



Office for the Arts at Harvard



Photo: Berkeley Agency

# The Afro-Cuban Connection

*Honoring Eddie Palmieri with special guest  
Brian Lynch*

*Celebrating the Harvard University Jazz Bands  
35th anniversary*

Saturday, April 14, 2007, 8 PM

Sanders Theatre

Harvard University

“The Afro-Cuban Connection” concert is the culmination of a year-long celebration of Afro-Cuban music and six-day artist residency with Eddie Palmieri. Jackie O’Neill, Harvard University Marshal, met Mr. Palmieri for an official greeting bestowed on Harvard’s special guests and visiting dignitaries. He was also honored at a luncheon with jazz students, scholars, and journalists, participated in a Learning from Performers conversation about his career (moderated by José Massó of WBUR-FM), and rehearsed with the Sunday and Monday Jazz Bands. Mr. Palmieri visited a class at Cambridge Rindge & Latin School and with the Nieman Foundation Fellows at Harvard, and met with music students of Professor Ingrid Monson in the Department of Music.

Tonight in Sanders Theatre, the Harvard Jazz Bands celebrates 35 years of music-making and 27 years of presenting jazz masters concerts with the Office for the Arts. Previous Visiting Artists include Jon Hendricks, Hank Jones, Benny Carter, Illinois Jacquet, Jim Hall, John Lewis, Max Roach, J.J. Johnson, Bill Evans, Carla Bley, and Randy Weston. The goal is to honor artists who have made a significant contribution to jazz, provide opportunities for Harvard students to work with masters of the art form, and to increase public awareness of the artist’s music.

**“The Afro-Cuban Connection” is made possible by the Richard J. Scheuer, Jr. Fund and the Office of the President.**

*No Photography, Audio, or Video Recording Please*

## **PROGRAM**

**Fables of Faubus**.....**Charles Mingus (1922-1979)**

Arranged by Dick Leib

Alumni Jazz Band

**Caravan** .....**Juan Tizol (1900-1984)**

Sunday Jazz Band

**Lowdown**.....**Thad Jones (1923-1986)**

Brian Lynch, trumpet soloist, and Sunday Jazz Band

**Green Chimneys**.....**Thelonious Monk (1917-1982)**

Student Combo

**Opus 4**.....**Charles Mingus**

Arranged by Boris Kozlov

Monday Jazz Band

## **INTERMISSION**

**Fanfare for Eddie\*** .....**Sam Burtis (b. 1945)**  
Monday Jazz Band

**Welcome from José Massó, WBUR-FM**

**Lisa**.....**Eddie Palmieri (b. 1936)**  
Eddie Palmieri, solo piano

**Iraida**.....**Eddie Palmieri**  
Eddie Palmieri, piano; Brian Lynch, trumpet

**The Palmieri Effect**.....**Brian Lynch (b. 1956)**  
Eddie Palmieri and Brian Lynch; with Jake Cohen '09, tenor saxophone; Parker Barnes '08, bass; Chris Kroglund '09, drums

**Elena Elena**.....**Eddie Palmieri**  
Arranged by Sam Burtis\*

**Waltz for My Grandchildren**.....**Eddie Palmieri**

**Definitely In**.....**Eddie Palmieri**

Guest Artists and Monday Jazz Band

\*Commissioned by the Harvard Band Foundation on the occasion of the 35th Anniversary of the Harvard Jazz Band

## **SPECIAL THANKS TO:**

Judith Contrucci and Bob Ponte of Cambridge Rindge & Latin School, Bob Giles and the Nieman Foundation for Journalism, Boston Organ and Piano, José Massó of WBUR-FM, Eddie Palmieri II, Professor Ingrid Monson, Professor and Master of Cabot House Jay Harris, and the Berkeley Agency.

Both Eddie Palmieri and Brian Lynch are Yamaha performing artists. We thank the Yamaha Music Corporation for their support of this evening's program.

