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Having survived last May's Gala Benefit P.D.Q. Bach concert with its reputation intact, the New Jersey Intergenerational Orchestra now resumes its regular programming, with two concerts featuring the works of Mozart and Haydn.

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NJIO congratulates Prof. Schickele on 40 years of musical mayhem.

Tuesday, December 27, 2005 at 8:00pm  
Wednesday, December 28, 2005 at 8:00pm  
Thursday, December 29, 2005 at 8:00pm

Peter Norton Symphony Space  
Peter Jay Sharp Theatre

Nitso Productions  
presents

# P.D.Q. BACH: A 40-YEAR RETROGRESSIVE

Professor Peter Schickele, *celebrant*

with

Michèle Eaton, *soprano*  
Hai-Ting Chinn, *mezzo-soprano*  
Robert Isaacs, *countertenor*  
David Düsing, *tenor*  
Margaret Kampmeier, *piano*  
Elizabeth DiFelice, *piano*

The Armadillo Quartet

The American Serpent Players

The Canticum Novum Singers  
Harold Rosenbaum, *conductor*

William Walters, Manager of the Stage

## Program

### All works by P.D.Q. Bach (1807-1742)? except as otherwise alleged

Allegretto Gabetto, for plumber and keyboarder (S. 2<sup>nd</sup> door on the left)

*Prof. Schickele*

*Margaret Kampmeier*

My Bonnie Lass She Smelleth

(from “The Triumphs of Thusnelda,” S. 1601)

Two Hearts, Four Lips, Three Little Words

The Queene To Me a Royal Pain Doth Give

(from “The Triumphs of Thusnelda”)

*Michèle Eaton, soprano*

*Hai-Ting Chinn, mezzo-soprano*

*Robert Isaacs, countertenor*

*David Düsing, tenor*

*Prof. Schickele, bass*

String Quartet in F Major “The Moose” (S. Y2K)

*The Armadillo Quartet*

### *Intermission*

WQXR (by P. Schickele)

*David Düsing*

*Robert Isaacs*

*Prof. Schickele*

O Serpent (S. 666)

*The American Serpent Players*

Liebeslieder Polkas for chorus and piano five hands (S. 2/4)

1. To His Coy Mistress
2. To the Virgins, to Make Much of Time
3. The Passionate Shepherd to His Love
4. Why So Pale and Wan, Fond Lover?
5. It Was a Lover and His Lass
6. The Constant Lover
7. Song to Celia
8. Interlude
9. Farewell, Ungrateful Traitor
10. Who is Sylvia?

## The Canticum Novum Singers

### *Sopranos*

Michèle Eaton

Franny Geller

Kate Irving

Erina Lie

Sisli Lie

Margaret Mitchell

Jean Rodie

Eddie Rosenbaum

### *Tenors*

Tom Brand

Christopher Ellman

Michael Klitsch

Chip Prince

David Rentz

Matthew Smyth

### *Altos*

Anne-Marie Bouche

Alyssa Casazza

Dan Jeanette

Ellen Ketels

Rebecca Rosenbaum

Geni Sackson

Evan Wels

### *Basses*

Charles Cantor

Stephen Goldstein

David Green

Mark Johnson

Ben Niemczyk

Bill Payne

Ben West

**William Walters:** Scrooge took his melancholy dinner in his usual melancholy tavern; and having read all the newspapers, and beguiled the rest of the evening with his banker’s-book, went home to bed. He lived in chambers which had once belonged to his deceased partner. They were a gloomy suite of rooms, in a lowering pile of building up a yard, where it had so little business to be, that one could scarcely help fancying it must have run there when it was a young house, playing at hide-and-seek with other houses, and have forgotten the way out again. It was old enough now, and dreary enough, for nobody lived in it but Scrooge, the other rooms being all let out as offices. The yard was so dark that even Scrooge, who knew its every stone, was fain to grope with his hands. The fog and frost so hung about the black old gateway of the house, that it seemed as if the Genius of the Weather sat in mournful meditation on the threshold.

Now, it is a fact, that there was nothing at all particular about the knocker on the door, except that it was very large. It is also a fact, that Scrooge had seen it, night and morning, during his whole residence in that place; also that Scrooge had as little of what is called fancy about him as any man in the City of London, even including—which is a bold word—the corporation, aldermen, and livery. Let it also be borne in mind that Scrooge had not bestowed one thought on Marley, since his last mention of his seven-year’s dead partner that afternoon. And then let any man explain to me, if he can, how it happened that Scrooge, having his key in the lock of the door, saw in the knocker, without its undergoing any intermediate process of change: not a knocker, but Marley’s face.

