "Standchen," composed at the same time—Feasley evoked a soulful mood, allowing the main theme to sigh with bittersweet regret. An animated finale featured deft fingerwork that emphasized the unexpected turns in phrasing.

Feasley closed with the world premiere of Alan Hirsh's "The Jungle," a tricky piece overly concerned with making effects.

Technical tricks such as harmonics interrupted the flow of the work, yet were never developed as subject matter themselves. The encore, Tarrega's "Recuerdos de la Alhambra," showed the guitarist's superb control and delicate phrasing to better advantage.

The first half of the concert featured Bach's G minor Violin Sonata, but Feasley was not at his best in this piece until the finale, where rapid fingerwork brought out the startling chordal changes that characterize the work.

—Milton Zapolski

# Feasley shines at AACC

By Virginia Modell For the Capital

With the appearance Sunday evening of classical guitarist William Feasley, one must extend the musical events available to the Annapolis area to permanently include Anne Arundel Community College.

As one of the AACC Fall 1987 Concert series, sponsored by the Cultural Events Committee, this was a gem of a concert that filled the small Humanities lecture hall and might easily attract a larger audience in a larger hall (one hopes) for Feasley. However, the special resonance of his guitar is better suited to a more cozy hall.

Despite, or perhaps because of his complete absorption in the music that gives a remote quality to his appearane, Feasley transmits to the audience that same absorption. And even though the schoolroom atmosphere de-glamorized the romantic

qualities of the classical guitar, Feasley's consummate artistry prevailed.

#### REVIEW

With an artist's diploma from Baltimore's Peabody Institute and presently a teacher in guitar studies at the University of Maryland, Feasley began his guitar studies in Spain when he was 10 years old.

So it was natural to begin the program with a selection by Dionisio Aguado, one of the finest artists from the early 19th century. The "Adagio and Polanesa, Opus 2, No. 2" displayed perfectly the lyric potential and resonance of the guitar's lower register.

The listener could realize the full measure of Feasley's technique in J.S. Bach's "Sonata in G Minor." Originally for violin, the sonata's guitar interpretation scored in the Adagio's dignity and sweetness of tone, while the Fugue was profiled in contrapuntal majesty. In the succeding Siciliano and Presto, Feasley kept the contrapuntal work going to a conclusion that made the Bach

selection the program's most satisfy

However, the ingratiating songlike quality of the rather predictable "Three Spanish Dances" from opus 37 stressed Feasley's interpretive ability.

After intermission came Niccolo Paganini's "Grand Sonata." "Diabolical" is the term often applied to the Paganini technique. It can be applied with equal certainty to Feasley. The forthright statement of the Allegro risoluto developed into speed runs. The Andantino variato, brimming with runs, trills, and chordal melody, increased in bravura speed in which Feasley's left hand employed every fret in a classic synchronization with the work of the right hand.

To close the outstanding program, Feasley chose Castelnuovo Testudo's "Cappricio Diabolico." The composer adapted this from an earlier sonata, intended, as the title suggests, as an homage to Paganini.

Hard to believe all those sounds came from one guitar!

D4 TUESDAY, JULY 14, 1987

THE WASHINGTON POST

## Feasley & Sutherland's Varying Charms

Reprinted from yesterday's late editions

Guitarist William Feasley and organist Donald Sutherland joined in an eclectic, though uneven, recital at Bradley Hills Presbyterian Church in Bethesda Sunday.

The most adventurous fare, Henk Badings' "It Is Dawning in the East (Variations on an Old Dutch Love Song)," featured wide-ranging interplay between the instruments. The piece, largely in a contemporary setting, had extensive solos for both instruments, including a divergent moment in which Feasley played a folk-blues mixture that brought to

mind John Fahey's approach to solo guitar. Paganini's Grand Sonata in A major isn't the most profound music ever written, but many of its charms were realized in Feasley's performance. The lovely romanza was followed by fleet-fingered variations in the final movement.

The performance of Giuliani's Concerto in A major, Op. 30, was marked by sensitive phrasing and finely crafted dialogue between the instruments.

—Sunil Freeman

#### ENTERTAINMENT

## 'La Selva:' Feasley's tour-de-force

by Betty Penzner Kirkland

The technically solid talents of classical guitarist William Feasley played to a full house at Strathmore Hall Wednesday, Dec. 9, as part of the Music Among Friends series at that arts center.

Feasley prepared a varied program of Aguado, J.S. Bach, Granados, Paganini, and the world premiere work by contemporary composer Alan Hirsh.

The Andante and Polonaise by Dionisio Aguado presented him with a number of technical challenges that he moved through with halting grace, though the work left him musically vulnerable at times.

More familiar to both audience and performer was Bach's Sonata for Solo Violin in G Minor, which is a most appropriate transcription for guitar. The well-known Fugue movement was nicely developed by Feasley with a clear melodic line interweaving among the lower and upper registers, displaying equal

clarity throughout the embellishments.

While the Siciliana was unremarkable, the Presto pushed Feasley's abilities to the limit and he faced its intricacies with grace and presence.

Extensive study among the Spanish masters was thoroughly

#### Review

evident in Feasley's performance of the *Three Spanish Dances* by Enrique Granados. The work was a showcase for his talents and interpretation and he seems most comfortable in this style and motif.

The Villanesca was especially delightful with its use of harmonics, sublimely created by the artist. The Zarabanda gave him another opportunity for well executed passages.

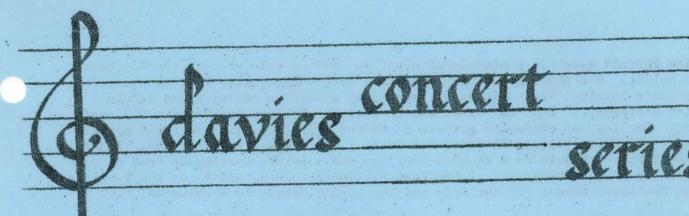
The versatility of the guitar lends itself nicely to the transcription of Niccolo Paganini's *Grand'* Sonata, originally composed for

violin and guitar. The artist conveyed that versatility throughout this piece playing both accompaniment and contrapuntal figures while firmly establishing the melodic line.

The tour-de-force for the evening, however, was the world premiere of Hirsh's La Selva or The Jungle. The position of the work was wisely changed to the end of the program, giving the audience the chance to hear this Levine School faculty artist at his best.

The work is truly a jungle experience with notes jumping out unexpectedly from the extremities of the guitar. Phrases would arrive in droplets, like rain, punctuated by rustling undercurrents and surprises.

If one could pensively explore the jungle for all its subtleties, this work describes it precisely. It was beautifully interpreted by Feasley, bringing the program to a rousing conclusion.



#### WILLIAM FEASLEY, GUITAR DOROTHY DARLINGTON, OBOE, ENGLISH HORN, D'AMORE

#### OCTOBER 2, 1988

#### PROGRAM

Fantasy #3 in b minor Largo-Vivace Largo-Vivace Allegro

G. Teleman (1681-1767)

Sonata in a minor BWV 1001 Adagio Fugue Siciliana Presto

J.S. Bach (1685-1750)

Andante and Allegro op. 2 #6 William Flakton (1704-1798)

Adagio and Ponaise Op. 8 #2.

Dionisio Aguado (1784-1849)

Marche et Scherzo op. 33

Napoleon Coste (1811-1887)

"Nocturne", Reverie op. 19

Giulio Egondi (1822-1872)

#### INTERMISSION

Three Rustic Miniatures for oboe alone op. 24

B.Y.D. SIGTENHORST

Fantasia for Guitar (1957)

Roberto Gerhard (1896-1970)

Diversions for Guitar and Oboe D'amore (1975)

D. Anthony Stark (6: 1944)

Sonata in e minor, op. 3, #4* Sonata in A Major, o. 3, #1* Niccolo Paganini (1782-1840)

Le Montagnard, Divertissement Pastoral op. 34 Napoleon Coste

^{*} Transcribed by Manuel Barrueco

WILLIAM FEASLEY made his professional debut in 1980 as soloist with the San Francisco Ballet. His playing has been described by the Washington Post as being "... unabashedly lovely...fleet fingered...marked by sensitive phrasing and finely crafted dialogue..." and has taken him on tours of Mexico, Canada, the U.S. and Greece. Feasley was chosen to perform in Andres Segovia's historic final master-class at the University of Southern California, which was filmed for PBS. In addition to a busy schedule as a chamber musician and soloist, Feasley is head of guitas studies at the University of Maryland-Baltimore County, and is on the faculties of the Baltimore School for the Arts and the Levine School in Washington, D.C.

DOROTHY DARLINGTON earned her bachelor of music degree at the Eastman School of Music and master of music degree at Michigan State. She has played in numerous music festivals including Aspen, Chataqua, and the American Wind Symphony. Orchestras she has performed with include the Costa Rica National Symphony, Savannah Symphony, Jacksonville Symphony, and Richmond Symphony. Darlington has also served in the Peace Corps where she taught music.



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The Davies Concert Series is also a recipient of a grant from the Prince George's Arts Council.

#### FUTURE CONCERTS



November 13
THE MONUMENTAL BRASS QUINTET

January 15 (Snow date: January 22)
DOUBLE DECKER STRINGBAND

BARBARA SEIDMAN, HARP: DAVID JOHNSON, FLUTE: ROSA LAMOREAUS, SOPRANO



April 16 SAUL ROAS, PIANO

rtist: Myra Selvadurai



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Checklist for Processing Papers for Cultural Events

Name of Event: Pions Concert: Sylvia Tracy
Date/Time: Oct 12, 1989 12:00

Activity	ok	Date	Comments
Auditorium booked by phone	V		
Formal request for auditorium sent out	V	8/10	
Commitment request sent	V	9/21	
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Request for Payment sent	~		
Press release and other materials received	V		
Press release sent to mailing list	V	9/25	
Press release sent to Weekly Bulletin	V	9/25	
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October 12, 1989

Ms. Andrea Murphy Cultural Officer Embassy of Belgium 3330 Garfield Street, N.W. Washington, D.C. 20008

Dear Ms. Murphy:

It has been a pleasure to work with you again on today's concert featuring Ms. Sylvia Traey. On behalf of the World Bank Community Relations Office, I wish to thank you for arranging Ms. Traey's appearance at the World Bank concert series.

I hope there will be other opportunities in the future for joint collaboration between our offices. Thanks again for your interest in our program.

Sincerely,

Yosef Hadar

Community Relations Specialist Public Affairs Division

1818 H Street, N.W. Washington, D.C. 20433 U.S.A.

(202) 477-1234 Cable Address: INTBAFRAD Cable Address: INDEVAS

October 12, 1989

Ms. Sylvia Traey c/o The Embassy of Belgium 3330 Garfield Street, N.W. Washington, D.C. 20008

Dear Ms. Traey:

On behalf of the World Bank Community Relations Office, I am pleased to enclose a check representing the honorarium for the concert which you will be performing at the World Bank Auditorium today at noon.

Thank you so much for participating in our noontime concert series. Please accept my best wishes for continued success on your concert tours.

Sincerery,

Yosef Hadar

Community Relations Specialist Public Affairs Division

Enclosure



## **Record Removal Notice**



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# THE WORLD BANK COMMUNITY RELATIONS OFFICE and THE EMBASSY OF BELGIUM

Present

#### SYLVIA TRAEY Piano

at a Recital

on Thursday, October 12, 1989
at noon
at the World Bank Auditorium,
G Street, N.W.
(between 19th and 20th Streets)



The performance is free and open to the public Doors will open at 11:30 a.m.

#### Program

C Minor Fantasy, K. 475

Wolfgang Amadeus Mozart 1756-1791

Two Romances, Opus 28

Robert Schumann 1810-1856

Rhapsody, Opus 79

Johannes Brahms 1833-1897

Two Preludes, Book 1

Claude Debussy 1862-1918

Prelude, Opus 3, No. 2

Sergei Rachmaninoff 1873-1943

Nocturne, Opus 27, No. 2

Frederic Chopin 1810-1849

Barcarolle, Opus 60

#### About the Artist

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A native of Antwerp, Belgium, Sylvia Traey studied at that city's Royal Conservatory of Music, and later worked with Jorg Demus in Vienna and Leon Fleisher in Baltimore. In 1978 she was a laureate of the Queen Elisabeth International Music Competition.

Ms. Traey's performance at the World Bank follows a month of recitals and workshops on the East Coast which included a master class for young performers at the Longy School of Music in Cambridge, Massachusetts. On the staff of the Royal Conservatory of Ghent, Belgium, she frequently performs and teaches abroad; on December 5 she will begin a six-city tour of the Soviet Union.

Sylvia Traey has appeared on radio and television in Belgium and has been featured in broadcasts by WGBH in Boston. She has made several recordings and her first compact disc, devoted exclusively to the works of Robert Schumann, will be released this fall.

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SECT  PRESS: Chief  T-51  Press for text  NEGATIVES: (Indicate number needed for each)  Tex  INK COLORS: Text  Cover CI CII CIII CIV  ERY: Gatherall  Macey  M/M Saddle  Fold  Cut  X  TO  REDUCTIONS: 3M Camera  Number of pages                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        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YOSET Heder  SECT  PRESS: Chief T-51 GTO DG175  Press for text  NEGATIVES: (Indicate number needed for each) Tex INK COLORS: Text Cover  Cover CI CII CIII CIV  ERY: Gatherall Macey M/M Saddle  Fold X: TO  Cut X TO  REDUCTIONS: 3M Camera Number of pages  9500 Number of pages  Type of Stock: C T  Size: X  Net Paper for Job:  Sheets X Copies =                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   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3330 Garfield Street, N.W.

Tolex 440119 or 248166

TOTAL TRACK

1.0

FORM NO. 2161 (7-86)

# THE WORLD BANK/IFC REQUEST FOR INSTITUTIONAL CONFERENCE ROOM AND SUPPORT SERVICES

(Read reverse side before completing this form)

DATE REQUEST SUBMITTED:

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| REQUESTED BY: Yosef Hadar/S.G. Queano-Collet                                              | ta de la constancia de la                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 | ROOM NUMBER:                | EXTENSION:                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
| DEPARTMENT:<br>External Affairs                                                           | DEPT. NO.:<br>871                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | DIVISION:<br>Public AFfairs | DIV. NO.:                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
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| Piano Concert: Sylvia Traey                                                               |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |                             |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
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| REGISTRATION TABLE/CHAIR                                                                  | OUTSIDE CONFER                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 | ENCE ROOM                   |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| SIGNS/PLACARDS (attach special                                                            | l instructions)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |                             |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
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# THE WORLD BANK/IFC REQUEST FOR INSTITUTIONAL CONFERENCE ROOM AND SUPPORT SERVICES

#### INSTRUCTIONS

- 1. Call GSD's Conference Services Section (72078) before completing this form to determine the availability of conference facilities.
- 2. Confirm the call by submitting this form to the Conference Services Section at least five (5) working days before the conference date.
- 3. Advise the Conference Services Section of any changes in dates, times or cancellations at least three (3) working days before the conference.
- 4. The Conference Services Section can adapt institutional conference rooms to meet special requirements. The following chart lists these conference rooms and the services available in each.

|                                 | C-1006        | C-1114  | E-1244         | H B-201          | H-2300         | CHALKBOAR                |
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FOR CONFERENCE SERVICES SECTION USE ONLY

# World Bank 1818 H Street, N.W. Washington, D.C. 20433, U.S.A. Community Relations News



Contact: Yosef Hadar (202) 477-5315

September 25, 1989

#### PIANO RECITAL AT THE WORLD BANK

Washington, D.C. -- The World Bank Community Relations Office, in collaboration with the Embassy of Belgium, will present Belgian pianist Sylvia Traey at a recital on Thursday, October 12, 1989, at noon at the World Bank Auditorium on G Street, N.W. (between 19th and 20th Streets).

Born in Antwerp, Ms. Traey started piano lessons with her father, Eugène Traey, at Antwerp's Royal Conservatory. Later she worked with Jörg Demus in Vienna and with Leon Fleisher in Baltimore, USA. After having won the Belgian Tenuto, Annie Rutzky and Alex de Vries awards, she was a laureate of the 1978 International Music Competition Queen Elisabeth of Belgium.

Ms. Traey's concert tours have included Belgium, Europe and the Middle East. She has made numerous appearances on radio and television and has recorded several albums as well. She specializes in the works of Robert Schumann and his contemporaries. At present, she teaches piano at Gent's Royal Conservatory.

The recital at the World Bank is free and open to the public. Doors will open at 11:30 a.m.

The World Bank

INTERNATIONAL BANK FOR RECONSTRUCTION AND DEVELOPMENT INTERNATIONAL DEVELOPMENT ASSOCIATION

1818 H Street, N.W. U.S.A.

(202) 477-1234

Washington, D.C. 20433 Cable Address: INTBAFRAD Cable Address: INDEVAS

July 27, 1989

Ms. Andrea Murphy Cultural Officer Embassy of Belgium 3330 Garfield Street, N.W. Washington, D.C. 20008

Dear Andrea:

Thanks for your phone call. As discussed, we would be delighted to host a noontime piano concert on Thursday, October 12th, featuring Ms. Sylvia Traey. I hope this date is acceptable.

Mr. Hadar and I look forward to working with you again on this cultural presentation. Best regards.

Sincerely,

Sheila G. Queaño-Colletta Community Relations Office Public Affairs Division



#### **EMBASSY OF BELGIUM**

Washington, D.C., June 14, 1989

Nr.: Encl.: 2

Mr. Yossi HADAR Community RelationsOfficer The World Bank D 821 1818 H Street, N.W. Washington, D.C. 20433

Dear Mr. Hadar:

Od Thursday

Two years ago the World Bank agreed to present the Belgian pianist Sylvia Traey, who unfortunately, for reasons beyond her control, was then unable to come to the United States.

In the interim you hosted another young pianist, Patrick Dheur, and the success of his concert prompts us to ask you to reconsider the idea of presenting Ms. Traey. Some biographical information is enclosed.

Ms. Traey proposes to be in Washington from September 30 through October 4 or from October 9 through 12. Might there be a date during one of those periods when she could perform at the Bank? She would be able to provide you with detailed information about her program before the end of the summer.

I look forward to your reaction to this proposal.

Sincerely yours,

Andrea Murphy Cultural Officer



# SYLVIA TRAEY PIANO

BIOGRAPHY

Sylvia Traey was born in Antwerp. Her first piano teacher was her father, Eugène Traey, at Antwerp's Royal Conservatory. Later she worked with Jorg Demus in Vienna and with Leon Fleisher in Baltimore/USA.

After having won the Belgian Tenuto, Annie Rutzky and Alex de Vries awards, she was a laureate of the 1978 International Music Competition Queen Elisabeth of Belgium.

A series of concert tours took her all over Belgium, Europe and the Middle East. In 1980 she gave a course of interpretation to young pianists in Osaka and since 1982 she has undertaken four extended concert tours in U.S.A.

Sylvia Traey specializes in the work of Robert Schumann and his contemporaries.

She has made numerous appearances on radio and television as well as several records.

Sylvia Traey teaches the piano at Gent's Royal Conservatory.

A good deal of Sylvia Traey's activity is dedicated to the vocal music, she works in particular with Guy De Mey and Udo Reinemann.

"Then one listens to Sylvia Traey: Irreproachable technique, a virtuosity and breath-taking mastery. But all of this in proportion, in the Greek sense of the word, as a musician who listens to what she is playing. There giving all the sonorous power, and what power! There again, incisive in her playing, and then, suddenly so tender. It is the triumph of intelligence and musicality."

Christian Goubalt, Paris Normandie 1976

These two musicians (Sylvia Traey and Robert Groslot) possess between them the energy of an orchestra. The Brahms Sonata (op. 34 bis) broke through the hall with the presence of a natural phenomenon. This is where one notices the purely musical orientation of exceptional technical means. Such pianists can master anything. They dominate all......"

P. Heureux, La Libre Belgique 1981

"Particularly with the Brahms-Group (Ballade op. 10,1; Intermezzo op. 116,2 Capricio op. 116,3) and Robert Schuman's Humoresque B-Dur, op 20, the musician demonstrated her truly exceptional gift and a manner of presentation, which largely calls upon decisive personal insights."

Bonner General 1983

"When Sylvia Traey took part in the Queen Elizabeth contest, we praised the rare fact that virtuosity was put in the service of musicality. That is still the case!"

W. Pelemans, Het Laatste Nieuws 1984

Checklist for Processing Papers for Cultural Events

Name of Event: ___ Ware (Hinschel Mc Ginnis)

Date/Time:

Request for Payment sent

Press release and other materials received

Press release sent to mailing list

Press release sent to Weekly Bulletin

Poster to Graphics

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Poster to Lobbies

Rehearsals requested

Program received

Program ready for event

Desk to desk distribution

Visitor parking requested

Security guards reminded

though respected 3/8

GOOD AFTERNOON, LADIES AND GENTLEMEN. WELCOME TO TODAY'S CONCERT, SPONSORED BY THE WORLD BANK COMMUNITY RELATIONS OFFICE.

I WOULD LIKE TO INTRODUCE TO YOU MR. HIRSCHEL MCGINNIS WHOSE ENSEMBLE WILL PERFORM FOR US TODAY. MR. MCGINNIS IS A MUSICIAN AND ARTIST -- COMPOSER, ARRANGER, PERFORMER AND TEACHER. HE WAS AWARDED A GRANT BY THE DC COMMISSION ON THE ARTS AND HUMANITIES TO FURTHER HIS WORKS. HE WANTED TO GIVE SOMETHING BACK TO THE COMMUNITY BY GIVING BENEFIT CONCERTS FOR LOCAL CHARITIES.

THE FIRST IN THE SERIES OF CONCERTS WAS A JAZZ MASS LAST MAY AT THE CHURCH OF OUR SAVIOUR IN N.E. WASHINGTON WHICH BENEFITTED TWO CHARITIES - ONE FOR CHILDREN WITH AIDS AND THE OTHER FOR BATTERED WOMEN AND CHILDREN.

THE SECOND CONCERT WAS AT THE LABOUR DEPARTMENT TO HELP THE ORGANIZATION -- BLACKS IN GOVERNMENT.

AS FOR TODAY'S BENEFIT CONCERT, IF YOU WISH TO MAKE A

CONTRIBUTION, PLEASE SEND IT TO MR. YOSEF HADAR OF THE COMMUNITY

RELATIONS OFFICE WHO WILL FORWARD IT TO A LOCAL CHARITY ON OUR BEHALF.

THANK YOU. I HOPE YOU WILL ENJOY TODAY'S PERFORMANCE.

#### THE WORLD BANK COMMUNITY RELATIONS OFFICE

#### PRESENTS

# HIRSCHEL McGINNIS Arranger-Composer and Saxophonist



in

# Portraits of Jazz

(ORIGINAL COMPOSITIONS AND NEW ARRANGEMENTS OF WELL-KNOWN STANDARDS)

Monday, September 11, 1989

World Bank Auditorium G Street, N.W. (between 19th and 20th Streets)

12:00 noon (Doors will open at 11:30 a.m.)

Free admission.

This program is supported by a grant from the National Endowment for the Arts in Washington, D.C., a Federal Agency, and the D.C. Commission on the Arts and Humanities.

# Program

On a Trane to Paris McGinnis

South West Blues McGinnis

My Romance Rogers and Hart arr. by McGinnis

Prelude McGinnis

I Mean You T. Monk arr. by McGinnis

Cute N. Hefti arr. by McGinnis

Chelsea Bridge B. Strayhorn arr. by McGinnis

A Tear in Search of a Cheek McGinnis

Reprise

About the Artist

HIRSCHEL McGINNIS IS THE RECIPIENT OF A GRANT FROM THE D.C. COMMISSION ON THE ARTS AND HUMANITIES. HE HOLDS BACHELORS AND MASTERS DEGREES IN MUSIC EDUCATION FROM THE HOWARD UNIVERSITY SCHOOL OF MUSIC IN WASHINGTON, D.C. HE STUDIED UNDER STERLING THOMAS AND MARK FAX AT HOWARD AND UNDER JOHN CARTON AT THE PEABODY CONSERVATORY IN BALTIMORE.

MR. McGinnis has arranged for and has performed with various orchestras accompanying Pearl Bailey, Sammy Davis, Jr., Harry Belafonte, Jose Feliciano, Johnny Mathis, Stevie Wonder, Lou Rawles, Nipsy Russell, and Nancy Wilson, among others. He also served with various United States army Bands.

Some of the artist's original compositions can be found in his book, <u>Music & Sculpture</u>, <u>Long Overdue</u>, which also contains illustrations of sculpture work created by him.