**Film Excerpts:** Roberto Padilla

### **Production Crew for Tonight's Concert:**

*Production Supervisor:* Deena Anderson

*Technical Supervisor:* Jessica Flores

*Artist Liaison:* Mary Faith Cerasoli

*Assistant Stage Managers:* Shane Collins and Alex Willis

*Lighting:* Stephen Buck

*Sound:* David Nickerson

*Video Montage and Production:* LightSpeed Media, Inc.

*Video Projection:* Harvard Media and Technology Services

*Photography:* Eric Antoniou

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## ALUMNI JAZZ BAND

### Saxophones

Jill Suttentberg Altshuler '87, alto .....Management consultant  
Brett Harrison '10, alto .....Undergraduate  
Jeff Wu '82, tenor .....Physician  
Tim Wu '79, tenor .....Physician  
Alan Lenarcic '03, baritone .....Harvard graduate student (GSAS)

### Trumpets

Jay Bacrania '06 .....Student, Berklee College of Music  
Brad Hubbard-Nelson '82 .....R&D scientist/engineer  
Andy Perry '85 .....Physician  
Danny Rhodes '01 .....Actuarial consultant

### Trombones

Chris Carter '88 .....Management consultant  
Allen Feinstein '86 .....Band director/professor of music  
Julia Lunetta '02/'03 .....Systems administrator  
Eric Rosenbaum '01 .....Educational software developer

### Rhythm Section

Matt O'Malley '04, piano.....Apple Creative/music producer  
Rob Hewett '81, bass .....Network/help desk manager  
Bart Lounsbury '01, drums .....Harvard graduate student (GSD)

# SUNDAY JAZZ BAND

Mark Olson, Director

## Saxophones

Brett Harrison '10, alto\* .....Computer Science/Mathematics  
Alexandria Eisenbarth '09, alto.....Anthropology  
Greg Dyer '09, tenor.....Statistics  
Maxwell Nwaru, Jr. '10, tenor.....History and Science  
Christopher Altchek '09, baritone.....Social Studies

## Trumpets

Noel Swanson '08 .....Physics and Philosophy  
Tim Winn\* .....Systems engineer  
Rob Balchunas '09 (Lesley University) .....Film

## Trombones

Justin Caram '08\* .....Chemistry  
Sam Roosz '10 .....Undeclared  
Jason Brodsky '09 .....Physics

## Rhythm Section

Patrick Quinn '08, piano .....Social Anthropology  
Greg Albert '10, bass (Berklee College of Music) .....Music Education  
Greg Ciraulo '09, drums\* .....Applied Math/Economics

**Staff:** Brett Harrison '10, Manager

*\*section leaders*

## MONDAY JAZZ BAND

Tom Everett, Director

### Saxophones

Noah Nathan '09, alto\* .....Government  
Maxwell Nwaru, Jr. '10, alto .....History and Science  
Jake Cohen '09, tenor .....History and Literature  
Michael Swita '07, tenor .....Biochemical Sciences  
Kristen Pagan '10, baritone .....Germanic Languages and Literatures

### Trumpets

Noel Swanson '08\* .....Physics and Philosophy  
Katherine Hill '09 .....Economics and Music  
Scott McKinney '09 .....Neurobiology  
Will Skinner '09 .....Organismic and Evolutionary Biology

### Trombones

Hoong Ng Ern '10\* .....Computer Science  
Jason Brodsky '09 .....Physics  
George Saenz '09 (Berklee College of Music).....Music  
Jesse Metzler

### Rhythm Section

Michael Schachter '09, piano .....Music and Philosophy  
Parker Barnes '08, bass .....East Asian Studies  
Christopher Kroglund '09, drums\* .....Economics

**Staff:** Noah Nathan '09, Manager; Katherine Hill '09, Treasurer

*\*section leaders*



## **PROGRAM NOTES BY TOM EVERETT**

### **Fables of Faubus**

Charles Mingus' music has served as a catalyst for student investigation and growth in jazz for over three decades at Harvard. "Fables of Faubus" is named after the infamous Arkansas governor and anti-integrationist Orval Faubus. The Jazz Bands previously commissioned this big-band arrangement from New York writer and arranger Dick Leib.

