

Monday Evening, April 9, 2007, at 7:00
Judy and Arthur Zankel Hall

The Perlman Music Program presents its

ANNUAL BENEFIT CONCERT

ITZHAK PERLMAN, *Conductor*
ALEC BALDWIN, *Master of Ceremonies*
ADAM D. WEINBERG, *Award Presenter*
CHUCK CLOSE, *Recipient of the First Annual
PMP Arts Make Music Award*

WOLFGANG A. MOZART *Eine kleine Nachtmusik, K.525*
Allegro
Romance. Andante
Menuetto. Allegretto
Rondo. Allegro

STEVE REICH *Triple Quartet*
First Movement

QUARTET 1

SEAN LEE, *Violin*
KRISTIN LEE, *Violin*
MEGAN GRIFFIN, *Viola*
TODD KRAMER, *Cello*

QUARTET 2

MICHELLE ROSS, *Violin*
LINNAEA BROPHY, *Violin*
HARI BERNSTEIN, *Viola*
DEBBIE PAE, *Cello*

QUARTET 3

ARETI ZHULLA, *Violin*
ANIA FILOCHOWSKA, *Violin*
MOLLY CARR, *Viola*
SAEUNN
THORSTEINSDOTTIR, *Cello*

PATTI MUNSON, *Conductor*

Intermission

ANTONÍN DVOŘÁK *Serenade for String Orchestra in E major, Opus 22*
Moderato
Tempo de valse
Scherzo (Vivace)
Larghetto
Finale (Allegro Vivace)

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.

LETTER FROM THE Perlmans

Dear Friends:

All of us at The Perlman Music Program (PMP) are thrilled to once again return to Zankel Hall for our Spring Benefit Concert.

This evening we are honored to be surrounded by so many friends of PMP. Tonight is a showcase of what PMP is all about: our superbly talented students, our world-class faculty, and a truly special spirit of collaboration and community. But tonight is also about you, our wonderfully generous supporters—without you, none of what we do would be possible.

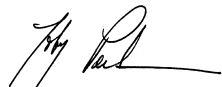
With this in mind, we are especially excited to take this opportunity to honor artist Chuck Close with the First Annual PMP Arts Make Music Award. Chuck's relentless advocacy for the arts had a profound effect on PMP in the summer of 2005 when he co-chaired and hosted a special art auction to benefit PMP. His leadership for this event (especially the donation of one of his own beautiful works) made the auction a wonderful success, and provided an essential boost to PMP's scholarship fund. Chuck's dedication, loyalty, and generous contributions to PMP and the art world at large are truly inspiring.

The spirit of generosity and support that Chuck has demonstrated over the years embodies an important lesson that we hope to teach all of the participants of The Perlman Music Program. Our students learn the value of supporting and caring about one another—through chamber music collaborations, orchestra rehearsals, and instrumental studio classes. These are lessons that will serve them well as they embark on whatever career paths they choose.

We would also like to thank both Alec Baldwin, tonight's Master of Ceremonies, and Adam D. Weinberg, the Alice Pratt Brown Director of the Whitney Museum of American Art, who will present tonight's award, for contributing their time and talents in helping us make this evening so special.

By being here tonight, you are joining the likes of Chuck Close, Adam D. Weinberg, and Alec Baldwin, as wonderful advocates for arts and culture. Your financial help makes it possible to nurture and guide our gifted young people. Your enthusiasm and encouragement as members of our audience give added life to our performances. All of us—faculty, students, and staff—are deeply grateful for your support.

With Best Wishes,



Toby Perlman
Co-Chair



Itzhak Perlman
Co-Chair

Notes ON THE PROGRAM

WOLFGANG AMADEUS MOZART (1756–1791) *Eine kleine Nachtmusik*, K.525 (Serenade in G major)

During the last four years of Mozart's life, he was continually short of money. In spite of years of effort, he was unable to obtain a court appointment to a prestigious musical position he considered appropriate for his talents, thereby forcing him to become one of the first of music history's great freelancers. His operas, so revered after his death, saw indifferent success, and there was a steady decline in commissions, in part the result of a general economic downturn in Vienna, in part reflecting changing musical tastes.

The musical form known as the serenade underwent many transformations between the end of the 16th century and Mozart's time. The term was first applied to nocturnal "musical greetings" and certain Italian madrigals but evolved by the mid-18th century into a multi-movement instrumental composition. The term was used interchangeably with "divertimento" and sometimes even as the title of a single movement. Usually performed outdoors as background music, serenades were often scored for winds—in Mozart's Vienna, particularly the wind octet (or *Harmoniemusik*). The structure of the movements, however, was similar to that of other multi-movement chamber and orchestral pieces (the string quartet and the symphony), although generally lighter in mood and complexity. That being said, in one instance, Mozart transcribed note-for-note his Serenade in C minor for wind octet, K.388 as the String Quintet, K.406. This serenade,

along with the Serenade in B-flat, K.361 "Gran Partita" for 13 wind instruments, is a major work of great musical depth.

