

MARCH 6-10, 1996

ANDERSON CENTER FOR THE ARTS

**BINGHAMTON UNIVERSITY** 

STATE UNIVERSITY OF NEW YORK

RESERVATION

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PRESENTED BY

# Anderson Center for the Arts and Arts Programs at Binghamton

IN COLLABORATION WITH

# The British Council

MARCH 6-10, 1996

ANDERSON CENTER FOR THE ARTS

BINGHAMTON UNIVERSITY

STATE UNIVERSITY OF NEW YORK

RESERVANCES



University's 50th Anniversary Arts Festival: *Scotland: Cultural Counterpoint.* It is particularly appropriate in this golden anniversary year that we honor the Scottish heritage of Robert Harpur, for whom Harpur College was named.



At Binghamton, a strong commitment to the fine and performing arts means that the arts are integrated with our students' total learning experience, extending that experience far beyond the classroom.

Scotland: Cultural Counterpoint offers Americans an introduction to Scotland's many artistic treasures and a window on a nation unfamiliar to many of us. In the several years that we have spent planning this celebration, its scope has been expanded beyond an arts festival and now encompasses an international

trade conference, a symposium on health care issues, and a sports field day. The Festival's broadened emphasis reflects the University's goal of internationalizing the curriculum in each of our academic disciplines.

We are pleased to be working once again with The British Council in making the music, art, theater, literature, and film of the British Isles available to new audiences and in bringing together experts in trade and health care issues. Together, we are taking a small but important step toward greater international understanding.

> Lois B. DeFleur President, Binghamton University

Lois B. DeFleur, fifth president of Binghamton University, State University of New York, is an eminent sociologist and an experienced administrator. As Binghamton's president, DeFleur administers a public research university with a \$150 million budget, over 2,000 faculty and staff, and 12,200 undergraduate and graduate students.

President DeFleur came to the University in 1990 from the University of Missouri-Columbia, where she had been provost. A former professor of sociology at both Missouri and Washington State University (where she was also dean of humanities and social sciences), President DeFleur is an authority on juvenile delinquency in Latin America and has done extensive work in the fields of deviant behavior and occupational socialization. She is an author of a standard college

sociology textbook and has published widely in scholarly journals.

President DeFleur serves on the executive committees of the American Council on Education and the National Association of State University and Land Grant Colleges, two of the nation's largest and most prestigious higher education associations. She serves on several non-profit boards of directors as well as the M & T Bank Advisory Council.

Lois DeFleur is a pilot and the owner of a Comanche 260. She has flown for more than 26 years and in 1976-77 was a distinguished visiting professor at the U.S. Air Force Academy. A graduate of Blackburn College in Illinois, President DeFleur received the MA degree from Indiana University and the PhD from the University of Illinois.



he British Council is a

partner in some 1,500 arts events a year in more than 110 countries, but there is nothing else quite like the Binghamton collaboration, which is being looked at as a model for other Council international partnerships. *Scotland: Cultural Counterpoint* is a five-day festival



celebrating the contemporary arts of one country, held at a single university. That alone is unusual. The range and quality of the artists appearing make the event even more remarkable. But that is not all. Academic links with Scotland have been developed alongside the artistic relationships, in such fields as engineering, management, nursing and athletics, so that the total Festival program will include a trade and business conference, a health care seminar, as well as sports events. It is the way in which the arts

and academic concerns have been blended to deepen international cooperation and understanding, and create long-term relationships that make the "Binghamton model" unique.

David Evans
Director, The British Council, USA

David Evans is Director of the British Council in the USA and Cultural Counselor at the British Embassy in Washington DC.

After taking a history degree at London University he worked as a volunteer with the Voluntary Service Overseas (VSO) teaching at a boys school in Rajasthan, India. He joined the Council in 1965 and was seconded to VSO's Head Office for two years before being posted to Sierra Leone, where his duties included responsibility for the VSO program.

Evans then became deputy director of The British Council's office in Wales and, after studying education and development at the University of Wales, Cardiff, returned to West Africa to work in Enguga, Nigeria. This was followed by postings as Director, Istanbul,

Turkey and Deputy Director, Germany.

In 1985 he set up the Council's Youth Exchange Centre, Britain's national agency for the promotion and support of youth exchanges overseas and the provision of information, training, and advice on international work to youth workers.

In 1988 Evans became Director of the Council's Drama and Dance Department, and then Deputy Director of its Arts Division with special responsibility for work with international arts festivals.

David Evans took up his post in Washington in April 1994.



# cotland

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# Cultural Counterpoint



by Floyd R. Herzog Director, Anderson Center for the Arts

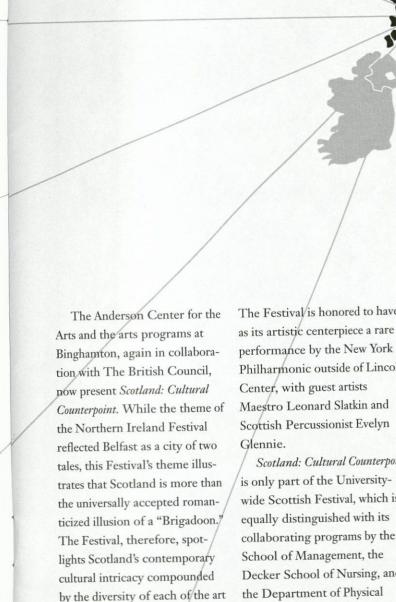
The United States historically has been greatly influenced by societal pluralism, which is mirrored by Binghamton University's emphasis on diversity, and therefore global concerns. The Anderson Center for the Arts — ever since its inception ten years ago with the Center's dedicatory performance, the American premiere of the Central Ballet of China — enhances this international profile.

In 1992 the Anderson Center and the arts programs at Binghamton University, in collaboration with The British Council and The Arts Council of Northern Ireland, presented Northern Ireland: Cultural Counterpoint, an interdisciplinary arts festival acquainting the American public with the impressive cultural climate of the province of Northern Ireland, particularly

its principal city, Belfast. The cultural counterpoint to "the Troubles" was especially apparent during the American premiere performance by the Ulster Orchestra, the Festival's artistic centerpiece. American audiences were moved not only by the artistic virtuosity of the ensemble, but by its human harmonies as well: the musicians, divided equally between Protestants and Catholics, proved that the two do live and work, even lyrically, together. The success of this historic event inspired The British Council to have the University return to the British Isles, specifically Scotland, with the intent to formalize an arts festival similar to the one on Northern Ireland.

The genius of Scotland and its historical global impact on the arts — along with such other areas as education, philosophy,

medicine, engineering, invention, science, etcetera — has long been recognized. This never has been more true than with contemporary Scotland's dynamic cultural profile, enhanced by two of its principal cities resonating worldwide their interest in the arts: Edinburgh (the beautiful capital, commonly referred to as the "Athens of the North"), hosting an internationally recognized arts festival which boasts to be the largest in the world; and Glasgow (the country's largest city, commonly referred to as a magnificent industrial site of Victorian architecture), possessing the prestigious honor of being the 1990 Cultural Capital of Europe. This backdrop truly justifies a focus now on this area of the British Isles with an arts festival bringing Scottish cultural riches to American shores.



This major international event is comprised of a rich array of art exhibitions, symposia, and performances of dance, literature, music, theater, and film.

forms emerging through Gaelic,

Scottish, English and interna-

tional influences - forming a

its own culture and country.

unique esthetic profile, special to

The Festival is honored to have Philharmonic outside of Lincoln

Scotland: Cultural Counterpoint wide Scottish Festival, which is collaborating programs by the Decker School of Nursing, and the Department of Physical Education, Recreation, and Athletics. We are privileged to offer American audiences a broader canvas of life in contemporary Scotland, and we hope that you are able to experience as much of this unique opportunity as possible.

Floyd R. Herzog, director of the Anderson Center for the Arts, holds a PhD from Ohio University in comparative arts -encompassing theater, music, painting, architecture and literature. In an unprecedented arrangement with Italy's La Scala Opera House in Milan, he was a Fulbright artist/scholar in staging for the 1965-66 Season.

Herzog opened and for ten

years directed the widely acclaimed Centre College Regional Arts Center, a Taliesin design of the Frank Lloyd Wright Foundation, in Danville, Kentucky. While there in 1977, he produced, in collaboration with the American Institute for Verdi Studies, the Fifth International Verdi Congress. (Previous congresses were held in Venice in 1966, Verona, Parma, and Busseto in 1969, Milan's La Scala in 1972, and Chicago's Lyric Opera in 1974.) At Centre, he also negotiated for the United States Communication Agency's documentary film about the arts center, which was distributed to 95 foreign countries.

Prior to Centre College, Herzog was head of academic affairs for United States International University's School of Performing Arts in San Diego, California, where he coordinated opera workshops with singers from Vienna to Japan.

In addition to staging for the legitimate and lyric theater, Herzog has presented many of the world's foremost artists and attractions often in their American premiere performances. In 1983, he conceived the Pearl Bailey PBS television gala special, with guest stars Tony Bennett and Sarah Vaughan, aired worldwide.



# he Setting

# RURRERRERRI



There are so few new concert halls that provide even competent acoustics for musical performance that when a rare exception is created such as the Anderson Center, it is worth going on record praising it.

—Robert Mann, Juilliard String Quartet



Concert Theater



Chamber Hall

Very elegant and beautiful. With the Royal
Ballet, we toured theaters
like this all the time—
it's extraordinary!

—Erling Sunde, ballet master, The Royal Ballet, Covent Garden The Pittsburgh Symphony Orchestra performs concerts in halls all over the globe and rarely do we encounter such an excellent facility and staff in one venue... The Anderson Center's Concert Theater adds a presence and immediacy that gives an ensemble acoustical possibilities that can be absolutely thrilling!