"Fables" incorporates several of Mingus' compositional devices that challenge the performers' creativity and imagination. The listener is exposed simultaneously to tempo changes, multi-thematic structure, and styles ranging from the blues and church music to bebop and free jazz.

The Alumni Jazz Band was founded in 2006 by alto saxophonist Jill Suttentberg Altschuler '86. It performed for the first time at Cabot House last November with the Sunday Band. "It's great having jazz back in my life in a regular way," Jill says. "It adds an important dimension to an otherwise crazy life balancing work and family."

### **Caravan**

This popular tune, often credited to Duke Ellington, was actually composed in 1937 by San Juan valve trombonist, Juan Tizol. An early synthesis of Latin and jazz elements, Tizol also wrote the Latin-influenced "Jubilesta" (1938), "Puerto Rican Gal" (1939), and "Conga Brava" (1940). The Tizo composition that is most often performed is his "jam" tune, "Perdido."

Trumpet virtuoso and band leader Jon Faddis describes the exotic sounds of "Caravan" as "likened to a tone portrait of just that; as the piece progresses one can readily imagine camels, elephants and whatever, coming into view, passing by and departing." Tonight's performance is of the 1946 version with soprano sax substituting for the clarinet.

### **Lowdown**

Eddie Palmieri credits the Count Basie Band as one of his earliest jazz influences. Momentum, drive, and never-ending swing permeated the performances of the Basie Band ensemble and its soloists. As Eddie expanded the roots of Latin music, modernizing it with sophisticated arrangements and bebop harmony, Thad Jones, who served as trumpeter and arranger for the Basie Band (1954-1963), applied the same concepts to the Basie tradition.

Performed as a Basie medium tempo swing, "Lowdown" incorporates call and response between the saxes and brass. With a typical Jones intricate double-timed sax soli, a quiet laid-back shout chorus, and of course, a puckish Basie final piano statement, "Lowdown" serves as a solo vehicle for eclectic trumpet virtuoso Brian Lynch.

### **Green Chimneys**

Monk's music exhibits the composer's characteristic humor and thematic development through sequential, organic integration of the melody with the formal structure. "Green Chimneys" sounds both new and old. Eddie Palmieri has absorbed much of Monk's piano stylings and compositional vocabulary.

"The combo arranged Monk's 'Green Chimneys' collectively," says Noah Nathan '09, combo alto saxophonist, "combining ideas used in recordings by Roy Haynes, Wynton Marsalis, and Wycliffe Gordon. It is a simple percussive piece that can be accommodated to diverse rhythmical feels. 'Green Chimneys' is especially suited for Latin jazz because the melody falls into a 3/2 clave. So though Monk does not move into a Latin feel on the original recording from his album *Straight No Chaser* (1967), it is an easy transition to make."

### **Opus 4**

This composition begins subtly with floating saxophone chords, gaining volume to a wild 6/8 vamp. Throughout the piece, Mingus incorporates the abrupt change from swing time to the 6/8 "Afro-Cuban feel" for contrast. To keep the music "fresh" for his musicians and listeners, he ingeniously creates unusual swing phrases of ten and fifteen measures in length. We also hear soloists engage in a musical conversation that Mingus labeled "organized chaos." Soloists are not given any

parameters for their improvisation except to develop the “mood.” The soloists are trumpeter Scott McKinney '09, tenor saxophonist Jake Cohen '09, pianist Michael Schachter '09, and drummer Chris Kroglund '09.