With his serenade *Eine kleine Nachtmusik*, Mozart brought the form back indoors, since it was scored for two violins, a viola, a cello, and a double bass, or multiples thereof, and would be hard-put to compete with outdoor noise. According to the autograph, Mozart composed it in Vienna in August 1787, at the same time that he was working on his opera *Don Giovanni*. In the personal catalogue of his compositions, Mozart listed it as *Eine kleine Nachtmusick* (although the surviving manuscript has no title). Originally it was a five-movement work, but the second movement, a minuet and trio, was either removed by the composer or was lost sometime before 1800. The occasion or commission for which he composed it is unknown, but one guess is that it was for one of his closest friends at the time, Gottfried von Jacquin, for whom he had already composed a number of other works. The four-movement version was first printed in 1826–27 with the title Serenade.

Eine kleine Nachtmusik represents a marked contrast in mood and musical complexity to Mozart's other works written around this period, such as the G-minor Quintet, K.516, or *Don Giovanni*. It harks back to the simpler style of the divertimenti and serenades of his Salzburg period.

STEVE REICH (b.1936) Triple Quartet, First Movement

Minimalism, the concept of musical form based on interlocking repetitive patterns, originated in the early 1960s with composers La Monte Young and Terry Riley. It was Riley's revolutionary *In C* of 1964 that made the new musical language popular and commercially viable. Young defined Minimalism as "That which is created with the minimum of means"—a "minimalist" and not very informative explanation. While many people associate Minimalism with continual repetition, its novelty is in the audible dialectic between stasis and change. The repeated rhythmic and melodic cells, or patterns, combine and recombine gradually with an effect not unlike an artist's gradual adding drops of a new color to an existing one to arrive at something essentially different from both in hue, saturation, and mood. The organic and hypnotic affect of Minimalism caught the imagination of both classical and popular musicians and their audiences. Repetitive tape loops commonly used by Minimalist composers are the basic underpinnings of much rock music and virtually all hip-hop. These same features—both electronic and live—were among the musical styles that steered the course of 20th-century classical music away from the grip of Serialism.

Minimalism's best-known exponents, Steve Reich and Philip Glass, were strongly influenced by non-Western music, especially the Indian *raga* and the *maqâm*, the North African system of modal improvisation.

Reich graduated with honors in philosophy from Cornell University in 1957. He studied at The Juilliard School of

Music with William Bergsma and Vincent Persichetti and received his M.A. in music from Mills College in 1963, where he worked with Luciano Berio and Darius Milhaud. During the 1970s Reich studied drumming at the Institute for African Studies at the University of Ghana in Accra, Balinese *gamelan* at the American Society for Eastern Arts in Seattle and Berkeley, and the traditional forms of *cantillation* (chanting) of the Hebrew Scriptures in New York and Jerusalem. In 1966 he formed his own ensemble, Steve Reich and Musicians, the original trio rapidly morphing and growing to as many as 18 members playing the spectrum of classical, electronic, and non-Western instruments. Since 1971 the group has frequently toured the world and has the distinction of performing to sold-out houses at venues as diverse as Carnegie Hall and the Bottom Line Cabaret.

Reich composed *Triple Quartet* in 1998-99, on a commission from the Kronos Quartet. He was influenced and inspired by the fifth movement of Béla Bartók's *Fourth String Quartet*—a relationship one hears immediately in the opening repeated notes—and by the music of Alfred Schnittke. Originally for string quartet and tape, on which the performers have already pre-recorded the first two quartet parts, *Triple Quartet* exists in two additional versions for performance, one by three string quartets as well as one for a 36-member string orchestra (three times three quartets).

Reich wrote the following notes about the work: "The piece is in three movements (fast-slow-fast) and is organized harmonically on four dominant chords

in minor keys a minor third apart—E minor, G minor, B-flat minor, C-sharp minor—and then returning to E minor to form a cycle. The first movement goes through this harmonic cycle twice with a section about one minute long on each of the four dominant chords. Rhythmically, the first movement has the second and third quartet playing interlocking chords while the first quartet plays longer melodies in canon between the first violin and viola against the second violin and cello.”

On the first cycle, shifts in rhythm and meter distinguish changes from one tonal center to the next. These rhythmic and metrical changes occur asymmetrically during the second pass. The number three—three quartets playing three movements in tonal centers a third apart from each other—is an additional unifying element.