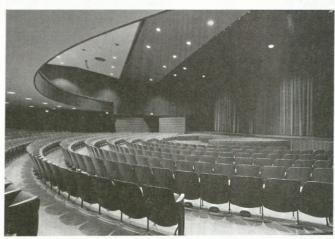
—The Pittsburgh Symphony Orchestra

# The theater facilities are a dream to work in.

—Alvin Ailey American Dance Theater

## A wonderful concert ball.

— Gerard Schwartz, music director, Lincoln Center's Mostly Mozart Festival Orchestra.



Watters Theater

# ARTS SCHEDULE OF EVENTS

### WEDNESDAY, MARCH 6, 1996

7-10 pm A Taste of Scotland

**7–8 pm Opening Ceremony** Featuring Scottish keynote speaker. Dr. William Brown CBE, Chairman of Scottish Television and chairman of The Scottish Arts Council. (by invitation only) *Chamber Hall.* 

8–10 pm Scottish Food Tasting. (for Opening Ceremony audience) Grand Corridor, Art Museum, Rosefsky Studio Gallery.

Exhibition Openings (for Opening Ceremony audience):

Alter-Ego: Self-Portrait. Art Museum.

John Bellany and Will Maclean: Prints from Two Folios. *Mezzanine Gallery, Art Museum.* 

Scottish Textile Designs by Ruth Begg (with artist in residence). Rosefsky Studio Gallery.

## THURSDAY, MARCH 7, 1996

10 am-4 pm Exhibitions

Alter-Ego: Self-Portrait. Art Museum.

John Bellany and Will Maclean: Prints from Two Folios. Mezzanine Gallery, Art Museum.

Scottish Textile Designs by Ruth Begg. Rosefsky Studio Gallery.

10:15–11:45 am Composers' Forum. Featuring Scottish Composers James MacMillan and Eddie McGuire. Casadesus Recital Hall.

12–1:15 pm Buffet Lunch. (by invitation only)

Anderson Center Reception Room.

1:20–2:30 pm Whistlebinkies Lecture/Demonstration.

Casadesus Recital Hall.

2:45–4:30 pm Visual Arts Lecture/Symposium. Featuring Dr. Duncan Macmillan, professor of the history of Scottish art and curator of the Talbot Rice Gallery, University of Edinburgh.

**7–8 pm Contemporary Music Lecture/Symposium.** Featuring James MacMillan. *Anderson Center Reception Room.* 

**8:15** pm Music and Dance from Scotland. Presented by Binghamton University Music Department, with guest artists from the Scottish Ballet: Daria Klimentova and Vlad Bubnov. -\$- Concert Theater:

### FRIDAY, MARCH 8, 1996

10 am-4 pm Exhibitions

Alter-Ego: Self-Portrait. Art Museum.

John Bellany and Will Maclean: Prints from Two Folios. Mezzanine Gallery, Art Museum.

Scottish Textile Designs by Ruth Begg. Rosefsky Studio Gallery.

10:30–11:30 am Whistlebinkies. Performance for area schools. Concert Theater.

12:15–1:30 pm Gala Buffet Lunch. Featuring James Boyle, Chairman of BBC Radio Scotland. (by invitation only)

Anderson Center Reception Room.

**2–4:30 pm Fiction Reading/Symposium.** Featuring writers from Scotland: Alasdair Gray, novelist; William McIlvanney, novelist; A.L. Kennedy, short story writer. *Chamber Hall.* 

7:30 pm New Scottish Talent on 16 mm—Program 1. American Premiere, presented by the Harpur Film Society. -\$- Lecture Hall 6.

8:15 pm Mary Queen of Scots Got Her Head Chopped Off.

American Premiere, presented by Binghamton University Theatre
Department. Featuring guest Scottish director David McVicar and
guest Scottish actress Susan Nisbet. -\$- Watters Theater.

Postperformance Reception. (by invitation only) Studio A.

# SATURDAY, MARCH 9, 1996

10 am-4 pm Exhibitions

Alter-Ego: Self-Portrait. Art Museum.

John Bellany and Will Maclean: Prints from Two Folios. Mezzanine Gallery, Art Museum.

Scottish Textile Designs by Ruth Begg. Rosefsky Studio Gallery.

10–11:45 am Theater Symposium: Contemporary Theater of Scotland. Including discussion of Mary Queen of Scots Got Her Head Chopped Off with playwright Liz Lochhead, and guest artists David McVicar and Susan Nisbet. Watters Theater:

12:15-1:30 pm Buffet Lunch. (by invitation only). Grand Corridor

**2–4 pm Poetry Reading/Symposium.** Featuring writers from Scotland: Robert Crawford (Scots), Liz Lochhead (English), and Iain Crichton Smith (Gaelic). *Watters Theater*.

7 pm New York Philharmonic. Featuring guest conductor Leonard Slatkin with guest Scottish percussionist Evelyn Glennie. -\$- Concert Theater:

7:30 pm New Scottish Talent on 16 mm—Program 2. American Premiere, presented by the Harpur Film Society. -\$- Lecture Hall 6.

8:15 pm Mary Queen of Scots Got Her Head Chopped Off.
-\$- Watters Theater.

Postperformance New York Philharmonic Gala Reception. (by invitation only) *Anderson Center Reception Room.* 

### SUNDAY, MARCH 10, 1996

10 am-4 pm Exhibitions

Alter-Ego: Self-Portrait. Art Museum.

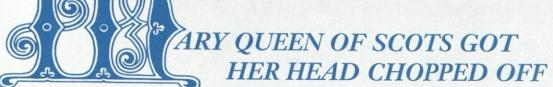
John Bellany and Will Maclean: Prints from Two Folios. Mezzanine Gallery, Art Museum.

Scottish Textile Designs by Ruth Begg. Rosefsky Studio Gallery.

11 am-1 pm Master Class with Evelyn Glennie. Participation by audition only. Audience attendance encouraged. *Chamber Hall*.

2-4 pm Whistlebinkies in Concert. -\$- Concert Theater:

7:30 pm New Scottish Talent on 16 mm—Program 1. -\$- Lecture Hall 1.



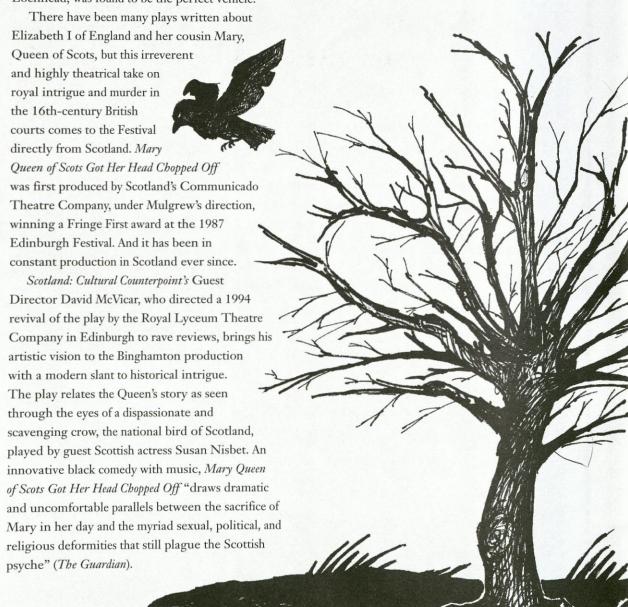


Two dynamic forces shaping contemporary Scottish theater are Edinburgh's Traverse Theatre, referred to as "the most interesting theatre of new writing in Scotland, if not Britain," and Communicado Theatre, Scotland's leading popular experimental theater company. Ian Brown and Gerry Mulgrew, directors of the Traverse and Communicado, respectively, were instrumental in the search for an appropriate American premiere of a new play, representing Scottish theater of today. Mary Queen of Scots Got Her Head Chopped Off, written by playwright and poet Liz Lochhead, was found to be the perfect vehicle.

This premiere is partially supported by The Glenlivet and Chivas Regal Scotch Whisky. The appearance by Susan Nesbit is made possible by a grant from The British Council.

### **SYMPOSIUM**

A Theatre Symposium, following the premiere of Mary Queen of Scots Got Her Head Chopped Off, is scheduled for Saturday, March 9 (10–11:45 a.m.). Panelists discussing the play include Liz Lochhead, David McVicar, and Susan Nisbet.



## ARTISTS AND PRESENTERS

Liz Lochhead was born in Motherwell, Lanarkshire, and studied at the Glasgow Art School where she also began to write poetry. Her first stage play, Blood and Ice, was produced in 1982 by the Traverse Theatre in Edinburgh, followed three years later by her radical adaptation of Dracula for the Royal Lyceum Theatre in the same city. Her other stage adaptations include the York Mystery Cycle (1992); The Magic Island, a version of the Tempest for children (1993); and her brilliant Scots verse translation of Moliere's Tartuffe (1986). Her other works include the plays Quelques Fleurs, Disgusting Objects, Patter Merchants, and screen plays Latin for a Dark Room and Rough Trade. When not writing, she is busy travelling the country, broadcasting and performing her poetry. She also has appeared as an actress in productions she has directed.

David McVicar was born in Glasgow and trained at the Glasgow School of Art and at the Royal Scottish Academy of Music and Drama, where he graduated as an actor in 1989. He has since evolved into one of the country's rising stars with his plethora of credits, including awardwinning productions of theater, musicals, and opera. In addition to directorial assignments for prestigious theaters throughout Britain, he

formed his own highly successful PenName Theatre Company, well-known for its wide repertoire and outstanding performances—from Gay/Rich's *The Beggar's Opera* to Strindberg's *Miss Julie*, to Marlowe's *Doctor Faustus*—seen on annual tours sponsored by the Scottish Arts Council.

Productions in London include Kleist's Amphytrion at the Gate Theatre and Prisoner Cell Block H, a comedy musical with British television star Lily Savage. Productions for the Royal Scottish Academy of Music and Drama include Mozart and Salieri (Rimsky-Korsakoff), Die Zaubergflöte (Mozart), and Semele (Handel). McVicar made his professional opera debut with Opera North as director (and costume designer) of Mozart's Il Re Pastore in November 1993, which also was seen at the 1994 Buxton Festival. He returned to Opera North in 1995, imaginatively directing Ambroise Thomas' Hamlet.