**About Palmieri, the Pianist:** In the liner notes of Cal Tjader and Eddie Palmieri's album *El Sonido Nuevo*, Larry Birn wrote: “The East Harlem-bred Palmieri (whose Puerto Rican forbearers had emigrated from Italy) apprenticed in Tito Rodriguez's celebrated mambo orchestra, then launched his Conjunto La Perfecta in 1962, adding a flute to the classic Cuban format and substituting twin trombones for the customary trumpets. The band was heavy on improvisation, especially by Palmieri, who incorporated the jazz inflections of Bill Evans, Bud Powell, and McCoy Tyner into long, driving solos that built to climactic peaks. La Perfecta's progressive sound inspired the salsa revolution of the Seventies, even penetrating the isolated music scene of post-Castro Cuba. Palmieri's high-spirited approach to the piano still echoes through contemporary Latin-jazz keyboard techniques.”

### **Lisa**

Eddie Palmieri's solo piano excursions are legendary. Similar to pianist/band leader Count Basie, he often begins a composition with an unaccompanied solo to set the mood, tempo, and groove. His solos reflect the Latin rhythm tradition he learned from his brother Charlie Palmieri, while incorporating the modal stylings of McCoy Tyner. Eddie also identifies Art Tatum, Bud Powell, Thelonious Monk, Bobby Timmons, Bill Evans, and the Danvers-born Dick Twardzik as major piano influences.

### **Iraida**

“Iraida” is dedicated to Eddie's wife. It places him and Brian Lynch in the unusual setting of a horn/piano duet. “In 1987,” says Eddie, “I met a quite talented and diverse jazz musician by the name of Brian Lynch. Immediately this incredible trumpet player and I began a sincere on-stage relationship as if he had been in my orchestra for years. Throughout this time period, I observed that Brian was intrigued by the complexity of the rhythmical patterns that made Afro-World Music so unique. His spirit of investigation has allowed him to comprehend a most difficult but underrated genre.” Eddie humorously threatens Brian

that during the duet, he will leave the stage and go into the audience so he “can listen to the band.”

### **The Palmieri Effect**

This composition was written for Brian and Eddie’s 2007 Grammy Award-winning CD, *The Brian Lynch/Eddie Palmieri Project: Simpático* (ArtistShare AS0057). Brian produced the album, arranged the music, and supervised all aspects of the record. The scorching hard bop/Latin tune is “named in tribute to the master’s inimitable vocal augmentation of his solo line.”

### **Elena Elena, Waltz for My Grandchildren, and Definitely In**

“Elena Elena” appeared on Eddie’s recording *La Perfecta II*, a new investigation into many of the classic compositions/performances recorded 40 years earlier on *La Perfecta*. Sam Burtis’ big-band arrangement features Eddie on the introduction, Brian on the melody, with both improvising over the 18-bar structure. Note the use of a four-bar interlude connecting the solos and ensemble segments.

The Monk-ish, playful “Waltz for My Grandchildren” is a prime example of Eddie Palmieri’s rich harmonic palette. Unexpected whole-tone scales are intermixed with tensions associated with modern jazz harmonies. All the improvisation takes place during a four-bar vamp called a “montuno.”

“Definitely In,” as well as “Waltz for my Grandchildren,” was recorded in 1995 on Eddie Palmieri’s *Arete*. Originally entitled “Displacement,” the tune refers to the displacement of traditional chord changes with modal harmonies, contrasted with bebop’s famed chord—a major seventh, flat five.

## GUEST ARTISTS

### Eddie Palmieri

Eddie Palmieri's musical career spans 50 years as a bandleader of salsa and Latin jazz orchestras. His discography includes more than 32 titles. He has been awarded nine Grammys, including the first presentation in the Best Latin Album category for his 1975 release *The Sun of Latin Music*, and the following year for *Unfinished Masterpiece*. *Palo Pa' Rumba* won in 1984, *Solito* in 1985, and *La Verdad* in 1987. He received two Grammys for his 2000 release with Tito Puente *Obra Maestra/Masterpiece* (one from the Latin Grammys). His 1994 album, *Palmas*, was among the 1995 nominees. In 1996, he was nominated for *Arete*. In 2006 his *Listen Here!* won for "Best Latin Jazz Album," and in 2007, The Brian Lynch/Eddie Palmieri Project: *Simpático* also won in this category. He served as a consultant to Paul Simon on Simon's 1990 release *Rhythm of the Saints* and in 1993 was appointed to the board of governors of the New York chapter of the National Academy of Recording Arts and Sciences.