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THE WORLD BANK/IFC FORM NO. 14 (1 - 86)PRINTING REQUEST NOTE: Requests for reruns of reports must be cleared by the Reports Desk. Please type or print with ball point pen. If typing, begin vertical spacing on dotted line at left below. REPORT DATE: CATEGORY: NO. OF PAGES: QUANTITY: New__ Rerun__ TITLE OR DESCRIPTION OF REPORT OR DOCUMENT: Poster and Program: Jazz Concert 9/11/89 TIME REQUIRED: DATE REQUIRED DIV. NO.: ROOM NO .: REQUESTED BY DEPARTMENT: DIVISION: External Affairs Public Affairs 75315 871 SPECIFICATIONS SIZE: 8-1/2x11 _____ 8-1/2x14 _____ 11x17 ____ Other ___ TEXT: Color of paper Number of pages Print 1 side Print 2 sides Reductions COVER: Color of paper Print 1 side Print 2 sides Masthead: COVER HEADING: World Bank ____ IFC ____ World Bank/IFC ____ CONSTRUCTION: Assemble ____ Staple ___ Upper left corner _ Saddle-stitch _ Perfect Bind two on side Finished size Fold Number of holes to be punched ______ top ____ side ___ MAPS: Clear all maps, whether new, revised, or previously printed, in advance with the Cartography Section. Clearances are the responsibility of the requesting department. The Print Shop will be unable to process the map(s) for printing without the proper clearances. LIST ALL MAPS IN THIS SPACE: HAVE YOU CLEARED THIS Yes No IBRD Numbers: Number of composite negative envelopes: ___ CLEARED WITH: DATE: DATE: CHARTS: (List by number.) SIGNATURE OF REQUESTER: INTING APPROVAL: This request must be approved, prior to printing, by one of the following: Sec. Dept.____ Pub. Dept.____ IDMS (Room B-107)___ Clearance not required for items listed in Secretaries' Guide Statement 6.1 Annex C. ORDER OF ASSEMBLY: back to-back DELIVERY INSTRUCTIONS: , 500 __copies to ___desk to desk S.G. Queano-Colletta ____ copies to ____ DATE: SIGNATURE: (Type or print name beside signature.) SECTION BELOW FOR USE OF PRINT SHOP ONLY PRESS: Chief_____ T-51___ GTO____ DG175____ Apollo____ Harris____ Davidson ____ WEBCOM____ 9500 _ Press for cover Proofs:____ Blue-lines Press for text NEGATIVES: (Indicate number needed for each) 3M Plates Text ____ Cover ____ INK COLORS: Text Cover CI CII CIII CIV PAGES TO BE TIPPED _ DERY: Gatherall _____ Macey ____ M/M Saddle ____ M/M Perfect bind ____ SHRINK WRAP: PCS PER PKG. ____ Pad ____ No. of sheets per pad ___ REDUCTIONS: 3M Camera ____ Number of pages ____ 9500 ____ Number of pages ____ SPECIAL INSTRUCTIONS: СТ CT Type of Stock:___ Type of Stock:____ Size: Size:___ Net Paper for Job: Net Paper for Job: Sheets X ____Copies =__ _Sheets X _____Copies =__ Spoilage and Over Run: Spoilage and Over Run: _____ Sheets X ____ _____ Sheets X_____ TOTAL SHEETS ISSUED TOTAL SHEETS ISSUED

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#### PERFORMANCE SEPTEMBER 11, 1989

- 1. ON A TRANE TO PARIS
- 2. S.W. BLUES
- 3. MY ROMANCE
- 4. PRELUDE V
- 5. I MEAN YOU
- 6. CUTE by Neil Hefti, avoranged by Hischel
- 7. CHELSEA BRIDGE
- 8.A TEARS IN SEARCH OF A CHEEK
- 9. REPRISE OPREDIME

____ **** ____

# Program

Prelude ~

Con persod by McGinnis

I Mean You ✓

T. Monk arr. by McGinnis

In a Mellow Tone

D. Eillington arr. by McGinnis

My Romance

Rogers and Hart

cute

arr. by McGinnis

On a Trane to Paris

80 apostdag

McGinnis

Voila! Paris

McGinnis

Long Ago and Far Away

Rogers and Hart arr. by McGinnis

South West Blues V

McGinnis

Chelsea Bridge

B. Strayhorn arr. by McGinnis

A Tear in Search of a Cheek

**McGinnis** 

Reprisa - Rostavinnannanna

# About the Artist

HIRSCHEL D. McGINNIS IS THE RECIPIENT OF A GRANT FROM THE D.C. COMMISSION ON THE ARTS AND HUMANITIES. HE HOLDS BACHELORS AND MASTERS DEGREES IN MUSIC EDUCATION FROM THE HOWARD UNIVERSITY SCHOOL OF MUSIC IN WASHINGTON, D.C. HE STUDIED UNDER STERLING THOMAS AND MARK FAX AT HOWARD AND UNDER JOHN CARTON AT THE PEABODY CONSERVATORY IN BALTIMORE.

Hr. H. Ginnis has arranged for Various U.S.

MR. McGinnis' career started in 1947. Through the YEARS, ME HAS PERFORMED WITH VARIOUS ORCHESTRAS ACCOMPANYING PEARL BAILEY, SAMMY DAVIS, JR., HARRY BELAFONTE, JOSE FELICIANO, JOHNNY MATHIS, STEVIE WONDER, LOU RAWLES, NIPSY RUSSELL, AND NANCY WILSON, AMONG OTHERS. HE HAS ALSO SERVED WITH ARMY BANDS IN OKINAWA AND VARIOUS PARTS OF THE UNITED STATES.

SOME OF THE ARTIST'S ORIGINAL COMPOSITIONS CAN BE FOUND IN HIS BOOK, <u>Music & Sculpture</u>, <u>Long Overdue</u>, which also contains illustrations of sculpture work created by him.

( montion the grant)



1818 H Street, N.W. U.S.A.

(202) 477-1234 Washington, D.C. 20433 Cable Address: INTBAFRAD Cable Address: INDEVAS

September 11, 1989

Mr. Hirschel McGinnis 1117 Snider Lane Silver Spring, MD 20904

Dear Mr. McGinnis:

On behalf of the World Bank Community Relations Office, I am pleased to enclose a check representing the honorarium for the jazz concert which you and your group are presenting today at the World Bank Auditorium.

Thank you for participating in our noontime concert series.

Yosef Hadar

Community Relations Specialist Public Affairs Division

Enclosure



# **Record Removal Notice**



| File Title<br>Cultural programs, Fiscal Year [FY] 1990  |                |   | Barcode No. |                  |               |  |
|---------------------------------------------------------|----------------|---|-------------|------------------|---------------|--|
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| Correspondents / Participants To: Mr. Hirschel McGinnis | 9              |   |             | ÷:               | .1            |  |
| From: Yosef Hadar, Community Relati                     | ons Specialist |   |             |                  |               |  |
|                                                         | 9              |   | ě           |                  |               |  |
| Subject / Title<br>Honorarium for jazz concert          |                |   |             |                  |               |  |
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| Withdrawn by | Date         |  |  |
|--------------|--------------|--|--|
| Shiri Alon   | May 28, 2019 |  |  |

#### THE WORLD BANK/INTERNATIONAL FINANCE CORPORATION

# OFFICE MEMORANDUM

DATE: September 8, 1989

TO: Mr. Harry B Johnson, GSDSO, A-210

FROM: Yosef Hadar, Community Relations Specialist, EXTPA

EXTENSION: 75315

SUBJECT: Request for Use of H Building Loading Dock for September 11 Concert

I have secured clearance from H Building Security that the loading dock beside the entrance of the H Building Auditorium may be used by three vehicles to unload instruments and other paraphernalia for the noontime concert on Monday, September 11th. The vehicles will be parked there for the duration of the concert until the instruments are re-loaded. I trust this will not be a problem. Thank you.

# World Bank 1818 H Street, N.W. Washington, D.C. 20433, U.S.A. Community Relations News



Contact: Yosef Hadar (202) 477-5315

August 25, 1989

#### Noontime Jazz Mass at the World Bank

Washington, D.C. -- The World Bank Community Relations Office will present Hirschel D. McGinnis, arranger-composer and saxophonist, at a concert on Monday, September 11, 1989, at 12:00 noon, at the World Bank Auditorium on G Street, N.W. (between 19th and 20th Streets).

Mr. McGinnis is a recipient of a grant from the D.C. Commission on the Arts and Humanities. He holds Bachelors and Masters Degrees in Music Education from the Howard University School of Music in Washington, D.C. He studied under Sterling Thomas and Mark Fax at Howard and under John Carton at the Peabody Conservatory in Baltimore.

Mr. McGinnis' career started as early as 1947. Through the years, he has performed with various orchestras accompanying Pearl Bailey, Sammy Davis, Jr., Harry Belafonte, Jose Feliciano, Johnny Mathis, Stevie Wonder, Lou Rawles, Nipsy Russell, and Nancy Wilson, among others. He has also served with army bands in Okinawa and various parts of the United States.

The performance at the World Bank will include excerpts from the artist's Jazz Mass which was premiered in Washington on May 21 this year. It will include a mixture of original compositions as well as new arrangements of well-known standards.

The concert is free and open to the public. Doors will open at 11:30 a.m.

FORM NO. 2161 (7-86)

# THE WORLD BANK/IFC REQUEST FOR INSTITUTIONAL CONFERENCE ROOM AND SUPPORT SERVICES

(Read reverse side before completing this form)

DATE REQUEST SUBMITTED:

|                                                                     |                                 |                             | August 10, 1989    |  |  |
|---------------------------------------------------------------------|---------------------------------|-----------------------------|--------------------|--|--|
| REQUESTED BY:                                                       | and (2003) deler                | ROOM NUMBER:                | EXTENSION:         |  |  |
| Yosef Hadar/S.G. Quean                                              |                                 | E8027                       | 75315              |  |  |
| DEPARTMENT:                                                         | DEPT. NO.:                      | DIVISION:                   | DIV. NO.:          |  |  |
| External Affairs                                                    | 1.871                           | Public Affairs              | 20                 |  |  |
| Lenge date.                                                         | CONFERENCE RO                   |                             | is nollose         |  |  |
| ROOM NUMBER: H Auditorium                                           | September 11, 1989              | HOURS:<br>1200-1400         | NUMBER ATTENDING:  |  |  |
| PURPOSE:                                                            | Beptember II, 1909              | 1 1200-1400                 | 300+               |  |  |
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# THE WORLD BANK/IFC REQUEST FOR INSTITUTIONAL CONFERENCE ROOM AND SUPPORT SERVICES

(Read reverse side before completing this form)

#### INSTRUCTIONS

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- 2. Confirm the call by submitting this form to the Conference Services Section at least five (5) working days before the conference date.
- 3. Advise the Conference Services Section of any changes in dates, times or cancellations at least three (3) working days before the conference.
- 4. The Conference Services Section can adapt institutional conference rooms to meet special requirements. The following chart lists these conference rooms and the services available in each.

| MUI    |                                   | C-1006        | C-1114        | E-1244           | H B-201     | H-2300  | CHALKBOARI               |
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FOR CONFERENCE SERVICES SECTION USE ONLY

APPROVED BY DATE

1117 Snider Lane Silver Spring Md. 20904 Tel: (301) 384-9876

July 28, 1989

Mr. Yosef Hadar World Bank Community Relations 1818 H Street, NW Washington, DC 20433

Dear Mr. Hadar,

I am the receipient of a grant from the D.C. Commission on the Arts and Humanities to further my artistic endeavors.

I am seeking various avenues to present my works, not only for public enjoyment of original compositions and arrangements of standard music of other composers - but also, to benefit charitable organizations.

I have already presented a Jazz Mass to benefit children with AIDS and for battered women and children. It was premiered at the Church of our Saviour on May 21, 1989 and it was very well received by a capacity crowd. It was written for a Jazz Octette with an added choral There has been talk of presenting this Mass at the Washington Cathedral in the future; however, some parts of the work may be used in a concert performance without the choral parts, i.e. the choral parts will be duplicated by the instruments wherever necessary.

I strongly feel that this group is exciting and very enthusiastic to perform new ideas to an eager audience. I am prepared to offer a variety of ideas for a one-hour performance, using a mixture of original compositions as well as new arrangements of well-known standards. Attached is a format of the program I have in mind together with other materials. I should point out that the performance must be given before the expiration date of my grant which is September 15, 1989.

Please contact me as soon as possible if you are interested. I look forward to your reply.

Sincerely,

Hischel D. M Gines

Hirschel D. McGinnis

Attachments

Yasmin 72512

Michael T. Kelly 16701 New Haugshui Aug Spencerville, MD 20868 218-34-0598

#### PORTRAITS OF JAZZ

#### PROGRAM

PRELUDE
(Composed by Hirschel McGinnis)

I MEAN YOU -- Thelonius Monk (arranged by Hirschel McGinnis)

IN A MELLOW TONE -- Duke Ellington (arranged by Hirschel McGinnis)

MY ROMANCE -- Rogers and Hart (arranged by Hirschel McGinnis)

ON A TRANE TO PARIS (composed by Hirschel McGinnis)

VOILA! PARIS (composed by Hirschel McGinnis)

LONG AGO & FAR AWAY -- Rogers and Hart (arranged by Hirschel McGinnis)

SOUTH WEST BLUES (composed by Hirschel McGinnis)

CHELSEA BRIDGE -- Billy Strayhorn (arranged by Hirschel McGinnis)

A TEAR IN SEARCH OF A CHEEK (composed by Hirschel McGinnis)

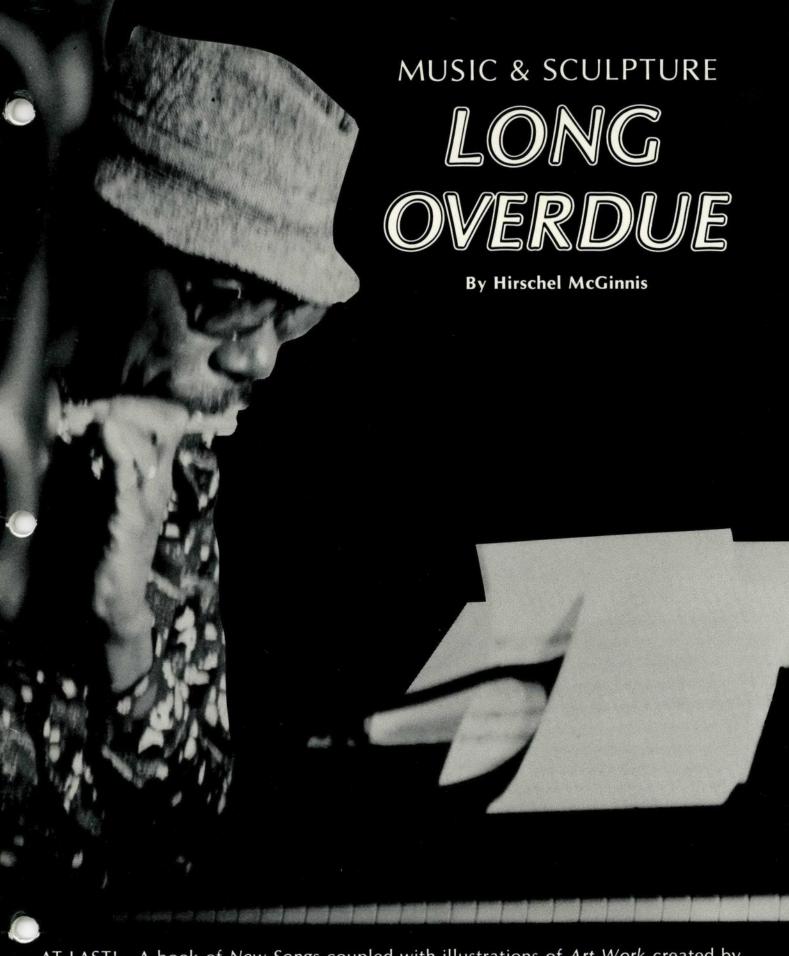
This program is supported by a grant from the National Endowment for the Arts in Washington, D.C., a Federal Agency, and the D.C. Commission on the Arts and Humanities.



# **Record Removal Notice**



| File Title                                           |                     | Barcode No.                                                                                 |                                             |  |  |
|------------------------------------------------------|---------------------|---------------------------------------------------------------------------------------------|---------------------------------------------|--|--|
| Cultural programs, Fiscal Year [FY                   | ] 1990              | Barcode No.                                                                                 | Barcode No.                                 |  |  |
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| Correspondents / Participants                        |                     |                                                                                             |                                             |  |  |
|                                                      |                     |                                                                                             |                                             |  |  |
|                                                      |                     |                                                                                             |                                             |  |  |
| Subject / Title<br>Hirschel McGinnis - Arranger, Con | nposer, Saxophonist |                                                                                             |                                             |  |  |
|                                                      |                     |                                                                                             |                                             |  |  |
| Exception(s)                                         |                     |                                                                                             | <u> </u>                                    |  |  |
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| Additional Comments                                  |                     |                                                                                             |                                             |  |  |
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|                                                      |                     | disclosure policies of the                                                                  | vvolid Balik Gloup.                         |  |  |
|                                                      |                     | Withdrawn by                                                                                | Date                                        |  |  |
| = 1                                                  |                     | Shiri Alon                                                                                  | May 28, 2019                                |  |  |



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Kasmac Publishing Company

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Typesetting and Music Engraving by CAPITAL MUSIC SERVICE, INC. 10905 Fort Washington Road Washington, D.C. 20022

Cover design by Edward S. Petersen

#### "Honor Roll"

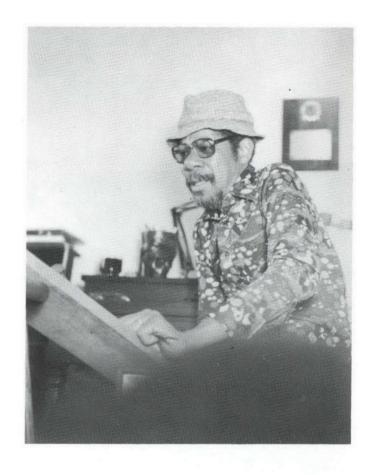
In grateful appreciation for the encouragement from family and friends who never lost the faith. And for the special efforts of the "A" students—those who were willing to go over and above the course requirements:

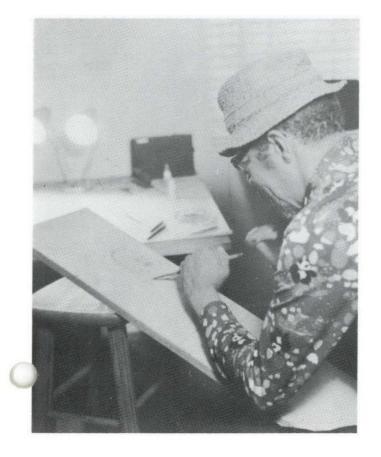
- WALTER I. RAY-Lyricist
- AL JEFFERSON—Disc Jockey
- JESSE ADAMS True Grit
- HERMAN "MIKE" RICHARDS—Art in Photography
- YASMIN McGINNIS—Chief Critic & Lyricist

### **About The Author**

Art and music have always enjoyed the unique advantage of being able to transmit intangible messages to its consumers. More often, these mediums have been utilized to convey specific thoughts or feelings that stem directly from the artist's experiences. Both mediums, separately, have served to preserve a thought, an attitude or mood at a specific point in the past, that the artist has felt necessary to convey for the sake of education. This artist has sought to fuse the two mediums in order to intensify the meaningfulness of each composite.

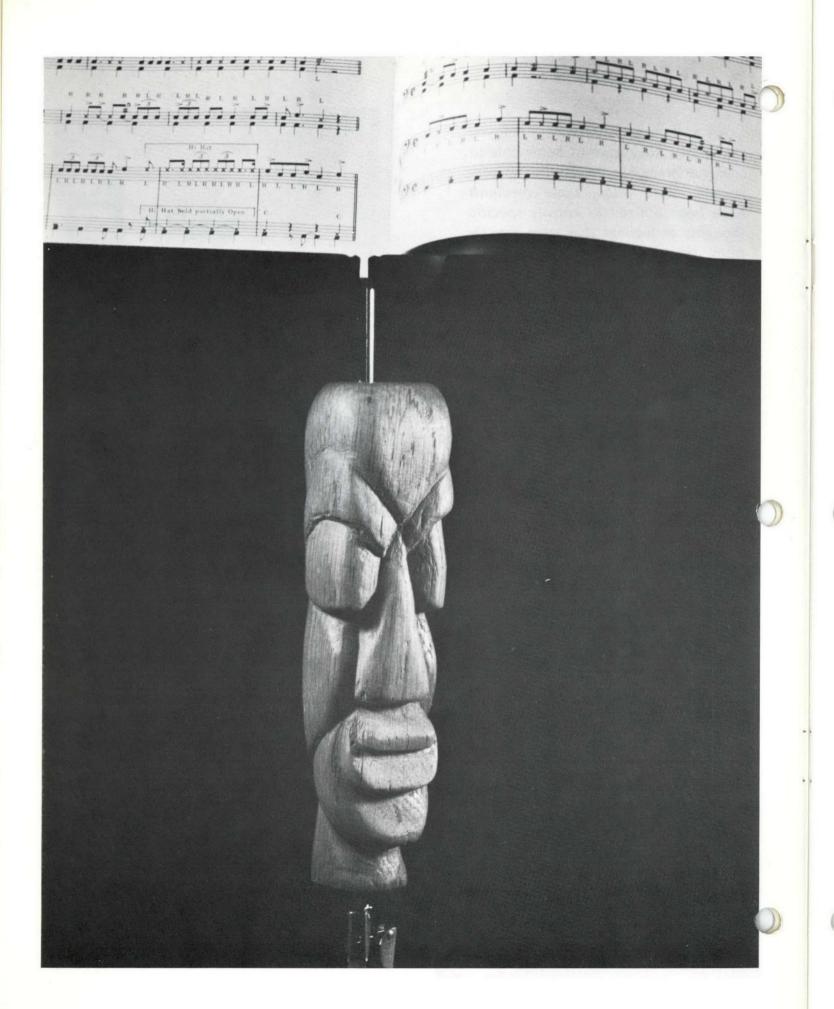
After each encounter with Hirschel D. McGinnis, the artist responsible for both the art and the musical content of this book, I have always come away





feeling a bit more encouraged, enlightened or educated than before - whether it was through conversation, observation or actual demonstration. The artist is a teacher - who always wanted to be a teacher and who will always be a teacher-no matter how subtle or overt his actions may seem. His work is of a nature that will challenge audiences to more accurate interpretation through the use of visual perception as well as aural perception and vice-versa. I predict that persons who are sensitive to the fine arts will find the contents of this book, for the sake of education and art, both resourceful and stimulating.