Of the remaining movements, Reich writes: “The slow movement is more

completely contrapuntal, with a long, slow melody in canon eventually in all 12 voices. It stays in E minor throughout.

“The third movement resumes the original fast tempo and maintains the harmonic chord cycle, but modulates back and forth between keys more rapidly. The final section of the movement is in the initial key of E minor, and there the piece finally cadences.”

In an interview in 2000, shortly after composing the Triple Quartet, Reich commented, “I knew I wasn’t going to write for one string quartet because I’m not interested in one string quartet. For me, it doesn’t have enough multiples of the same instrument. Where’s the second viola and second cello?” By multiplying the ensemble he had an exponentially greater number of opportunities to create combinations and interlocking relationships.

ANTONÍN DVOŘÁK (1841–1904) Serenade for String Orchestra in E major, Opus 22

The son of a Czech innkeeper and butcher from a small town in Bohemia, Antonín Dvořák showed musical talent at an early age. Czech speakers, however, were among the denigrated minorities in the Austro-Hungarian Empire, where Dvořák was regarded as a second-class citizen. Beginning with the 1870s, under the influence of the emerging Czech demand for self-rule and of Bedřich Smetana’s nationalistic music, Dvořák’s music took on a decidedly more nationalistic tone.

In addition to the influence of Smetana, in 1875 Dvořák met and became a dis-

ciple of Brahms. Vienna’s famous curmudgeon music critic, Eduard Hanslick, also encouraged Dvořák and gave him prominent billing in his reviews. In the same year Brahms and Hanslick also supported him when he entered—and won—the competition for the Austrian State Prize in music for young, poor, and talented musicians (Dvořák won the competition twice more in 1877.) The committee report stated that “...the applicant, who has never yet been able to acquire a piano of his own, deserves a grant to ease his strained circumstances and free him from anxiety in his creative work.”

Although Dvořák sensed condescension in the support and encouragement of the Austrian musical establishment and was resentful at being forced by economic necessity to accept government stipends, he nevertheless responded to this encouragement with a creative outpouring that included, in the course of a few months, the Symphony No. 5, the Piano Trio Op. 21, the Piano Quartet Op. 23, the Moravian Duets Op. 20, and the Serenade for Strings.

The 19th-century serenade, true to its 18th-century origins, is less intense than a formal symphony, but this one rides the fence between the two genres. Three of the movements are expanded ABA

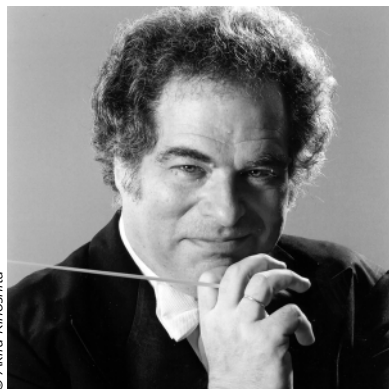
structures, including the first, which one would have expected to be in sonata allegro form. Nevertheless, the Serenade does contain elements characteristic of more formal symphonic practices of the period: a slow movement that contrasts with the other four; a *Scherzo* middle movement, which, despite its title, does not completely conform to the scherzo/trio symphonic form and projects a rousing mood more like a finale rather than a middle movement. The *Finale*, a combined rondo and sonata-allegro form, quotes the main theme of the opening movement, a unifying device common in many more weighty symphonies and chamber works of the period.

*Notes by Joseph and Elizabeth Kahn
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THE **Artists** AND HONORED GUESTS

ITZHAK PERLMAN, Conductor

Undeniably the reigning virtuoso of the violin, **Itzhak Perlman** enjoys a superstar status rarely afforded a classical musician. Beloved for his charm and humanity as well as his talent, he is treasured by audiences throughout the world who respond not only to his remarkable artistry, but also to the irrepressible joy of making music that he communicates. In December 2003 the John F. Kennedy Center for the Performing Arts granted Mr. Perlman a Kennedy Center Honor, celebrating his distinguished achievements and contributions to the cultural and educational life of our nation.



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Born in Israel in 1945, Mr. Perlman completed his initial training at the Academy of Music in Tel Aviv. He came

to New York and soon was propelled into the international arena with an appearance on the *Ed Sullivan Show* in 1958. Following his studies at The Juilliard School with Ivan Galamian and Dorothy DeLay, Mr. Perlman won the prestigious Leventritt Competition in 1964, which led to a burgeoning worldwide career. Since then, Mr. Perlman has appeared with every major orchestra and in recitals and festivals around the world.