Susan Nisbet began her theater career in community arts in Glasgow and first worked with Wildcat in The Celtic Story in 1988. Since then, she has appeared in many Wildcat performances, including The Appointment, The Steamie, and Funny Money. Other theater work includes As You Like It (TAG), Amadeus (Dundee Rep), Babes In The Wood (Tron), and The Tin Soldiers (Wildcat). TV credits include



Susan Nisbet

Dream Baby, Darkwell, Jute City, City Lights, Rah C. Neshitt (all BBC), and Latin for a Dark Room (C4). Radio credits include Naked Radio and the short story Looking on Radio 4. Nisbet also plays sax in her pal's band "The Usual Suspects."

Susan Nisbet recreates the role of La Corbie the Crow in Mary Queen of Scots Got Her Head Chopped Off, which she first performed in the McVicar revival of the play at the Lyceum in Edinburgh.

Binghamton University's Theatre Department offers strong undergraduate, pre-professional training within a liberal arts curriculum, and a wellestablished Master of Arts Program. Binghamton University Theatre has and continues to place its acting and design graduates at the best professional schools nationwide such as Yale, NYU, University of Washington, and Temple University. The Master's graduates have had great success being accepted and are highly successful at the more prestigious PhD programs in the country. The department cultivates talented, dedicated young theater people who serve as its primary acting, design, and technical corps. These young, aspiring actors and designers form the main talent pool for the Scottish Festival presentation, and American premiere, of Mary Queen of Scots Got Her Head Chopped Off.

John Eloy Vestal, chair of the Theatre Department and lighting designer for the American premiere of Mary Queen of Scots Got Her Head Chopped Off, received his training from the University of Washington, Seattle, Washington. He has been lighting designer for over 200 productions, scene designer for 75 productions, and continues his theatrical consulting with such firms as The Saratoga Associates (Saratoga Springs, NY), the New York State Council on the Arts, and the New York Landmarks Conservancy Department. He also is a publishing/academic consultant for Allyn & Bacon Publishers, and a thesis advisor for the Yale School of Drama.

In addition to Professor Vestal's work in the academic community, he has been guest artist for organizations such as The Perry Street Theatre, New York, NY; Montana Repertory Theatre, Missoula, MT; The Tri-Cities Opera, Binghamton, NY (16 productions); and the World Premiere of Ezra Ladderman's Galileo Galilei; Akron Children's Theatre, Akron, OH; Rochester Opera Association, Rochester, NY; Chattanooga Opera Association, Chattanooga, TN; Theater en der Josefstadt, Vienna, Austria, New York State Tour; and the Ohio State University, Department of Music, Colmbus, OH, Mozart Festival Production of *The Magic Flute*.

John Bielenberg, scene designer for the Binghamton production of Liz Lochhead's play, has designed scenery for over 170 opera and theater productions, many of them as resident designer for Binghamton University, where he has been a member of the faculty since 1966. From 1976 to 1992 he was chair of the University's Theatre Department as well as producing director of the Cider Mill Playhouse (Endicott, NY), also frequently serving the latter enterprise as an actor, director, and designer. His adaptation of the John Gardner novel, October Light, was performed during the Anderson Center's inaugural season in 1986.

Elaine D. Kelly has been awarded the position of costume designer as a thesis project for her Master's of Art in Theatre.

# RT EXHIBITIONS



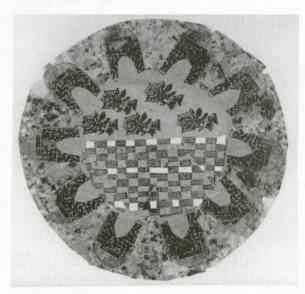
Today visual artists in Scotland are highly energetic players on an international scene. Spurred by a group of artists who were faculty at the Glasgow School of Art in the early 1980s, the current generation is creating at an especially high level of excellence, which is manifested in the exhibition *Alter Ego: Self Portrait*, a survey of contemporary Scottish printmaking organized by the prestigious Glasgow Print Studio. While this art is invigorated by the supportive cultural climate in Scotland today, artists working in Glasgow and Edinburgh do not share a common approach defined specifically as Scottish, but, rather, they reflect an international vision.

Alter Ego: Self Portrait, on view in Binghamton University's Art Museum, includes approximately forty prints by contemporary Scottish artists in a variety of portraiture styles from more realistic depictions to penetrating psychological portraits which employ more abstract symbolism. This presentation is rich in printmaking media: etching, engraving, lithography, and screen prints, as well as mixed media. It includes work by well-established artists such as Ken Currie,

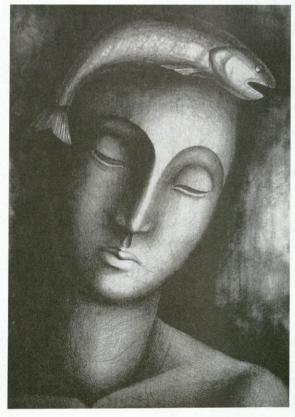
Peter Howson and Adrian Wiszniewski, along with some rising stars, such as Helen Flockhart, Joseph Davie and Craig Mulholland.

The Museum also presents John Bellany and Will Maclean: Prints from Two Portfolios. John Bellany's prints are inspired by Hemingway's The Old Man and the Sea. An artist who has had a retrospective exhibition at the Scottish National Gallery of Modern Art, Edinburgh (1986), Bellany's work is in the collections of the Metropolitan Museum of Art, New York, and the Tate Gallery, London. The etchings of Will Maclean relate to the Scottish tradition of Gaelic poetry. The Talbot Rice Gallery, Edinburgh, organized a retrospective exhibition of Maclean's work (1992), and his work is in the collections of the British Museum, London, and the Yale Center for British Art, New Haven.

Scottish Textile Designs, textiles and work on paper by Ruth Begg, who is in residence during the Festival, is displayed in the Elsie Benensohn Rosefsky Studio Art Gallery, which is administered by the Studio Art Department. Begg's exhibition relates to both Scottish



Ruth Begg, Untitled, fabric and paperwork, 1993.



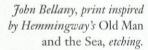
Ruth Greer, Weighing the Balance, lithograph, 46 x 90 cm.

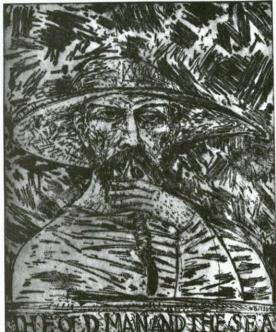
textile tradition and international abstract art. The eighteen hangings on display incorporate cloth and paper in richly woven patterns in subtle colors.

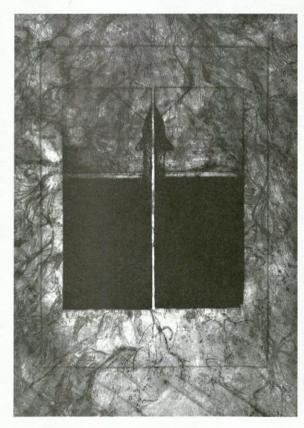
Scottish Textile Designs is sponsored by Marcia R. Craner and Dr. Albert Wolkoff in honor of Louise Chameron Craner.

### **SYMPOSIUM**

A visual arts symposium (Thursday, March 7, 2:45-4:30 p.m.), features Duncan Macmillan, preeminent art historian of contemporary Scottish art.







Will Maclean, A Night of Islands: A King's Fish, etching.

## ARTISTS AND PRESENTERS

Duncan Macmillan is the curator of the Talbot Rice Gallery and professor of the History of Scottish Art at the University of Edinburgh. He is an Honorary Royal Scottish Academician, and a renowned expert on historical and contemporary Scottish art. His books include Scottish Art 1460-1990, which was awarded the Saltire Society/Scotsman Prize for Scottish Book of the Year, Symbols of Survival: The Art of Will Maclean, and The Paintings of Steven Campbell.

Ruth Begg is a graduate in design of the Glasgow School of Art. Her textile designs have been included in the New Designers Exhibition of the Business Design Center, London (1993) and have won first prize in the Artwork Knitwear competition (1992).

University Art Museum is the showcase for interdisciplinary exhibitions throughout the academic year, featuring an exhibition series relating art and science. During the past year, the University's permanent art collection galleries have been expanded to include a gallery of Asian art.

Lynn Gamwell, museum director, organizes traveling exhibitions accompanied by books, which include Madness in America: Cultural and Medical Perceptions of Mental Illness Before 1914 (1994), co-authored

with Nancy Tomes, and Health and Happiness in 20th-Century Avant-Garde Art (1996), co-authored with Donald Kuspit. These exhibition tours include the University of Pennsylvania, the University of Chicago, and the New York Academy of Sciences.

Studio Art Department Seven art faculty members provide an excellent undergraduate program in studio art. The department's Elsie Benensohn Rosefsky Studio Art Gallery mounts twelve to fifteen exhibitions annually, of which half are student-curated projects or solo student shows. John Thomson, department chair and graphic and industrial designer, has recently filmed and conducted workshops on boat design.

Art History Department Eight art historians comprise the faculty of the first art history department to offer a PhD in art history within the State University of New York system. Barbara Abou-El-Haj, chair, specializes in medieval and Islamic art. Her book, The Medieval Cult of Saints: Formations and Transformations, was published in 1994 by Cambridge University Press. Her current work is on civil strife and church building.