Photo: Berkeley Agency

In 1988, the Smithsonian Institution recorded two of Eddie Palmieri's performances for their catalog of the National Museum of American History in Washington, D.C. He received the Eubie Blake Award in 1991, awarded by Dr. Billy Taylor, and has been recognized by the Legislative Assembly of Puerto Rico and the New York State Assembly. In 2002, Yale University awarded Palmieri the Chubb Fellowship, an award usually reserved for international heads of state. His accomplishments have taken him through Europe, Japan and Latin America, showcasing his assemblage of seasoned musicians and a kaleidoscope of musical styles.

Born in Spanish Harlem in 1936, Palmieri began piano studies at an early age, as did his celebrated older brother, the late salsa legend

and pianist Charlie Palmieri. For Latin New Yorkers of Eddie Palmieri's generation, music was a vehicle out of the barrio. At age 11, he auditioned at Weil Recital Hall, next to Carnegie Hall, a venue as far from his then home of the Bronx as he could imagine. Palmieri joined his uncle's orchestra at age 13, where he played the timbales. "By 15," he says, "it was 'good-bye timbales' and back to the piano until this day. I'm a frustrated percussionist, so I take it out on the piano."

He began his professional career as a pianist in the early '50s with Eddie Forrester's Orchestra. In 1955 he joined Johnny Segui's band. He spent a year with the Tito Rodriguez Orchestra before forming his own band, the legendary Conjunto La Perfecta, (1961-1967). La Perfecta featured a trombone section (led by the late Barry Rogers) in place of trumpets, something that had rarely been done in Latin music, and which demonstrated the early stages of Palmieri's unconventional orchestration. They were known as "the band with the crazy roaring elephants" for the configuration of two trombones, flute, percussion, bass and vocalist. With an infectious and soaring sound, Palmieri's band soon joined the ranks of Machito, Tito Rodriguez, and the other major Latin orchestras of the day.

Palmieri's influences include not only his older brother but Jesús López, Chapotín, Lili Martínez and other Cuban players of the 1940s, and jazz luminaries Bill Evans, Horace Silver, Bud Powell, and McCoy Tyner. Equally important were influences derived from Palmieri's curiosity and incessant search to unearth his family's roots and seek out the origins of the music that profoundly inspired him. Says Palmieri, "In Cuba, there was a development and crystallization of rhythmical patterns that have excited people for years. Cuban music provides the fundamental from which I never move. Whatever has to be built must be built from there. It's that cross-cultural effect that makes magnificent music." His solid interpretation of Afro-Caribbean music and its confluence with jazz is evident in his astute arranging skills, which assemble those components in dramatic and compelling compositions.

Eddie Palmieri views Latin Jazz as the "fusion of the 21st century." His interest is in expanding recognition of Latin music in its diverse forms. "Taking the message of music to students is very rewarding," he said

during his March visit to Harvard, "...to explain the rhythmic intricacies. I am pleased to have the opportunity to share the history of the music."

### **Brian Lynch**

Trumpeter, composer, and arranger Brian Lynch has had a remarkably varied career. He has been a regular member of the touring ensembles of Horace Silver (1982-1985), the Toshiko Akiyoshi Big Band (1982-1988), Art Blakey (1988-1990) and his Jazz Messengers, and the Phil Woods Quintet (1992-present). He is respected for his comfort in negotiating both the harmonic structures of bebop, as well as the rhythmic subtleties and complexities of Latin Jazz. Joining Eddie Palmieri's band in 1987, Brian Lynch has been his trumpeter of choice. Lynch, with trombonist Conrad Herwig, has reinterpreted jazz standards from a Latin perspective that may be heard on the acclaimed albums *The Latin Side of Miles Davis*, *Sketches of Spain Y Mas*, and *Que Viva Coltrane*.