During the past ten years Mr. Perlman has also appeared on the conductor's podium, and through this medium he is further delighting his audiences. He has performed as conductor with the New York Philharmonic, Chicago Symphony, Philadelphia Orchestra, Boston Symphony, National Symphony, Los Angeles Philharmonic, St. Paul Chamber Orchestra, and the symphony orchestras of San Francisco, Dallas, Houston, Pittsburgh, Seattle, Montreal, and Toronto, as well as at the Ravinia and OK Mozart festivals. From 2002 to 2004 he was music advisor of the St. Louis Symphony, where he made regular conducting appearances, and from 2001 to 2005 he was principal guest conductor of the Detroit Symphony. In the summer of 2006, he conducted the National Symphony and the Chicago Symphony. In the 2006–07 season he conducts the Toronto Symphony, St. Louis Symphony, Atlanta Symphony, Houston Symphony, and the Oregon Symphony. Internationally, Mr. Perlman has conducted the Berlin Philharmonic, Concertgebouw Orchestra, London Philharmonic, the English Chamber Orchestra, the Tonhalle Orchestra, and the Israel Philharmonic.

As a soloist, Mr. Perlman continues to visit major centers throughout the world. In the 2005–06 season, he toured the west coast as soloist with the National Symphony and performed recitals throughout the U.S. and Japan. He closed the season with a duo recital tour with Pinchas Zukerman. This season he appears as a soloist with the New York Philharmonic and many other orchestras and plays recitals across the U.S.

A major presence in the performing arts on television, Mr. Perlman has been honored with four Emmy Awards, most recently for the PBS documentary *Fiddling for the Future*, a film about the Perlman Music Program and his work as a teacher and conductor there. In July of 2004 PBS aired a special entitled *Perlman in Shanghai*, which chronicled a historic and unforgettable visit of the Perlman Music Program to China, featuring interaction between American and Chinese students and culminating in a concert at the Shanghai Grand Theater and a performance with one thousand young violinists, led by Mr. Perlman and broadcast throughout China. Mr. Perlman's third Emmy Award recognized his dedication to Klezmer music, as profiled in the 1995 PBS television special *In the Fiddler's House*, which was filmed in Poland and featured him performing with four of the world's finest Klezmer bands.

Mr. Perlman has entertained and enlightened millions of TV viewers of all ages on popular shows as diverse as *The Late Show with David Letterman*, *Sesame Street*, the PBS series *The Frugal Gourmet*, *The Tonight Show*,

the *Grammy Awards*, numerous *Live From Lincoln Center* broadcasts, including *The Juilliard School: Celebrating 100 Years* in April 2006, and PBS specials, including *A Musical Toast* and *Mozart by the Masters*, in which he served both as host and featured performer. In July 1994 Mr. Perlman hosted the U.S. broadcast of the *Three Tenors, Encore!* live from Dodger Stadium in Los Angeles. In March 2006 a worldwide audience in the hundreds of millions saw Mr. Perlman perform live on the *78th Annual Academy Awards* telecast, as he performed a medley from the five film scores nominated in the category of Best Original Score. One of Mr. Perlman's proudest achievements is his collaboration with film score composer John Williams in Steven Spielberg's Academy Award-winning film *Schindler's List*, in which he performed the violin solos. He can also be heard as the violin soloist on the soundtrack of Zhang Yimou's film *Hero* (music by Tan Dun) and Rob Marshall's *Memoirs of a Geisha* (music by John Williams).

Mr. Perlman's recordings regularly appear on the best-seller charts and have garnered 15 Grammy Awards. His latest Grammy was awarded for *The American Album*, with Seiji Ozawa and the Boston Symphony Orchestra. His most recent releases include an all-Mozart recording with the Berlin Philharmonic (EMI) with Mr. Perlman performing as both soloist and conductor and a recording for Deutsche Grammophon with Mr. Perlman conducting the Israel Philharmonic. Other recordings reveal Mr. Perlman's devotion to education, including *Concertos from my Childhood* with the Juilliard Orchestra under Lawrence Foster (EMI)

and *Marita and her Heart's Desire*, composed and conducted by Bruce Adolphe (Telarc). Other recordings over the past decade have included a Grammy-nominated live recording with pianist Martha Argerich performing Beethoven and Franck Sonatas (EMI); *Cinema Serenade* featuring popular hits from movies with John Williams conducting (Sony); *A la Carte*, a recording of short violin pieces with orchestra (EMI); and *In the Fiddler's House*, a celebration of Klezmer Music (EMI) that formed the basis of the PBS television special. In 2004 EMI released *The Perlman Edition*, a limited-edition 15-CD box set featuring many of his finest EMI recordings as well as newly compiled material, and RCA Red Seal released a CD titled *Perlman reDISCOVERED*, which includes material recorded in 1965 by a young Itzhak Perlman.