# Gala Program

Toccata alla Marcia ......Robin Orr Jonathan Biggers, organ Janet Brady, violin Diane Richardson, piano Mary's Aria from Act III, Alone, I stand alone, from Mary Queen of Scots ...... Thea Musgrave Mary Burgess, soprano Diane Richardson, piano salm an fhearraim (Psalm of the Land) ....... William Sweeney poet: Aonghas Macneacail Harpur Chorale Bruce Borton, conductor Act 2-Pas de deux

University Symphony Orchestra
Timothy Perry, conductor
Dancers: Daria Klimentova and Vlad Bubnov
Choreography: August Bournonville

### INTERMISSION

A Midsummer Night's Dream ....... Felix Mendelssohn/Barrington Pheloung Act 2—Entr'acte and Pas de deux

University Symphony Orchestra
Timothy Perry, conductor
Dancers: Daria Klimentova and Vlad Bubnov
Choreography: Robert Cohan

# ARTISTS AND PRESENTERS

Jonathan Biggers, Link professor of organ, received his doctorate in organ performance from the Eastman School of Music. A winner of many organ competitions, Biggers was awarded a unanimous first prize in the organ division of the 1985 Geneva International Competition for Musical Interpretation, second prize in the 1982 American Guild of Organists National Organ Playing competition, and was unanimous winner of the 1990 Calgary International Organ Festival Concerto Competition. Biggers maintains an active performing career in the United States, Europe, and Canada, and has been a frequent featured artist in radio broadcasts on National Public Radio and on Suisse Romande in Switzerland. He recently has released two compact disc recordings, Sleepers, Wake! A Reger Perspective and Bach on the Fritts!

Bruce Borton, director of choral activities at Binghamton, holds degrees from Illinois Wesleyan University, Southern Illinois University and The University of Cincinnati College-Conservatory of Music. Before coming to Binghamton in 1988, Borton taught at West George College, and for 14 years was a member of, and conducting assistant to, Robert Shaw at the Atlanta Symphony Chorus.

Janet Brady, violinist, is an active recitalist and chamber musician. As a former member of the Audubon Quartet, she performed at the White House and Carnegie Recital Hall, and won international string quartet competitions in France and Brazil. She has performed chamber music all over the world, including concerts in Austria, Switzerland, England, France, and Puerto Rico, and two State Department tours of South America. She has premiered several new works in New York's Weill and Cami Halls, has recently performed with Solisti New York at the OK Mozart Festival, and will be part of the Alice Tully Concert Series presented by the group EOS.

Mary Burgess, soprano, made her New York City Opera debut at the age of 22 while still an undergraduate at the Curtis Institute of Music. Her repertory consists of more than 35 operatic roles which she has sung in the United States with such companies as New Orleans, Nevada, Augusta (GA), Baltimore, and New York City Opera and in the Netherlands, Belgium, Ire-

land, Italy, and Canada. She has appeared in such prestigious festivals as Ravinia, Casals, Aspen, Blossom, Spoleto (Italy), Chautauqua, and the Cincinnati May Festival. Burgess has appeared as soprano soloist with over two dozen U.S. orchestras including the Boston Symphony, Cleveland Orchestra, Chicago Symphony, and Cincinnati Symphony. Her recorded performances have been issued by CRI, CBS Masterworks, Columbia, Telarc and Sony Classics. Future projects include her first performances of the role of Susan B. Anthony in Virgil Thompson's The Mother of Us All at the Monadnock Music Festival in New Hampshire, and the title role in Bellini's Norma for Tri-Cities Opera, Binghamton.

Timothy Perry holds degrees from the Manhattan and Yale Schools of Music in both orchestral conducting and clarinet performance. He has appeared as soloist and conductor throughout the United States, as well as in Europe

and Asia, has just finished recording the complete Jeanjean 18 Etudes de Perfectionment, and may be heard on the newly released Redwood CD of American Wind Quintets with the Catskill Woodwind Quintet. In addition to his work at Binghamton University, Perry serves as Music Director of the Binghamton Community Orchestra.

Diane Richardson, accompanist and vocal coach, received a bachelor of music degree from Oberlin College and a master of arts from Columbia University. Richardson continued her professional and artistic training at The Juilliard School. Skilled in operatic and lieder repertoire, she has toured extensively throughout the United States and Europe, collaborating in recitals and privately coaching many leading artists from the Metropolitan Opera, New York City Opera, and the Royal Opera at Covent Garden. For more than a decade, she served as assistant conductor and coach at the New York City Opera. Presently

an assistant conductor of the Spoleto Festival USA in Charleston, S.C., Richardson holds concurrent faculty appointments at The Juilliard School and at Binghamton University.

The Department of Music's distinguished faculty of 32 full- and parttime members offers an exciting curriculum of academic and performance opportunities leading to the bachelor of arts, bachelor of music, and master of music degrees. Over 100 concerts are presented annually on campus, including solo recitals and ensemble concerts by faculty, students, and guest artists.

David Clatworthy, chair of the Department of Music, holds degrees from the University of Arizona and Columbia University and received professional training at The Juilliard School. A leading baritone with the New York City Opera Company for 15 years, he also has appeared as soloist with the Boston, Chicago, Detroit, Dallas, New York Philharmonic, National, Philadelphia, and Cincin-

nati symphony orchestras and has given numerous performances at the Spoleto USA Festival. His recordings are on RCA Victor, Mercury, and Vanguard labels.



# RESERVATION

# MUSIC AND DANCE FROM SCOTLAND Continued



As a leading force in British dance and a significant performing company on the world stage, Scotland's national ballet company, Scottish Ballet, enjoys international recognition and a distinguished reputation for matching excellence with exciting new dimensions. Audiences have come to expect a hallmark of originality throughout its repertoire, whether in full-length classics such as *The Sleeping Beauty* or modern works by Balanchine and Jiri Kylian. Scottish Ballet is also the only UK company to hold performance rights to Cranko's *Romeo and Juliet*, and recently the company achieved somewhat of a coup in the dance world by securing Mark Baldwin as resident choreographer.

The company's enthusiasm for innovation is true to



# SCOTTISH BALLET

the founding principles of Scottish Ballet. Originally formed in 1957 as the Western Theatre Ballet in Bristol by choreographer and producer Peter Darrell, it transferred to Glasgow in 1969 in a new role as Scotland's national ballet company with its own distinctive identity. Today, the company of 40 dancers tours in full-length productions and performs in smaller scale in remote rural areas to bring dance within the reach of all Scottish communities. It also



### Galina Samsova, Artistic Director

Galina Samsova was born in Stalingrad and began her career in Kiev. After emigrating to the West with official permission, she joined the National Ballet of Canada where, as principal dancer, she danced ballets choreographed by George Balanchine and Anthony Tudor as well as the major Petipa classics. She won a gold medal in Paris dancing the title role in the famous Orlikovsky-Raymondo de Larrain production of Cinderella and subsequently joined London Festival Ballet, where for nine years she was the company's leading ballerina. Samsova joined Sadler's Wells Royal Ballet in 1978 as principal dancer and in 1991 was appointed artistic director of Scottish Ballet.

During her brilliant career, Samsova's performances, particularly the classical roles of Odette/ Odile in *Swan Lake*, Princess Aurora in *The Sleeping Beauty*, Kitri in *Don Quixote*, and Giselle, have won her acclaim all over the world.

In great demand as a producer for companies such as London City Ballet, she produced in 1994 her first full-length work for Scottish Ballet—an innovative approach to *The Sleeping Beauty*. This was followed in 1995 with a brand new—and highly acclaimed—production of *Swan Lake*.

Samsova also is frequently invited to participate as a juror at international ballet competitions, most recently in Moscow, Kiev, Paris, Shanghai, and Nagoya. In 1995, she was appointed honorary professor of choreography in the Ukraine for her contribution to the art of dance.

# Daria Klimentova, Principal Dancer

Daria Klimentova was born in Prague and trained at the School of Music and Dance (Prague State Conservatory) in her home city. In 1989, she joined the National Theatre Ballet Company in Prague, as soloist, and in 1992 became principal dancer with Cape Ballet Company, in Cape Town.

To date, her roles include Kitri in Don Quixote, the title roles in Raymonda and Sylvia, The Sugar Plum Fairy and The Snow Queen in The Nutcracker, Marguerite in Camille; Ophelia in Hamlet, Titania in A Midsummer Night's Dream, Wendy in

Peter Pan, the title role in Anna Karenina, the Lilac Fairy and Aurora in The Sleeping Beauty, the title role in Cinderella, Swanilda in Coppélia; Odette/Odile in Swan Lake, and the Le Corsaire pas de deux. She recently danced a principal role in Mark Baldwin's Haydn Pieces.

Klimentova was a finalist in the 1988 International



has an important educational role, presenting dance workshops in schools and helping to train the next generation of artists through involvement with The Dance School of Scotland in Glasgow.

In recent years Scottish Ballet has made a dramatic impact on the international stage and has affirmed its credentials as a world leader with successful tours including Russia and the Ukraine, Japan, China, Hong Kong, Europe, Canada, and South Korea.

### SYMPOSIA

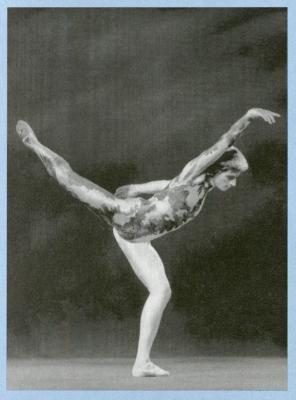
A Composer's Forum (Thursday, March 7, 10:15–11:45 a.m.) features James MacMillan and Eddie McGuire of the Whistlebinkies. James MacMillan also presents a pre-concert lecture on contemporary Scottish music (Thursday, March 7, 7-8 p.m.) prior to the Music and Dance From Scotland concert.

Ballet competition in Varna, Bulgaria, and has won a number of awards including the Prize of Paris Dance Foundation, Prix de Lausanne, Tokyo in 1989 and first place in the International Ballet Competition in Pretoria in 1991. The same year, she was a finalist in the International Ballet Competition in Osaka, Japan.

### Vladislav Bubnov, Principal Dancer

Vladislav Bubnov was born in Moscow where he trained at the world famous Bolshoi School. He joined the corps de ballet of the Bolshoi in 1987, being promoted to soloist just over two years later.