Photo: M. Kaiser

The Brian Lynch/Eddie Palmieri Project CD, *Simpático* (Artists Share), recently earned a Grammy in the Latin Jazz category. In his review of *Simpático*, *Downbeat* critic James Hale wrote, "Trumpeter Brian Lynch has created an exceptional illustration of the verdant common ground between Afro-Caribbean music and bebop." Lynch is originally from Milwaukee and lives in New York City.

### **Sam Burtis**

Since moving to New York in 1969, Sam Burtis has been one of the city's most versatile trombonists. He has performed with Buddy Rich and Woody Herman, The Vanguard Orchestra, Tito Puente, and Eddie Palmieri. From 1993-1995 he was the music director for the Charles Mingus Big Band and was a featured soloist with the acclaimed Lincoln Center performance of Mingus' "Epitaph," conducted by Gunther Schuller.

Burtis has served as a composer/arranger for the Tito Puente Latin Jazz Ensemble, Tito Puente Orchestra, and Chico O'Farrell's Afro-Latin Jazz Ensemble. Regarding the premiere of his arrangement of

"Elena Elena," Burtis shares, "I am delighted to have the opportunity to orchestrate something for Eddie Palmieri. He is without a doubt the greatest living master of New York-style Afro/Cuban/Puerto Rican music, a revolutionary musician who holds an equivalent place in the evolution of that music as Charlie Parker, Dizzy Gillespie, and Thelonious Monk hold in the history of jazz. Had it not been for Eddie and collaborators like Barry Rogers and Andy Gonzalez in the '60s and '70s, I am quite sure that I would not be playing and writing the music today."

### **José Massó**

In 2006, José Massó celebrated 31 years as announcer/producer of "¡Con Salsa!" on WBUR 90.0 FM in Boston. During this period, "¡Con Salsa!" has served as "the Mecca for Latinos and lovers of things Latin: part music show, part party, part community center." The City Council of Boston proclaimed June 22, 2005 as José Massó & "¡Con Salsa!" Commemoration Day, and on June 26 the celebration continued with a concert by Juan Luis Guerra & 440 at the Agganis Arena at Boston University. During the first anniversary celebration of *El Planeta* newspaper, Massó was honored with the first *El Planeta Award* for the 30th anniversary of "¡Con Salsa!"



Photo Courtesy of J. Massó

Massó is also the co-founder and president of the International Latino Leadership Institute, an international, nonprofit, educational institution. Its mission is to produce leaders for the global Latino communities who are rooted in Latino culture and values, and work with all ethnic groups towards the development of a new society—a new nation, "Un Pueblo Nuevo."

A native of Old San Juan, Puerto Rico, José Massó moved to Boston in 1973 after completing his studies at Antioch College in Ohio.



## CONDUCTORS

### Tom Everett

Tom Everett, Director of Bands at Harvard and Jazz Advisor to the Office for the Arts, founded jazz programs at Harvard in 1971. He taught the first jazz course for academic credit at Harvard in 1972. He has also taught at the New England Conservatory, Brown University, the International Trombone Workshop, Indiana University Summer School, and the Franz Liszt Academy (Budapest). As a bass trombonist, he performed with the Bolshoi Ballet, Boston Ballet, Boston Pops, and Boston Opera Orchestras, the Cantata Singers, and the jazz bands of Clark Terry, Phil Wilson, Dizzy Gillespie, Tommy and Jimmy Dorsey, and Ray Charles. Everett conducted on J.J. Johnson's 1996 CD, *The Brass Orchestra* (Verve), which was nominated for three Grammy Awards. He has served as assistant to jazz composers/historians André Hodeir and John Lewis and has published in *The Instrumentalist*, *Black Perspectives in Music*, *Cadence*, *Journal of Jazz Studies*, *The Music Educators National Journal*, *Brass Bulletin*, *The College Band Directors' National Association Journal*, *The Journal of the International Trombone Association*, and *Massachusetts Music News*.