**The Canticum Novum Singers**, hailed by critics and audiences alike, is now in its 33rd exciting season under the direction of its founder, Harold Rosenbaum. During the past 32 years, this chamber choir has achieved international recognition for its stylistic versatility, vocal blend, and expressive range.

To celebrate its 25th season, the group presented 25 Bach cantatas in four concerts at Merkin Concert Hall, with acclaimed soloists and period instruments. In addition to these performances of Bach and other early composers, the ensemble has presented dozens of world, American, and New York premieres by composers ranging from Handel, J.C. Bach, Faure, and Bruckner, to Harbison, Berio, Schnittke, Rorem, Schickele and George Benjamin.

The Canticum Novum Singers has performed in all of New York's major concert halls and has collaborated with The Orchestra of St. Luke's, The American Symphony Orchestra, The Brooklyn Philharmonic, The Riverside Symphony, The Madeira Bach Festival Orchestra in Portugal, L'Orchestre Philharmonique D'Europe in Paris, and The Symphony Orchestra of Budapest in Spain and Andorra.

The group has been heard in more than 50 radio broadcasts on WNCN, WQXR, WNYC, WBAI, and NPR. Other highlights include concert tours of Italy, Spain, Germany, England, Scandinavia, Eastern Europe, and France; and in this country, seven performances in the Concerts for Peace series at The Cathedral of St. John the Divine, five appearances in the Wall to Wall concerts at Symphony Space, a performance with James Galway, annual performances with The Brooklyn Philharmonic in the Interfaith Committee of Remembrance concerts at The Cathedral of St. John the Divine and Oxford University Press's 500th anniversary concert at Carnegie Hall.

The Canticum Novum Singers, chorus-in-residence at the Bloomingdale School of Music, has performed over 500 concerts worldwide. It allows elite amateur singers from many different professions the opportunity to perform great choral music at a highly professional level. Admission is by rigorous audition. In this way, the chorus maintains the high standards for which it is so well known. In fact, many listeners are unaware that The Canticum Novum Singers is a volunteer, rather than professional chorus.

Forthcoming performances by the Canticum Novum Singers in 2006 include three memorial concerts for Pope John Paul II, featuring the Palestrina *Pope Marcellus Mass*, and laments by Josquin Des Pres, Ludwig Senfl, Heinrich Isaac, John Ward, and John Tavener, plus Samuel Barber's *Agnus Dei* (Adagio for Strings). Dates are Saturday, March 25 at St. Mary's Roman Catholic Church, Ridgefield, CT; Sunday, April 2, at Holy Trinity Roman Catholic Church, 82nd Street, between Broadway and Columbus Avenue, and Sunday, April 23, at The Church of St. John the Evangelist RC, Stamford CT. On May 12, the Canticum Novum Singers and the University at Buffalo Choir join The Collegiate Chorale and the Orchestra of St. Luke's for a performance of the Berlioz *Te Deum* at Carnegie Hall.

*The Canticum Novum Singers*  
*Harold Rosenbaum, conductor*  
*Margaret Kampmeier, piano primo*  
*Elizabeth DiFelice, piano secundo*  
*Prof. Schickele, page turner and fifth hand*

After 40 years, the Telarc and Vanguard recordings are still in print, as is *The Definitive Biography of P.D.Q. Bach*, which is published by Random House; nor has the Theodore Presser Company run out of P.D.Q. Bach's printed music.

For more information about recordings, books, printed music, Prof. Schickele's touring activities, and lots of other stuff, check out the Prof's website:  
[www.schickele.com](http://www.schickele.com).

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Are you mathematically inclined? See if you can figure out the rule governing this sequence of numbers; then fill in the blanks at either end:

\_\_\_, 14, 18, 23, 28, 34, 42, 50, 59, 66, 72, 79, 86, 96, 103, \_\_\_

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## About the Artists

**Peter Schickele** does not regard prognostication as one of his strong suits; he failed to foresee the break-up of the Soviet Union, or that of Fleetwood Mac, and he was just as surprised as everyone else at the discovery by Watson and Crick of the double helix.