As a soloist with the Bolshoi, he has danced throughout the world in many ballets by the company's Artistic Director, Yuri Grigorovich, including Mercutio in Romeo and Juliet, The Jester in his Swan Lake, Bronze Idol in La Bayadère, and the solo in the second act of Spartacus. In addition he has danced Pan in Lavrovsky's Walpurgisnacht, as well as roles in Balanchine's Prodigal Son, and Bournonville's Conservatoire.



Bubnov made his debut with Scottish Ballet in Seoul, South Korea, in Sir Peter Wright's Coppélia. He made his UK debut with the company in February 1993 as the Prince in Peter Darrell's The Nutcracker. Vladislav has appeared as Lysander and Puck in Robert Cohan's A Midsummer Night's Dream, Vronsky and Levin in Anna Karenina, Dandini and Prince Ramiro in Cinderella,

Franz in Coppélia; and Prince Florimund and the Bluebird in The Sleeping Beauty. He has also taken principal roles in Balanchine's Concerto Barocco and Scotch Symphony, Robert North's Troy Game, Clark Tippet's Bruch Violin Concerto No. 1, Mark Baldwin's Haydn Pieces, André Prokovsky's Vespri and the pas de deux from Le Corsaire.

# COMPOSER JAMES MACMILLAN

The works of young Scottish composer James
MacMillan are featured in the "Music and
Dance from Scotland" concert, as well as the



New York Philharmonic performance. Each evening offers MacMillan compositions as a finale: The Confession of Isobel Gowdie and Veni, Veni, Emmanuel, respectively. The Confession of Isobel Gowdie, recognized for its extraordinary directness, energy, and emotional power, was commissioned

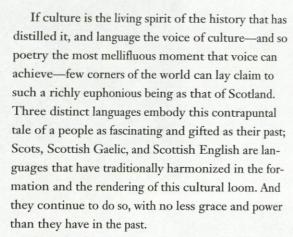
by the BBC Proms in 1990; and the percussion concerto *Veni*, *Veni*, *Emmanuel* was commissioned for Evelyn Glennie and the Scottish National Orchestra. References to Scottish folk music imbue MacMillan's work with a strong sense of the vernacular, while strongly held religious and political beliefs, coupled with community concerns, inform both the spirit and subject matter of his music.

Born in Ayrshire, Scotland, in 1959,
MacMillan was educated at Edinburgh and
Durham Universities. He teaches at the Royal
Scottish Academy of Music and Drama and was
appointed affiliate composer of the Scottish
Chamber Orchestra in 1990. MacMillan also is
currently visiting composer of the Philharmonic and artistic director of its new Contemporary Music Series, entitled Music of Today.

The 1993 Edinburgh Festival presented a major survey of MacMillan's music, with performances of 18 works. In terms of recordings, the Koch Schwann disc of *The Confession of Isobel Gowdie* and *Tryst* won the 1993 Gramophone Contemporary Music Record of the Year Award. MacMillan's music is now recorded on the BMG Catalyst label whose launch featured the release of *Veni*, *Veni*, *Emmanuel* with Evelyn Glennie as soloist, winner of the 1993 Classic CD Award for Contemporary Music.

MacMillan is currently engaged in his largest project to date, *Inés de Castro*, commissioned by Scottish Opera for premiere at the Edinburgh Festival in August 1996.





When one thinks of Scottish letters, Sir Walter Scott or Robert Burns or Robert Louis Stevenson come to mind, and yet one may discover oneself at a loss to name even a few of the poets and novelists writing in Scotland today. In fact, though the commonly held perception of Scottish culture may be wedged on one or another of the salient moments in its history, Scottish culture is not. It has moved onward, it has developed and flourished, it has continued to enrich itself.

In the literary segment of this Scottish Arts Festival, the aim is to present some sense of how Scotland has continued to address the challenges of time through the art of its words, and this is done by selecting representatives of each of these languages from a large field of remarkable poets and writers. Each visiting writer will read from his or her work and comment on the nature and spirit of Scottish literature, touching upon the history out of which it came, the present that it sings to, and the future that holds its destiny.

The Festival offers two literary sessions. The first session, presenting Scottish prose, features three writers: Alasdair Gray, novelist; William McIlvanney, novelist; and A.L. Kennedy, short story writer. The fiction reading/symposium is sponsored in part by Barnes and Noble Bookstores, Inc. The second session, on Scottish poetry, features three poets representing the three languages used in Scottish culture: Robert Crawford, Scots; Liz Lochhead, English; and Iain Crichton Smith, Gaelic.



RURNANA

### ARTISTS AND PRESENTERS



Alasdair Gray

Alasdair Gray, the man Anthony Burgess called "the first major Scottish writer since Sir Walter Scott," is the author of six novels, a book of verse, and two collections of short stories. He has been awarded numerous prizes and awards for his work, including a Gardian Fiction Prize, and Britain's Whitbred Prize for Novel of the Year.

William McIlvanney is the author of seven novels—one of which, *The Big Man*, was released as a major film for the international market. He has also written a collection of short stories, two books of poetry, and a book of essays, and has received a number of awards for his work—including a Scottish Arts Council Award and Glasgow Herald's People's Prize.

A.L. Kennedy is a short story writer and novelist who also writes criticism and drama for stage and television. She is the recipient of two SAC Book Awards, the Saltire First Book Award, the Sommerset Maugham Award, and other literary honors.



A.L. Kennedy

Robert Crawford was educated at Glasgow University and Balliol College, Oxford. Since 1989 he has been lecturer in Modern Scottish Literature at Scotland's oldest university, St. Andrews, where he is also an editor of the interdisciplinary magazine of Scottish studies, Scotland. He has published volumes of poetry and critical work, and has won various prizes for his writing, including an Eric Gregory Award from the Society of Authors, and a Scottish Arts Council Book Award.

Liz Lochhead, who has written numerous plays for screen and stage (including Mary Queen of Scots Got Her Head Chopped Off, the American premiere of which will be staged at the Festival) has published five collections of poetry. She has held a number of Scottish Arts Council Fellowships, an Arts Council of Great Britain Fellowship, and won a Fringe First Award at the Edinburgh Festival in 1987. When not busy writing, Lochhead travels the U.K. broadcast-



Robert Crawford

ing and performing her poetry.

Iain Crichton Smith, born in 1928 on the island of Lewis, became a teacher after his education at Aberdeen University. In 1977 he resigned to write full time. His work, which includes over fifty books of fiction and poetry written in both Gaelic and English, has received numerous awards and honors, including the OBE in 1980.

The Department of English, General Literature and Rhetoric provides undergraduate specializations in English and American literature, creative writing, folklore, and rhetoric. At the graduate level the department offers the MA and PhD degrees. Graduate students have the opportunity to persue a wide range of studies. David Bartine, associate professor, is chair of the department.

David Bartine holds a BA in English from the University of California, Berkeley, an MA in English and



Liz Lochhead

creative writing from California State University at San Francisco, and a PhD in rhetoric from the University of California at Berkeley. Among his publications are Early English Reading Theory: Origins of Current Debates (University of South Carolina Press, 1989), Reading, Criticism, and Culture: Theory and Teaching in the United States and England, 1820-1950 (University of South Carolina Press, 1992), and various poems.

The Creative Writing Program, part of the Department of English, General Literature, and Rhetoric, has long been considered one of the very best in the country. The faculty of seven widely esteemed poets and writers conducts undergraduate and graduate workshops designed as training grounds for the finest writers of the future. In the past year alone, five works by graduates have been published, or accepted for publication, by well-regarded publishing houses. In addition to the MA with a specialization in creative writ-



Iain Crichton Smith

ing, Binghamton offers one of this country's very few PhD programs with a creative dissertation option.

Robert Mooney has served as director of the Creative Writing Program at Binghamton University for more than five years, during which time he has coordinated a readers' series responsible for bringing many of the nation's finest writers to campus. He also serves as senior editor of New Myths: MSS, successor to the literary magazine begun by novelist John Gardner in the early 1960s. During his tenure as editor, Mooney has published new work from such award-winning writers as Seamus Heaney, Maxine Kumin, Charles Johnson, William Trevor, Joyce Carol Oates, John Montague, and many other writers of world renown. Mooney's own work has appeared in numerous literary magazines over the years, and he has recently been nominated to receive a Pushcart Prize.

# EW SCOTTISH TALENT ON 16mm

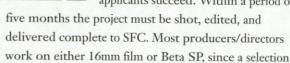
# A selection of new short films by young Scottish filmmakers

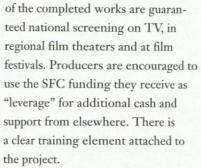


The Festival viewings of New Scottish Talent on 16mm are being presented in their American premieres, with the cooperation of the Scottish Film Council.

In an attempt to provide the first rung on the ladder for novice talent, in 1993 the Film Council introduced the First Reels project. This is a collaboration between SFC and Scottish Television who each provide £20,000

a year. Anyone can apply for single grants of between £500 and £2000 to help make a short program. It can be of any genre, on any subject and of any duration, using video or film. Innovation in content and style is encouraged. After a rigorous selection/interview process, about twenty applicants succeed. Within a period of





After three years, the First Reels

scheme has proved extremely successful. The quality of films produced has been high and innovative, much new creative talent has been discovered and nurtured, and the films have been selected for festivals in the UK and abroad. A very significant number of filmmakers have already gone on to produce much bigger budget movies.

The selection of films offered in this Festival is not exclusively drawn from the First Reels initiative. The makers of both *Seeker Reaper* and *Brotherly Love* learned their skills through relatively conventional film training. But the remainder are mainly the result of First Reels. They amply demonstrate the skills of the next wave of Scottish filmmakers.



Blue Christmas

Close

# **PROGRAM 1**

Brotherly Love: Two brothers try to work out their family problems during a venture into the wild Highlands. (51 min.)

Blue Christmas: As Christmas approaches, Mum remembers the day she met Elvis at Prestwick Airport. (20 min.)