Photo: Joey Libby

A charter member of the International Association of Jazz Educators, Everett is a founder and first president of the International Trombone Association and past president of the New England College Band Association. He has been a panelist for the New England Foundation for the Arts and Massachusetts Cultural Council and coordinates the Harvard Club of Boston's Annual Jazz Combo Competition. He holds degrees from Ithaca College and studied privately at the Eastman School of Music.

### **Tom Everett Reflects on the 35th year of Jazz at Harvard:**

Upon arriving at Harvard 35 years ago, I was dismayed to find no opportunities for jazz performance. So, using arrangements from my own library, I put out the call for students interested in jazz.

One soprano saxophonist, flugelhornist, electric bassist, and three drummers showed up! Thus was the founding of a jazz program at Harvard.

Focusing on the significant literature of the jazz repertoire, development of individual listening skills, and examination of the music from a historical perspective (very Harvard-like!), the program soon focused on retrospective programs of specific artists and genres.

Through the '70s, the band worked with such diverse stylistic artists as Clark Terry, Jimmy Knepper, and Lee Konitz, and in 1979 collaborated with Charles and Sue Mingus in presenting the first concert retrospective of the music of Charles Mingus. In 1980, the Office for the Arts joined the Jazz Band to produce its first concert honoring jazz masters: composer/pianist John Lewis and the Bill Evans Trio.

Since then, the program has presented leading artists in concert to celebrate their careers and music. Preceding similar concert programs at Lincoln Center and the Smithsonian Institute, our program has exposed students and the community to masters of the jazz language, while honoring their creations and contributions to the American art form.

**Mark Olson**

Mark Olson, Assistant Director of Bands at Harvard, conducts the Harvard Wind Ensemble and Sunday Jazz Band and serves as advisor to the Harvard University Band. Olson was previously Visiting Professor and Interim Director of Bands at Graceland University in Iowa. He was a music educator for nine years in Minnesota before beginning graduate studies at the University of Minnesota. Olson has been a guest conductor and clinician for bands in Massachusetts, Connecticut, Minnesota, North Dakota, and Iowa. He served as Interim Conductor of the Cambridge Symphony in 2005-2006 and guest conductor of the Metropolitan Wind Symphony in 2006-2007.

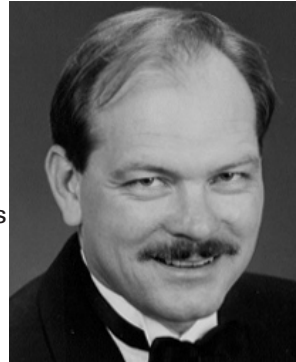


Photo: Courtesy of M. Olson

Olson received his BM degree from Concordia College in Moorhead, MN. He earned an MA degree in Music Education and is currently completing a PhD in Music from the University of Minnesota. His conducting teachers have included Craig Kirchhoff and J. Robert Hanson.

Olson is an active trumpet performer who is a member of the Metropolitan Wind Symphony and former member of the Charles River Wind Ensemble, Mankato Symphony Orchestra, Austin Symphony Orchestra, and Winona Brass Band. He has studied trumpet with David Baldwin, Gary Bordner, and J. Robert Hanson.

## Office for the Arts at Harvard

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*Assistant Conductor, Radcliffe Choral Society* Katie Woolf  
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*Director, Harvard University Bands* Thomas Everett  
*Assistant Director, Harvard University Bands* Mark Olson  
*Director, Harvard-Radcliffe Orchestra* James Yannatos  
*Conductor, Kuumba Singers* Sheldon Reid  
*Conductor, Mozart Society Orchestra* Akiko Fujimoto

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**Sanders Theatre in Memorial Hall is managed by the Office for the Arts at Harvard.**

All inquiries should be addressed to:  
Memorial Hall/Lowell Hall Complex  
45 Quincy Street, Room 027  
Cambridge, MA 02138; Phone: 617.496.4595, Fax: 617.495.2420

CALENDAR OF EVENTS: Harvard Box Office: [www.boxoffice.harvard.edu](http://www.boxoffice.harvard.edu).