Jesse Adams

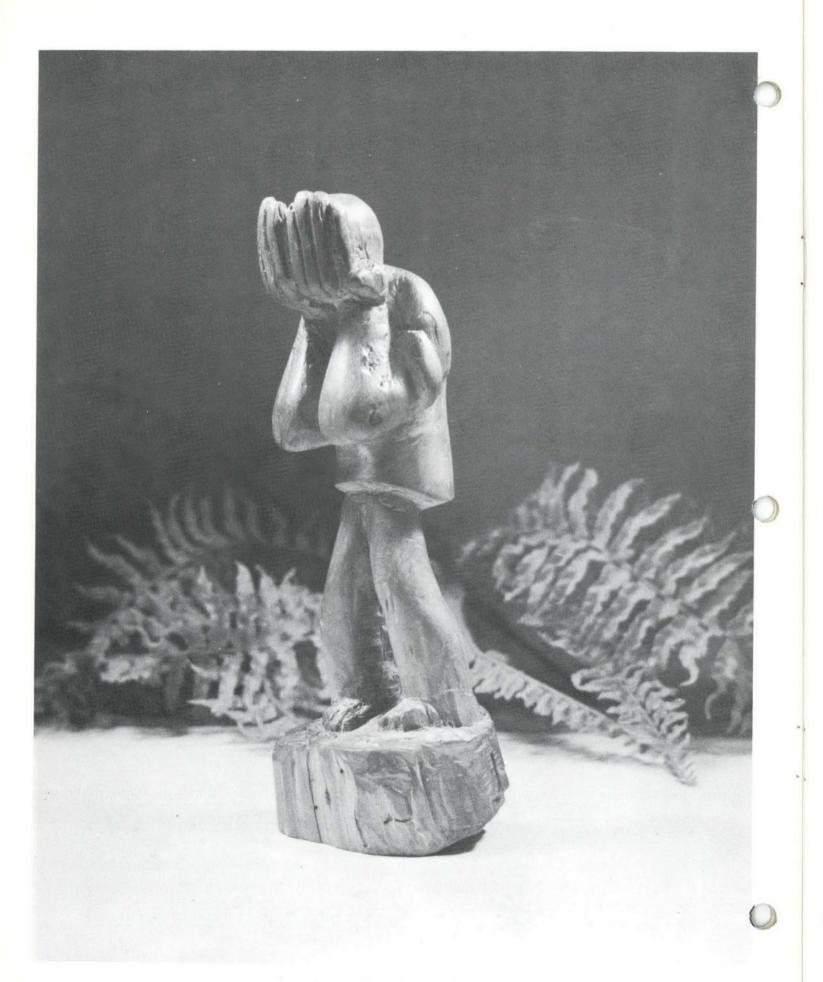


To Teddy Smith-Bassist

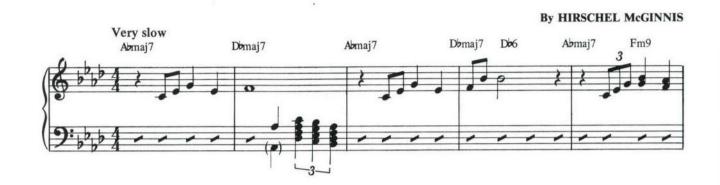
# **CONGRESSIONAL EXPRESS**



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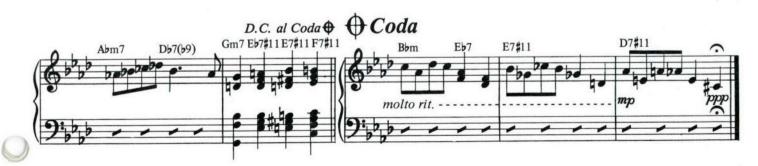


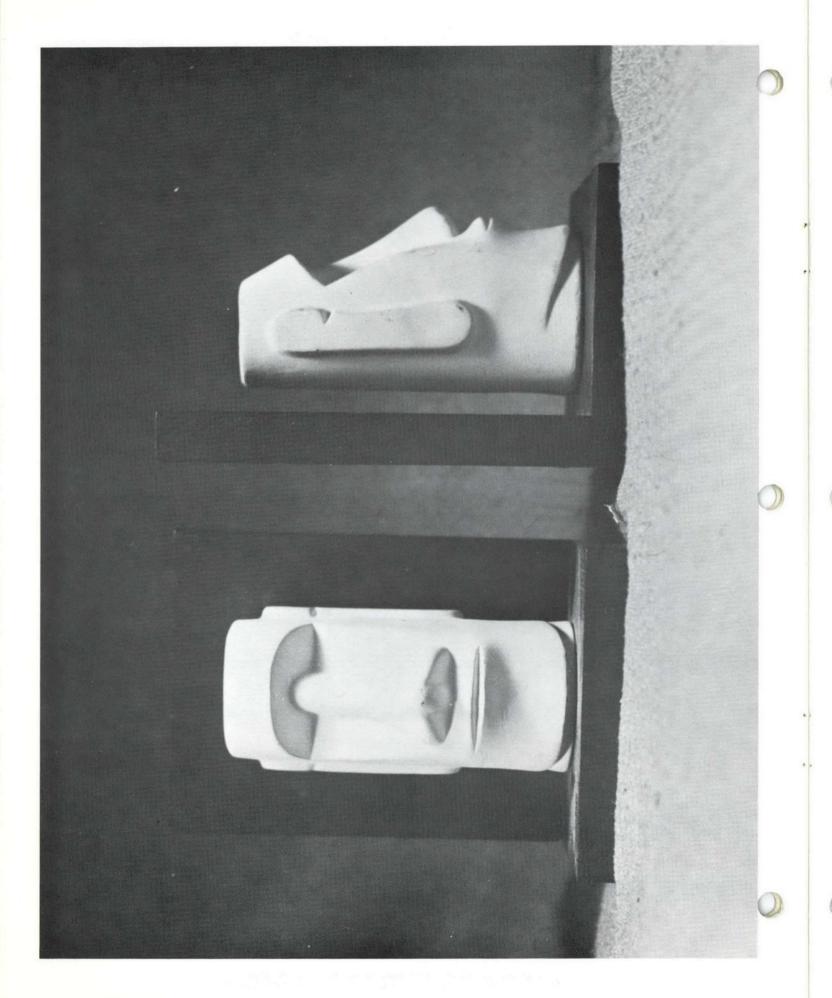
# **SUMMER TEARS**











For Billy Taylor-Bassist

# **ELEGY FOR B.T.**

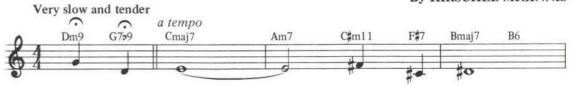




# **SKETCHES OF YASMIN**

No. 1













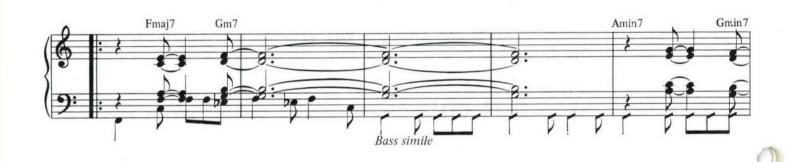


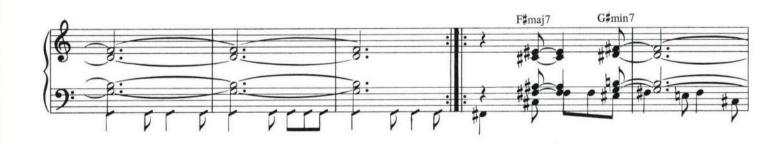


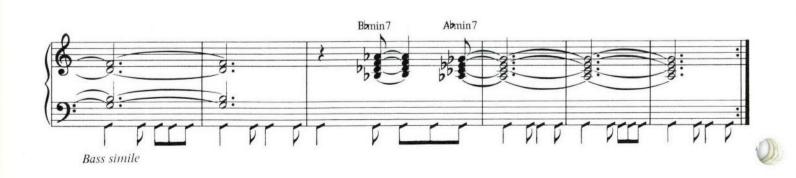
# SKETCHES OF YASMIN

#### By HIRSCHEL McGINNIS

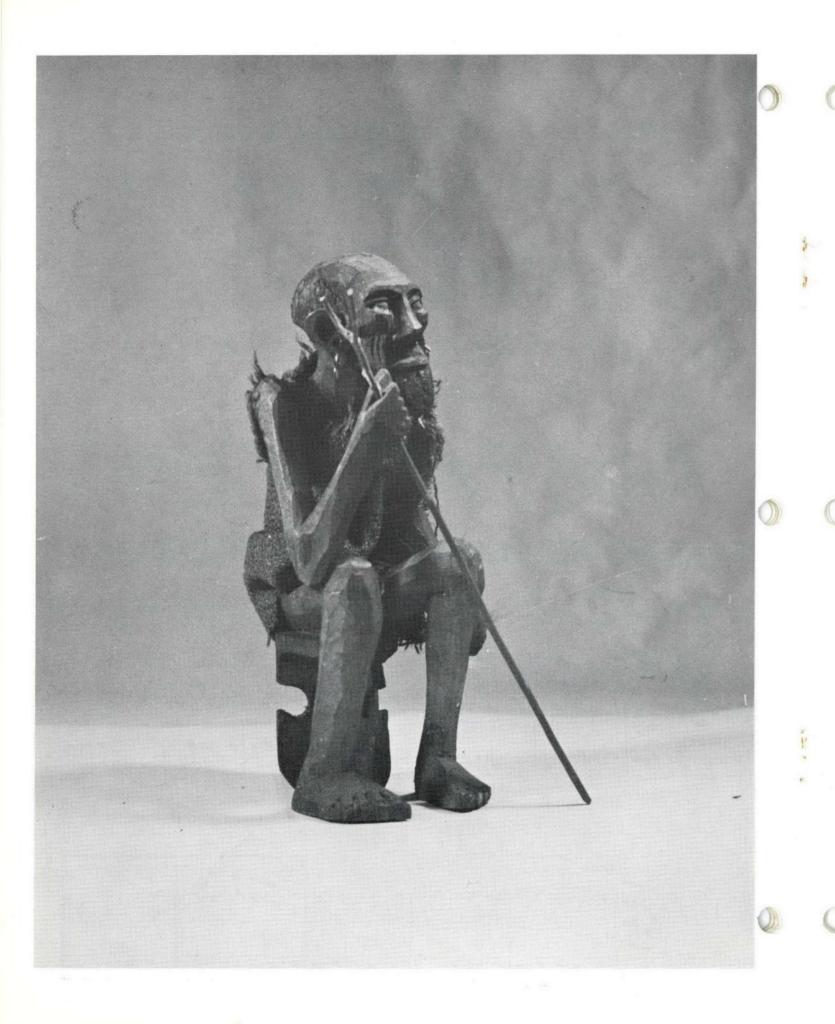






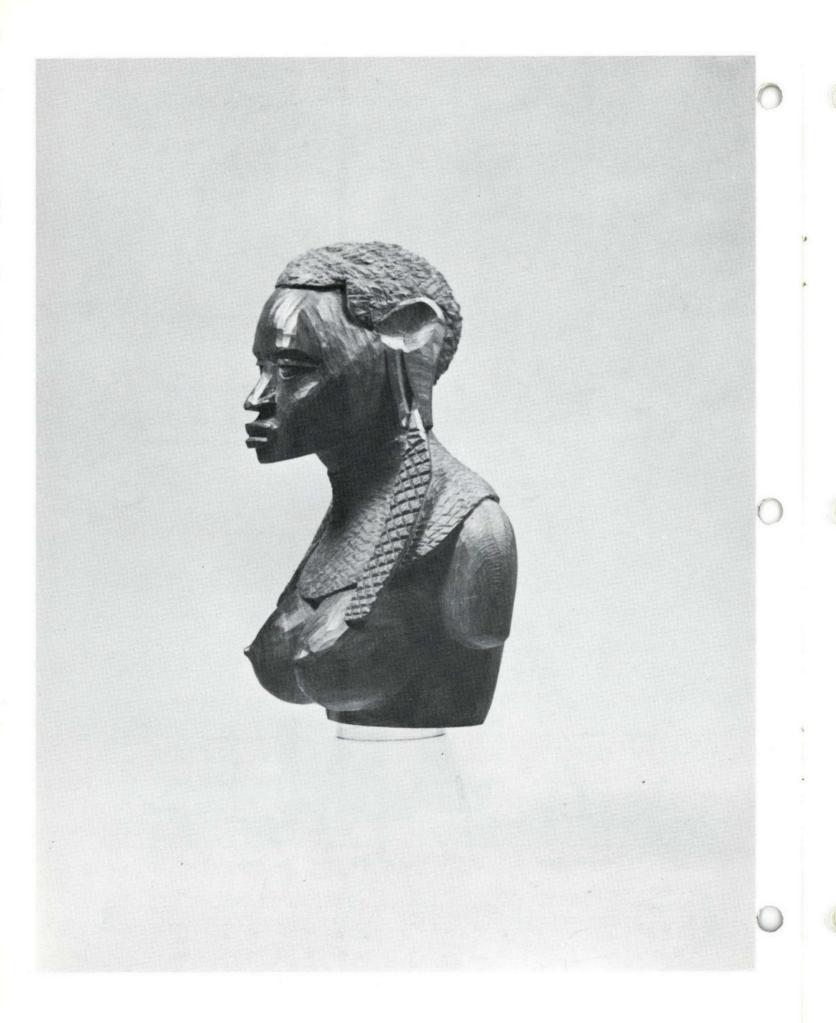






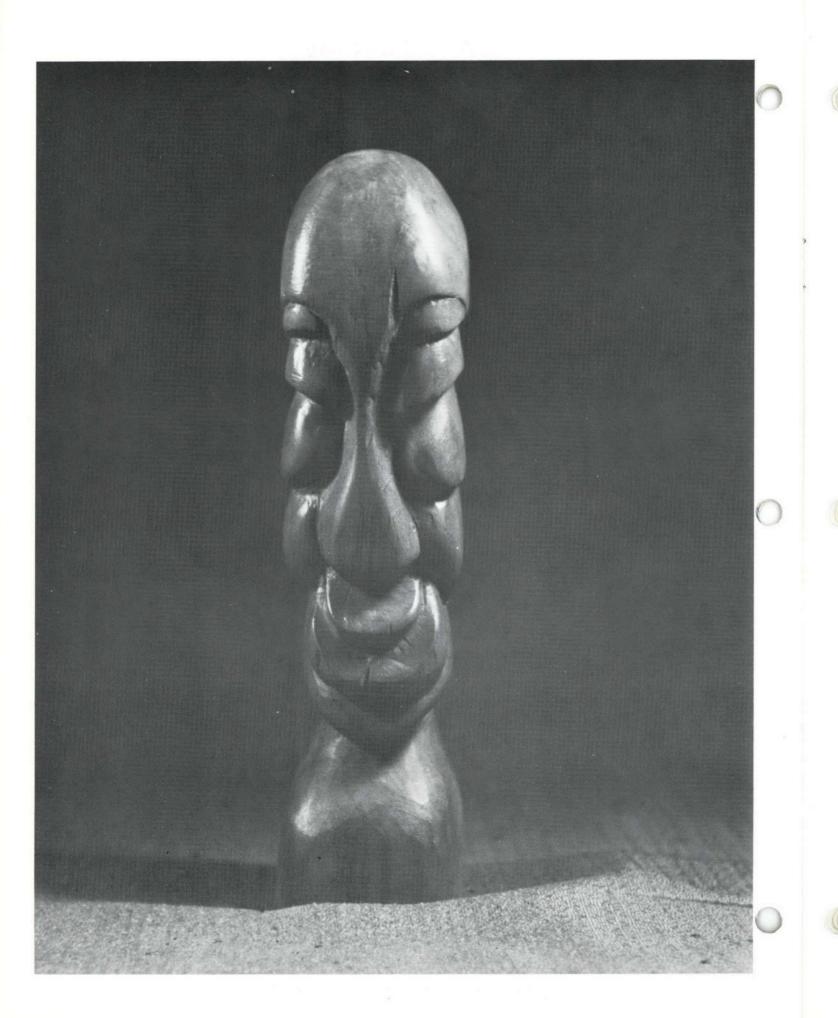
# PUT ME IN ALL OF YOUR LIFE





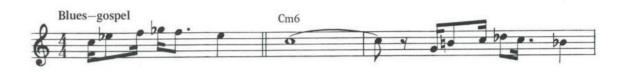
## SHE KISSED ME



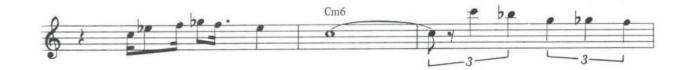


# **ADAM'S RIB CAGE**

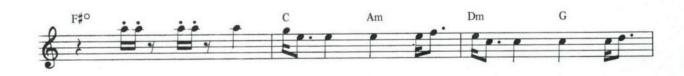




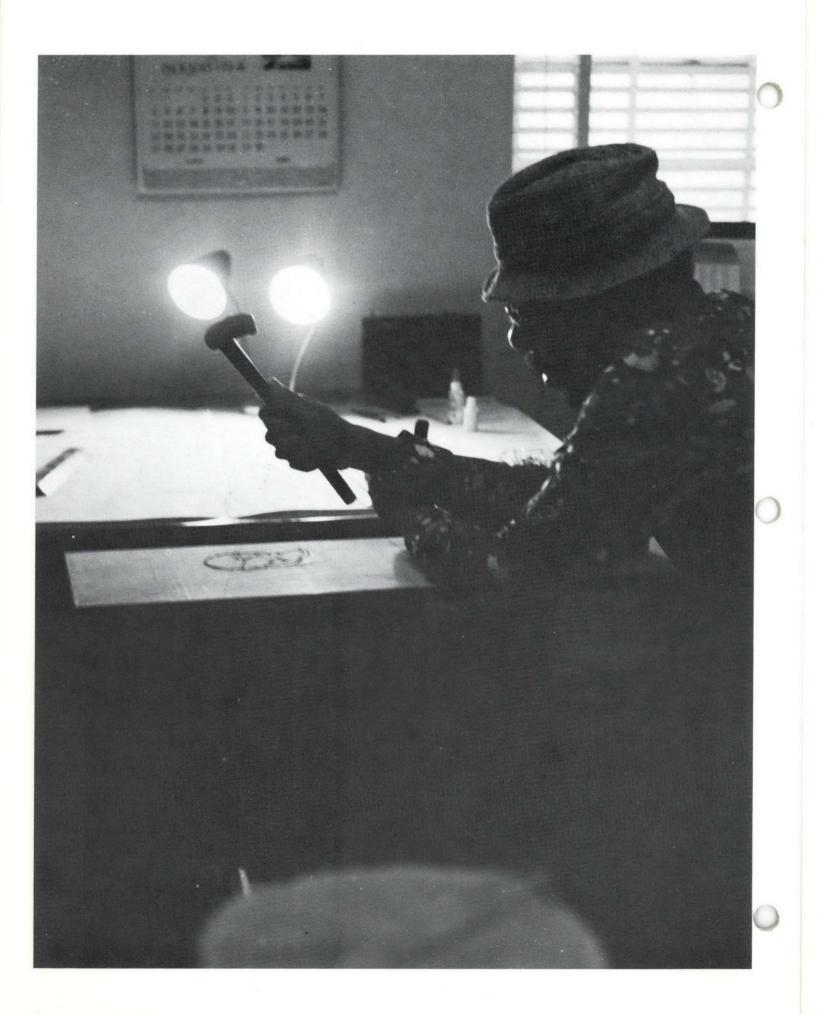






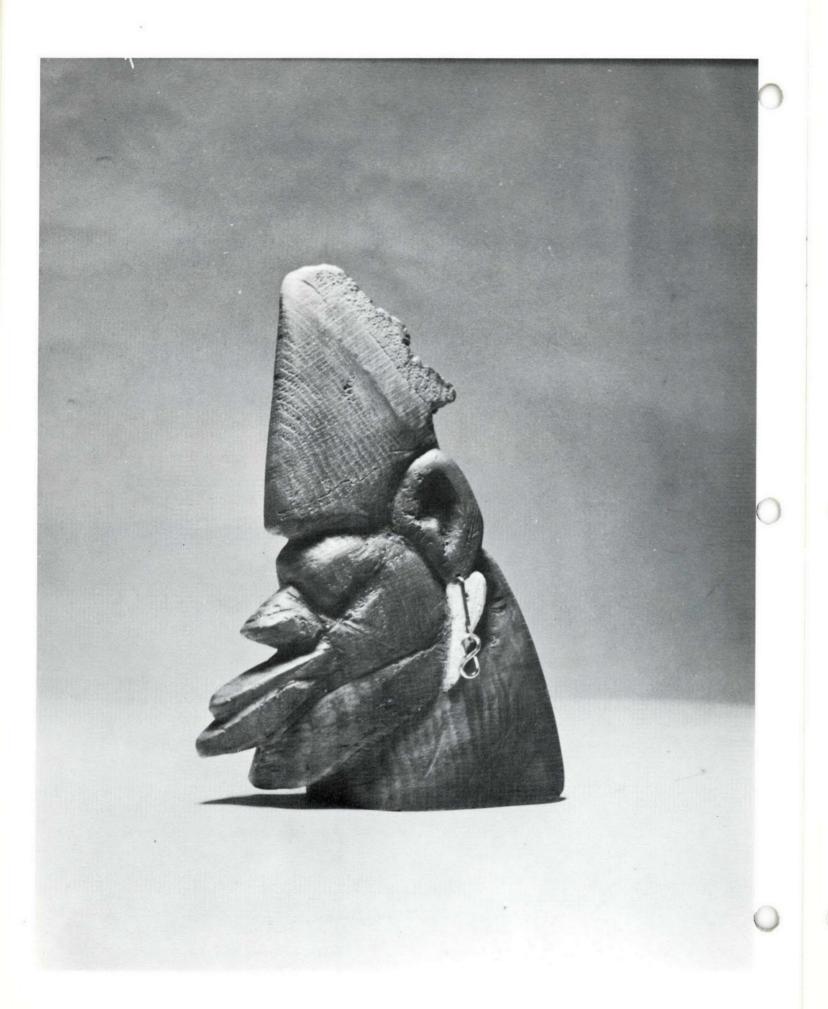






# **IF BY CHANCE**



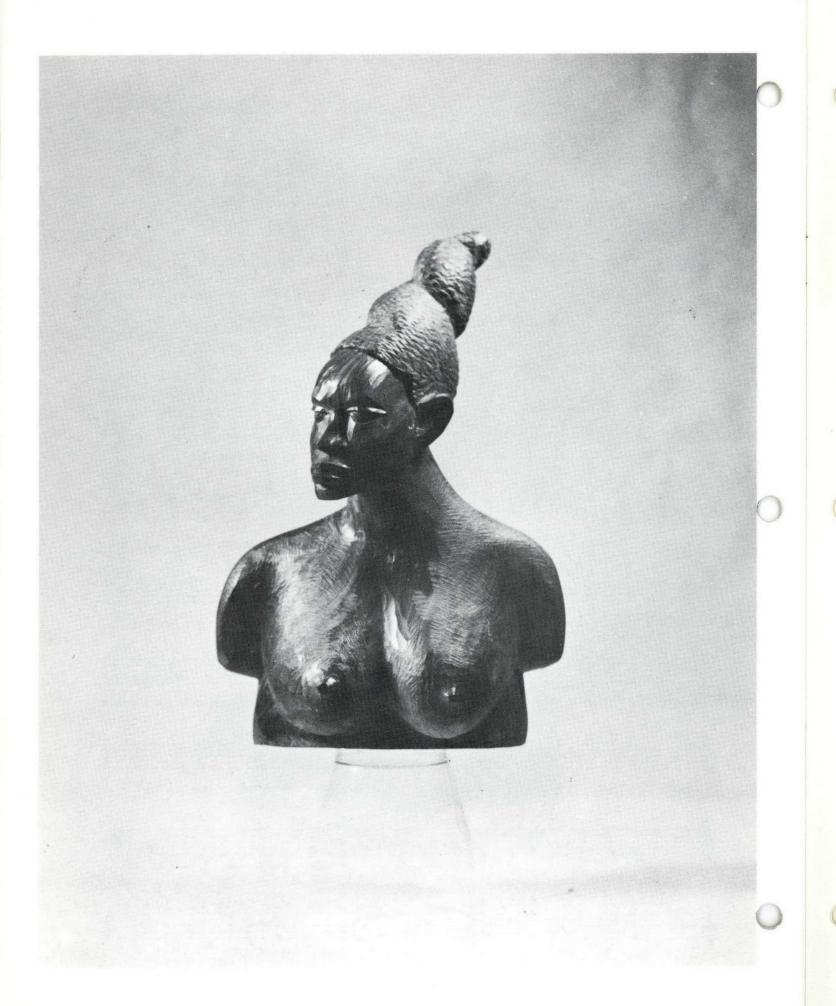


## AIN'T FOUND A SOUL

Words by WALTER RAY Music by HIRSCHEL McGINNIS



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#### For Mary Anderson-Vocalist

## THIS MOMENT IS MINE

Words by WALTER RAY, JR. Music by HIRSCHEL McGINNIS



### **LUCKY LOVER**



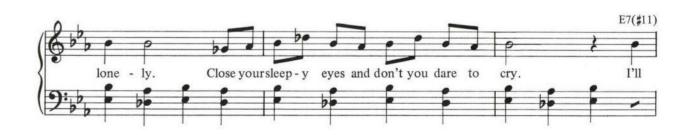
### WHISPER IN THE WIND

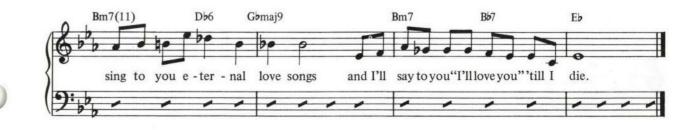
Words by WALTER RAY, JR. Music by HIRSCHEL McGINNIS











# **SOUTHWEST BLUES**

By HIRSCHEL McGINNIS

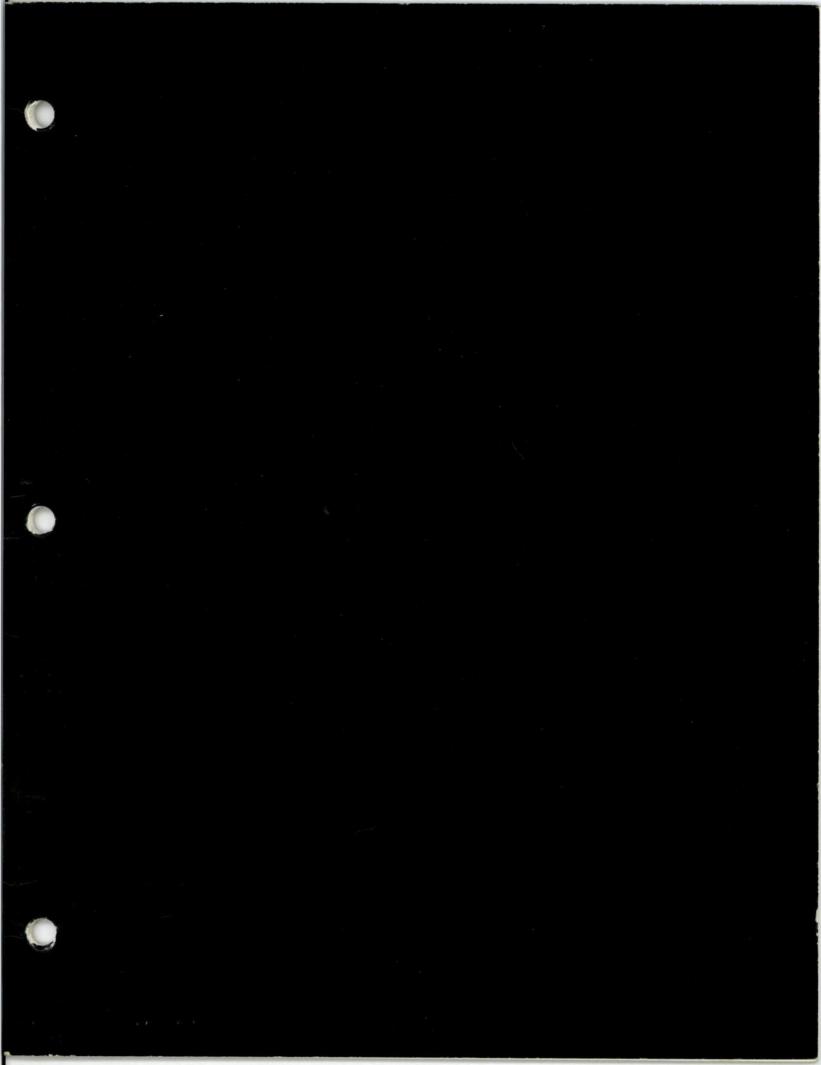












Checklist for Processing Papers for Cultural Events

Name of Event: luxembourg Symphony Orchestre
Date/Time: 11/3/89: 12:00

| Activity                                   | ok | Date  | Comments  |
|--------------------------------------------|----|-------|-----------|
| Auditorium booked by phone                 | V  |       |           |
| Formal request for auditorium sent out     | ~  | 7/6   |           |
| Commitment request sent                    | 1/ | 10/04 |           |
| Commitment number received                 |    |       |           |
| Request for Payment sent                   |    |       |           |
| Press release and other materials received | V  | 10/02 |           |
| Press release sent to mailing list         | V  | 10/16 |           |
| Press release sent to Weekly Bulletin      | V  | 10/16 |           |
| Poster to Graphics                         | V  | 10/16 |           |
| Poster to Lobbies                          |    |       |           |
| Rehearsals requested                       |    |       |           |
| Program received                           | 1  |       |           |
| Program ready for event                    | /  |       |           |
| Desk to desk distribution                  | V  | 10/19 | for 10/26 |
| Visitor parking requested                  |    |       | 71        |
| Security guards reminded                   |    |       | \         |

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100 flyers part to princions



DEPARTMENT OF MUSIC NEWARK, DELAWARE 19716

November 7, 1989

Yosef Hadar The World Bank 1818 H Street NW Washington, D.C. 20433

Dear Mr. Hadar,

The concert tour of the Harmonie Orchestra of Luxembourg was a great success. On behalf of the University of Delaware and the Conservatoire de Musique I would like to thank you for your willingness to host the November 3 concert. We thank you for the honorarium, and we will use it to help defray transportation expenses.