Good Day For the Bad Guys: A very black comedy about behind-the-scenes goings-on at a holiday pantomime. (20 min.)

### **PROGRAM 2**

Seeker Reaper: An interpretation of the life of George Campbell Hay, Scotland's leading Gaelic poet. (39 min.)

Close: A man wants to clean up the neighborhood before his wife arrives home with their new baby. (15 min.)

Chemicals and Illuminants: A live-action/ animated short on the relations between brain chemicals and moods. (5 min.)

*Dirty Diamonds*: A highly praised film noir short set in the twilit backstreets of Edinburgh. (20 min.)

*Tool*: The first movie by a woman director under the First Reels banner. (15 min.)

## **PRESENTERS**

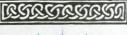
Harpur Film Society was founded in 1966 in order to bring to campus a range of significant films that in most cases would not be available to local audiences. Its programs are designed to be international in scope, emphasizing recent foreign films, but also including work by independent American filmmakers. Films from abroad are always shown in

their original languages, with English subtitles.

Frank Newman, director of the Harpur Film Society, is a member of the Binghamton University English Department. He teaches courses in medieval literature and in the literature of urban life, particularly that of New York City.

# HE WE

HE WHISTLEBINKIES





The Whistlebinkies are Scotland's finest traditional music group. They present the unique sound of traditional Scottish music using authentic instruments, and have gained a reputation all over the world for their work in arranging, performing, and recording this music.

The group has been broadcast on many occasions, notably by BBC Radio 3 and were its "Artists of The Week" in January 1995.

Between 1977 and 1987, they recorded five LPs for Claddagh Records (Dublin), and produced a compilation CD of this work *Anniversary* in 1992. Their CD *Inner Sound* was released in 1991, and they are releasing their debut CD for Greentrax Recordings in 1996.

The Whistlebinkies believe in innovative approaches, new ideas, and new directions. They have performed music by Eddie McGuire with The Scottish Chamber Orchestra and played Scottish fiddle music with Sir Yehudi Menuhin. They also commissioned, premiered, and recorded "Scottish Circus" by the noted American composer John Cage.

At home and abroad, the group performs to critical acclaim. They have visited Germany, Sweden, Finland, and Italy; in 1990 they were the first Scottish folk

group to tour China, including concerts in Beijing, Shanghai, Canton, and Shenzhen—a success which they followed with four appearances at the Hong Kong Folk Festival. Since then, they have appeared in Iceland, Holland, England, and Ireland and at the Lorient Festival in Brittany. At home, the Whistlebinkies have played the Edinburgh Festival, Celtic Connections, Skye Folk Festival, and Swansea Arts Festival, and festivals throughout Britain. The group also enjoys giving performances in the more intimate surroundings of smaller clubs and arts centers.

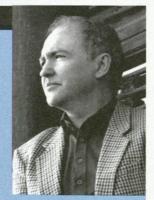
In addition to their performance in the Concert Theater on Sunday, March 10 from 2–4 p.m., the Whistlebinkies offer a lecture/demonstration on Thursday, March 7 from 1:20 p.m. to 2:30 p.m. in Casadesus Recital Hall; a performance for area students on Friday, March 8 from 10:30 a.m to 11:30 a.m. in the Concert Theater (sponsored in part by the Broome County Arts Council United Cultural Fund) and will appear at the Oakdale Mall on Saturday, March 9 at 3 p.m.

## EDWARD McGUIRE

In addition to his skills on flute and piccolo as a member of the Whistlebinkies, Edward McGuire is also one of Scotland's leading composers. McGuire was born in Glasgow in 1948. His studies included the flute at The Royal Scottish Academy of Music and composition at The Royal Academy of Music (RAM) in London, after which he became a student of the Swedish Composer Ingvar Lidholm in Stockholm. While at the RAM he won the Hecht Prize (1968) and the National Young

Composers Competition (held at Liverpool University in 1969). His violin piece *Rant* won the competition organized by the SPNM to find the modern test piece for the 1978 Carl Flesch International Violin Competition.

In recent years he has produced several large-scale works to critical acclaim, including *Peter Pan* (Scottish Ballet, 1989), *A Glasgow Symphony* (National Youth Orchestra of Scotland, 1990), *The Loving of Etain* (Paragon Opera, 1990), and a *Trombone Concerto* (Glasgow



Festival Strings and John Kenny 1991). He was a featured composer at the 1993 Park Lane Group series at the Purcell Room in London, and in January 1995 he was one of several Scots on BBC Radio 3's "Composer of the Week."

# THE WHIST LEBINKIES

Rab Wallace lowland bagpipes/Scottish small pipes

Judith Peacock clarsach, Gaelic vocals

Eddie McGuire flute, piccolo

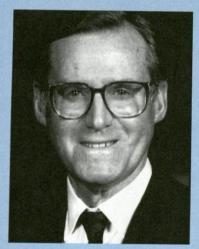
Mark Hayward fiddle

Stuart Eydmann concertinas/fiddle

Peter Anderson percussion

# FEATURED FESTIVAL SPEAKERS

Dr. Wlliam Brown lives in Glasgow and was educated at Ayr Academy. A graduate of Edinburgh University, he joined Scottish Television as London sales manager in 1958, becoming sales director three years later. He was appointed deputy managing director in 1963, then managing director in 1966, becoming the longest-serving ITV Chief Executive; therefore, playing an important role



in the development of broadcasting in Scotland and the UK. He was appointed chairman of Scottish Television in 1991, having retired as chief executive in 1990.

Dr. Brown's activities have included being chairman on the

ITVA Council, a founding director of Channel 4 Television, a director of ITN, Independent Television Publications, and *The Listener*. In 1984 he was awarded the Royal Television Society's highest honor, the Gold Medal for Outstanding Services to television. He was made CBE in 1971. In 1989 he became chairman of the Scottish Amicable Life Assurance Society. He is also a director of Scottish Radio Holdings.

Dr. Brown has been chairman of The Scottish Arts Council since April 1992 and was a member of the Arts Council of Great Britain until March 1994. His interests are films, music, golf, and gardening. He is married, with four children.

James Boyle was appointed head of radio for BBC Scotland in July 1992. Born in Glasgow, Boyle graduated with a BA from Strathclyde University, and an MA from the University of East Anglia. He also was a teaching fellow at McMaster University in Canada and is currently an honorary lecturer at Stirling University.

He joined BBC Scotland in 1975 as an

education officer and later served for a period in the same capacity in southwest England. He returned to Scotland as the Education Department's radio production manager in Edinburgh before being appointed as BBC Scotland's head of educational broadcasting, and



from 1987 to 1990 was secretary and head of information.

James Boyle guided Radio Scotland to the accolade of the United Kingdom's "National Station of the Year" in the prestigious Sony Awards 1994. Radio Scotland won 14 other British awards in that year. The current promotional campaign for Radio Scotland, designed for television, won the Epica D'Or, Europe's highest creative award. These short ads featured the station on the soundtrack.

Boyle is married and has three sons, one of whom is currently studying at Harvard Law School.

RESERVATION

# NEW YORK PHILHARMONIC

KURT MASUR, MUSIC DIRECTOR

# Leonard Slatkin, Conductor Evelyn Glennie, Percussionist

## Program

Suite pastorale	Chabrier
Gymnopedies Nos. 1 & 3 (orchestrated by Debussy)	Satie
Daphnis and Chloe Suite No. 2	Ravel
Wind Serenade	Strauss
Veni, Veni, Emmanuel	MacMillan

Major sponsorship for the New York Philharmonic's appearance is by M & T Bank with additional sponsorship by Jeffrey M. Cunningham. Evelyn Glennie's appearance is sponsored by The British Council.

The New York Philharmonic's appearance also is made possible through special arrangement with USAir.

Leonard Slatkin. After 25 years with the Saint Louis Symphony Orchestra, the last 15 of which as its Music Director, Maestro Slatkin will become Music Director of the National Symphony Orchestra in 1996. His performances worldwide



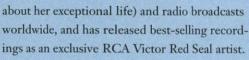
have been distinguished by imaginative programing and highly praised interpretations of both the standard and new repertoire. Throughout his career, Slatkin has been committed to arts education and to reaching diverse audiences.

After beginning his musical career on the piano, Leonard Slatkin studied conducting with his father and later continued with Walter

Susskind at Aspen and Jean Morel at Juilliard. Since his debuts with the Chicago Symphony Orchestra and the New York Philharmonic in the early 1970s, he has been a guest conductor on the podiums of the nation's major symphony orchestras. Additionally, he has led performances from the conductor's podium at the Lyric Opera of Chicago and the Vienna State, Hamburg, Stuttgart, and Metropolitan Operas.

Evelyn Glennie. The extraordinary percussion virtuoso Evelyn Glennie, active also as a composer, has quickly become renowned as one of Europe's most brilliant young musicians. Indeed, she has been heralded as one of today's brightest

young stars by *Time Magazine*. Committed to popularizing percussion music and to establishing timpani and marimba as solo instruments, she has performed with the world's leading orchestras, has given solo recitals and chamber music concerts in the most prestigious halls internationally, has appeared as host and performer on television (including documentaries



A native of Scotland, Glennie, recipient of distinguished awards and honorary doctorates, was trained at the Royal Academy of Music in London. In 1990 she was named "Scot's Woman of the Decade," and in 1993 an OBE was conferred on Glennie. Her autobiography, *Good Vibrations*, was published in 1990.





# **ULINARY ARTS**

# A message from



Food From Britain and Scottish Enterprise are delighted to be working together to support this prestigious Festival of Scottish arts and culture at Binghamton. Scotland not only has an impressive cultural heritage, but it also boasts some of the finest food and drink products in the world. We hope you will enjoy some of these during the Festival.

North America already enjoys Scottish salmon, game, and shellfish—even Angus beef was originally fathered by Scottish bulls. We hope festival goers will also be tempted to sample that famous Scottish dish—the "haggis."