SMOKING: There is no smoking allowed in Memorial Hall.

RESTROOMS & PUBLIC TELEPHONES: Located on the Lower Level

PARKING: Free parking for Sanders Theatre events is available at the Broadway Garage, corner of Broadway and Felton Street, from one hour pre-performance to one hour post-performance. For some student events, patrons will be asked to park at 38 Oxford Street.

LOST AND FOUND: Call 617.496.4595 or visit the Administrative Offices, Memorial Hall room 027. Memorial Hall and Harvard University are not responsible for lost or stolen property.

LATECOMERS: Latecomers will be seated at the discretion of the management.

ELECTRONIC DEVICES: Please silence all cell phones, pagers and other electronic devices.

PHOTOGRAPHY AND RECORDING: Use of cameras, cell phones, and recording equipment is prohibited. Film and/or devices will be confiscated.

EMERGENCY EXITS: Please take a moment to identify the nearest emergency exit. In addition to the six regular exits, there are emergency exits located at the rear of the mezzanine and balcony levels.

ACCESS FOR PATRONS WITH DISABILITIES: Wheelchair accessible seating is available through the Harvard Box Office by telephone at 617.496.2222, TTY 617.495.1642, or in person. Sanders Theatre is equipped with Assistive Listening Devices, which are available at the Box Office, one-half hour before performance time. For information about parking for disabled patrons, call Marie Trottier, University Disability Coordinator, at 617.495.1859, TTY 617.495.4801, Monday through Friday 9 am to 5 pm. Please call at least two business days in advance.

THE HARVARD BOX OFFICE: Ticketing Sanders Theatre events and more. Phone: 617.496.2222; TTY: 617.495.1642; [www.boxoffice.harvard.edu](http://www.boxoffice.harvard.edu)

Advance Sales: Holyoke Center Arcade, Harvard Square  
Open Tuesday-Sunday 12 noon to 6 pm. Closed Mondays, some holidays and limited summer hours.

Pre-Performance Sales: Sanders Theatre in Memorial Hall  
Open on performance days only, at 12 noon for matinees and 5 pm for evening performances. Open until one-half hour after curtain.

## Upcoming Office for the Arts Events

Except when noted, admission for all events is free and open to the public (tickets/RSVPs not required). For more information: 617.495.8676 or [www.fas.harvard.edu/ofa](http://www.fas.harvard.edu/ofa).

### **Friday, May 4, 3:30 pm**

LEARNING FROM PERFORMERS presents "Music and the American Mythology," a talk by Pulitzer Prize-winning composer John Adams '69 AM '72 hosted and moderated by actor John Lithgow '67. Radcliffe Gym at the Radcliffe Institute, 10 Garden Street, Radcliffe Yard. Admission free, tickets required; available at the Harvard Box Office, limit 2 tickets per person. Student tickets available beginning April 20 (with valid ID); all other Harvard affiliates beginning April 27; general public beginning May 1. Remaining tickets for all patrons available at the door, May 4, 2:30-3:30 pm. Information: [www.boxoffice.harvard.edu](http://www.boxoffice.harvard.edu)

### **Thursday, May 3–Sunday, May 6**

#### **ARTS FIRST 2007**

Harvard University's annual spring celebration of the arts featuring more than 200 music, theater, dance, and visual arts events.

Information and complete listings: [www.fas.harvard.edu/arts](http://www.fas.harvard.edu/arts).

### **Thursday, May 17, Opening Reception 3 - 8 pm**

#### **Friday–Sunday, May 18 - 20, 10 am - 7 pm**

#### **CERAMICS PROGRAM SPRING SHOW & SALE**

Featuring the best and most varied selection of contemporary ceramics in New England, the Show & Sale showcases work by 40 potters and sculptors affiliated with the OFA Ceramics Program.

219 Western Avenue, Allston.

Information: 617.495.8680 or [www.fas.harvard.edu/ceramics](http://www.fas.harvard.edu/ceramics).



Office for the Arts at Harvard