Sincerely,

Robert J. Streckfus Associate Professor

The World Bank

INTERNATIONAL BANK FOR RECONSTRUCTION AND DEVELOPMENT INTERNATIONAL DEVELOPMENT ASSOCIATION

1818 H Street, N.W. Washington, D.C. 20433 Cable Address: INTBAFRAD

(202) 477-1234

Cable Address: INDEVAS

November 3, 1989

Prof. Roland Hensgen Conductor Symphonic Band of the Conservatoire de Musique of Luxembourg

Dear Prof. Hensgen:

On behalf of the World Bank Community Relations Office, I wish to express our appreciation to you and the Symphonic Band for gracing our noontime concert series. It is very rare that we have a large group of musicians perform at our auditorium. We are delighted that the University of Delaware and the Embassy of Luxembourg have collaborated to make your appearance here possible.

I hope that you have had a successful and memorable tour in the United States, and I wish you and your colleagues a safe and pleasant trip back home.

Sincerely

Yosef Hadar

Community Relations Specialist

Public Affairs Division

1818 H Street, N.W. U.S.A.

(202) 477-1234 Washington, D.C. 20433 Cable Address: INTBAFRAD Cable Address: INDEVAS

November 3, 1989

Ms. Myriam Norris Embassy of Luxembourg 2200 Massachusetts Avenue, NW Washington, D.C. 20008

Dear Ms. Norris:

I just wish to thank you for introducing the idea of a concert by the Symphonic Band of the Conservatoire de Musique of Luxembourg, and for your valuable help in making it possible. It has been a pleasure working with you, and I hope that we will have a chance to work together again in the future.

Sincerely

Yosef Hadar

Community Relations Specialist Public Affairs Division

1818 H Street, N.W.

(202) 477-1234

Washington, D.C. 20433 Cable Address: INTBAFRAD Cable Address: INDEVAS

November 3, 1989

Dr. Robert J. Streckfuss Department of Music University of Delaware Newark, Delaware 19716

Dear Dr. Streckfuss:

On behalf of the World Bank Community Relations Office, I enclose a check representing the honorarium for the concert featuring the Symphonic Band of the Conservatoire de Musique of Luxembourg, to be held at the World Bank Auditorium today at noon. We are delighted that the Embassy of Luxembourg and the University of Delaware have asked us to co-sponsor this cultural event.

It has been a pleasure working with you, and I hope there will be opportunities for further collaboration in the future.

Sincerely

Yosef Hadar

Community Relations Specialist Public Affairs Division

Enclosure



# **Record Removal Notice**



| File Title<br>Cultural programs, Fiscal Year [FY]                    | 990                                       | Barcode No.                                 |  |
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| Correspondents / Participants To: Dr. Robert J. Streckfuss, Dept. of | Music Uni of Delaware                     |                                             |  |
| From: Yosef Hadar, Community Rela                                    |                                           |                                             |  |
| •                                                                    | r                                         | · ·                                         |  |
|                                                                      |                                           |                                             |  |
| Subject / Title                                                      |                                           |                                             |  |
| Honorarium for concert featuring the                                 | Symphonic Band of the Conservatoire de Mu | sique of Luxembourg                         |  |
|                                                                      |                                           |                                             |  |
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|                                                                      |                                           | disclosure policies of the World Bank Group |  |

| Withdrawn by | Date         |
|--------------|--------------|
| Shiri Alon   | May 28, 2019 |

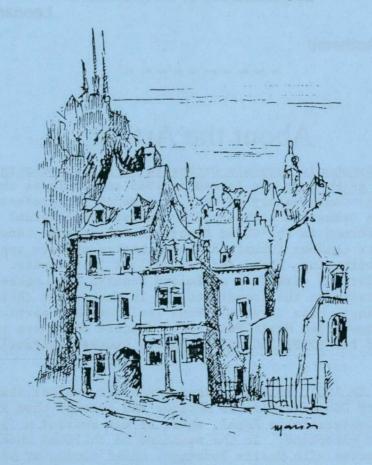
#### THE WORLD BANK COMMUNITY RELATIONS OFFICE

and

#### THE EMBASSY OF LUXEMBOURG

Present

The Symphonic Harmonie Orchestra of the Luxembourg City Conservatoire de Musique in chamber formation



## Prof. Roland Hensgen, Director

Friday, November 3, 1989 at noon The World Bank Auditorium G Street, N.W. (between 19th and 20th Streets)

Free and open to the public Doors will open at 11:30 a.m.