Mr. Perlman has a long association with the Israel Philharmonic, and he has participated in many groundbreaking tours with this orchestra from his homeland. In November of 1987 he joined the IPO for history-making concerts in Warsaw and Budapest—the first performances by this orchestra and a soloist in Eastern bloc countries. Mr. Perlman again made history as he joined the orchestra for its first visit to the Soviet Union in April/May of 1990, and was cheered by audiences in Moscow and Leningrad who thronged to hear his recital and orchestral performances. This visit was captured on a PBS documentary entitled *Perlman in Russia*, which won an Emmy. In December of 1994 Mr. Perlman joined the Israel Philharmonic for its first visits to China and India.

Over the past decade Mr. Perlman has become more actively involved in educational activities. He has taught full time at the Perlman Music Program each summer since it was founded and currently holds the Dorothy Richard Starling Foundation Chair at the Juilliard School.

Numerous publications and institutions have paid tribute to Itzhak Perlman for the unique place he occupies in the artistic and humanitarian fabric of our times. Harvard, Yale, Brandeis, Roosevelt, Yeshiva, and Hebrew universities

are among the institutions, which have awarded him honorary degrees. He was awarded an honorary doctorate and a centennial medal on the occasion of Juilliard's 100th commencement ceremony in May 2005. President Reagan honored Mr. Perlman with a Medal of Liberty in 1986, and in December 2000 President Clinton awarded Mr. Perlman the National Medal of Arts. His presence on stage, on camera, and in personal appearances of all kinds speaks eloquently on behalf of the disabled, and his devotion to their cause is an integral part of Mr. Perlman's life.

PATTI MONSON, *Conductor*

Patti Monson is flutist for the New York new music ensemble Sequitur and the Curiously Strong Wind Quintet, and is currently on the faculties of the Manhattan School of Music, as conductor of the Contemporary Ensemble TACTUS, the Bang on a Can Summer Institute, the Perlman Music Program, and the Norfolk Chamber Music Festival.

She is also a frequent guest artist on many recital series dedicated to new music and has been invited to give master classes on contemporary repertoire and extended sounds at universities and conservatories around the world.

Guest performances include a faculty recital for the Bang on a Can Institute and with the Music from Stanford University series, Pittsburgh's Music on the Edge Series, New York's Bang on a Can Marathon, The Open Ears Festival, Locrian Chamber Players, Modern Works, The Asia Society, Music at the

Anthology, The Sonic Boom Festival, June in Buffalo, Festival in the Hamptons, Music from China, the Lincoln Center Summer Festival, the Lake Placid Institute for the Arts, Molissa Fenley at the Kitchen and the Joyce Theater in Soho, the Houston Contemporary Arts Festival, Flute Force, the Festival Internationale de Costa Rica, Ensemble 21 of New York, The Festival for Music of Extended Duration in Prague, The Common Sense Composers Collective, The Gaudeamus Festival in Rotterdam, The Bach Aria, Spoleto, and Norfolk Chamber Music Festivals, and the National Flute Association.

Recent conducting appearances have included a performance of Steve Reich's *Eight Lines* at the Bang on a Can Festival and at the Whitney Museum at a 70th birthday concert for the composer; two runs of Michael Gordon's multimedia work *Decasia*; and five years of performances as conductor of TACTUS.

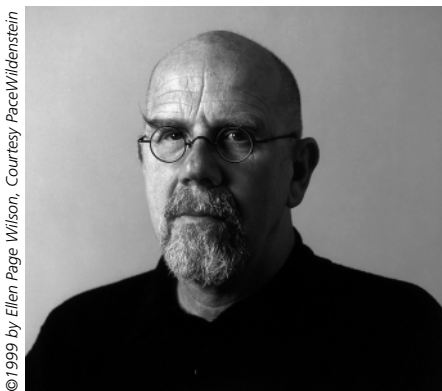
Ms. Monson has previously recorded for the CRI, Koch, Sony Classical, Albany, and Nonesuch labels. Recent releases include her second solo disc, released in December 2003 on Albany Records, *High Art: Chamber Music for Solo Flute*, with new commissions of Harold Meltzer, Steven Burke, Mathew Rosenblum, and Randall Woolf and works by Martin Bresnick and David Lang. She has also recently released two recordings with Sequitur—*Concertos*, featuring music of Musgrave, Rakowski, Carter, and Meltzer and a new disc of works by Lewis Spratlan—as well as *Conspirare:*

Chamber Music for Solo Flute (CRI); Takemitsu's flute duets *Masque* with flutist Laura Gilbert (Koch); Randy Wolf's *Where the Wild Things Are* (CRI); Joe Jackson's Symphony No. 1 (Sony Classical-2001 Grammy); and Steve Reich's *Eight Lines* with Bang on a Can (Nonesuch).