From barley, locally grown in Scotland, you enjoy several specialty beers—some of the strongest on the market. Shortbread, cookies, and crackers are also produced from home-grown wheat and oats. Our jellies too, contain large amounts of locally grown fruits and berries, and the healthiest soup on the market today is produced using ingredients which either grow in, swim through, run around, or fly over Speyside, Scotland.

Of course, everyone identifies Scotland with Scotch whisky and over 50 malts and 200 blends, as well as several whisky-based liqueurs, are enjoyed by Americans today.

Scotland: Cultural Counterpoint proudly presents William McDerment Deans, 1995 Scottish Chef of the Year, who collaborates with Marriott Management Services in staging the Festival's authentic hospitality cuisine.

# WILLIAM MCDERMENT DEANS

Willie Deans has a wealth of culinary experience on both the home and international scene.

Deans completed his initial training at the Glasgow College of Food Technology. Following his apprenticeship, which included a period of training in hospital catering, he was appointed chef saucier, rapidly being promoted to senior chef de partie at the Hospitality Inn at Irvine, Ayrshire—in the heart of Robert Burns country.

He then moved on to become chef garde manager (larder) at the internationally famous five star Turnberry Hotel—known to avid golfers all over the world. During his time there he became national finalists chef of the year at the Salon Culinaire in Glasgow in 1987.

This was followed by an appointment as head chef at

the renowned Highgrove House Hotel, where diners have the opportunity to enjoy his creative approach through the collection of specially prepared menus using the best of quality Scottish produce.

In 1989 Deans achieved the accolade of winner of the Young Master Chef of the Year following highlevel competition at the Park Lane Hotel in London.

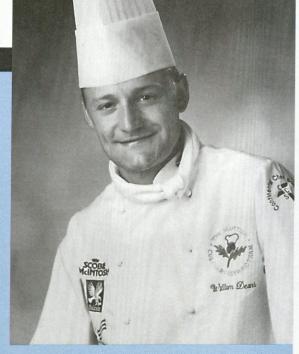
Deans also has had much experience in gala dinners, through his work at Turnberry and through having been part of the team that prepared the Grand Scottish Banquet in Strasbourg during Scottish Week at the European Parliament in December 1993.

He has won numerous gold, silver, and bronze medals as a member of the Scottish Culinary Olympic Team, which competed with growing success in Frankfurt and Singapore over the period from 1988 to 1994. Deans is again a member of the team currently preparing to compete at the prestigious World Culinary Olympics Competition which is being held in Berlin in September 1996.

Presently, he is a lecturer in catering and service Industries at John Wheatley College, Glasgow, one of the leading food technology colleges in Scotland.

He specializes in pastillage and chocolate work, and much of his time is spent demonstrating these skills.

Deans regularly flies the flag for Scotland by participating in special promotions, such as this one, where the opportunity exists to promote both the excellence and versatility of Scotlish food and the innovative skills of Scotland's leading chefs.



William McDerment
Deans is appearing under
the auspices of Scottish
Enterprise and Food From
Britain. Food From Britain
also arranged for products
from the following vendors:
Arran; Baxters of Speyside,
Broughton Ales Ltd., The
Clootie Dumpling Co.,
Golden Casket; H. Forman
& Sons, Hebridean Seafood,

John Bain & Sons, Paterson's, Pettigrews of Kelso, McEwans; Scottish Cheeses; Strathmore Mineral Water Co. Ltd., Thomas Tunnock Ltd., Traquair House Brewery, and Walkers Shortbread Ltd.—in addition to Wegmans, a nationally recognized regionally based supermarket.

# UNIVERSITY COLLABORATING PROGRAMS

# **Business Opportunities** with Scotland Conference

Thursday, March 7, 1996 8:30 am-5 pm Public Service Program Center

presented by

The School of Management Corine Norgaard, Dean

and

The International Center for Emerging Markets George Westacott, Director

### Conference Program:

- Offers trade and sourcing opportunities with Scotland.
- Examines possibilities for investment and strategic alliances in Scotland.
- Presents how Scotland can serve as your firm's base for the whole European market.
- Brings together managers working in the Scottish-American business environment, with officials facilitating this business.
- Reveals the rich Scottish culture and its business relationships.
- Offers expert knowledge about Internet and World Wide Web linkages with Scotland.

For additional information, please contact: (607) 777-2342

# Comparative Health Care Perspectives Colloquium: Scotland and the United States

Friday, March 8, 1996 3–5 pm Casadesus Recital Hall

presented by

The Decker School of Nursing Mary S. Collins, Dean

featuring

Guest Speaker Rosemary Mander Senior Lecturer Department of Nursing Studies University of Edinburgh

## Colloquium Program:

- Expands the global perspective of health care through a discussion of two specific health care delivery systems.
- Identifies nursing's contribution to international health care.
  - Compares similarities and differences of two health care delivery systems.
- Examines the educational and clinical preparation of professional nurses in both countries.

The topic of Rosemary Mander's presentation is "Health Care Issues in Scotland." A panel of faculty from the Decker School of Nursing will respond, discussing current health care issues in the U.S. and the nursing strategies currently used to deal with them. Similarities and differences in health care delivery will be discussed by both Mander and the panel. A period of audience participation follows.

Colloquium participants include members of the regional health care community, area schools of nursing, members of the Decker Foundation Board of Directors, and regional alumni.

For additional information, please contact: (607) 777-2311

## **Scottish Games**

Saturday, March 9, 1996 1-5 pm West Gym Fields

presented by

Department of Physical Education, Recreation and Athletics Joel Thirer, Director Steven Schulman, Event Coordinator

The games, based on traditional Scottish Highland games, consist of seven events for both men and women, including tossing the caber, rock throw, tire carry, and distance run. Participation is open to all Binghamton University students, faculty, and staff. The event offers hospitality with Scottish music.

The Binghamton University Department of Physical Education, Recreation and Athletics collaborates with the city of Glasgow and its Department of Parks and Recreation for these games. The leisure and recreation element within the Glasgow department is the largest of its kind in all of Europe and includes the magnificent Kelvin Hall International Sports Arena. Binghamton and Glasgow are building a relationship which will encourage Binghamton University athletic teams to travel abroad and compete in Europe, and at the same time welcome their counterparts from Scotland to compete in the United States.

For additional information, please contact Steven Schulman, assistant basketball coach: (607) 777-6820.

# FESTIVAL COLLABORATORS



State University of New York

Binghamton University, a public research university, is nationally recognized for its strong academic programs, distinguished faculty, and talented students. One of four university centers of the State University of New York, Binghamton offers academic programs leading to the bachelor's, master's and doctoral degrees. Fourteen specialized research centers attract scholars from around the globe to Binghamton's modern campus.

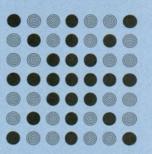
The University consists of five schools: Harpur College of Arts and Sciences, the Decker School of Nursing, the School of Education and Human Development, the School of Management, and the Thomas J. Watson School of Engineering and Applied Science. The Graduate School administers advanced degree programs in the five component schools. Undergraduate and graduate students are taught by a single faculty.

The University has an excellent research library, outstanding computer facilities, and an exceptional performing-arts center. A \$20 million two-building academic complex is currently under construction.

Binghamton ranks seventh in the nation and first in the Northeast in *Money Magazine's* "1996 Guide to the Best College Buys." The University is fifth in the nation among schools that *Money* rates "most selective" in admissions standards. *U.S. News & World Report* ranked Binghamton 13th among national universities in its 1996 "America's Best Values" list. And for the second year in a row, Binghamton was third in the nation on *U.S. News*' list of "most efficient" schools.

The University enrolls some 12,000 students, of whom approximately 9,000 are undergraduates. Most students are residents of New York State.

Founded in 1946 as Triple Cities College, Binghamton University is celebrating its 50th Anniversary this year.



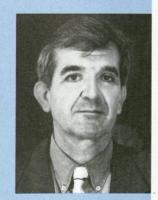
The British Council

The British Council promotes cultural, educational, and technical cooperation between Britain and other countries. Its work is designed to develop worldwide partnerships and improve international understanding.

The Council, which was established in 1934, is an independent organization incorporated by Royal Charter and registered in England as a charity. It is Britain's principal agency for cultural relations overseas, with an annual turnover in excess of \$645 million, and is represented in well over 200 towns and cities in 110 countries. The Council's work covers a range of activities in the arts and literature, the English language, education and training, professional, academic, and scientific exchanges, and in development. These are supported by extensive library and information services.

The British Council office in the United States is in Washington, DC, where its director is David Evans. The director for Scotland is Tom Craig-Cameron, whose office is in Edinburgh. George Rainey Colgan, the International Arts Officer, is director of the Council's Glasgow office. For more information about The British Council, write: The British Embassy, 3100 Massachusetts Ave, N. W., Washington, D.C. 20008 or fax 202-898-4612.

Born in Ireland, G. Rainey Colgan has lived more of his life outside his native country on the overseas circuit. After earning a master's degree from Trinity College, Dublin, in history and political science, specializing in the history of art, he studied for a master's in linguistics at London and Reading Universities. He taught at the university level before joining The British Council in 1976, when he was posted to Oman as deputy director. In 1982 he was posted to Istanbul (as vice



consul cultural) and subsequently to South Africa in 1984, where he was involved in the aid program before becoming regional director British Council Vice Consul Cultural Valencia in 1988. He took up his present post in July 1994 as international arts officer Scotland/director Glasgow.



The Scottish Arts Council (SAC) is one of the principal channels of government funding for the arts in Scotland. SAC operates under a Royal Charter and is responsible to and financed by the Scottish Office, the department of the United Kingdom's government that is responsible for Scottish affairs. SAC's budget for 1996/97 is £24.47 million.