Although not a formal follower of Zen teachings, he lives very much in the moment, since he can hardly remember anything about yesterday, much less last Sunday, and his attitude about the future is, “You don’t want to go there, because no matter how many times you say you’re going to move back eventually, you never do.”

A woman recently told Mr. Schickele that she had sat next to him at a post-concert reception/dinner in 1966, and that she had asked him how long he thought P.D.Q. Bach would last, to which he answered, “maybe five years.”

Soprano **Michèle Eaton** has earned praise for her pure voice and her sensitive interpretations. Highly respected for her mastery of many styles, she is best known for her performances of Baroque and Renaissance music. On the Sacred Music in a Sacred Space series at St. Ignatius Loyola Church in New York City, she has performed Handel’s *Solomon* and *Saul*, Bach’s *Mass in B minor*, Taverner’s *Lament of the Mother of God* and Monteverdi’s *Vespers of 1610*. She frequently tours and records with the acclaimed Renaissance vocal group Pomerium, long recognized as one of the world’s premiere ensembles for its beautiful phrasing and perfect intonation. With the Ensemble for Early Music she has appeared in staged productions of *Sponsus*, a medieval morality play. She has also been a featured soloist with the period instrument orchestra, The New York Collegium, under the direction of Andrew Parrott.

Ms. Eaton’s other solo oratorio performances have included Handel’s *Israel in Egypt*, *Judas Macabaeus* and the *Messiah*, Mozart’s *Vesperae Solennes de Confessore* and *Requiem*, Bach’s *St. John* and *St. Matthew Passions* and *Jauchzet Gott in allen Landen*, Faure’s *Requiem*, Haydn’s *Missa Sancti Johanni*, Vivaldi’s *Magnificat*, Carissimi’s *Jephte*, Purcell’s *Come Ye Sons of Art* and Schubert’s *Mass in G*. In addition, she tours annually with Peter Schickele and tenor David Düsing in performances of *Peter Schickele Meets P.D.Q. Bach* and *Peter Schickele and P.D.Q. Bach: The Jekyll & Hyde Tour*.

She is equally at home in performances of contemporary music. She is the newest member of Equal Voices, an *a cappella* sextet that performs a wide range of vocal styles including jazz and pop to contemporary classical and world music. Ms. Eaton has sung John Adams’ *Grand Pianola Music* with the Jacksonville Symphony, and she has toured internationally with the Philip Glass Ensemble in performances of *Einstein on the Beach*; she has also performed and recorded Glass’ *Hydrogen Jukebox*. At the Aspen Music Festival, she was a Vocal Chamber Music Fellow and premiered Henry Brant’s *Rain Forest Requiem*. She can be heard on the soundtrack for the film *Dead Man Walking*,

**Harold Rosenbaum** is one of the most accomplished and critically acclaimed choral conductors of our time. A vital force in American choral music for 33 years, Mr. Rosenbaum is founder and artistic director of two major choral groups: The Canticum Novum Singers now celebrating its 33rd season, and The New York Virtuoso Singers, now marking its 18th. Mr. Rosenbaum has conducted 1,300 concerts with these choirs and with others, including Westchester Oratorio Society, and his university choirs. In addition, he has collaborated over 100 times with leading orchestras such as The New York Philharmonic with James Conlon, The Brooklyn Philharmonic (over 50 times) with Robert Spano, Lukas Foss, Dennis Russell Davies, Michael Christie, and Grant Llewellyn, The American Symphony with Leon Botstein, The American Composers Orchestra with Steven Sloane, The Riverside Symphony with George Rothman, The Orchestra of St. Luke’s with Sir Charles Mackerras, plus The Juilliard Orchestra, The Bard Festival Orchestra, and others. He has also collaborated with Peter Schickele for P.D.Q. Bach concerts in Carnegie Hall and Avery Fisher Hall, with The Mark Morris Dance Group, Bang on a Can, The Glyndebourne Opera Company, and The Bel Canto Opera Company.

Mr. Rosenbaum’s choirs have performed many times on Lincoln Center’s Great Performers Series, and have appeared on The David Letterman Show, at The Tanglewood Festival, and in concerts with James Galway, Tony Randall, Tony Bennett, Licia Albanese, Marianne Faithful, Leonard Slatkin, The Lincoln Center Chamber Music Society, Ilana Vered, Ned Rorem and many others.