## Program

Souvenirs du Pays

D'Margretchen Variations on a Luxembourg song

Scenes Luxembourgeoises The Dancing Procession of Echternach

**Illyrian Dances** 

Mutanza

Slava

The National Anthems

Asca Rampini

Jules Kruger

**Fernand Mertens** 

Guy Woolfenden

Jim Curnow

Leonard Bernstein

About the Artists

~~~~~~~~~

The Symphonic Harmonie Orchestra of the Luxembourg City Conservatoire de Musique was formed in 1966 and includes the very best students of the Conservatory as well as some of its professors and teachers. The Orchestra's repertoire consists of original works which have been performed in the Grand Duchy and in exchange concerts abroad. In its chamber formation the orchestra numbers approximately 50 musicians with wind, brass and percussions instruments. Placed since 1987 under the direction of Roland Hensgen, the orchestra has performed concerts at the conservatories in Maastricht (Holland), Cologne (Germany), Metz (France), Mons (Belgium) and participated in 1980 at the Copenhagen Music Festival. Concert tours are taking place or are planned for 1989/1990 in the United States, Switzerland and Greece.

Born in 1951, Roland Hensgen began his musical studies at the Luxembourg City Conservatoire de Musique and pursued them further at the Brussels Conservatoire Royal, where he was awarded a "prix superieur" for saxophone. In the meantime he followed intensive conducting courses with Desire Dodneyen, chief conductor of the Gardiens de la Paix" ensemble in Paris.

Appointed professor for saxophone at the Luxembourg City Conservatoire de Musique in 1971, he became its associate Director in 1980 as well as head of the music schools of the city.

Since his debut as a conductor of the Symphonic Orchestra, several recordings by the orchestra have been released.

From 1976 onwards he has guest conducted other European orchestras as well as participated in national and international music weeks.

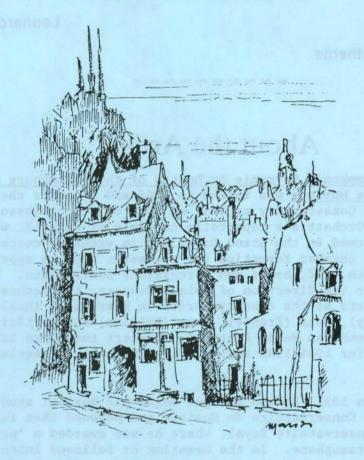
THE WORLD BANK COMMUNITY RELATIONS OFFICE

and

THE EMBASSY OF LUXEMBOURG

Present

The Symphonic Harmonie Orchestra of the Luxembourg City Conservatoire de Musique in chamber formation



Prof. Roland Hensgen, Director

Friday, November 3, 1989 at noon The World Bank Auditorium G Street, N.W. (between 19th and 20th Streets)

Free and open to the public Doors will open at 11:30 a.m.

Program

Souvenirs du Pays

Asca Rampini

D'Margretchen Variations on a Luxembourg song Jules Kruger

Scenes Luxembourgeoises
The Dancing Procession of Echternach

Fernand Mertens

Illyrian Dances

Guy Woolfenden

Mutanza

Jim Curnow

Slava

Leonard Bernstein

The National Anthems

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## About the Artists

The Symphonic Harmonie Orchestra of the Luxembourg City Conservatoire de Musique was formed in 1966 and includes the very best students of the Conservatory as well as some of its professors and teachers. The Orchestra's repertoire consists of original works which have been performed in the Grand Duchy and in exchange concerts abroad. In its chamber formation the orchestra numbers approximately 50 musicians with wind, brass and percussions instruments. Placed since 1987 under the direction of Roland Hensgen, the orchestra has performed concerts at the conservatories in Maastricht (Holland), Cologne (Germany), Metz (France), Mons (Belgium) and participated in 1980 at the Copenhagen Music Festival. Concert tours are taking place or are planned for 1989/1990 in the United States, Switzerland and Greece.

Born in 1951, Roland Hensgen began his musical studies at the Luxembourg City Conservatoire de Musique and pursued them further at the Brussels Conservatoire Royal, where he was awarded a "prix superieur" for saxophone. In the meantime he followed intensive conducting courses with Desire Dodneyen, chief conductor of the Gardiens de la Paix" ensemble in Paris.

Appointed professor for saxophone at the Luxembourg City Conservatoire de Musique in 1971, he became its associate Director in 1980 as well as head of the music schools of the city.

Since his debut as a conductor of the Symphonic Orchestra, several recordings by the orchestra have been released.

From 1976 onwards he has guest conducted other European orchestras as well as participated in national and international music weeks.

FORM NO. 14 (1-86)

## THE WORLD BANK/IFC PRINTING REQUEST

NOTE: Requests for reruns of reports must be cleared by the Reports Desk.

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# World Bank 1818 H Street, N.W. Washington, D.C. 20433, U.S.A. Community Relations News



Contact: Yosef Hadar (202) 477-5315

October 16, 1989

#### The Symphonic Harmonie Orchestra of the Luxembourg City Conservatoire de Musique at the World Bank

Washington, D.C. -- The World Bank Community Relations Office and the Embassy of Luxembourg will host a concert featuring the Symphonic Harmonie Orchestra of the Luxembourg City Conservatoire de Musique in chamber formation, under the direction of Prof. Roland Hensgen, on Friday, November 3, 1989, at noon, at the World Bank Auditorium on G Street, N.W., Washington, D.C. (between 19th and 20th Streets).

The Symphonic Harmonie Orchestra of the Luxembourg City Conservatoire de Musique was formed in 1966 and includes the very best students of the Conservatory as well as some of its professors and teachers. The Orchestra's repertoire consists of original works which have been performed in the Grand Duchy and in exchange concerts abroad. In its chamber formation the orchestra numbers approximately 50 musicians with wind, brass and percussions instruments. Placed since 1987 under the direction of Roland Hensgen, the orchestra has performed concerts at the conservatories in Maastricht (Holland), Cologne (Germany), Metz (France), Mons (Belgium) and participated in 1980 at the Copenhagen Music Festival. Concert tours are taking place or are planned for 1989/1990 in the United States, Switzerland and Greece.

Born in 1951, Roland Hensgen began his musical studies at the Luxembourg City Conservatoire de Musique and pursued them further at the Brussels Conservatoire Royal, where he was awarded a "prix superieur" for saxophone. In the meantime he followed intensive conducting courses with Desire Dodneyen, chief conductor of the Gardiens de la Paix" ensemble in Paris.

Since his debut as a conductor of the Symphonic Orchestra, several recordings by the orchestra have been released.

From 1976 onwards he has guest conducted other European orchestras as well as participated in national and international music weeks.

### THE WORLD BANK COMMUNITY RELATIONS OFFICE

and

## THE EMBASSY OF LUXEMBOURG

Present

The Symphonic Harmonie Orchestra of the Luxembourg City Conservatoire de Musique in chamber formation



## Prof. Roland Hensgen, Director

Friday, November 3, 1989 at noon The World Bank Auditorium G Street, N.W. (between 19th and 20th Streets)

> Free and open to the public Doors will open at 11:30 a.m.

## Program

Souvenirs du Pays

Asca Rampini

D'Margretchen Variations on a Luxembourg song Jules Kruger

Scenes Luxembourgeoises The Dancing Procession of Echternach **Fernand Mertens** 

**Illyrian Dances** 

**Guy Woolfenden** 

Mutanza

Jim Curnow

Slava

Leonard Bernstein

The National Anthems

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About the Artists

The Symphonic Harmonie Orchestra of the Luxembourg City
Conservatoire de Musique was formed in 1966 and includes the very best
students of the Conservatory as well as some of its professors and
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Cologne (Germany), Metz (France), Mons (Belgium) and participated in
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Appointed professor for saxophone at the Luxembourg City Conservatoire de Musique in 1971, he became its associate Director in 1980 as well as head of the music schools of the city.

Since his debut as a conductor of the Symphonic Orchestra, several recordings by the orchestra have been released.

From 1976 onwards he has guest conducted other European orchestras as well as participated in national and international music weeks.



6cl. 3,89

Sheila,

this is only a suggested draft.

Please change it as you wish!

Sucercly Myonam Vus Un

The World Bank Community Relations Office and

The Embassy of Luxembourg present

The Symphonie Harmonie or Orchestra of the Luxembourg City Conservatoire de Musique in chamber formation



Prof. Roland Hensgen, Director
Friday, November 3, 1989 at 12 o'clock noon
The World Bank Auditorium
G Street, NW
(between 19th and 20th streets)

Free and open to the public Doors will open at 11:30 a.m.









The World Bank Community Relations Office and

The Embassy of Luxembourg present

The Symphony-Wind Ensemble Orchestra of the Luxembourg City Conservatoire de Musique in chamber formation



Prof. Roland Hensgen, Director
Friday, November 3, 1989 at 12 o'clock noon
The World Bank Auditorium
G Street, NW
(between 19th and 20th streets)

Free and open to the public Doors will open at 11:30 a.m.







MEET THE ARTISTS

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Born in 1951, Roland Hensgen began his musical studies at the Luxembourg City Conservatoire de Musique and pursued them further at the Brussels Conservatoire Royal, where he was awarded a "prix supérieur" for saxophone. In the meantime he followed intensive conducting courses with Désiré Dodneyen, chief conductor of the "Gardiens de la Paix" ensemble in Paris.

Appointed professor for saxophone at the Luxembourg City Conservatoire de Musique in 1971, he became its associate Director in 1980 as well as head of the music schools of the City.

Since his debut as a conductor of the Symphonic Orchestra, several recordings by the orchestra have been released.

From 1976 onwards he has guest conducted other European orchestras as well as participated in national and international music weeks,

PROGRAM

- Souvenirs du Pays

Asca Rampini

- D'Margrétchen

Variations on a Luxembourg song

Jules Kruger

- Scènes luxembourgeoises

The dancing procession of Echternach

Fernand Mertens

- Illyrian Dances

Guy Woolfenden

- Mutanza

Jim Curnow

- Slava

Leonard Bernstein

- The national Anthems







DEPARTMENT OF MUSIC NEWARK, DELAWARE 19716

Sheila Queano-Colletta The World Bank 1818 H Street NW Washington, D.C. 20433

Dear Sheila,

This will confirm our telephone conversation regarding the November 3 concert by the Conservatoire de Musique of Luxembourg. The 12:00 noon concert will be sponsored by the World Bank and the Embassy of Luxembourg and will feature the Symphonic Band of the Conservatoire under the direction of Roland Hensgen.

The University of Delaware will supply music stands and percussion equipment, and this equipment will be unloaded at the World Bank loading dock off G Street between 10:30 and 11:00 a.m. on November 3. The World Bank will supply 50 chairs for stage seating. I will ask Mr. Hensgen to supply the program order as soon as possible.

Thank you very much for your assistance.

Sincerely,

Dr. Robert J. Streckf

(302) 451-6895

THE HARMONIE ORCHESTRA OF THE CONSERVATOIRE OF LUXEMBOURG

Active Members: 80 Musicians

Formation: The best instrumentalists of the Conservatoire (professional

studies), Laureates, and some professors and assistant

professors.

Repertoire: Original works for harmonie orchestra

Concerts: In the Grand Duche and abroad

For 1989/90 Concert tour in the USA Concert tour in Switzerland and Greece

Several recordings for radio

The orchestra has been touring since 1966 and in 1980 participated in the Copenhagen Festival.

Exchange concerts with the Conservatoire de Maastricht
the Musikhochschule de Cologne
the Conservatoire Royal National de Metz
the Conservatoire Royal Musique de Mons

THE SINFONIC HARMONIE ORCHESTRA OF THE CONSERVATOIRE OF THE TOWN OF LUXEMBOURG

Under the direction of: Prof. Roland Hensgen, associate Director of the Conservatoire of Luxembourg

In the begining the Sinfonic Harmonie Orchestra was composed of all students of the Conservatoire who attended wind instrument, brass instrument, or percussion classes.

In September 1987, 21 years after the founding of the orchestra the ploicy was changed, and only the best students were included in the orchestra, and the goal formed to play only original works for sinfonic harmonie orchestra. This new structure of the orchestra made it possible to present premiers of new compositions.

Since 1987 the orchestra is under the direction of Professor Roland Hensgen.

Roland Hensgen

Born in 1951. He began his Studies at the Conservatoire of Luxembourg Ville with theory of muic, harmonie, saxophone, conducting and chamber music. After finishing high School he continued his musical studies at the Conservatoire Royal of Brussels. In 1976 he was awarded a "Prix Superieur" in saxophone. During his musical studie time he took several intensive conducting courses from Désiré Dodneyen, conductor of the "Gardiens de la Paix", in Paris. In 1974 Roland Hensgen was named professor of Saxophone in the Conservatoire of Luxembourg. In December of 1980 he was named associated Director of the Conservatoire and head of the music schools of the town of Luxembourg. Between 1970 and 1980 he conducted several harmonie orchestras and recorded several records. Since 1976 he is regularly leading national and international music weeks for sinfonic-harmonie orchestras. Since September of 1987 he is conductor of the harmonie orchestra of the Conservatoire of Luxembourg. For 1989 et 1990 Roland Hensgen is the conductor of the Sinfonic of the Europeen Community.

PEGASUS

Composition for Jazz Quartett and Harmonie Orchestra

By; Professor Gast Waltzing

The first movement begins with the orchestra alone, sounds and structures are known, but a new theme is created. It turnes, departs, returns again in the changing sonorites. From the begining the hi-hat accents the serenity, and then the quartett enters with pure jazz.

Swing dominates the 2nd movement, where the flugelhorn and piano improvise to the accompainment of the orchestra, who continue, without pause, in the classic spirit.

The third movement is heralded by the electric bass solo, creating a new sound patch.

Then the orchestra and the quartett create their last dream together, Pegasus flies to new spheres in a superb unisono. Confrontation?, Fusion?, or ...

Musical Programmation

Poème du feu

Illyrian Dances

Rhapsodie Russe (for piano and orchestra)

Pegasus (for jazz group and sinfonic band)

Ceremonial Suite

Sinfonietta

Magrétchen

Souvenir du Pays

Galimaufry

Mutanza

Armenian Dances

First Suite

The year of the dragon

Concerto for trombone and Sinfonic band

Slava

- J. Gotkovsky (french)
- G. Woolfenden (english)
- G. Salmikov (soviet)
- G. Waltzing (luxembourg)
- A. Waignein (belgian)
- H. Badings (netherlands)
- J. Kruger (luxembourg)
- A. Rampini (luxembourg)
- G. Woolfenden (english)
- J. Curnow (american)
- A. Reed (american)
- G. Holst (english)
- Ph. Sparke (english)
- N. Rimsky-Korssakow (russian)
- L- Bernstein (american)

FORM NO. 2161 (7-86)

THE WORLD BANK/IFC REQUEST FOR INSTITUTIONAL CONFERENCE ROOM AND SUPPORT SERVICES

(Read reverse side before completing this form)

DATE REQUEST SUBMITTED:

| | | | July 6, 1989 |
|---|-------------------------|---------------------------|--------------------------------------|
| REQUESTED BY: | (810%1) madica | ROOM NUMBER:
E8027 | EXTENSION: |
| Yosef Hadar | DEPT. NO.: | DIVISION: | DIV. NO.: |
| DEPARTMENT:
External Affairs | 871 | Public Affaisr | DIV. No.: |
| | CONFERENCE ROO | | est to motions of ten |
| ROOM NUMBER: DATE REQU | ESTED: | HOURS: | NUMBER ATTENDING: |
| PURPOSE: | er 3, 1989 | 0800-1400 | 300+ |
| Luxumburg Symphony Orchestra | THE TOTAL PROPERTY. | | |
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| TABLES/CHAIRS/LAYOUT (atta | ch special instructions |) | |
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- 20 fold-up chairs |
| SIGNS/PLACARDS (attach special | l instructions) | | - platform - 25 music stands, if pos |
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| AUDIOVISUAL TECHNICIAN(S |) | SIMULTAN | NEOUS INTERPRETATION* |
| SECURITY GUARD(S) | | | |
| * To request interpretation service, see Adm ** To request coffee service, submit Form N | | atement No. 2.60, Annex A | DARWAR SER |
| | | | |
| FOR COM | NFERENCE SERVICE | S SECTION USE ONLY | |

REQUEST FOR INSTITUTIONAL CONFERENCE ROOM AND SUPPORT SERVICES

(Read reverse side before completing this form)

INSTRUCTIONS

- 1. Call GSD's Conference Services Section (72078) before completing this form to determine the availability of conference facilities.
- 2. Confirm the call by submitting this form to the Conference Services Section at least five (5) working days before the conference date.
- 3. Advise the Conference Services Section of any changes in dates, times or cancellations at least three (3) working days before the conference.
- 4. The Conference Services Section can adapt institutional conference rooms to meet special requirements. The following chart lists these conference rooms and the services available in each.

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FOR CONFERENCE SERVICES SECTION USE ONLY

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Checklist for Processing Papers for Cultural Events

Name of Event: Srihanka Esco Special Arts
Date/Time: 7/13/89: 12:30

| Activity | ok | Date | Comments |
|--|----|------|----------|
| Auditorium booked by phone | V | | |
| Formal request for auditorium sent out | V | | |
| Commitment request sent | V | | |
| Commitment number received | V | 7/13 | K26985 |
| Request for Payment sent | V | 7/13 | |
| Press release and other materials received | ~ | | |
| Press release sent to mailing list | V | | |
| Poster to Graphics | V | | |
| Poster to Lobbies | ~ | | |
| Rehearsals requested | | | hla |
| Program received | ~ | | |
| Program ready for event | V | | |
| Desk to desk distribution | ~ | | |
| Visitor parking requested | | | h/a |
| Security guards reminded | / | | |

ESCO REHABILITATION COUNCIL FOR DISABLED IN SRI LANKA

(A Government Approved Charity)



Organizing Body of Sri Lanka's National Festival of Games & Arts for Disabled ESCOLYMPICS

ESCO Headquarters No. 26, Egodauyana, Moratuwa, SRI LANKA. Tel: 507626

8th August 1989



Patron :
HIS EXCELLENCY
J.R. JAYEWARDENE
President of the Democratic
Socialist Republic of Sri lanka.

Mr.Barber Conable, 1, President, The World Bank, WASHINGTON, D.C.

Chairman :

MR. HERMAN J.C. PERERA

Attorney-at-Law Tel: 505-387 (Res.) Tel: 29865 (Office) Dear Sir,

CULTURAL PERFORMANCE BY SRI LANKAN DISABLED ARTISTS

Hony. Executive Chairman: MR. T. ANVER DOLE Tel: 505-270 (Res.) Tel: 24136 (Office)

Tlx: 21263 WOOD CE

We consider it a priviledge to have your distinguished patronage at the Cultural Performance by disabled artists from Sri Lanka at the World Bank Auditorium on 13th July 1989.

Your presence on this occasion has strengthened our morale and our desire to promote the cause of disabled utilising Arts as a means of social integration.

We thank you once again.

Secretary General:
MR. TISSA KURUKULANATHA
(Justice of the Peace for the Whole-Island)

Sincerely yours.

Tel : 507626

President's Award Winner SRI LANKA THILAKA

Founder & Secretary General

(Director of the Cultural Troupe)

Vine Winderland Mc

Class 1 (1989)



Representative Body of the "Very Special Arts International" John. F. Kennedy Centre for Performing Arts. Washington U.S.A.

Affiliated to: International Sports Organisation for Disabled (ISOD), Sweden International Stoke Mandeville Games Federation (ISMGF), UK.

International Sports Federation for Persons with Mental Handicap, The Netherlands

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WORLD BANK OTS SYSTEM OFFICE OF THE PRESIDENT

| CORRESPONDE | NCE DATE : 89/08/08 | DUE DATE : | 00/00/00 |
|-------------|---|----------------------------|-------------------|
| LOG NUMBER | : 890921004 | FROM : Mr. Tissa K. | 1 |
| SUBJECT : A | | ence on the occasion - Cul | tural Performance |
| OFFICE ASSI | GNED TO FOR ACTION: | Mr. B. Conable (E-1227) | |
| ACTION: | | | |
| V | APPROVED PLEASE HANDLE FOR YOUR INFORMATION FOR YOUR REVIEW AND I | RECOMMENDATION | |
| | PLEASE DISCUSS WITH PLEASE PREPARE RESPO | NSE FOR | SIGNATURE |
| COMMENTS: | co. U 1/2 | lave | |

THE WORLD BANK

Date July 31, 1989 ROUTING SLIP OFFICE OF THE PRESIDENT Name Room No. Mr. Yosef Hadar E-8027 To Handle Note and File Appropriate Disposition Prepare Reply Approval Per Our Conversation X Information Recommendation Remarks From

WORLD BANK OTS SYSTEM OFFICE OF THE PRESIDENT

| CURRESPONDENCE DATE: 89/07/28 DUE DATE: | 00/00/00 |
|---|---------------|
| LOG NUMBER: 890731002 FROM: C. Abeyegoone | wardene |
| SUBJECT: Sri Lanka Assoc. of Wash. DC: Thanking BBC for ESCOW Cultural event & for his words of welcome | attending the |
| OFFICE ASSIGNED TO FOR ACTION: Mr. B. Conable (E-1227) | • |
| ACTION: | _ |
| APPROVED | 1.1 |
| PLEASE HANDLE | ither) |
| FOR YOUR INFORMATION / 1 conc | |
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| RETURN TO | |
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| COMMENTS :cc: Mr. Yosef Hadar, Room E-8027. | |

SRI LANKA ASSOCIATION OF WASHINGTON, D.C.

A Non-Profit Corporation Founded in 1975

PATRON

The Ambassador of Sri Lanka to the United States

12504 Denley Road Glenmont, Maryland 20906 July 28, 1989

VICE PATRONS

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HONY, AUDITOR

Indrajith Weeraratne

Mr. Barber B. Conable President The World Bank 1818 H Street, N.W. Washington, D.C. 20433

Dear Mr. Conable:

On behalf of the Board of Directors of the Sri Lanka Association of Washington DC and the Sri Lankan staff members of the World Bank who organized the cultural event, I am writing to say "Thank You" very much for taking the time, from your very busy schedule, to attend the cultural performance on Thursday afternoon, the 13th of July, at the World Bank Auditorium. The performing artistes and other Sri Lankans in the audience were delighted by your presence. The concert was a big success as evidenced by the large crowd that filled the auditorium.

Mr. Yosef Hadar of the World Bank Community Relations did a splendid job in getting the auditorium ready for the concert. We very much appreciate his cooperation and assistance.

One more word, Sir: The Sri Lankans in the audience were thrilled to hear you say "Isthuthi" and "Ayubowan." You were simply great! Thank you, again.

With best wishes and kind regards.

Very sincerely,

Clement Abeyegoonewardene

Clement Abeyepour

President

SRI LANKA ASSOCIATION OF WASHINGTON, D.C.

A Non-Profit Corporation Founded in 1975

PATRON

The Ambassador of Sri Lanka to the United States

12504 Denley Road Silver Spring, Maryland 20906 July 25, 1989

VICE PATRONS

Dr. C. F. Amerasinghe Dr. M. R. P. Salgado

BOARD OF DIRECTORS

President Clement Abeyegoonewardene

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HONY. AUDITOR

Indrajith Weeraratne

Mr. Yosef Hadar Community Relations Specialist Public Affairs Division Room E-8027 The World Bank 1818 H Street, N.W. Washington, D.C. 20433

Dear Mr. Hadar:

I am hastening to thank you for your kind letter of July 19, 1989 with a check for \$150, representing an honorarium for the ESCO Special Arts Concert of the Disabled from Sri Lanka, which was staged at the World Bank Auditorium on Thursday afternoon, the Thirteenth On behalf of the ESCO Troupe and the Sri Lanka of July. Association of Washington DC, I want to say that the honorarium from the World Bank Community Relations is received with gratitude.

You will be interested to know that I have remitted the honorarium to the ESCO Headquarters in Sri Lanka to help them further their cultural programs at home and abroad.

We, too, were very happy that the performance by the disabled artistes attracted a large audience and that Mr. Conable the President of the World Bank and our Ambassador were able to grace the occasion.

Please accept my own personal thanks for your splendid cooperation and assistance.

With best wishes.

Sincerely,

Church Abygo &-Clement Abeyegoonewardene

President

cc: Mr. Edward Peries

1818 H Street, N.W. Washington, D.C. 20433 Cable Address: INTBAFRAD U.S.A.

(202) 477-1234

Cable Address: INDEVAS

July 19, 1989

Mr. Clement Abeyegoonewardene President Sri Lanka Association of Washington, D.C. 12504 Denley Road Wheaton, MD 20906

Dear Mr. Abeyegoonewardene:

It was a pleasure to meet you last Thursday during the Esco Special Arts concert. We were very happy that the event generated much interest as evidenced by the large crowd and the presence of His Excellency the Ambassador of Sri Lanka, and Mr. Conable, President of the World Bank.

On behalf of the World Bank Community Relations, I am pleased to enclose a check representing the honorarium for the concert which you so kindly arranged to present at the World Bank Auditorium.

I wish you and your Association continued success.