Ms. Monson holds degrees from the Eastman School of Music and the Yale University School of Music. Her private teachers have included Thomas Nyfenger, Bonita Boyd, Robert Dick, Samuel Baron, and Judith Mendenhall.

CHUCK CLOSE, Recipient of the First Annual PMP Arts Make Music Award

Chuck Close's work has been the subject of more than one hundred exhibitions, including many organized by museums: most recently, a traveling self-portrait retrospective and Chuck Close Prints: Process and Collaboration at the Metropolitan Museum of Art. He was the subject of an earlier retrospective organized by the Museum of Modern Art in 1998 and another at the Whitney Museum in 1981, as well as exhibitions at the San Francisco Museum of Art, the Art Institute of Chicago, and the Centre Georges Pompidou, Paris. He has participated in more than 300 group exhibitions, including Documenta 5 and 6, four Whitney Biennials, the Venice Biennial in 1993, 1995, and 2002, and the Carnegie International in 1995. The recipient of the National Medal of Arts from President Clinton in 2000, the New



York State Governor's Art Award, and the Skowhegan Arts Medal, among many others, Mr. Close is a member of the American Academy of Arts and Letters and serves on the board of several arts organizations, including the Whitney Museum of American Art. He has received 20 honorary degrees, including one from Yale, his alma mater.

ALEC BALDWIN, *Master of Ceremonies*

Born April 3, 1958, Alec Baldwin grew up in Massapequa, Long Island, where his father was a high school teacher for 28 years and his mother raised six children, including his sisters, Beth and Jane. Alec is the eldest of his brothers, Daniel, William, and Stephen Baldwin, all of whom are actors in film and television.

Mr. Baldwin attended George Washington University and planned to attend law school, when he auditioned for the New York University undergraduate drama program on a dare. He was accepted and in 1979 began what would become his professional training. In 1980 he was cast in the daytime TV series *The Doctors* on NBC and has worked in nearly every venue as a professional actor ever since.

Whether in regional theater or on *Saturday Night Live*, blockbuster movies or Broadway, literary festivals or television miniseries, Mr. Baldwin has always attempted to balance his love of communicating with an audience with the demands of a motion picture career.

On Broadway, Mr. Baldwin recently appeared in The Roundabout Theatre Company's 2006 revival of Joe Orton's *Entertaining Mr. Sloane*, directed by Scott Ellis. His previous work with Roundabout was in the 2004 revival of Hecht and MacArthur's *The Twentieth Century*, directed by Walker Bobbie and co-starring Anne Heche. He was nominated for a Tony Award for his performance in the 1992 revival of Tennessee Williams' *A Streetcar Named Desire* and was nominated for an Emmy and Golden Globe Award for the television movie of that same production. He won an Obie Award for the 1991



off-Broadway production of Craig Lucas' *Prelude to a Kiss* and a Theatre World Award in 1986 for his turn in Joe Orton's *Loot* on Broadway. Mr. Baldwin also performed on Broadway in Caryl Churchill's *Serious Money*. Other stage work includes David Mamet's *Life in the Theatre* (directed by the late AJ Antoon) during the Williamstown Theatre Festival and at the Bay Street Theatre in Sag Harbor, New York, where he also performed in Ira Lewis' *Gross Points*.

Mr. Baldwin has starred in several films, including *The Hunt for Red October*, *Miami Blues*, *Prelude to a Kiss*, *Malice*, *The Shadow*, *Glengarry Glen Ross*, *Heaven's Prisoners*, *Ghosts of Mississippi*, *The Edge*, *Pearl Harbor*, and *Cat in the Hat*, among others. In 2004 Mr. Baldwin received a Best Supporting Actor Academy Award nomination for his role in Wayne Kramer's *The Cooler*. That year Mr. Baldwin was awarded the National Board of Review Best Supporting Actor honor for *The Cooler*. He also recently appeared in *The Last Shot* with Matthew Broderick, Martin Scorsese's *The Aviator*, Cameron Crowe's *Elizabethtown*, and in Jim Carrey's

new comedy *Fun with Dick and Jane*, also starring Tea Leoni and directed by Dean Parisot. Last year he appeared in Scorsese's *The Departed* with Leonardo DiCaprio, Matt Damon, and Jack Nicholson; Ryan Murphy's; *Running with Scissors* with Annette Benning; and Robert De Niro's *The Good Shepherd* with Matt Damon and Angelina Jolie.