As a consultant to G. Schirmer, Inc. and Hal Leonard Corporation, Mr. Rosenbaum composes, recommends scores for publication, gives workshops and clinics, and shares his broad knowledge of the choral field with Schirmer’s editorial and marketing team. Recently he uncovered and edited a major choral work by Samuel Barber, to be published by G. Schirmer.

Mr. Rosenbaum has held professorships at four universities, including The Juilliard School; he is currently a professor at University at Buffalo, where he directs the choirs, and teaches conducting and other courses. He has created a commissioning program for young composers, an annual choral composition competition, and has premiered over 100 works, including compositions by Ravel (in Paris), Schnittke, Henze, Berio, and Perle. Other highlights in his distinguished career include over 80 concerts on 17 European tours; dozens of radio and television broadcasts, 11 commercial CD’s for Sony Classical, CRI, Bridge Records, Koch International and Capstone Records. In December 2005, he conducted the Canticum Novum Singers on CBS Television’s “48 Hours.”

Recent highlights include multiple collaborations with The Brooklyn Philharmonic, another with The American Composers Orchestra in Carnegie Hall; Rachmaninoff’s *Vespers* performed in Church Slavonic, and premieres by Krenek, Imbrie, Harbison, Ran, Musgrave, Conti, and Kingswood.

Consistently glowing press reviews praise the quality of his interpretations and performances, attesting to his total devotion to the highest standards of choral music expression.

Gene Autry Western Museum and the William S. Hart Museum. The most memorable of these unusual sites, however, have been the natural theaters along the Colorado River in the Grand Canyon and along other rivers in Oregon and Utah during special white water rafting trips. The Quartet traveled to Hong Kong in 1997 for a series of concerts and debuted at Carnegie Hall in December 1999, performing the world premiere of the P.D.Q. Bach String Quartet, "The Moose"

### American Serpent Players

**Craig Kridel** serves as coordinator of the American Serpent Players and Berlioz Historical Brass and columnist for the *International Euphonium and Tuba Association Journal*. In 1986, he founded US (United Serpents) and, in 1989, directed the first international Serpent Festival where "O, Serpent" received its premiere. He has presented lecture-demonstrations on the serpent, serpent Forveille, and serpent a pavillon at the International Tuba-Euphonium Conference and the International Double Reed Society Conference and has performed with the London Serpent Trio, the Charlotte Symphony, and the Dartington Festival Orchestra. In 1987, he performed on serpent the solo "call to service" for Pope John Paul II's American Ecumenical Service.

**Steven Silverstein** is considered the first professional American serpentist of the 20<sup>th</sup> century revival of the instrument. An internationally renowned instrument designer and builder, he was a member of the early music ensembles New York Pro Musica Windband and Music for Awhile. He has played serpent in Martha Clarke's dance-theatre production, *The Garden of Earthly Delights*, and in the sound-track for the Academy Award winning documentary *Born to Brothels*. A former faculty member at Sarah Lawrence College, he has appeared in numerous New York City music-theatre productions playing clarinet and ethnic wind instruments, including Martha Clarke's *Vienna: Lusthaus* and *Belle Epoque*, and has performed and taught serpent at the Amherst Early Music Festival.

**Douglas Yeo** is the bass trombonist with the Boston Symphony Orchestra and the Boston Pops Orchestra. He has performed the Simon Proctor *Serpent Concerto* with various orchestras including the Boston Classical Orchestra and the Boston Pops Orchestra (John Williams, conductor), played serpent with the Boston Symphony Orchestra in Hector Berlioz's *Messe solennelle* (Seiji Ozawa, conductor) and on Boston Baroque's recording of Handel's *Music for the Royal Fireworks*. In 2003, he released *Le Monde du Serpent*, a recording that features original repertoire for the serpent spanning over three centuries. His bass trombone solo recordings, *Cornerstone*, *Two of a Mind*, *Proclamation*, and *Take I*, have all received critical acclaim and, in his role as music director, the New England Brass Band has released three recordings and received national recognition. He has been a guest artist and clinician at the International Trombone Festival and has performed the Christopher Brubeck *Concerto for Bass Trombone and Orchestra* with the Boston Pops Orchestra (Keith Lockhart, conductor).

and has recorded on the Deutsche Grammophon, Angel, Dorian, Sony Classics, Nonesuch, Arabesque, Glissando and Delos labels. She lives in New Rochelle, New York.