Yosef Hadar

Community Relations Specialist

Public Affairs Division

Enclosure



Record Removal Notice



| File Title Cultural programs, Fiscal Year [FY] 1990 | | Barcode No. |
|---|--|--|
| | | 30376167 |
| Document Date | Document Type | |
| July 17 1989 | Cheque | |
| Correspondents / Participants To: Mr. Clement Abeyegoonewarde From: Yosef Hadar, Community Re | ene, President, Sri Lanka Assoc. of Washington D.C.
elations Specialist | |
| Subject / Title Honorarium for concert presented at | t World Bank auditorium | |
| Exception(s) Financial Information iv | | |
| Personal Information | | |
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| Additional Comments | | |
| | | The item(s) identified above has/have been removed in accordance with The World Bank Policy on Access to Information or other disclosure policies of the World Bank Group. |
| | | Withdrawn by Date Shiri Alon May 28, 2019 |

INTERNATIONAL BANK FOR RECONSTRUCTION AND DEVELOPMENT INTERNATIONAL DEVELOPMENT ASSOCIATION

1818 H Street, N.W. U.S.A.

(202) 477-1234 Washington, D.C. 20433 Cable Address: INTBAFRAD Cable Address: INDEVAS

July 13, 1989

Sri Lanka Esco Special Arts c/o Sri Lanka Association of Washington, D.C. 13311 Ripling Brook Drive Silver Spring, MD 20906

Dear Sirs:

On behalf of the World Bank Community Relations Office, I wish to thank you for arranging, at such a short notice, a concert at the World Bank Auditorium by your very gifted dance troupe. As you probably know, this is the first time the Bank is presenting such a concert, and we are happy to be given the opportunity to learn about traditional dances from your country.

I understand that you are finishing a tour of the United States and leaving very soon for home. I hope that you had a successful visit here. May I be one of the first to wish you a safe and pleasant journey home.

Sincerely,

Yosef Hadar Community Relations Specialist Public Affairs Division

THE WORLD BANK COMMUNITY RELATIONS OFFICE

in collaboration with

SRI LANKA ASSOCIATION OF WASHINGTON, D.C.

invites you to a

PRESENTATION BY

Sri Lanka Esco Special Arts



(a cultural troupe of the hearing-impaired sons and daughters of Sri Lanka)

of

TRADITIONAL DANCES FROM THE CENTRAL AND SOUTHERN REGIONS OF SRI LANKA

WITH A MAGIC SHOW

(by the winner of the Handicapped Magician of the Year Award)

Thursday, July 13, 1989 12:30 p.m. World Bank Auditorium (on G Street between 19th & 20th Streets, N.W.)

Admission is free.

PROGRAM

MAGUL BERA

Ceremonial drums traditionally played at all auspicious occasions to usher in prosperity, preceded by conch shell blowing, followed by the Kandyan (central hills) drum and Ruhunu (south coast) drum

POOJA

Offering of obeisance to Goddess Saraswathi, the guardian deity of fine arts

GIRI DEVI DANCE

Charms of Queen Giri are depicted in this dance which she performed prior to her suicide

HARVEST DANCE

Young ladies reaping the rice paddy for threshing

MAGIC SHOW

Magician of the Year from the troupe

KAFFIRINNA DANCE

Popular dance introduced to Sri Lanka by the Portuguese in the 16th century

SALU PALIYA

An exorcist ritual peculiar to southern Sri Lanka

TEA DANCE

Tea leaf pluckers in the central hills pluck the tender leaves from the tea bushes for processing

About the Troupe

Esco is a cultural troupe consisting of the hearing-impaired sons and daughters of Sri Lanka. The group is currently on a tour of the United States and the United Kingdom. It is an affiliate of the Very Special Arts International of the John F. Kennedy Center for Performing Arts. Today's program will feature indigenous dancers, Chulani Senarathgoda, Sriyani Perera, and Manel Sriyani, and Magician of the Year Priyantha Gamage. Their tours are sponsored by His Excellency Ranasinghe Premadasa, President of the Democratic Socialist Republic of Sri Lanka.

THE WORLD BANK COMMUNITY RELATIONS OFFICE

in collaboration with

SRI LANKA ASSOCIATION OF WASHINGTON, D.C.

invites you to a

PRESENTATION BY

Sri Lanka Esco Special Arts



(a cultural troupe of the hearing-impaired sons and daughters of Sri Lanka)

of

TRADITIONAL DANCES FROM THE CENTRAL AND SOUTHERN REGIONS OF SRI LANKA

WITH A MAGIC SHOW

(by the winner of the Handicapped Magician of the Year Award)

Thursday, July 13, 1989 12:30 p.m. World Bank Auditorium (on G Street between 19th & 20th Streets, N.W.)

Admission is free.

PROGRAM

MAGUL BERA

Ceremonial drums traditionally played at all auspicious occasions to usher in prosperity, preceded by conch shell blowing, followed by the Kandyan (central hills) drum and Ruhunu (south coast) drum

POOJA

Offering of obeisance to Goddess Saraswathi, the guardian deity of fine arts

GIRI DEVI DANCE

Charms of Queen Giri are depicted in this dance which she performed prior to her suicide

HARVEST DANCE

Young ladies reaping the rice paddy for threshing

MAGIC SHOW

Magician of the Year from the troupe

KAFFIRINNA DANCE

Popular dance introduced to Sri Lanka by the Portuguese in the 16th century

SALU PALIYA

An exorcist ritual peculiar to southern Sri Lanka

TEA DANCE

Tea leaf pluckers in the central hills pluck the tender leaves from the tea bushes for processing

About the Troupe

Esco is a cultural troupe consisting of the hearing-impaired sons and daughters of Sri Lanka. The group is currently on a tour of the United States and the United Kingdom. It is an affiliate of the Very Special Arts International of the John F. Kennedy Center for Performing Arts. Today's program will feature indigenous dancers, Chulani Senarathgoda, Sriyani Perera, and Manel Sriyani, and Magician of the Year Priyantha Gamage. Their tours are sponsored by His Excellency Ranasinghe Premadasa, President of the Democratic Socialist Republic of Sri Lanka.

World Bank 1818 H Street, N.W. Washington, D.C. 20433, U.S.A. Community Relations News



Contact: Yosef Hadar (202) 477-5315 Edward Peries (202) 473-3621

June 27, 1989

SRI LANKAN CULTURAL GROUP AT THE WORLD BANK

Washington, D.C. -- The World Bank Community Relations Office, in collaboration with the Sri Lanka Association of Washington, D.C., will host a noontime concert featuring the Sri Lanka Esco Special Arts, on Thursday, July 13, 1989, at 12:30 p.m. at the World Bank Auditorium.

Esco is a cultural troupe consisting of the hearing-impaired sons and daughters of Sri Lanka. The group is currently on a tour of the United States and the United Kingdom. The program consists of traditional dances from the central and southern parts of Sri Lanka, and a magic show.

The concert is free and open to the public. Doors will open at 12:00 noon.

FORM NO. 14 (1-86)

THE WORLD BANK/IFC PRINTING REQUEST

NOTE: Requests for reruns of reports must be cleared by the Reports Desk. Please type or print with ball point pen. If typing, begin vertical spacing on dotted line at left below. REPORT NO.: REPORT DATE: CATEGORY: NO. OF PAGES: QUANTITY: New\_\_\_ Rerun\_ TITLE OR DESCRIPTION OF REPORT OR DOCUMENT: flyer and program: Sri Lanka Esco Arts CLASSIFICATION: TIME REQUIRED: DATE REQUIRED July 7, 1989 dag DEPARTMENT: REQUESTED BY: EXT SPECIFICATIONS SIZE: 8-1/2x11\_\_\_\_\_ 8-1/2x14\_\_\_\_\_ 11x17\_\_\_ Other\_\_\_ Print 2 sides COVER: Color of paper\_\_\_\_\_ Print 1 side \_\_\_\_\_ COVER HEADING: World Bank \_\_\_\_ Masthead: IFC \_\_\_\_\_ World Bank/IFC\_\_ CONSTRUCTION: Assemble Staple Upper left corner Saddle-stitch Perfect Bind two on side Fold \_\_ Finished size \_\_\_ Number of holes to be punched top side MAPS: Clear all maps, whether new, revised, or previously printed, in advance with the Cartography Section. Clearances are the responsibility of the requesting department. The Print Shop will be unable to process the map(s) for printing without the proper clearances. HAVE YOU CLEARED THIS LIST ALL MAPS IN THIS SPACE: Yes No MAP WITH CARTOGRAPHY? IBRD Numbers: Number of composite negative envelopes: \_ DATE: CHARTS: (List by number.) SIGNATURE OF REQUESTER: 06/29/89 NTING APPROVAL: This request must be approved, prior to printing, by one of the following: Sec. Dept. \_\_\_\_ Pub. Dept. \_\_\_\_ IDMS (Room B-107) \_\_\_ Garance not required for items listed in Secretaries' Guide Statement 6.1 Annex C. ORDER OF ASSEMBLY: back to back pls use yellow paper **DELIVERY INSTRUCTIONS:** 500 copies to \_ copies to \_\_\_\_ Y Hadar \_ in Room No. \_ \_ copies to . \_ in Room No. \_ SIGNATURE. (Type or print name beside signature.) 06/29/89 Press for cover 3M Plates Text Cover Proofs: Blue-lines Press for text Press for text Press for cov

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TOTAL SHEETS ISSUED:

THE WORLD BANK COMMUNITY RELATIONS OFFICE

in collaboration with

SRI LANKA ASSOCIATION OF WASHINGTON, D.C.

invites you to a

PRESENTATION BY

Sri Lanka Esco Special Arts



(a cultural troupe of the hearing-impaired sons and daughters of Sri Lanka)

of

TRADITIONAL DANCES FROM THE CENTRAL AND SOUTHERN REGIONS OF SRI LANKA

WITH A MAGIC SHOW

(by the winner of the Handicapped Magician of the Year Award)

Thursday, July 13, 1989 12:30 p.m. World Bank Auditorium (between 19th & 20th Streets, N.W.)

Admission is free.

(Further information from Edward Peries, Ext. 33621 or Anura Karunaratne, Ext. 75115)

PROGRAM

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FORM NO. 2161 (7-86)

THE WORLD BANK/IFC REQUEST FOR INSTITUTIONAL CONFERENCE ROOM AND SUPPORT SERVICES

(Read reverse side before completing this form)

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THE WORLD BANK/IFC REQUEST FOR INSTITUTIONAL CONFERENCE ROOM AND SUPPORT SERVICES

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INSTRUCTIONS

- 1. Call GSD's Conference Services Section (72078) before completing this form to determine the availability of conference facilities.
- 2. Confirm the call by submitting this form to the Conference Services Section at least five (5) working days before the conference date.
- 3. Advise the Conference Services Section of any changes in dates, times or cancellations at least three (3) working days before the conference.
- 4. The Conference Services Section can adapt institutional conference rooms to meet special requirements. The following chart lists these conference rooms and the services available in each.

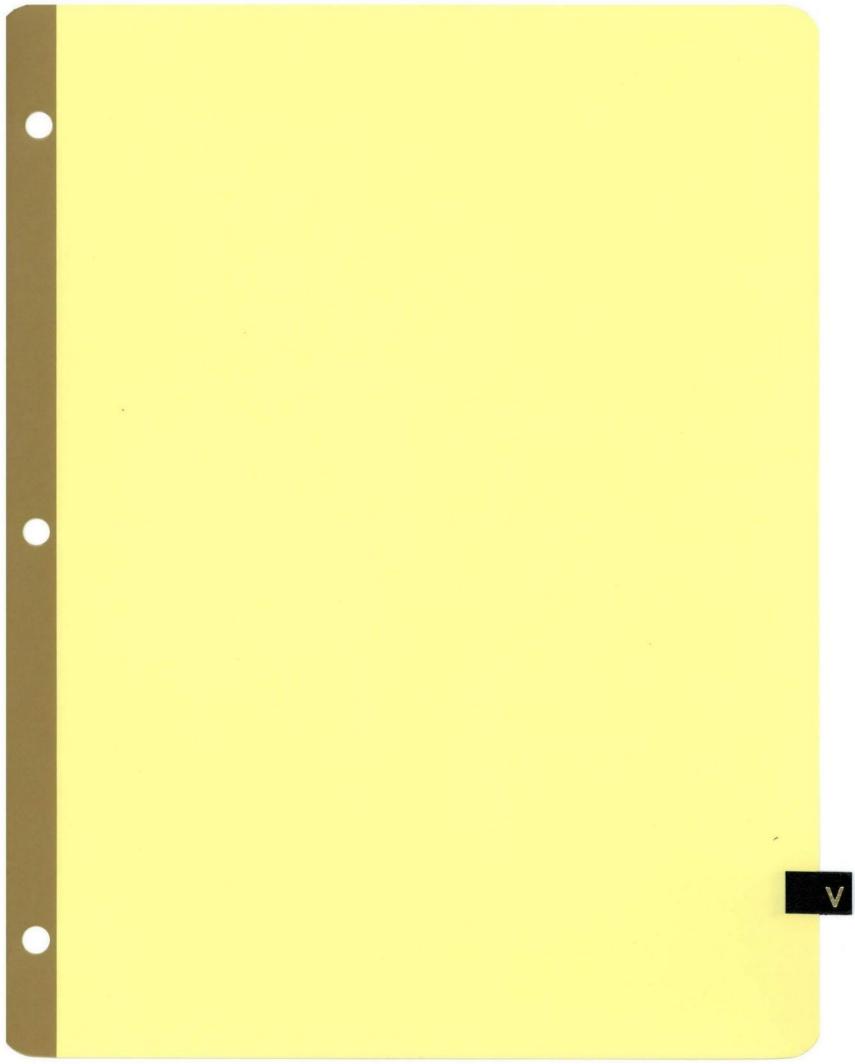
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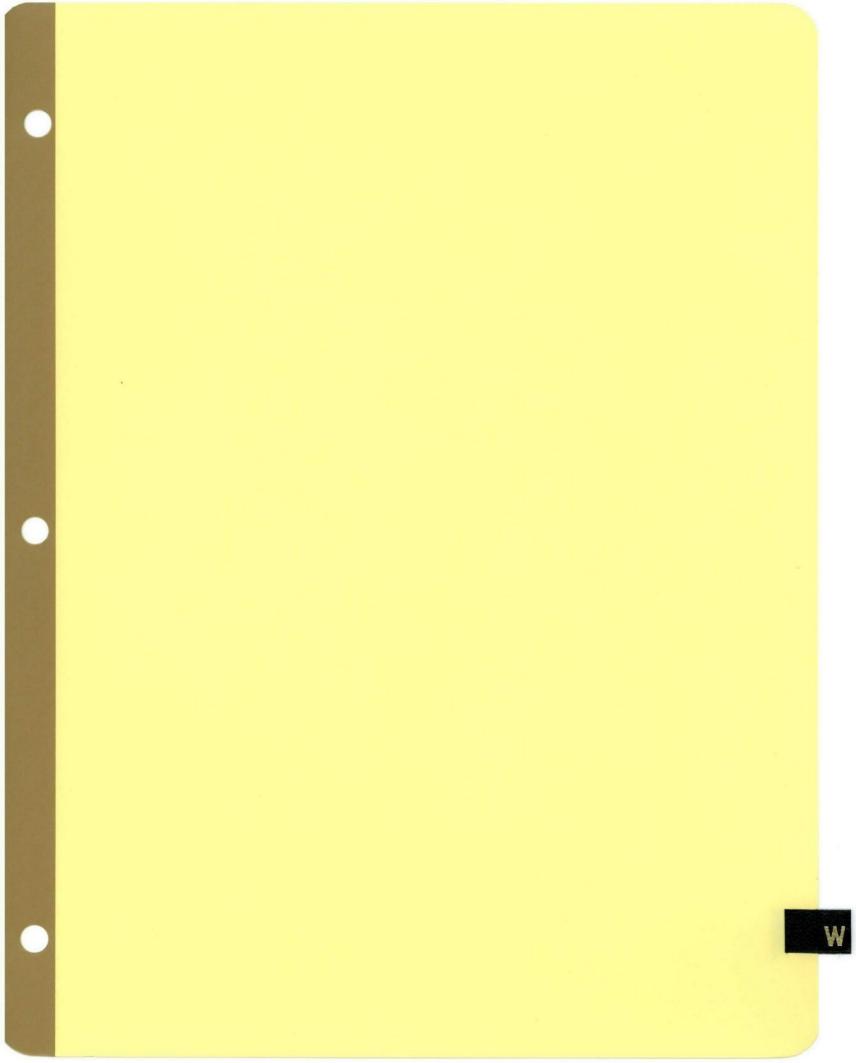
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DATE

APPROVED BY







The World Bank

INTERNATIONAL BANK FOR RECONSTRUCTION AND DEVELOPMENT INTERNATIONAL DEVELOPMENT ASSOCIATION

1818 H Street, N.W. U.S.A.

(202) 477-1234 Washington, D.C. 20433 Cable Address: INTBAFRAD Cable Address: INDEVAS

December 7, 1989

Ms. Carol Boggs 25 College Creek Terrace Annapolis, Maryland 21401

Dear Ms. Boggs:

Thank you for your recent letter enclosing your resume, pictures and other papers regarding your skills as a dancer. Unfortunately, the Community Relations Office has already booked noontime performances through the spring.

Since the package you sent us contains all your originals, we are returning it to you. If you wish to submit a proposal for a noontime performance in the fall, please contact us around May or June next year.

Thank you for your interest in our concert series.

Sincerely

Yosef Hadar

Community Relations Specialist

Public Affairs Division

Enclosure

Dear Mr. Hadar:

Per our telephone conversation Monday, the 4th, enclosed is my complete original dance resume in which I trust is satisfactory.

I would like to offer my services to perform at any social functions you may have here at the World Bank. I perform a variety of cultural dances from around the world.

I trust that you will find my credentials enlightning.

Thank you for your time Sir, and I look forward to hear from you.

I can be contacted at the address and telephone number below.

Ms. Carol Boggs

Ms. Carol Boggs

25 College Creek Terrace Annapolis, Maryland 21401

Tel. (301) 280-0265

The World Bank/IMF India Club in collaboration with the Bank's Community Relations Office Presents

An Evening of Cultural Events\*

H Building Auditorium (HB-1-201)

The World Bank

On G Street, N.W., Between

Nineteenth and Twentieth Streets

Admission is Free

Wednesday, December 6, 1989 6 to 8:30 P.M.

Mr. and Mrs. Barber B. Conable have kindly accepted our invitation to attend the Function

\*Classical dances, folk dances, popular vocal and instrumental music



TO: S. Collette

9348 Cherry Hill Rd. #326 College Park, MD 20740 (301)474-4515 November 22, 1989

Mr. Yosef Hadar Community Relations The World Bank 1818 H Street, N.W. Washington, D.C. 20433

Dear Mr. Hadar:

I am the Japanese pianist who performed at the World Bank Auditorium in May, 1988, upon the recommendation of Mr. Takeuchi of the World Bank. I wanted to know if it would be possible to perform on your concert series again in the spring.

I will be contacting you soon on the phone. I am anxious to have an opportunity to perform in such a situation as yours.

ilco Outake

Sincerely,

Noriko Ohtake

World Bank 1818 H Street, N.W. Washington, D.C. 20433, U.S.A. Community Relations News



Contact: Alan Donovan, (202) 473-7544

November 15, 1989

Winnie-the-Pooh at the World Bank

Washington, D.C. -- The World Bank/IMF Theatre Group, in collaboration with the World Bank Community Relations Office, will present Hugh Nees (as Winnie-the-Pooh) and David Martin (as Eeyore) in a scene from the Group's production of Winnie-the-Pooh, at the World Bank Auditorium on G Street, N.W. (between 19th and 20th Streets).

Performance dates are Friday, December 1 and 8, at 7:30 p.m.; Saturday, December 2, 9 and 16, at 2:30 p.m. and 7:30 p.m. There will also be a special matinee on Sunday, December 10.

Tickets for adults are \$6.00; children under 12, \$3.00. Groups of 10 or more receive a \$1.00 price reduction per ticket. Tickets will be on sale at the World Bank Bookstore (corner of 18th Street and Pennsylvania Avenue, N.W.), Monday through Friday from 10:00 a.m. to 4:00 p.m. A portion of the proceeds will be donated to the D.C. Reading is Fundamental Program. The Theatre Group will also do a special performance of Winnie-the-Pooh at Children's Hospital, and two day-time performances for local elementary schools. For more information, contact Alan Donovan at 473-7544.

Fuelth: We spoke. Pls. advise We cannot agree to his request. Dnee you've spoken to him, pls. send me an EM confirming (IN) Thanks. Sporla 7AS Pule in

The World Bank Mrs. not 1818 H Street, N.W. Washington, D.C. 20433, U.S.A. ith the compliments of F. Aguirre-Sacasa Director External Affairs Willi: Much as I sympathize with the plight of the East German refergees, the overthy political nature of this issue eauses me to secommend against lending our facilities for Mrs. Tahris concert.

THE WORLD BANK INTERNATIONAL FINANCE CORPORATION MULTILATERAL INVESTMENT GUARANTEE AGENCY

November 2, 1989

Mr. Francisco Aguirre-Sacasa, EXTDR

RE. Benefit Concert

Francisco:

Yossi feels strongly - as I do - that we should <u>not</u> allow the concert to be held in the H Auditorium. This could raise difficult political issues for the Bank, and we should not appear to be supporting or abetting East German emigration.

Judith

Attachment

Karl G. Jahr 3906 Ridge Road Annandale, Va. 22003 November 1, 1989

Mr. Willy A. Wapenhans Senior Vice President The World Bank, Room D1252 1818 H Street N.W. Washington DC 20433

Dear Mr. Wapenhans:

My wife is an internationally recognized classical singer with strong emphasis on the German Lied. As a German she wants to make a contribution to the needs of the refugees from East Germany by giving a benefit concert. I have discussed this with Mr. Zickerick of the Embassy, who told me that the Embassy is of course grateful for this, but will not be able to provide its auditorium before early 1990.

I am afraid that delaying this enterprise for so long will make it lose its impact. Being a staff member of the Bank myself, and as organizer of the annual "Mozart at the World Bank Festival" and other musical events intimately aware of the fine facilities in the H Building Auditorium, I would like to propose to hold the concert there.

Please let me know whether this is politically possible. If so, I would be willing to make the necessary arrangements and organize the concert. My office is in HB2-047; my internal phone number is 32016.

Sincerely

Karl G. Jahr

Ute Jahr

Das sind nur einige wenige Auszuege aus Pressestimmen ueber die Mezzosopranistin Ute Jahr. Waehrend ihrer Tournee in Brasilien gab sie kuerzlich drei Konzerte in Sao Paulo, die von der Kritik enthusiastisch aufgenommen wurden, zu Vergleichen mit Margarethe Klose und Kathleen Ferrier Anlass gaben, und in dem Wunsch nach einem baldigen Wiederhoeren gipfelten.

Weitere internationale Engagements beinhalten eine mehrwoechige Tournee nach Polen, Konzerte in den Vereinigten Staaten, und zwei Konzerte auf dem Luxuskreuzschiff "Vistafjord". Mehrere Konzerte in Deutschland sind fuer den Herbst 1988 und 1989 fest geplant.

Ihre kuerzlich veroeffentlichte Schallplatte wurde bereits in den USA auf der Radiostation WGMS Washington, im australischen Rundfunk, auf der "Stimme Amerikas" und im Bayrischen Rundfunk gesendet. Die Lufthansa hat sie in ihr Bordprogramm aufgenommen.

Ute Jahr lebt als Deutsche in Washington und wuerde sich freuen, wenn sie fuer Ihre Konzertserie beruecksichtigt wuerde. Sie verspricht einen interessanten Liederabend mit Kammermusik.

> Karl G. Jahr 3906 Ridge Road Annandale, Va. 22003 USA Tel. 001/703/354-2116

> > oder

Theater- und Konzertbuero Frau Trautner Kettwiger Str. 15 4300 Essen Tel. 0201/225185 5906 Ridge Road Annandale, Va. 22003 USA



Mezzosoprano

UTE JAHR

Internationale Pressestimmen

Ansprechend warmes Timbre Ein sehr stimmig, einschmeichelnder Hoergenuss

"Berliner Morgenpost"

Ihre Stimme erinnert mich in Charakter, Umfang, und Schoenheit gleichzeitig an Margarethe Klose und Kathleen Ferrier.

"Diario Popular" Sao Paulo, Brasilien

Zunftmeisterin des Liedgesangs

"Washington Times"

Entzueckende Lieder, klares Gefuehl fuer die Poesie "Washington Post"

Interessante Lieder und wohlgelungene Wiedergabe
Dietrich Fischer-Dieskau

Schoenheit des Ausdrucks, hoher Gesangsstil Ausgezeichnete kuenstlerische Faehigkeit Ein bedeutendes kuenstlerisches Ereignis

"Diario Popular"

Schoene Stimme, grosse Musikalitaet Hoechste Interpretationskunst

Radio Polen

Beste europaeische Musik- und Gesangstradition Amerikanische technische Perfektion Eine der besten Kuenstlerinnen Washingtons

WGMS Radio, Washington

"Diario Popular"

Man kann nur wiederholen, was einst ein Kritiker ueber Kathleen Ferrier sagte:

Perfektion in der Stimme, Perfektion im Stil, Perfektion, die die Waerme wie das Leben selbst bewacht

Mezzosopranistin UTE JAHR

Ute Jahr, eine gebuertige Deutsche, die seit sechzehn Jahren in den Vereinigten Staaten lebt, widmet sich in besonderer Weise der authentischen Interpretation des Deutschen Liedes und der Auffuehrung vokaler Kammermusik. Man hoerte sie in zahlreichen Konzerten in Ost- und Westeuropa, in den Vereinigten Staaten und in Suedamerika, wie auch im Radio und Fernsehen.

Kritiker dreier Kontinente priesen ihre Kunst mit Enthusiasmus und verglichen sie mit Beruehmtheiten wie Kathleen Ferrier und Margarethe Klose. Eine Schallplatte mit der Ersteinspielung von sechs Liedern des rumaenischsiebenbuergischen Komponisten Nicolae Bretan (daneben enthaelt sie noch Lieder von Johannes Brahms und Arrangements deutscher Volkslieder) fand das freundliche Lob Dietrich Fischer-Dieskaus wie auch der "Berliner Morgenpost;" sie wurde von Radiostationen in Deutschland, USA, Australien, China, und Polen gespielt und die "Lufthansa" bringt seit Anfang 1988 Auszuege in ihrem weltweiten Bordprogramm. Plaene fuer 1989 schliessen Konzertreisen in den Vereinigten Staaten, nach Taiwan, Suedamerika und Polen ein. Ausserdem plant sie die Tonaufnahme einer Anthologie des Deutschen Liedes seit dem 18. Jahrhundert.

> Karl G. Jahr 3906 Ridge Road Annandale, Va. 22003-1833, USA Telefon (703)354-2116

Set fecholo Henr Dahr,

Lasen Sin Jenk sti di Floten mis den
intermonden lieder im Broton o ed unis der
nall gebryenen biet gabe doord I'm trav.
lesider werde ich nech Washington nobl will mehr Kommen
da ich long Osean- Höp meiden well.

Mis den Solen hinselm ünd niederhalten, Dank

Dhon

Jahl Finnzinlen

Dear Mr. Jahr:
Thank you for the record with the interesting songs by Bretan and with the excellent rendition by your wife. With the best wishes and my repeated thanks.

Your Dietrich Fischer-Dieskau

BERLINER MORGENPOST

SONNTAG, 11. OKTOBER 1987

Neue Platte mit Volksliedern von Ute Jahr

Die Mezzosopranistin Ute Jahr lebt seit nunmehr bereits 15 Jahren als Deutsche in den Vereinigten Staaten, wo sie sich in Washington vor allem für die Verbreitung von deutschen Kunstliedern und Volksliedern einsetzt. Bei Oak Leaf Records (Bestellnummer 2103) hat die Künstlerin jetzt eine Langspielplatte mit neun Volksliedern, fünf Liedern von Brahms und sechs Liedern von Bretan aufgenommen.

Ute Jahr singt mit ansprechend warmem Timbre. Ihrer dunklen, schweren Sopranstimme kommen besonders die dramatischeren Kompositionen des wenig bekannten Rumänen Nicolae Bretan entgegen, der in diesem Jahr 100 Jahre alt geworden wäre. Seine Lieder sind anachronistische, aber recht gefällige Werke im romantischen Stil.

Francis Colin, der Pianist, begleitet Ute Jahr sehr zart und subtil. Drei seiner Volksliedarrangements ("Ännchen von Tharau", "Weißt du wieviel Sternlein stehen?" und "Der Mond ist aufgegangen") hat er durch eine von David Premo gespielte Cellostimme bereichert. Ein sehr stimmiger, einschmeichelnder Hörgenuß. M. H.

UNABHÄNGIGE ZEITUNG FÜR POLITIK · WIRTSCHAFT · KULTUR · SPORT

43. Jahrgang - Nr. 218 Einzelpreis 1,10 DM

Dienstag, 20. September 1988

8630 Coburg, Friedrich-Rückert-Straße 73 Telefon 09561/647-0

J 5172 A

Ausdrucksvoller Auftritt

Sängerin Ute Jahr bot Liedkunst in beachtlicher Qualität

Nur wenige Zuhörer erschienen zum Liederabend am vergangenen Donnerstag in der Aula des Gymnasiums Casimianum, bei dem die beiden unstler Ute Jahr (Mezzosopran) und Eric Machanic (Flügel) unter anderem Lieder flämischer Komponisten Gershwin-Songs zu Gehör brachten. Die in Washington lebende Ute Jahr gab bereits viele Radiokonzerte in aller Welt, zum Beispiel USA, Australien, Deutschland; sie widmet sich vorwiegend der Kunst des Liedgesangs. Der amerikanische Student Eric Machanic hat bereits viele erste Preise in wichtigen Wettbewerben gewonnen.

Das Programm war in verschiedene Abschnitte geteilt: Im ersten ("Blütenlese" genannt) erklangen liebliche Kostbarkeiten aus der Zeit der Klassik bis Spätromantik. Von diesen acht "erlesenen Blüten" seien vor allem die uns bekannte "Forelle" (Franz Schubert), "Waldeinsamkeit" (Rer) und das "Vergebliche

ändchen" (J. Brahms) hervorzuheben; sehr deutliche Artikulation und bemerkenswerte Interpretation sind besonders zu unterstreichen. Auch "Der Zauberer" (W. A. Mozart), "Mädchenlied" (Brahms), "Mutter, o sing mich zur Ruh" (Robert Franz), "Auf Flügeln des Gesanges" (Mendelssohn-Bartholdy) und "Als die alte Mutter" (Dvořák) waren nicht weniger beeindruckend. Eric Machanic erwies sich dabei als ein souveräner Begleiter.

Als nächstes wurden uns "Drei flämische Lieder" vorgetragen: "'t is Stille" von Jef van Hoof beschreibt eine abendliche Stimmung am Wasser. Nicht nur technisch einwandfrei wurde Lozef Ryelandts "De Maegdekens" und "Wiegelied" dargeboten, zwei vom Charakter her ganz unterschiedliche Lieder.

Bevor Ute Jahr das Programm fortsetzte mit Liedern von Nicolae Bretan, berichtete sie, daß Bretans Tochter sie vor zwei Jahren gebeten hatte, die nun anschließenden Lieder ihres Vaters in deutscher Sprache einmal aufzuführen. So mag dies für die Sängerin etwas ganz besonderes sein, da sie weiß. daß keine deutsche Künstlerin bis jetzt diese Lieder gesungen hat. Die Rede ist von "Weil Du mir zu früh entschwunden", Wenn ein müder Leib begraben", "Schattenküsse" und "Sterne"

Nach einer kurzen Pause erklangen Lieder zu den Texten Friedrich Rückerts. Überzeugende Leistungen wurden besonders bei Schumanns "Östlichen Rosen" und Mahlers "Liebst Du um Schönheit" und "Ich atmet ein linden Duft" gezeigt. Weitere "Rückert-Lieder" waren "Er ist gekommen" (Franz), "Lachen und Weinen" (Schubert) und ein "Volksliedchen" (Schumann).

Der darauffolgende Abschnitt (Aus der neuen Welt) brachte drei Lieder von George Gershwin: "Love walked in", "The man I love", "Embraceable you". Die keinesfalls anspruchslosen Songs konnten beide Künstler überzeugend darbieten.

Zum Abschluß sang Ute Jahr fünf deutsche Volkslieder ("Ich ging durch einen grasgrünen Wald", "Heideröslein", "Vög lein im hohen Baum", "Der Mai ist gekommen", "Grüß Gott, du schöner Maien"). Die Sängerin brachte die genannten Lieder auf eine so eindrucksvolle Weise zu Gehör, daß man als Zuhörer beinahe den Drang hatte, im Chor mitzusingen. Als Dank für den anhaltenden Applaus brachten beide Künstler als Zugabe das Volkslied "Der Mond ist aufgegangen".