The aim of SAC is to create a climate in which arts of quality flourish and are enjoyed by a wide range of people throughout Scotland. Toward this aim. SAC funds some 65 organizations on an ongoing basis; they range from the four national companies-Scottish Opera, the Royal Scottish National Orchestra, the Scottish Chamber Orchestra and the Scottish Ballet-to art galleries, festivals, theaters, arts centers, touring companies, promoters, service organizations, and artist resource

In addition SAC also helps to fund, on a project-by-project basis, music clubs and arts guilds, musical ensembles, publications, touring exhibitions and drama and dance tours. SAC also provides awards, fellowships, scholarships, and travel and research grants to individual artists and administrators in Scotland.

The development of the arts is a key priority for SAC. Actions in this area include building funding partnerships with local authorities and enterprise agencies, as well as networking with tourism bodies in the promotion of the arts in Scotland as visitor attractions of the highest quality. SAC also partners The British Council in Scotland in the

operation of the International Cultural Desk (ICD). The ICD offers overseas inquirers a comprehensive advice service on Scottish arts, excluding film, in both the UK and Europe. To contact the ICD, telephone The British Council in Glasgow, 011-44-141-339-0090. The Scottish Film Council will assist with inquiries about film in Scotland, telephone 011-44-141-334-4445.

SAC is responsible for distributing funds from the UK's National Lottery to the arts in Scotland. In 1995/96 an estimated £29 million is expected to be available for capital projects in the arts—buildings, equipment, art in public places, and film production.

SAC's Information Services division provides a wide range of information and advice to the arts community. It operates a telephone-based help desk service, supported by custom-built databases. offering advice to callers in areas such as funding, contacts, and training. In addition, publications are available on SAC's specific artform activities and on general arts marketing and related material. An information directory lists all publications available from SAC. For a copy, please write to SAC at 12 Manor Place, Edinburgh EH3 7DD, Scotland, UK. Or e-mail to: administrator. sac@artsfb.org.uk. The help desk can be reached by telephone at 011-44-131-243-2444 or (fax) 011-44-131-225-9833.



Food From Britain (North America) is a British government and industry supported organization responsible for the promotion of food and beverages throughout North America. In its eleven years of operation it has regularly staged promotions each year in some 2,000 retail outlets and numerous hotel and catering establishments as part of its fundamental strategy of developing awareness of the excellent flavor, assured quality, and increasing availability of British food and beverages.

It coordinates the food and beverage promotional activities of the UK consular offices throughout North America and those of the various organizations in Scotland, England, Wales, and Northern Ireland, including Scottish Enterprise Operations for this event. We are always happy to be associated with our friends in Scotland and are particularly grateful for the support given by Scottish Enterprise Operations to this event.

# arts & Colland

The arts are a major resource for Scotland's tourism industry. Indeed, tourism and the arts have become inextricably integrated, helping to promote Scotland's distinctive cultural landscape.

The primary role of Arts & Tourism Scotland is to integrate relevant interests and coordinate the development of those links that will help promote Scotland as a culturally rich tourist destination. A national coordinator helps create promotional strategies at the national level while encouraging and supporting a number of initiatives and projects at the local level. Increased communication between arts and tourism organizations is serving to attract visitors to cultural events throughout the year.

The current members of Arts & Tourism Scotland are: Scottish Tourist Board, Scottish Arts Council, Scottish Film Council, Convention of Scottish Local Authorities, British Council, Scottish Museums Council, Scottish Enterprise, Highlands and Islands Enterprise, Edinburgh International Festival, and Scottish Office.

For further information on cultural tourism events, attractions, and activities in Scotland, contact the British Tourist Authority at 551 Fifth Avenue, New York, NY 10176-0799, (phone) 212-850-0327 or (fax) 212-986-1188; or the Scottish Tourist Board at 23 Ravelston Terrace, Edinburgh EH4 3EU, United Kingdom, (phone) 011-44-131-332-2433 or (fax) 011-44-131-343-2023.



The Scottish Film Council is the national public body charged with promoting the moving image in Scotland. Its aims are to encourage understanding, appreciation, and enjoyment of the medium, to help production, to preserve the nation's film and television heritage, to promote high-quality

training, and to widen access to all aspects of moving pictures. SFC's work therefore focuses on six broad areas: exhibition, production, training, education, archive, and information.

For further information, contact the Scottish Film Council at 74 Victoria Crescent Road, Glasgow G12 9JN, (telephone) 011-44-141-334-4445, (fax) 011-44-141-334-8132. The SFC also has a home page on the internet, http://www.gold.net/users/ful8.



British Trade Office British Consulate-General New York

The British Trade Office, part of the British Consulate-General in New York, has as its prime function the support of British exporters of goods and services to the United States. Many of the companies assisted are small and medium exporters, frequently new to the U.S. market. The role of the Trade Office is to advise these companies how best to plan the strategy for this potentially very attractive market, to prepare them for differences in American business practices, and to support their first efforts into this market. In addition, the office also stands ready to help those British companies, about 350 in New York State alone, who have made an investment in this market. The Trade Office offers assistance to U.S. companies looking to broaden their source of supply to include goods or services from the United Kingdom. Both to offer a good insight into U.S. business practices and to provide an easy route for

### FESTIVAL COORDINATING AGENCIES

the U.S. importer, most of the front-line staff of the Trade Office are American.

The New York Trade Office is one of 12 such offices in the United States. It also coordinates the work of the U.S. offices in furthering the UK's trade promotion activities in this market.



Marriott Management Services is the largest contract services organization in the world, bringing specialized management skills and wide-ranging services to an array of settings—hospitals, universities, embassies, corporate headquarters, school districts, and many others.

Marriott plays an important role on campus by providing dining and facilities management services to 520 colleges and universities across North America. From small liberal arts colleges to large universities, services are tailored to the needs of both the academic institution and the campus consumer.

Marriott offers students, administrators, and faculty an assortment of food services that include resident dining programs, food courts, snack bars, vending operations, mobile carts, convenience stores, and athletic concessions. Whether serving faculty dining rooms, operating residence hall minimarts, or catering special events, Marriott brings management expertise, extensive resources, and creative responsiveness to each campus.



Founded in 1583 under a charter granted by King James VI, son of Mary Queen of Scots, the University of Edinburgh is the leading research university in Scotland and one of the most distinguished universities in Europe. Among the many well-known figures associated with the university are Charles Darwin, Sir Walter Scott, Robert Louis Stevenson, Sir Arthur Conan Doyle, and John Witherspoon, a signatory to the American Declaration of Independence. Edinburgh enrolls 15,000 students (of which 2,500 are international students) in programs in the humanities, science and engineering, social science, divinity, law, medicine, and veterinary medicine.

The newly established Binghamton/Edinburgh Exchange Program provides for Binghamton students to study for a full year in any discipline at Edinburgh. Edinburgh has selected Binghamton as one of a small number of American universities where students of American Studies can study and experience the United States.

The Binghamton/ Edinburgh Program is part of a developing program of academic exchanges with Great Britain. In 1992 Binghamton's arts festival on Northern Ireland helped to establish exchanges with the University of Ulster. This univer-

sity, with 17,000 students, was granted its royal charter in 1984, merging the new University of Ulster with Ulster Polytechnic. Its four campuses are located at Belfast, Coleraine, Jordanstown, and Londonderry. The McGee College campus in Londonderry, renowned for its Peace and Conflict Studies Program, is home to the newly established Tip O'Neil Chair in Peace Studies. The Binghamton-Ulster exchange program supports students from both universities in a wide array of disciplines. The first Binghamton exchange students are on the Coleraine and Jordanstown campuses, taking courses in Irish and European Studies.

organizations—in particular the Scottish Sports
Council and sports governing bodies—to produce development plans for sports in Glasgow.

Community Recreation is actively involved in

developing sports in the widest sense, taking sports to young people, particularly in disadvantaged areas of the city. Community Recreation firmly believes that the program works to improve the health and well-being of the residents of Glasgow, providing people with opportunities to become involved in sports and recreation and creating a better environment within which they can mature and develop.

monic Orchestras to the Vienna Choir Boys, The Chieftains, and Mummenschanz. ICMA has toured the Festival of the Nile from Egypt, the Moiseyev Dance Company from Moscow, and "Tango x 2" from Argentina. ICMA has also worked with some of the foremost North American orchestras in planning tours of the United States and the Far East.

ICMA's roster of soloists and conductors includes many of today's most esteemed classical performers. Its reputation for identifying and fostering the careers of promising young artists is especially notable.



# PARKS AND RECREATION, GLASGOW CITY COUNCIL

Community Recreation is a major component of Glasgow City Council's Parks and Recreation Department. Its services include sports-specific development, target-group recreation development, children's play, and the organization and management of events.

The organization's team of officers is now one of the largest of its kind in the UK. Efforts are concentrated in all areas of recreation from foundation through participation and from performance to excellence. The program works closely with other



ICM Artists, Ltd., will begin its 20th season in 1996-97 as an established leader in the management of the world's most distinguished artists and attractions. Under its chairman, Lee Lamont, and its recently appointed president, David V. Foster, ICMA represents an extensive roster of classical instrumentalists, vocalists, conductors, and lecturers, and manages the touring activities of numerous orchestras, chamber ensembles, choirs, dance and opera companies, and special attractions. With central offices in New York and branches in Los Angeles and London, ICMA engages in management on an international scale.

ICM Artists seeks to bring the most exceptional international talent to North America, ranging from the Saint Petersburg, Israel, and Royal Philhar-



Scottish Enterprise is a key government economic development organization which works closely with Scottish food and drink companies to assist them with business development activities, exporting, product development, and training. The Food Team at Scottish Enterprise works with the Scottish food and drink sector at all levels to help realize more effectively the economic development potential of this important Scottish industry.



The British Council















Jeffrey M. Cunningham '74 Publisher, Forbes Magazine

# Wegmans













Marcia R. Craner '94 and Dr. Albert Wolkoff '61 in honor of Louise Cameron Craner

Hortense Rogers



THE BON-TON



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The Anderson Center is deeply indebted to Vice Provost Susan Strehle, for the continuing support of the Office of Graduate Studies and Teaching.

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