Mezzo-soprano **Hai-Ting Chinn** grew up in Northern California and holds degrees from the Eastman and Yale Schools of Music. She performs in a wide range of styles and venues, from *Pierrot Lunaire* with the Proteus Ensemble, to P.D.Q. Bach's *Liebeslieder Polkas* with Peter Schickele, to Lady Thiang in *The King & I* on London's West End. In the past season she was heard as soloist with the Orpheus Chamber Orchestra, the St. Luke's Chamber Players, in J.S. Bach's *St. John Passion* with the Orchestra of St. Ignatius Loyola, as Dido in Henry Purcell's *Dido and Aeneas* with the Rebel Baroque Orchestra, in the Waverly Consort's *Christmas Story*, and in the title role of *The Little Prince* (Rachel Portman, 2003) in the New York City Opera's educational touring company. She regularly premieres vocal works by various composers, and sings with ensembles including the New York Collegium, L'antica Musica New York, the Tiffany Consort, Bachworks, Sequitur, the Locrian Chamber ensemble, the New York Virtuoso Singers, Opera of the Hamptons, and VOX. In the upcoming season, she will premiere one role in American Opera Projects' *Darkling* and another in Yoav Gal's *Moshe* at Merkin Concert Hall. She will also be heard as soloist with the Waverly Consort at the Cloisters museum and in Mozart's Requiem with the Colonial Symphony, and she will appear in Jonathan Miller's production of *Bach's St. Matthew Passion* at BAM.

**Robert Isaacs** started his career on the streets of San Francisco, riding unicycles and juggling fire and balancing spinning plates on his tongue. He subsequently earned a degree in creative writing from Columbia University, which led to published articles in the *New York Times*, *Baltimore Sun*, *Chicago Tribune*, and various other periodicals.... but proved ultimately less lucrative than juggling. Currently, Robert runs the choral program at the Manhattan School of Music, and works as a freelance singer throughout the New York area. Recent solo appearances include Benjamin Britten's *Canticle II* at Cooper Union, the American premiere of John Zorn's *Hermeticum Sacrum* at Miller Theatre, and Leonard Bernstein's *Missa Brevis* at the MATA festival. Robert is honored to be making his first appearance with Professor Schickele and the music of P.D.Q. Bach; other collaborations this month have included the Vox Vocal Ensemble at the Guggenheim Museum, and Orpheus (with the conductorless Bach Choir of New York) at Carnegie Hall. 2006 will bring performances with Pomerium, Musica Sacra, and the Choir of St. Thomas Church, some kitchen remodeling, and perhaps another career change.

**David Düsing** has a varied career as conductor, singer and composer. He has performed in concerts, cabaret and Broadway shows throughout the United States, Canada and Europe. In the classical field he has sung as soloist under the batons of Robert Shaw (Handel's *Messiah*, Bach's *St. Matthew Passion*, Haydn's *Creation*), Pierre Boulez (Stravinsky's *Renard*), Klaus Tennstedt

(Orff's *Carmina Burana*), Michael Tilson Thomas and Gunther Schuller. In the folk and pop fields he has sung with or under the direction of Robert De Cormier, Harry Belafonte, Norman Luboff, Joanna Gleason, Pearl Bailey, Jean Ritchie, Michael Crawford, Oscar Brand, John Raitt, Morton Gould and Garrison Keillor, among others. Additional credits include radio, television, the occasional commercial and more than 130 recordings.

David held the position of Associate Conductor of Choruses at New England Conservatory in Boston, where he also taught conducting. He served as chorusmaster for the Peter Sellars Mozart opera productions at the PEPSICO Summerfare and conductor of the Norman Luboff Choir on tour. His group, the Dusing Singers, can be heard on *Rags and Riches*, *The Cool of the Day* and on the soundtrack of the film *Dead Man Walking*. For over a decade he has served as Co-Director/Music Director with Director/Choreographer Nat Horne of Dayton, Ohio's Muse Machine Musicals. Their critically acclaimed sold out shows have attracted audiences from all parts of the country.