Michael Och

Nr. 216 - 103. Jahrgang

Samstag/Sonntag, 17./18. September 1988

J 2079 A

1,20 DM sonnabends

Volkstümlich geprägter Liederabend mit der Mezzosopranistin Ute Jahr

Zwischen Schlichtheit und beseeltem Ausdruck

Mit einem volkstümlich geprägten Liederabend romantischer Provenienz wartete die deutschamerikanische Mezzosopranistin Ute Jahr, die dabei von Eric Machanic am Flügel begleitet wurde, in der Aula des Gymnasiums Casimirianum auf. Das Konzert veranstaltete das Kultur-und Schulamt der Stadt Coburg im Verein mit dem hiesigen Richard-Wagner-Verband.

Das sechsteilige Programm mit Vertrautem und mit absoluten Raritäten war untergliedert in eine "Blütenlese", in flämische Lieder, Lieder von Bretan und solche nach Rückert-Gedichten und aus der Neuen Welt sowie in deutsche Volkslieder, derer sich die Künstlerin besonders annimmt.

Man könnte Ute Jahrs Vortragsfolge als weit gefächert, aber auch als kunterbunt bezeichnen; jedenfalls gab sie sich typisch amerikanisch. Durch eine kleine Umstellung in der Reihenfolge hätte man sie leicht auf mitteleuropaisches Niveau bringen können.

Doch vielleicht war das auch gar nicht beabsichtigt, weil die Sängerin ihre Wandlungsfähigkeit und Gestaltungsvielfalt demonstrieren wollte. Eine echte Bereicherung waren zweifellos die hierzulande unbekannten Lieder von Jef van Hoof, Jozef Ryelandt und vor allem von Nicolae Bretan.

Vor einer sehr kleinen Zuhörerschar sang Ute Jahr das umfangreiche Programm, zwischen Schlichtheit und beseeltem Ausdruck bestens artikulierend und kultiviert, auswendig, doch störten gelegentliche Härten in er Tongebung und der fehlende La-

nausgleich zwischen dem Alt- und Mezzoregister.

Der junge Pianist Eric Machanic, der am Tage vor dem Konzert seinen 21. Geburtstag feierte, paßte sich dem

schlichten Ausdruck der Sangerin feinsinnig an und gefiel durch duftigen und nuancenreichen Anschlag und beste Transparenz des Klanges. Mitunter hätte man sich noch mehr Mitgestaltung gewünscht.

Die ersten drei Lieder der "Blütenlese", Mozarts "Zauberer", Schuberts "Forelle" und das "Mädchenlied" von Brahms kann man getrost als "Hits" des Klavierlieds bezeichnen, die Ute Jahr zwar einfach, aber feinsinnig textbezogen darstellte.

Es folgten "Mutter, o sing mich zur Ruh" von Franz, innig und mit mezza voce vorgetragen, Mendelssohns "Auf Flügeln des Gesanges" wiegend, Dvořáks "Als die alte Mutter" sehr modulationsreich, Regers "Waldeinsam-keit" im Erzählton und das "Vergebliche Ständchen" von Brahms augenzwinkernd schelmisch.

Mit viel Einfühlungsvermögen, Wandlungsfähigkeit und Gestaltungskraft brachten die beiden Künstler die drei flämischen Lieder zum Vortrag. Der Komponist Nicolae Bretan aus Siebenbürgen komponierte deutsche, ungarische und rumänische Lieder.

Ute Jahr ist die einzige deutschsprachige Sängerin, die sich engagiert für diese Gesänge einsetzt, was ihre Interpretation von "Weil du mir zu früh entschwunden", "Wenn ein müder Leib zogen wurde. "Schattenküsse" begraben", "Sterne" zu verdeutlichen wußte.

in ihrem Duktus erinnern Bretans Kunstlieder in etwa an das Liedschaffen von Adolf Jensen, Robert Franz oder Felix Draeseke. Auch Eric Machanic fand sich im Stimmungsgehalt dieser Gesänge bestens zurecht.

Auch einen Beitrag zum Rückert-Jahr leisteten die beiden Ausführenden, indem sie sechs Lieder nach Gedichten des fränkischen Poeten und Sprachgelehrten von Franz, Schubert. Schumann und Mahler präsentierten, wenngleich die Gestaltung mitunter zu blaß geriet.

Daß sie auch in ihrer Wahlheimat stimmlich zuhause ist, bewies Ute Jahr mit der Wiedergabe der drei Gershwin-Songs "Love walked in", "The man I love" und "Embraceable you", die sie jedoch auf Kunstlied-Niveau "hievte", denn gewöhnlich werden diese Lieder rhythmisch brisanter vorgetragen.

Ein bunter Strauß deutscher Volkslieder vom "grasgrünen Wald" bis zum "schönen Maien" in schlichten Sätzen, in bester Aussprache, schlicht dargeboten, ließ den Liederabend ausklingen, in den als Zugabe noch das besinnliche Lied "Der Mond ist aufgegangen" von Matthias Claudius und Johann Abraham Peter Schulz einbe-Hans Höfer

Allgemeine Jeitung Hach 120/140 0 ber Lüneburger Heide H 1115 AX

Uelzener Kreiszeitung und Rundschau · Tagespost · Nachrichten und Anzeigen · Amtliches Kreisblatt seit 1854 · Beilagen: "Heidewanderer", "Heidebauer", "Junge Leute

VR. 190 131. JAHRGANG

Niedersächsisches Tageblatt

DIENSTAG, 18. AUG. 1981 EINZELPREIS 60 Pf

Ebstorfer Nonnenchor - Mekka für alte Musik Nunnery Ebstorf - Mecca for Old Music

Ebstorf. Zu Beginn des Konzerts mit Arien und Sonaten des Barock im kerzenstrahlenden. vollbesetzten Nonnenchor der Klosterkirche konnte Äbtissin Lonny von Pusch auf das ständig wachsende Interesse an diesen Veranstaltungen hinweisen. Das anschließende Kammerkonzert des Christian-Bach-Trios mit Christa und Kurt Eschemann, Querflöte und Violine, sowie Heide Hoppe am Cembalo war dazu angetan, den Ruf dieses einzigartig schönen Musizierraums als Mekka der alten Musik zu festigen.

Den vokalen Teil des Konzerts bestritt die Mezzosopranistin Ute Jahr mit ihrer in Höhe und Tiefe gleichmäßig wohlklingenden, charakteristisch timbrierten und voluminös ausladenden Stimme.

Eine Arie von Händel, mit dem Cembalo als "Orchester", brachte die zu großräumiger Entfaltung tendierende Gestaltungskraft der Künstlerin zu schöner Wirkung. Für die Verbindung mit obligaten Instrumenten in einigen Arien von J. S. Bach wirkte sich die Akustik des Nonnenchors weniger vorteilhaft aus.

Der freigebig gespendete Beifall wurde mit der Wiederholung einer Bach-Arie belohnt.

Hugo Heusmann

Before the concert with baroque arias and sonatas began in the brightly candlelit church of the Nunnery Ebstorf, which was packed to capacity, Abbess Lonny von remarked about the Pusch continuously increasing interest in these events. The following chamber concert of the Christian-Bach Trio with Christa and Kurt Eschemann, traverse flute and violin, and with Heide Hoppe at the harpsichord, suitable was increase the reputation of this uniquely beautiful space for making

The vocal part of the concert was provided by mezzosoprano Ute Jahr, whose voluminous and characteristically colored voice sounded equally well in both the high and low registers.

The artist's power of creativity showed off beautifully in an aria by "Handel" accompanied by the harpsichord as an "orchestra." The acoustics of the church were less advantageous for some Bach arias with obbligato instruments, however.

Lavish applause was rewarded with the repeat of a Bach aria as an encore.

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Ein Liederabend mit Ute Jahr fand im Trierer Simeonstift statt

Frau Jahr besitzt in anerkennenswerter Weise die Fähigkeit, offen, publikumszugewandt zu singen, unabdingbare
Voraussetzung für die Vermittlung des
musikalisch-dichterischen Gehalts. Zu
den Qualitäten ihres Vortrags gehört
auch fraglos eine gekonnte und doch natürlich wirkende musikalische Ausgestaltung, welche insbesondere den "Schlichten Weisen" Regers Innigkeit und Humor
gleichermaßen zu geben vermochte. Wie
die Wiedergabe bei den Brahms-Gesängen op. 91 zeigte, ist Ute Jahr darüber
hinaus in der Lage, auch größere musikalische Bögen zu gestalten.

Auditório

José da Veiga Oliveira

Presença da heleza vocal

É L'TE JAHR, cantora alema, apresent da sob os auspícios do Instituto Hans Staden, a 23-4-87, no Auditório ftalo Brasil Portieri (Rua Nestor Pestana, 147). Discípula de Willy Steiner, Coba Wackers, Ger' ...d Pitzinger, complementando os estudos na Academia Internacional Mozarteum, Salzburgo; em Washington D.C., com Todd Duncan, - Frau Jahr vem alcançando progressivas ressonâncias da crítica. Merece-as, de pleno direito. £ uma "Kammersaengerin" nata e plena. Isto é: cantora de câmera, muito embora a mim quer-me parecer que papéis dramáticos wagnerianos e verdianos poderia enfrentá-los sem temores. Seu registro vocal tende mais co de contralto do que mezzo-soprano. Adorei seus envolventes graves, emilidos com naturalidade fluente, sem aquele contraproducente esforço, tantas vezes por mim testemunhado e profligado. Sua voz lembra-me, por seu caráter, extensão e beleza, ao mesmo tempo, Margarete Klose e Kathleen Ferrier. Frau Jahr teve contra si uma sala le acustica imperfeita, bem come um piano vertical, ou de armário, que soou em grau desnecessariamente forte por Carlos André WACYK. Já a participação da violoncelista Verena Wrezinski decorreu excelente, nos números de que assumiu uma sagunda voz, paralela à da solista. Frau Jahr omitin três Lieder de Roberto Franz (1815-1892) e um de Brahms ("Dein blaues Auge"). Começou com uma seleção de seis melodias populares e ciganas, harmonizadas pelo autor do "Deutscnes Requiem". Uma lindeza de expressivida-

de "Da unten im Tale" ("Lá, no vale"). A impaciência do namorado, a tiritar em baixo da janela da jovem, em noite frigida, a sensual malícia dos diálogos, tornaram a "Serenata Esquecida" ("Vergebliches Staendchen") um fugaz instante de comicidade... e também de alto estilo vocal. Em 1.a aud., ouviram-se seis páginas do cantor e compositor romeno Nicolae Bretan (1887-1968), de estilo e conteúdo pos-românticos, possivelmente inspirados na folcmúsica. Em outro grupo das "Mais belas cancões d'amor" ("Die schoensten Liebeslieder"), resplandeceu o excepcional aparato interpretativo de Frau Jahr, cantando "Nas asas da canção" ("Auf Fluegeln des Gesanges"), imor-redoura pequena obra-prima de Mendelssohn, versos de Heinrich Heine. Por fim. nove canções populares gerinclusa "Heidenreslein" manicas. ("Rosinha da campina"), mas não o famoso "Lied" de Schubert, musicado sobre texto de Goethe. Parece-me que, em termos de valia musical, ambos se equivalem, principalmente na soberba voz de Ute Jahr, que lhe emprestou toda a beleza luminosa e singela da obra-prima. Não tenho dúvida em afirmar que a récita germânica de Ute Jahr significou verdadeiro acontecimento artístico. Que possa ela, mui breve, voltar a apresentarse em mais propício auditório, com o apoio pianístico que merece sua arte camerística requintada. Há que repetir o que um critico proclamou de K. Ferrier: "perfection de la voix, perfection du style, mais perfection qui garde la chaleur même de la vie...

Auditório

José da Velga Oliveira

Presença da beleza vocal

Sao Paulo, June 8, 1987 Presence of Vocal Beauty

It is Ute Jahr: A German singer, presented on April 23, 1987 under the auspices of the Hans Staden Institute in the Italo Brasil Portieri Auditorium (147, Rua Nestor Pestana, San Paulo). A student of Willy Steiner, Coba Wackers, Gertrud Pitzinger, with complementing studies at the International Academy Mozarteum in Salzburg and with Todd Duncan in Washington, D.C.

Frau Jahr has already received

Frau Jahr has already received progressively resonant critical acclaim; she really deserves it. She is a born and complete "Kammersaengerin," that is: a chamber singer. It seems to me, however, that she could take on dramatic pieces by Wagner or Verdi without fear. Her vocal register tends more towards that of a contralto than to that of a mezzosoprano. I adored her involving low sounds which were emitted with natural fluency and without any of the exertion which I have often observed and critiqued. Her voice reminds me, for its character, breadth, and beauty, at the same time of Margarete Klose and Kathleen Ferrier.

Frau Jahr had against her an acoustically imperfect room as well as an upright piano which sounded unnecessarily strong as played by Carlos Wacyk.

Yet the participation of cellist Verena Wrezinski decorated excellently those pieces in which she assumed a second voice, parallel to that of the soloist.

Frau Jahr omitted three Lieder by Robert Franz and one of Brahms and began with a selection of six folk and gypsy songs that were set to music by the author of "Deutsches Requiem." A beauty of expression in "Da unten im Tale" ("Down There in the Valley"); the impatience of the lover, shuddering in the frigid night below the window of the young girl, the sensuous malice of dialogue turning "Vergebliches Staendchen" ("Vain Serenade") into a fleeting instance of comic... and all of that in a high vocal style. Then, as a premiere, we heard six pieces of the Romanian singer and composer Nicolae Bretan (1887-1968), post-romantic in style and contents, and possibly inspired by folk music. In another group, "Die schoensten Liebeslieder" ("The most beautiful love songs"), one could hear Frau Jahr's splendid and exceptionally interpretative abilities, when she sang "Auf Fluegeln des Gesanges" ("On Wings of Song"), that immortal small masterpiece of Mendelssohn on verses by Heinrich Heine. And finally she sang nine German

folksongs, including "Heidenroeslein," (but not the famous one by Schubert, set to a text by Goethe.) which in terms of musical value, to me appears equivalent, in particular when the superb voice of Ute Jahr lends to it all the luminous beauty and simplicity of a masterpiece.

Without hesitation I can state that the German recital of Ute Jahr was a significant artistic event. We hope, she can come back quite soon to be heard in a more appropriate auditorium with the pianistic support that her elaborate art deserves.

One has to repeat what a critic proclaimed about Kathleen Ferrier: "perfection de la voix, perfection du style, mais perfection qui garde la chaleur meme de la vie..." ("Perfection of voice, perfection of style, but a perfection which guards the warmth of life itself...")

Jose da Veiga Oliveira

Monday, June 6, 1987

Sao Paulo, Brasilien, 8. Juni 1987 In Gegenwart einer schoenen Stimme

Das ist Ute Jahr: Eine deutsche Saengerin, die am 23. April 1987 vom Hans Staden Institut im Italo Brasil Portieri Auditorium (Rua Nestor Pestana 147, Sao Paulo) vorgestellt wurde. Schuelerin von Willy Steiner, Coba Wackers, Gertrud Pitzinger, mit ergaenzenden Studien an der Internationalen Akademie Mozarteum in Salzburg und bei Todd Duncan in Washington, D.C.

Frau Jahr hat bereits in zunehmendem Masse zustimmende Kritiken erhalten; sie verdient sie wirklich. Sie ist eine geborene und totale Kammersaengerin. Es scheint mir aber auch, dass sie ohne Furcht dramatische Partien von Wagner oder Verdi uebernehmen koennte; ihr Stimmregister ist mehr das eines Contralto denn das eines Mezzosoprans. Ich bewunderte ihre mitreissende tiefe Stimme, die mit natuerlichem Fluss und ohne die Anstrengung hervorgebracht wurde, die ich so oft bei anderen beobachten und kritisieren musste. Ihre Stimme erinnert mich in Charakter, Umfang und Schoenheit gleichzeitig an Margarete Klose und Kathleen Ferrier.

Frau Jahr musste gegen ein akustisch imperfektes Auditorium und ein Klavier (kein Fluegel) ankaempfen, das unter Carlos Wacyk unnoetig "forte" klang. Doch die ausgezeichnete Mitwirkung der

Cellistin Verena Wrezinski verschoenerte jene Stuecke, in denen sie die Rolle einer zweiten Stimme, parallel zu der der Solistin, annahm.

Frau Jahr strich drei Lieder von Robert Franz und eins von Johannes Brahms und begann mit einer Auswahl von sechs Volks- und Zigeunerliedbearbeitungen vom Autor des "Deutschen Requiems." Erwaehnenswert: Die Schoenheit des Ausdrucks in "Da unten im Tale", und die Ungeduld des Liebhabers in kalter Nacht unter dem Balkon des jungen Maedchens, ein gefuehlvoll boshafter Dialog, der das "Vergebliche Staendchen" in einen fluechtigen Augenblick der Komik verwandelte... und doch im hohen Gesangsstil. Sodann, als Premiere, hoerten wir sechs Lieder des Rumaenischen Saengers und Komponisten Nicolae Bretan (1887-1968), die nachromantisch im Stil und Inhalt und moeglicherweise von Volksmusik beeinflusst waren. In der folgenden Gruppe, "Die schoensten Liebeslieder," konnte man Frau Jahrs ausgezeichnetete interpretative Faehigkeit bewundern, als sie Mendelssohns "Auf Fluegeln des Gesanges", jenes kleine Meisterwerk zu Versen Heinrich Heines, sang. Und zum Schluss kamen noch neun deutsche Volkslieder, einschliesslich des Heiden-

roesleins (aber nicht das beruehmte von Schubert zu Goethes Text), das fuer mich gleichen musikalischen Wert hat, besonders wenn die hervorragende Stimme Ute Jahrs ihm die leuchtende Schoenheit und Einfachheit eines Meisterwerks verleiht.

Ohne Zweifel war Ute Jahrs deutscher Liederabend ein bedeutendes kuenstlerisches Ereignis. Wir hoffen, dass sie recht bald wiederkommt, diesesmal in einem angemesseneren Rahmen und mit besserer Unterstuetzung am Piano, wie sie ihrer Kunst zusteht.

Man kann nur wiederholen, was einst ein Kritiker ueber Kathleen Ferrier sagte: "Perfection de la voix, perfection du style, mais perfection qui garde la chaleur meme de la vie..." (Vollkommenheit der Stimme, Vollkommenheit des Stils, aber eine Vollkommenheit, die die Waerme des Lebens selbst bewacht...)

Jose da Veiga Oliveira

Montag, 8. Juni 1987

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Kulturkreis Cantareira

Die Sängerin Ute Jahr im Luther-Haus

Eine Veranstaltung des Hans-Staden-Instituts in Zusammenarbeit mit dem Generalkonsulat der Bundesrepublik Deutschland

Sie lebt und wirkt in Washington, wo ihr Mann (und "Reisemarschall") als deutscher Mitarbeiter an der Weltbank taetig ist und wo sie sich der Ausuebung jener Musik-Gattung verschrieben hat, deren Benennung in alle Weltsprachen als Fremdwort uebernommen wurde: dem deutschen Lied.

Ute Jahrs Mezzosopran zeigt kaum zu ueberbietende Ton- und Sprachgestaltung, geschult an erlesenen Musikkulturstaetten in Berlin, Wien und Salzburg, aber auch noch in Nordamerika.

Ihr sinnreich zusammengestelltes Programm reichte vom Volkslied und Lied im Volkston bis zum Kunstlied von Weltgeltung.

Carlos Wacyk bot eine gekonnte Klavierbegleitung, in einigen Faellen unterstützt von der tüchtigen Cellistin Verena Wrezinski, in liedgerechten Bearbeitungen.

Die erste Liedgruppe des Konzertprogramms umfasste Lieder und Volksliedbearbeitungen von Johannes Brahms, dem herben, schwerbluetigen und tiefgruendigen Norddeutschen aus der Hansestadt Hamburg, dessen selbsgewaehlte zweite Heimatstadt wien seine Musik anmutiger und beweglicher machte.

Darauf folgten die Lieder des hervorragenden musikalischen Lyrikers Robert Franz (1815-1892).

Eine Neuerscheinung und Erstauffuehrung in Suedamerika war der Rumaene Nikolae Bretan (1887-1968). Vor nun hundert Jahren in der alten Oesterreich-Ungarischen Monarchie, dem Zehnvoelkerland, in Klausenburg, Siebenbürgen geboren und aufgewachsen, schuf er gutgelungene Liedvertonungen rumaenischer, ungarischer und deutscher Dichter, von denen uns Ute Jahr sechs Lieder zu Gehoer brachte: Heinrich Heine, Nikolaus Lenau und Rainer Maria Rilke.

Dann hoerten wir Schoepfungen aus dem Reiche des Kunstliedes; sechs der schoensten Liebeslieder, wiedergegeben mit v voilendeter Ausdruckskunst. Die Namen der Tondichter sprechen fuer sich: Wolfgang Amadeus Mozart, Johannes Brahms, Felix Mendelssohn, Eduard Grieg un Richard Strauss.

Gekroent wurde dieser Liederabend durch zehn deutsche Volkslieder, eingeleitet durch das entzueckend "Ich ging durch einen grasgruenen Wald, da hoert" ich die Voegelein singen" (aus dem Hessen-Darmstaedtischen), dessen Wiederholung, als Draufgabe, uns zum Schluss, infolge des begelsteren Beifalls geschenkt wurde.

"Gruss Gott, du schoener Maien, nun bist du wieder hier", alls dem 15.Jahrhundert- Von den vielen tausenden deutschen Volksliedern, die Gott sei Dank dem Vergessenwerden noch rechtzeitig entrissen wurden, preisen viele hunderte den "wunderschoenen Monat Mai" - und dieses ist eines jener lieblichen "grossen kleinen Kunstwerke".

"Brüderlein fein" stammt aus dem sinnigen, sehr wienerischen Zaubermaerchenspiel "Der Bauer als Millionaer" von Ferdinand Raimund.

"Aennchen von Tharau", mit den edlen Worten von Simnon Dach (1638) ist auch wieder eine jener Kostbarkeiten von seltenem Seelenadel.

Das herzinnige "Ach, wie ist's moeglich dann" kommt aus Thueringen, dem "grünen Herz Deutschlands".

"Der Mond ist aufgegangen" des beglueckenden Mathias Claudius (1770) gilt als das schoenste deutsche Abendhed.

Die mit allen Wassern der Gesangs- und Sprachtechnik gewaschene Ute Jahr gestaltete trotzdem all diese Lieder schlicht und stilgerecht, ohne falsche Sentimentalitaet und billige Virtuosenmuetzchen. Dafuer sind wir besonders dankbar und hoffen auf baldiges Wiedersehen und Wiederhoeren und nicht nur in Sao Paulo und Rio!

Erwin Oesterreicher



Muzyka dawna w Ratuszu Głównomiejskim

wie gdański Muzyki Dawnei -Cappella Gedanensis wzno działalność. W pierwszym koncercie artyś C. Freislicha, G. Ph. Teleprawykonań a raczej przypomnienia utworów po wie kach nieobecności na estra dach. I tak po raz pierwszy w XX wieku zabrzmia ly dwa choraly Freislicha, jeden z zespołem instrumen talnym, drugi à cappella. Już te kompozycje potwier

Zespół 128 P. Sieferta, gdańszczani na wykształconego w Holandii. Napisal on m. in. dwa zbiory psalmów, drugi zadedykował królowi Janoci przedstawili dzieła J. B. wi Kazimierzowi i właśnie z tego zeszytu pochodzi manna, G.F. Haendla, P. kompozycja, która publicz Sieferta, i J. Różyckiego. ność wysłuchała na koncer Tradycyjnie nie zabrakło cie. Opracował ją W. Zięba. Psalm 128 to ciekawy przykład potraktowania strony wokalnej z instrumentalna, nacechowany pro stota wyrazu, wskazujący na poszukiwania twórcy w dziedzinie brzmienia.

Bardziej złożoną kompozy cją jest Magnificat Różycily dobrą formę Cappelli kiego, kantora w kościele Wyrównane, św. Jana (opracowanie Z. miękkie brzmienie z dosko Szweykowskiego, oparte na nałym wyczuciem akustyki Gdańskim manuskrypcie). Białej Sali dały piękny, in Podobno zdobyła ona popuobraz utworu. larność w XVII wieku. Po-Obydwa chorały zachowały szczególne głosy noszą rysię w bibliotece PAN w sy ich indywidualizowania, Gdańsku a opracował je wprowadzona została tech-F. Kessler. Kolejna kompo- nika polifoniczna. zvcia, odnaleziona w tym dołożył starań aby uplasty-

bał o precyzję i czystość in tanacyjna. Wszystkie głosy słuchały siebie wzajemczemu można nie dzieki już mówić o konsolidacji barwy i dużym zgraniu ka meralistów.

Poza utworami wokalny wykonali też mi artyści dzieła instrumentalne, pełne uroku i świeżości sona-Telemanna i Haendla wskazujące na dobry poziom poszczególnych muzyków a także na ponadczasowość tych utworów, niesłusznie częstokroć zapomnianych. Tym razem z Cappella Gedanensis wystąpiła amerykańska mezzosoprani stka — Ute Jahr. W jej interpretacji słuchaliśmy dwóch arii Haendla i kantaty "Die Landlust" Telemanna. Artystka dysponu-

O wakacyjnej przer- samym miejscu, to Psalm cznić wszystkie najważniej jąca niezbyt dużym głosem, sze linie melodyczne, zad- pokazała niezwykle wysoki poziom odtwórczy, nieczęsto u nas spotykany. Ute Jahr śpiewała bez najmniejszych problemów technicznych, a brawurowe koloratury zachwycały słuchaczy. Ale nie tylko one bo i nieskazitelny sposób frazowania, oddechu, osiągania wysokich dźwięków w piano - to wszystko nadało wykonywa nym przez nia utworom blasku i szlachetności. Szko da, że koncertem zainteresowało się tak mało naszych śpiewaków, bowiem doś-wiadczenia Ute Jahr są na prawdę imponujące. Tak więc pierwszy w nowym se zonie wieczór z Cappella Gedanensis i jej gościem przedstawił publiczności so lidną porcje muzyki na wy sokim poziomie odtwórczym.

Stanisława Grażyńska

Alte Musik im Rathaus

...Begleitet von der "Capella Gedanensis" stellte sich die Mezzosopranistin Ute Jahr aus Amerika vor. Sie sang zwei Arien von Haendel und die Kantate "Die Landlust" von Telemann.

Die Kuenstlerin hatte ein aussergewoehnlich hohes Niveau, wie man es hier nur selten antrifft. Ute Jahr sang ohne die geringsten technischen Problem, und ihre bravuroesen Koloraturen begeisterten die Zuhoerer. Die ausgezeichnete Phrasierung und Atemfuehrung und die hohen Toene im Pianissimo gaben den von ihr gesungenen Werken Glanz und Adel. Schade, dass nicht mehrere unserer Saenger im Konzert waren; sie haetten viel lernen koennen. Ute Jahr's Koennen ist imposant.

Old Music in Town Hall

...The American mezzosoprano Ute Jahr, accompanied by the "Capella Gedanensis" introduced herself by singing two arias by Handel and the cantata "Die Landlust" by Telemann.

The artist was of an extraordinarily high level, rarely encountered here. She sang without the least technical problems, and her bravura coloraturas excited the audience. Excellent phrasing and breath control, as well as the high pianissimo notes, added luminescence and nobility to the works she sang. A pity not more of our singers attended the concert; they could have learned much. Ute Jahr's abilities are impressive.

MUSIC / F. Warren O'Reilly

Schubert celebrated fondly with festival

he late great pianist Artur Schnabel, most renowned as an interpreter of Beethoven, wrote in his autobiography that he considered Schubert the greatest composer of all time. These days, though, Schubert does not receive much attention, at least not in this country. In an effort to redress that situation, a group called the Arts Connection mounted a three-day Schubert Festival over the weekend. It concluded on Sunday with a Schubertiade, a program of the composer's music in various forms, just like the regular evenings Schubert used to spend making music with his friends. The concert was a highly effective argument for the composer's importance, including some of his most loved music, lovingly performed in Gaston Hall at Georgetown University.