Mr. Baldwin currently stars in *30 Rock*, NBC's new half-hour comedy, also starring Tina Fey, Tracy Morgan, and Jane Krakowski.

His production company, Ed Dorado Pictures, has co-produced *The Confession* (winner of the 2000 Writers Guild Award for best adapted screenplay by David Black) for Cinema Television, *Nuremberg: Infamy on Trial* for Turner Network Television, *State and Main*, a motion picture comedy written and directed by David Mamet, and TNT Productions' *Second Nature*, co-starring Powers Boothe.

Mr. Baldwin is an outspoken supporter of various causes related to public policy, including environmentalism, the government's support of the arts, campaign finance reform, animal rights, and gun control. He serves on the boards of the Bay Street Theatre (Sag Harbor, Long Island), The New York University/Brennan Center for Justice Program, People for The American Way, and the Carol M. Baldwin Breast Cancer Research Fund, dedicated in honor of his mother. He is a vigorous supporter of People for Ethical Treatment of Animals (PETA) and The Performing Animal Welfare Society (PAWS). Mr. Baldwin is a dedicated supporter of the East Hampton Daycare Center.

Mr. Baldwin is a graduate of New York University (B.F.A., Tisch School of the Arts), 1994. He has a daughter, Ireland Eillesse.

ADAM D. WEINBERG, Award Presenter

Adam D. Weinberg has been the Alice Pratt Brown Director of the Whitney Museum of American Art since October 2003. Previously, Mr. Weinberg was the Mary Stripp and R. Crosby Kemper Director of the Addison Gallery of American Art at the Phillips Academy in Andover, Massachusetts, from 1999 to 2003. At the Addison, he set the institutional vision for one of the country's leading museums of American art, building the collection, developing the exhibition program, and overseeing the

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museum's publications and artist-in-residence program.

Mr. Weinberg began his career in 1981 at the Walker Arts Center in Minneapolis. He left his post there as director of education and assistant curator in 1989 to join the Whitney for the first time as director of the Whitney branch at the Equitable Center at 52nd Street and Seventh Avenue. Mr. Weinberg then moved to the American Center in Paris where he was artistic and program director from 1990 to 1992. In 1993 he returned to the Whitney as curator of the Permanent Collection; he became senior curator of the Permanent Collection in 1998.

Mr. Weinberg has been responsible for several key acquisitions for the Whitney Museum, including sculptures by Elie Nadelman, photographs by Weegee, drawings by Sol LeWitt, and multimedia work by Jessica Stockholder. Mr. Weinberg has also helped organize numerous shows, such as Edward Hopper and the American Imagination, Isamu Noguchi: Early Abstraction, and Views from Abroad: European Perspectives on American Art.

Mr. Weinberg received his B.A. in art history and education from Brandeis University, Waltham, Massachusetts, and an M.F.A. in museum studies and photography history from the State University of New York at Buffalo.

THE PERLMAN MUSIC PROGRAM AT A GLANCE

Founded by Toby Perlman in 1993, **The Perlman Music Program** began as a two-week summer residency for gifted young violin, viola, cello, and bass students. With a faculty led by Itzhak Perlman, the program is designed to provide students with the opportunity to immerse themselves in music, while at the same time counteracting the intense pressures normally imposed on children of unusually high promise by their families and teachers. The idea for such a program grew out of the Perlman's own childhood experiences as violin students, their relationships with a few exceptional teachers, and their later observations about the delicate balance of learning conditions that can make the difference between a great talent flourishing, and that same talent being stifled.

Since its humble beginnings 13 years ago, The Perlman Music Program has grown into a multi-faceted institution that provides year-round support and opportunities to exceptionally talented students. Every summer on its Shelter Island, New York campus, PMP convenes some of the best teachers in the country with some of the most gifted students in the world for its two core programs: the Summer Music School @ PMP, an intensive six-week residency program that includes extensive coaching and performance opportunities for students age 12 to 18, and the Chamber Music Workshop @ PMP, an intensive two and half-week workshop focused only on the study and performance of the chamber music literature for students ages 18 to 30. In addition to these summer programs,

PMP also has the Sarasota Winter Residency @ PMP, a two-week residency in Sarasota, Florida, which combines students from the Summer Music School and the Chamber Music Workshop for extensive coaching and performance opportunities, and the NYC Yearlong Mentorship Program @ PMP, which includes regular opportunities for all students of The Perlman Music Program, including Works in Progress concerts; a recital series at the Neue Galerie New York; chamber music mentorship programs; and the annual spring gala concert at Carnegie Hall. Over the years, these programs have been augmented by a number of international tours that have captured the imagination of aspiring musicians and teachers all over the world.