As composer and arranger David has over forty works in print. He contributed arrangements to three holiday recordings by the Robert De Cormier Singers: *A Victorian Christmas*, *Christmas Eve*, and *Children Go Where I Send Thee*. With Mr. De Cormier he also arranged music for an album of early 20<sup>th</sup> century popular music, *Oh, You Beautiful Doll*. His works are also heard on recordings by The New York Choral Society, Pamela Warrick-Smith's *Work, Fight and Pray* and four compact discs with The Muse Machine: *The Muse Machine on Broadway*, *Tonight at Eight*, *Heart & Music* and *The Memory Of All That*.

David regularly appears in a song program with composer/satirist Peter Schickele that tours throughout the country. In addition, with Mr. Schickele's alter ego, P.D.Q. Bach and soprano Michèle Eaton, he appears in *P.D.Q. Bach and Peter Schickele: The Jekyll & Hyde Tour*. The trio also presents programs with orchestras entitled *P.D.Q. Bach, the Vegas Years* and *P.D.Q. Bach Strikes Back*. He also appears with Mr. Schickele and his wife, poet Susan Sindall, in *The Condition of My Heart*, a program about the joys and trials of a long marriage.

Pianist **Elizabeth DiFelice** has concertized throughout North America, Europe and Japan in solo recitals and as a chamber musician. A busy ensemble player in New York City, her extensive credits include performances with the New York Philharmonic (since 1979), American Composers Orchestra, Orchestra of St. Luke's, American Symphony Orchestra, and the New York Pops. Ms. DiFelice is a member of the Richardson Chamber Players. Festival appearances include Tanglewood, Aspen, Bard, Lincoln Center Festival, Mostly Mozart, Ravinia, Vail, and the Next Wave Festival. An active educator for her entire career, she is coordinator of the piano department at Princeton University. Ms. DiFelice earned degrees from Oberlin College and SUNY at Stony Brook.

Pianist **Margaret Kampmeier** has a varied career as soloist, chamber musician, orchestral keyboardist and educator. She has played throughout the U.S., in Canada, Mexico, Europe and Asia, and has recorded for Centaur, Koch, Bridge and Nonesuch. A founding member of the Naumburg award winning New Millennium Ensemble, Ms. Kampmeier has performed also with the Kronos Quartet, Sequitur, Newband, St. Luke's Chamber Ensemble and Orpheus Chamber Orchestra. Festival appearances include Tanglewood, Ravinia, Bard and Caramoor. Ms. Kampmeier teaches piano at Princeton University, and resides in New York City with her husband and young son.

### **Armadillo String Quartet**

Barry Socher & Steve Scharf, violins

Raymond Tischer, viola • Armen Ksajikian, cello

The Armadillo String Quartet is one of Los Angeles's premier chamber music groups, offering concerts in various venues locally and in other parts of the world since its founding in 1980. Advocates for music old and new, the Armadillos have given numerous world premiere performances, including many works written for them, as well as concerts of older works, often in new contexts or settings. The versatile ensemble has played its varied repertoire in many established chamber music series in the Los Angeles area, including Monday Evening Concerts, the South Bay Chamber Music Society, Chamber Music in Historic Sites, Sundays at Four and the Pacific Composers' Forum, and has been featured at several festivals in Southern California, such as the Santa Barbara Fall Music Festival, the Hindemith Festival in Northridge and the Los Angeles Bach Festival. They have performed in the 20th anniversary broadcast tribute to National Public Radio and in a recorded tribute to Kurt Weill, "Lost In The Stars". They have produced their own concerts at various locations in the Los Angeles area which have included a 34 1/2-hour marathon concert of the complete quartets of Joseph Haydn. Since 1991 they have presented annual concerts of the chamber music of Peter Schickele featuring the composer in performance with the quartet and as commentator on his works, which have included his String Quartet No. 4, "Inter-era Dance Suite", in its world premiere performance in 1992.

The quartet has given numerous programs especially for young audiences including the series Children's Concerts in Historic Sites and programs sponsored by Chamber Music America and the Pacific Composers Forum, one of which led to the start of a more comprehensive music program at the school in which they performed. They have played for many school children at Los Angeles Branch Libraries in concerts sponsored by the Library Foundation of Los Angeles and in May 2003 they performed a similar program at the Ojai Music Festival Family Concert.

In addition to concerts in traditional auditoriums the group has performed in private homes and in a variety of nontraditional concert sites, including Frank Lloyd Wright's Hollyhock House and galleries in the Southwest Museum, the