Soprano Ute Jhar, well known in the area, began the program with a group of the greatest songs: "Seligkeit," "Lachen und Weinen," "Gretchen am Spinnrade," "Frühlingslaube," "Die Männer sind Mechant" and "Die Forelle." She is a past master of lieder singing, her dulcet tones conveying the meaning of each song with expressive ease. She was accompanied expertly by Ruth Ann McDonald.

Then violinist Eduard Melkus and pianist Claus-Christian Schuster of the Melkus, Koller, Schuster Trio combined their considerable talents on the Sonata in G minor, Op. 137 No. 3, for violin and piano (1816) in four movements. It is a lovely work, teeming with Schubertian melodies all repeated and developed skillfully. Being Austrian, the performers have been steeped in this music since childhood, and they spun it out with a sure touch and intense commitment. Melkus has a great reputation as a champion of contemporary music, but he is also a noted Schubert interpreter.

Schuster played the German Dances, for piano (D. 890), which range from the sedate to the boisterous. They are not in the regular concert repertory in this country, but there is certainly sufficient musical interest for them to be rescued from neglect. The performance was quite convincing.

After intermission the program ended with a vintage performance of the composer's most popular chamber music work, the Piano Quintet in A major, Op. 114 (1819) "Forellenquintet" ("The Trout Quintet").

Lovely Lieder At the World Bank

The Mozart at the World Bank series continued yesterday afternoon with a program combining an enjoyable selection of songs and Mozart's Piano Quartet, K. 478. Mezzo-soprano Ute Jahr began with works by Brahms and Nicolae Bretan plus a selection of German folk songs arranged by pianist Francis Conlon to include a cello part, which was handled nicely by David Premo. Jahr had a few minor intonation problems in the Brahms songs, but overall her performance was quite good. She was particularly expressive in the songs by Bretan, which fit comfortably in the German lied tradition and deserve to be heard more often. Conlon was an empathetic partner throughout.

The final part of the program,

-Sunil Freeman

THURSDAY, OCTOBER 15, 1987

Prices May Yary in Areas Outside

Ute Jahr's Songs for a Soiree

The atmosphere of an Old World soiree prevailed in a concert by mezzo-soprano Ute Jahr and friends Tuesday night at Mount Vernon College. An ornate setting formed the backdrop for a program of German lieder, piano pieces of Chopin and contemporary Russian cello music.

Singing in her native German, Jahr showed an affinity for songs of Brahms and the Transylvanian Nicolae Bretan (1887-1968). Jahr delivered works in a sweet, unaffected tone and conveyed the drama of the song texts with care. If breath control and heavy vibrato caused problems in places, she compensated with well-chosen colorations and phrasing.

Pianist Tzvetan Konstantinov offered an étude, mazurka and nocturne of Chopin, along with the B-flat minor scherzo. His technique was swift, and he demonstrated many fine ideas about shading, rubato and voicing, all of which would benefit from less pedal.

Sulhan Tsyntsadze's infectious set of cello pieces in Russian-Georgian style were beautifully played by Vsevolod Lezhnev, a former classmate of the composer. —Kate Rivers

he Washington Post

WEDNESDAY, FEBRUARY 3, 1988

Ute Jahr

A good song is like a tiny opera in which one singer must sing—and act—all the parts. Ute Jahr understands this, and her program of vocal chamber music at the World Bank Auditorium yesterday afternoon offered several opportunities for her skills as both singer and actress.

She was joined by pianist Tzvetan Konstantinov, flutist Alice Weinreb and cellist Vsevolod Lezhnev in the opening work, Telemann's "Die Landlust." Her best singing, however, was in the two groupings that followed—songs about love by Mozart, Brahms, Mendelssohn, Grieg, Reger and Bretan, and five Flemish art songs by Mortelmans, Van Hoof and Ryelandt.

Konstantinov's beautiful and crystalline playing was particularly evident in the Mendelssohn. An accompanist can make or break any singer: Jahr was fortunate to be working with an artist.

Hornist Sylvia Alimena joined Jahr for the three German folk songs that concluded the program and played with style and refinement.

Jahr's diction was consistently clear and understandable, but her vibrato was occasionally excessive, as if not completely under control. This was a small reservation in an otherwise fine program.

-Daniel Gawthrop

One Central Plaza, 11300 Rockville Pike, Rockville, MD 20852

(301) 468-1800

PAUL W. TEARE PROGRAM DIRECTOR

November 7, 1986

Mr. & Mrs. Karl G. Jahr 3906 Ridge Road Annandale, VA 22003-1833

Dear Karl and Ute:

Thank you so much for both copies of the new album, and most sincere congratulations to you both on having produced such a lovely album, lovely in every respect!

Karl, I think some of the major record companies would do well to take a look at your work, and Ute, your singing has never sounded lovelier, completely at ease with these songs. You've chosen extremely well your repertoire, and it goes without saying that your choice of partner in Frank is as fine as can be made. Isn't he a true gem! Also, I thought David Premo played his understated role unassumingly and therefore contributed to, rather than distracted from, the poet's intentions - a nice touch.

Though I am familiar with many of the lieder by Bretan, thanks to Judith LeBovit, whom you obviously know, these were new to me and I am happy to see them available on recording.

I believe it was the tapes for this recording that were used for "Spotlight" on July 2nd, but now that the record is out, and it is nearly six months later, I have taken the liberty of scheduling the record for broadcast in its entirety on December 3rd of this year. I hope you are pleased.

Again, congratulations, and best wishes for continued success and happiness.

Sincerely,

PWT:mk



THE WORLD BANK/IFC

| ROUTING SLIP | 10/26 | | |
|---|---|--|--|
| NAME | ROOM NO. | | |
| Yosie Hadar | | | |
| | | | |
| | | | |
| APPROPRIATE DISPOSITION | NOTE AND RETURN | | |
| APPROVAL | NOTE AND SEND ON | | |
| CLEARANCE | PER OUR CONVERSATION | | |
| COMMENT | PER YOUR REQUEST | | |
| FOR ACTION | PREPARE REPLY | | |
| INFORMATION | RECOMMENDATION | | |
| INITIAL | SIGNATURE | | |
| NOTE AND FILE | URGENT | | |
| For the charitable to see us consider to easily and identified THAN CHILDREN'S HOSE | nd the attached reques it might help. e donation, I'd like kke a charity that is ed with childrenOTHE PITAL, which runs its ng machine. Can you | | |
| FROM: GWWinterbottom | ROOM NO.: EXTENSION: | | |

The World Bank/IFC/MIGA FFICE MEMORANDUM

DATE: 24-Oct-1989 03:22pm

TO: Harry Johnson (HARRY JOHNSON)

FROM: Goddard Winterbottom, PUBEP (GODDARD WINTERBOTTOM)

EXT.: 37524

SUBJECT: Security for Theatre Group production

The World Bank Theatre Group's fall production will take place December 1-2, 8-9, and 15-16. There are performances at 8:00 p.m. each of those days and a 2:00 p.m. matinee on December 2, 9, and 16. Nine performances in all.

The cost of security has for the past two productions been the largest single item of the budget, significantly reducing the amount of money we are able to direct toward charitable groups feeding the hungry homeless.

I noted last fall that there were two guards posted for each production, one at the front entrance on G Street, the other in the side lobby guarding the door leading in from the elevator corridor.

May I propose to you that this second guard is unnecessary IF THAT DOOR IS KEPT LOCKED!! The only persons who have entered through it in the past have been staff members coming to the show who have access past the main H building guard desk anyway. Likewise the door into the secretariat room, used by the actors as a "green room," can be kept locked until the end of the show, when the guard at the front door is no longer needed at that spot and can place himself instead in the side lobby.

In this way the cost of security can be halved, the outlay to charitable causes increased significantly. What do you say?

CC: Alan Donovan (ALAN DONOVAN)
CC: Madeline DeVan (MADELINE DEVAN)



PRESS RELEASE

International Arts and Crafts Fair

Chairman: Carla Scearce

Your hands won't get dirty, your feet won't get muddy and there's no heat to make you feel faint. Each November for three days the smells of good cooking, the touch of rich objects and the sight of elegant design all come together under one roof at the International Arts and Crafts Fair held in the World Bank's H building auditorium, G Street entrance between 19th and 20th Streets. This year is no exception. Don't miss the market which opens to the public November 14, 15 and 16, between 10:00 a.m. - 3:00 p.m.

The international items for sale include Turkish kilims, Mexican silver, Italian crafts, English dolls, French scarves, Korean wallets and briefcases, Chinese silk, Nepalese jewelry, Bolivian sweaters and jewelry from many countries.

The International Arts and Crafts Fair, like market days anywhere, is busy, lively and fun. Last year over 200 volunteers gave their time and talents to ensure the Fair's successful support of the Margaret McNamara Memorial Fund Scholarship which provides educational grants to women in developing countries.

Come join the Fair. There is a place for everyone and something for every taste. For further information, contact the World Bank Volunteer Services office at 473-8751 or 473-8752, 1818 H Street, N.W., Room I 1-172, Washington, D.C., 20433.

INTEART/PRESSREL 100389

THE WORLD BANK COMMUNITY RELATIONS OFFICE

and

THE WORLD BANK ART SOCIETY

will present

An Illustrated Talk on Contemporary Printmaking

by

Dr. Carol Pulin

DATE: Friday, October 13, 1989

TIME: At 12:15 P.M

PLACE: "H" Building Auditorium

on G Street between 20th and 21st Streets

Dr. Carol Pulin speaks at many international conferences and recently juried the Quebec Biennale of Prints. She is curator of fine prints at the Library of Congress.

Dr. Pulin served as instructor at the Smithsonian Institution in Washington, and at the Samuel H. Kress Foundation, Milan and Florence, Italy. She was a research fellow at the Newberry Library, Chicago, and at the Renaissance Society of America, Florence, Italy.

She has a Ph.D.in Art History and Criticism and a M.A. in Classical Art and Classics from the University of Texas, and a B.A. with highest honors in Philosophy and Classics from the University of Florida.

This talk is in conjunction with the exhibition of graphic works by Hungarian artist Ildiko Penci Benyo, which continues until October 27 in the "E" Building Gallery, 12th floor, 701-19th Street, NW.

For information (and an appointment to view the exhibition) please call (202) 232-7623.

FREE AND OPEN TO THE PUBLIC

PETER BAHOU PRESIDENT

August 10, 1989

Mr. Yosef Hadar Community Relations Specialist Public Affairs Division THE WORLD BANK 1818 H Street Washington, DC 20433

Dear Mr. Hadar,

Your name was referred to us by Mr. Dieter Murmann, Cultural Attache at the Embassy of the Federal Republic of Germany.

Peter's Way is a travel agency specializing in religious choir tours and pilgrimages. We are handling the arrangements for the upcoming tour of the Limburger Domsingknaben Cathedral Choir. Mr. Klaus Knubben, the choir director and the choir members will be arriving in New York October 16, 1989 and will be departing early October 24th.

The Limburger Choir will be arriving Washington late on the afternoon of the 21st. They will be performing a concert that evening at the Embassy of the Federal Republic of Germany, and have concerts schedules at the Shrine of the Immaculate Conception and The Cathedral of Saint Matthew for the 22nd of October.

The choir would be pleased to perform a concert at The World Bank on the 23rd of October if it can be arranged. Any time on the 23rd would be convenient. If this is not possible, I would appreciate any recommendations you could offer for other possible concerts on the 23rd.

I look forward to hearing from you at your earliest convenience regarding this concert. Mr. Knubben is anxious to finalize the plans for this tour. Should you have any questions please do not hesitate to contact me.

Sincerely,

Peter Bahou President

Bahou

LIMBURGER DOMSINGKNABEN

IM MUSISCHEN INTERNAT DER DIÖZESE LIMBURG

Chorleiter: Domkantor Klaus Knubben

Internatsleiter: Direktor Franz Voll

6253 IIADAMAR I

BERNARDUSWEG 6 POSTFACH 1109

TELEFON 06433/2058

Konzertprogramm der LIMBURGER DOMSINGKNABEN auf der Konzertreise in den USA in der Zeit vom 16.-25.Oktober 1989

> GEISTLICHES KONZERT mit den LIMBURGER DOMSINGKNABEN

Orgel: Jürgen Banholzer Leitung: Klaus Knubben

I.Teil:

| O QUAM GLORIOSUM EST REGNUM | 4stg. | T.L.da Vittoria
1540 - 1608 |
|--|-------|-----------------------------------|
| SICUT CERVUS DESIDERAT AD FONTES | 4stg. | G.P.đa Palestrina
1525 - 1594 |
| EGO SUM PANIS VIVUS | 4stg. | G.P.da Palestrina |
| AUS MESSA A QUATRO VOCI DA CAPPELLA "GLORIA IN EXCELSIS DEO" | 4stg. | Claudio Monteverdi
1567 - 1643 |
| EXSULTATE JUSTI IN DOMINO | 4stg. | L.da Viadana
1570 - 1625 |

II.Teil:

ORGEL:

PRAELUDIUM UND FUGE

J.S.Bach 1685 - 1750 HI. Teil:

DER MENSCH LEBT UND BESTEHET op.138 Nr. 1 8stg. Max Reger 1873 - 1916

O LAMM GOTTES op.138 Nr. 6 5stg. Max Reger

WIE LIEGT DIE STADT SO WUST 7stg. Rudolf Mauersberger

1889 - 1971

UBI CARITAS ET AMOR 5stg. Maurice Durufle

1902 - 1986

AVE MARIS STELLA 6stg. Edvard Grieg 1843 - 1907

IV.TEIL:

ORGEL: Ein romantisches Orgelwerk (noch nicht bestimmt)

TEIL:

LOCUS ISTE 4stg. Anton Bruckner

1824 - 1896

OS JUSTI 8stg. Anton Bruckner

DENN ER HAT SEINEN ENGELN BEFOHLEN 8stg. F.Mendelssohn-

Bartholdy 1809 - 1847

RICHTE MICH GOTT 8stg. F.Mendelssohn-

Bartholdy

ABENDLIED 6stg. Josef Rheinberger

1839 - 1901



THE WORLD BANK ART SOCIETY

1818 H STREET, N.W., WASHINGTON, D.C. 20433

June 14, 1989

Ms. Pamelia Markwood Masterpeace P.O. Box 1771 Murray Hill Station New York, N.Y 101156

Dear Ms. Markwood:

It was indeed a pleasure to talk with you on Friday June 9, to discuss your project, Masterpeace. The basic concept is certainly appealing to us and would most definetly be the type of work that would interest the international community the Art Society caters to.

Since this project will not be available soon, I hope we can stay in touch. Should you come across similar projects or international artists, or artist groups, please tell them about us.

As soon as the 1990 Exhibitors Guidelines of the Art Society is prepared, I shall send you a copy, most likely by mid July.

Thank you again, for sharing your time and ideas with us.

Sincerely,

Claudette D. DuCran Vice President

cc: Mr. Towsend
Mr. Hadar



MASTERPEACE

(Ext. 75523)

Dear Mr. Townsend,

am sending you our newly printed overview brochure of our Masterpeace project-via -Brian. I certainly appreciate your time!

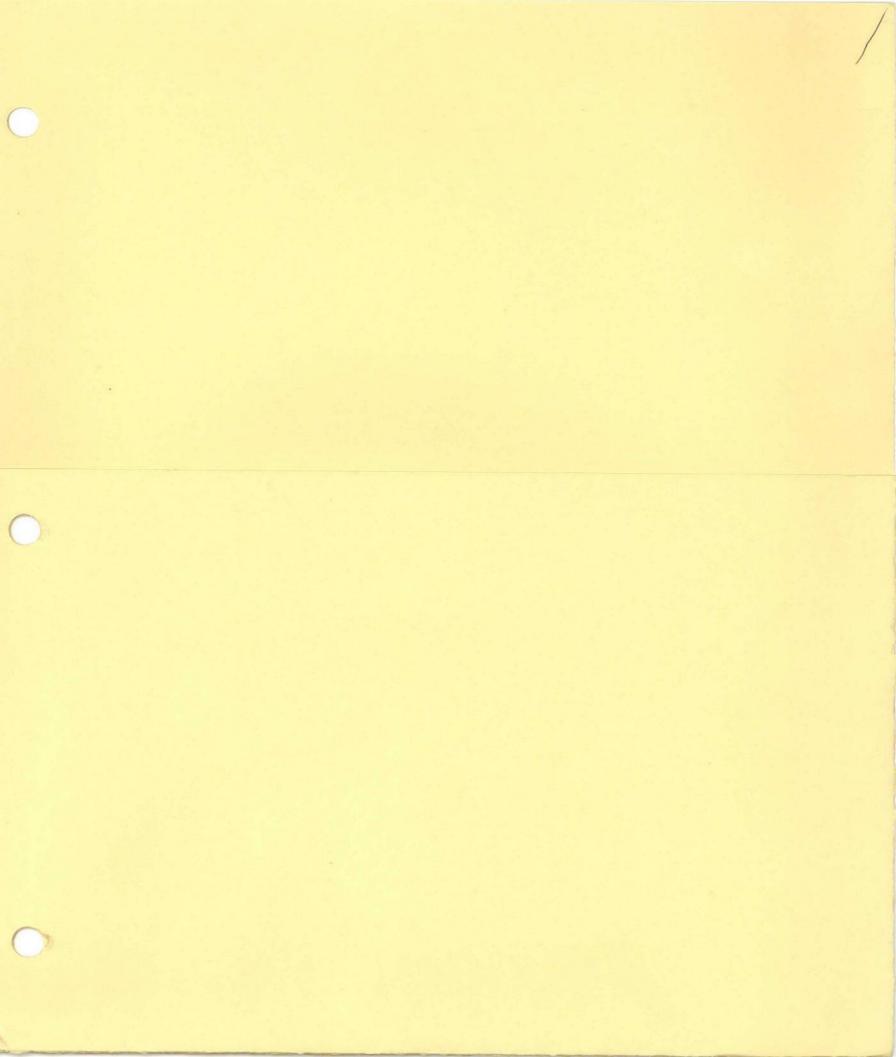
Such a vast undertaking. Inyadvice contacts or ideas for possible funding sources from your parspective would be a welcomed help.

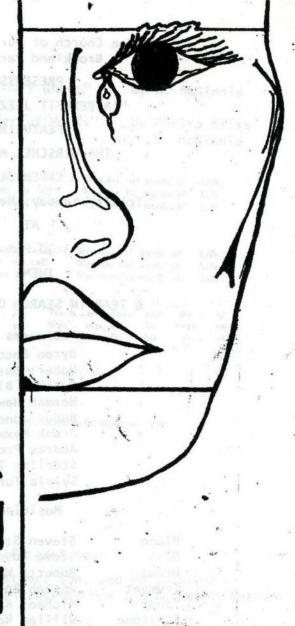
Please call me at 212-964-6792 with any questions you neight have. I have more information on the project if you would like.

Thankyou so much and I look forward to hearing from you -

Sincerely,

l'amelia.





TEAR IN SEARCH OF A CHEEK The Church of Gur Saviour Brookland Parish

PRESENTS

" A BENEFIT JAZZ MASS "

FEATURING

THE HIRSCHEL MCGINNIS

ENSEMBLE

Trinity Sunday, May 21, 1989

AT.

3:30 P.M.

THEME

" A TEAR IN SEARCH OF A CHEEK "

Singers
Byron Bacon
Robert Bass
Cynthia Blalock
Herman Hawkins
Buddy Jones
Frank Maxwell
Audrey Prout
Sterling Thomas
Sylvia Turner

Musicians

Piano Steven Strunk Bass Steve Novosel Drums Roberta Washington Trumpet Joseph Bovello Tenor Michael Kelly Baritone William Reid Trombone James Martin Soprano Frederick Foss

Conductor Hirschel McGinn's

This program is supported by a grant from the National Endowment for the Arts in Washington, D.C. A Federal Agency, and the D.C. Commission on the Arts and Humanities

Prelude "Holy Ghost" - By H. McGinnis

Opening Hymn - "Wonderful Words" By Philip Bliss arr. H. McGinnis

1. Sing them o ver a gain to me - Won-der-ful words of Life.

2. Christ the bless-ed One gives to all Won-der-ful words of Life.

3. Sweet - ly ech-o the gos. pel call- Won-der-ful words of Life;

Let me more of their beau-ty seeSin - per, list to the lov-ing callOf - fer par-don and peace to allWon-der-ful words of Life.
Won-der-ful words of Life.

Words of life and beau ty, Teach me faith and du ty;
All so free ly giv en. Woo ing us to heav en:
Je sus on ly Sav ior, Sanc ti fy for ev er:

REFRAIN

Beau-ti-ful words won-der-ful words. Won-der-ful words of Life,

Opening Sentence

The people standing, the Celebrant says

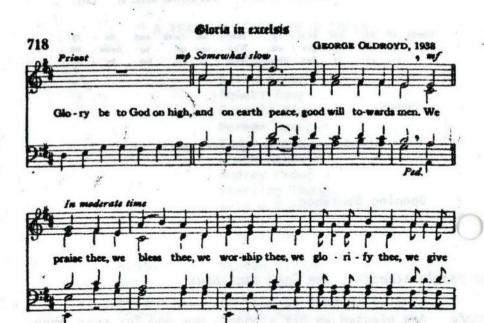
People And blessed be his kingdom, mow and for ever. Amen.

Kyrie (sit)

By H. McGinnis

Gloria (stand)

By George Oldroyd Adaptation By H. McGinnis

















(6)

The Celebrant says to the people

The Lord be with you. People And also with you. Celebrant Let us pray.

The Celebrant says the Collect.

Most blessed and glorious Trinity, Three presons in One God, teach us to worship and adore you. And that we may adore you, that our worship may be in sincerity and truth, make us to know that we are one in Christ as the Father is one with the Son, and the Sone with the Father. Help us to recognize the truth of every effort to express something of that which passes knowledge. Help us to feel and confess the feebleness of our own efforts. So may your holy name embrace us more and more. So may all creatures of heaven and earth at last glorify you throughout all ages. In Christ name we pray. Amen.

THE LESSONS:

1st.

Ephesians 1:15-23

Come, let us praise the Lord! Let us sing for joy to God, who protects usl Let us come before him with thanksgiving and sing joyful songs of praise. For the Lord is a mighty God, a mighty king over all the gods. He rules over the whole earth, from the deepest caves to the highest hills. He rules over the sea, which he made; the land also, which he himself formed.

Come, let us bow down and worship him; let us kneel before the Lord, our Maker! He is our God: we are the people he cares for,

the flock for which he provides.

Pa 95:1-7

Gradua 1 "Stay With Me"

Theme from the motion picture - The Cardinal By C. Leigh & Moross arr. H. McGinnis

The Homily





On the third day he

he suf-fered death ... and was bur . ied.

"Wade in the Water" By Calvin Hampton
Adaptation H. McGinnis

The Prayers of the People

Presiding Minister:

As consumers, we are conditioned by our economy never to be satisfied. But God is a fantastic supplier, and so we stop and take a sample inventory on this special day for giving thanks.

Leader:

For the smell of new rain, for pumpkins, and Snoopy, for the aroma of homemade bread, for cotton candy, for funny-looking animals like giraffes and koalas and human beings; for these and all your gifts,

People: We give you thanks, good Lord.

For the smell of fall in the air, for pay checks, and smoked ribs, for the intricate designs of window frost, and for ice cubes and ice cream; for these and all your gifts,

We give you thanks, good Lord.

For clean sheets, and peanut butter, and perma-press, and stereo headphones, for vacations and seat belts, for escalators, and for views from tall buildings; for these and all your gifts,

We give you thanks, good Lord.

For first romances and second romances, for eyes to see colors and ears to hear music and feet to dance, for dissenters and the right to dissent, for black and red and brown power, for pine trees and daisies, for newspapers and sandals and frogs; for these and all your gifts,

We give you thanks, good Lord.

For parks and woodsmoke and snow, for the smell of leather, for funny buttons and powerful posters, for pecan pies and french fries, for recycling centers, for jet planes and parking spaces, for zoos and fountains and rock music and Bach music; for these and all your gifts,

We give you thanks, good Lord.

(Silence)

Presiding Minister:

God, you overwhelm us with your goodness. And we have yet to mention your greatest gift of all, our brother Jesus! For these and all your gracious gifts, help us to learn how to live thankfully each day. Amen.

"On Higher Ground" By Chas. Gabriel arr. H. McGinnis

The Offertory - "Generosity" By H. McGinnis

Celebrant The grace of our Lord Jesus Christ and the love of God and the fellowship of the Holy Spirit be with you all.

People And also with you.

Celebrant Lift up your hearts.

People We lift them to the Lord.

Celebrant Let us give thanks to the Lord our God.
People It is right to give him thanks and praise.

The Celebrant gives thanks to God the Father for his work in creation and his revelation of himself to his people;

Recalls before God, when appropriate, the particular occasion being celebrated;

Incorporates or adapts the Proper Preface of the day, if desired.

If the Sanctus is to be included, it is introduced with these or similar words

And so we join the saints and angels in proclaiming your glory, and we sing (say),

Holy, holy Lord, God of power and might, heaven and earth are full of your glory.

Hosanna in the highest.

Blessed is he who comes in the name of the Lord.

Hosanna in the highest.

The Celebrant now praises God for the salvation of the world through Jesus Christ our Lord.

At the following words concerning the bread, the Celebrant is to hold it, or lay a hand upon it; and at the words concerning the cup, to hold or place a hand upon the cup and any other vessel containing wine to be consecrated.

On the night he was handed over to suffering and death, our Lord Jesus Christ took bread; and when he had given thanks to you, he broke it, and gave it to his disciples, and said, "Take, eat: This is my Body, which is given for you. Do this for the remembrance of me."

After supper he took the cup of wine; and when he had given thanks, he gave it to them, and said, "Drink this, all of you: This is my Blood of the new Covenant, which is shed for you and for many for the forgiveness of sins. Whenever you drink it, do this for the remembrance of me."

Recalling now his suffering and death, and celebrating his resurrection and ascension, we await his coming in glory.

Accept, O Lord, our sacrifice of praise, this memorial of our redemption.

Send your Holy Spirit upon these gifts. Let them be for us the Body and Blood of your Son. And grant that we who eat this bread and drink this cup may be filled with your life and goodness.

The Celebrant then prays that all may receive the benefits of Christ's work, and the renewal of the Holy Spirit.

The Prayer concludes with these or similar words

All this we ask through your Son Jesus Christ. By him, and with him, and in him, in the unity of the Holy Spirit all honor and glory is yours, Almighty Father, now and for ever. AMEN.

Sanctus

By H. McGinnis

Communion Hymn - "A Tear in Search of A Cheek"
By H. McGinnis

After Communion, the Celebrant says

Let us pray.

Celebrant and People

Eternal God, heavenly Father,
you have graciously accepted us as living members
of your Son our Savior, Jesus Christ,
and you have fed us with spiritual food
in the Sacrament of his Body and Blood.
Send us now into the world in peace,
and grant us strength and courage
to love and serve you
with gladness and singleness of heart;
through Christ our Lord. Amen

The Priest gives the blessing

The blessing of God Almighty, the Father, the Son, and the Holy Spirit, be upon you and remain with you for ever. Amen.

The dismissal

Let us go forth in the name of Christ. People Thanks be to God.

Words: John Ellerton (1826-1893), alt.

Music: Ellers, Edward John Hopkins (1818-1901)

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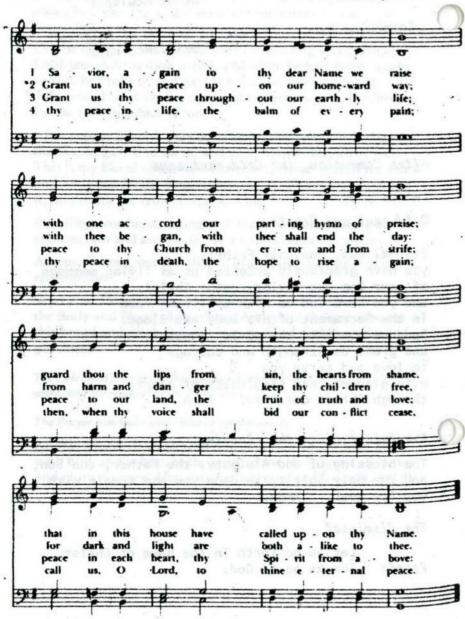
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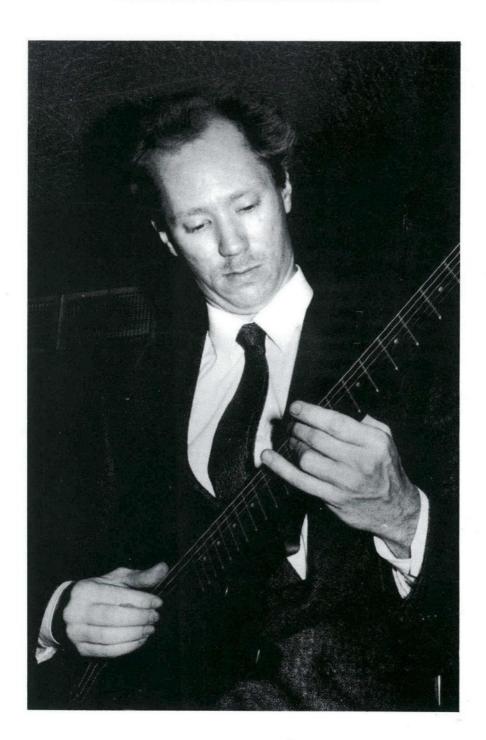
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Born in Chicago, and raised in New York, Paul Bollenback started playing guitar at age twelve, beginning with rock, moving onto progressive rock, fusion, and finally becoming interested in Jazz and contemporary Jazz at age 17.

He has honed his skills through private study and performance with many of the greats of Jazz at festivals and concerts in the U.S., and in Europe, where he recently completed a one year stay, performing in Spain and France.

Paul Bollenback has made the Washington D.C. area his home since 1975, and has found it to be conducive to his creative, artistic approach to music making.





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