At the heart of PMP's guiding philosophy is a belief in personalized and intimate learning experiences for students. For example, the Summer Music School @ PMP has a student to faculty/staff ratio of better than 2 to 1, in part because enrollment is kept at or around 34 students. This helps create an environment that provides the valuable resources necessary to nurture remarkable talent, while at the same time promoting both leadership and social skills. Throughout its existence, The Perlman Music Program has found that these attributes achieve tangible results for

its students. PMP takes great pride in noting that virtually all of its young graduates continue their studies at leading conservatories and distinguished colleges—and most of them cite PMP as one of the most formative elements in their musical and personal development.

The Perlman Music Program is committed to offering this experience to the most qualified young musicians from around the world, regardless of their family's economic status or financial resources. The Program offers these young musicians a place where they feel welcome, where musical talent is developed in a non-competitive fashion, and where concern for the whole person is paramount. Once a young musician is admitted, everyone associated with the Program does everything possible to encourage art and discourage competition. The Program fosters a cooperative spirit, emphasizing artistic, humane values.

Toby Perlman explains, "At The Perlman Music Program we do not compete with one another. We play together."

Proceeds from tonight's Benefit support PMP's scholarship program, which guarantees that students without the financial resources can attend the summer camp on Shelter Island.

LIST OF PERFORMERS

VIOLINS

Francesca Anderegg
Linnaea Brophy
Ania Filochowska
Gershon Gerchikov
Hahn-Bin
Seung Jung Oh
Erno Kallai
Sasha Kazovsky
Kristin Lee
Rachel Lee
Sean Lee
SuYeon Lee
David Lisker
IhnSeon Park
Michelle Ross

Jennifer Wey
Howard Zhang
Areti Zhulla

VIOLA

Hari Bernstein
Molly Carr
Daniel Getz
Megan Griffin
Katerina Istomin
AJ Nilles
Sara Ordonez
Jessica Oudin
Laura Seay
Sergy Tarashansky

CELLO

Eugena Chang
Amit Even-Tov
Jia Kim
Todd Kramer
Joseph Novakovich
Nico Olarte
Debbie Pae
Angela Park
Justina Sullivan
Saeunn Thorsteinsdottir
Mimi Yu

BASS

Rachel Calin

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Jo Carole Lauder
Abby and Mitch Leigh
Friedrike Merck
Laura Sloate and The Hermione
Foundation

UPCOMING CONCERTS AND SPECIAL EVENTS

WEDNESDAY, APRIL 18, 2007

Recital at the Neue Galerie New York

THURSDAY, MAY 17, 2007

Reserved for members of the *Co-Chairs' Council*
Cocktails at the Perlman's home followed by *Itzhak*
Perlman Recital at Lincoln Center and dinner

FRIDAY, JUNE 22, 2007

Faculty Concert and Kick-off to Summer

SUMMER MUSIC SCHOOL @ PMP

JUNE 23, 29, 30

JULY 6, 7, 13, 14, 20, 27, & 28

AUGUST 4

Works in Progress on Shelter Island

SUNDAY, JULY 1, 2007

Children's Concert, Shelter Island Camp

FRIDAY, JULY 6, 2007

Kick-off for the Associate Concertmasters followed
by a *Works in Progress*
Hosted by Sidney and Morgan Stark

FRIDAY, JULY 13, 2007

Contemporary Music Concert, Shelter Island Camp

SATURDAY, JULY 21, 2007

Ticketed Concert and Benefit at the Ross School
in East Hampton, NY

SUNDAY, JULY 29, 2007

Concert in Greenport, NY

FRIDAY, AUGUST 3, 2007

Concert and Benefit at Shelter Island Camp

CHAMBER MUSIC WORKSHOP @ PMP

AUGUST 13, 14, 15, 16, 19, 20, 21, 22

Master Classes with PMP Faculty

AUGUST 23, 24, & 25

Student Recital Dates at Shelter Island Camp

FRIDAY, AUGUST 17, 2007

Chamber Music Concert at the Old Whalers
Church in Sag Harbor, NY

WEDNESDAYS, SEPTEMBER 19 OR 26, 2007

Recital at the Neue Galerie New York

SUNDAY, DECEMBER 9, 2007

Benefit Auction at Per Se

WEDNESDAY, OCTOBER TBD, 2007

Recital at the Neue Galerie New York

For details on upcoming events and concerts, please call Maureen M. Nash,
Director of Development, at 212.877.3230 or visit www.perlmanmusicprogram.org

