The Composers' Ensemble at Princeton
Steven Mackey and Michael Pratt, Directors
presents

memory, mourning and machines

Geoffrey Burleson
piano

Tuesday, February 19, 2002
8:00 p.m.

FRANK E. TAPLIN '37 AUDITORIUM
in Fine Hall
PRINCETON UNIVERSITY
Geoffrey Burleson has performed to wide acclaim throughout Europe and North America, and is equally active as a recitalist, concerto soloist, chamber musician, and jazz performer. The New York Times has hailed his solo performances as "vibrant" and "compelling," and has praised his "command, projection of rhapsodic qualities without loss of rhythmic vigor, and appropriate sense of spontaneity and fetching colors." And the Boston Globe refers to Mr. Burleson as a "remarkable pianist" and "a first-class instrumental presence" whose performances are "outright thrilling." His numerous acclaimed solo appearances include prominent venues in Paris (at the Église St-Merri), New York (Carnegie Recital Hall), Rome (American Academy), Athens (Mitropoulos Hall), Mexico City (National Museum of Art), Rotterdam (De Doelen), Chicago (Dame Myra Hess Memorial Series), Boston, Switzerland, England, Spain, and elsewhere.

Recent engagements include performances of Gershwin’s Rhapsody in Blue, along with Mr. Burleson’s solo improvisations on Gershwin songs, with the Northern Holland Philharmonic Orchestra in the Netherlands; a solo recital at Merkin Concert Hall in New York City, sponsored by the League of Composers/ISCM; Mozart’s Concerto in C Major, K. 415, with the Arlington Philharmonic, featuring an improvised cadenza by Mr. Burleson; the world première of Klaas de Vries’ Piano Concerto, with the Boston Musica Viva, and a recital of solo piano and vocal works (with soprano Maria Tegzes) at the Goethe-Institut, Boston, marking the dual centenaries of Kurt Weill and Ernst Krenek.

Mr. Burleson has performed as principal pianist with several internationally-renowned chamber ensembles, including Boston Musica Viva, the Phantom Arts Ensemble, and Alea III. He has also appeared in duo performances with many prominent musicians, including Boston Symphony Orchestra concertmaster Malcolm Lowe, and BSO principal flutist Jacques Zoon. As a jazz pianist, Mr. Burleson has performed extensively at home and abroad, both as soloist and in many ensembles. The Boston Globe has lauded his jazz performances, praising his "solos filled with complex harmonic and rhythmic figures," as well as his "compact and dramatic" arrangements of works by such diverse artists as Eric Dolphy and Patti Smith.

Winner of the Silver Medal in the 1985 International Piano Recording Competition, Mr. Burleson also won Special Commendations in the Vienna Modern Masters International Performers’ Competition in 1995. A graduate of the Peabody Conservatory and the New England Conservatory, his principal teachers include Leonard Shure, Veronica Jochum, Lillian Freundlich, and Tinka Knopf.

Mr. Burleson has made solo and chamber music recordings for VMM, Dorian, Music & Arts, New World, CRI and Neuma that have been praised by the international press, and include several world premieres. His recording of Arthur Berger’s complete works for solo piano will be released in March on the Centaur label. He has been on the music faculties of Brandeis University, MIT, the Berklee College of Music, Clark University, and the College of the Holy Cross, and now teaches piano at Princeton University. He is also a Doctor of Musical Arts candidate at the State University of New York at Stony Brook, where he studies with Gilbert Kalish.
memory, mourning and machines

Second Sonata, “The Airplane” (1922)
Lent — as fast as possible
Andante moderato

George Antheil
(1900-1959)

Nuages gris (1881)
Les Jeux d’eaux à la Villa d’Este (1887)

Franz Liszt
(1811-1886)

From Miroirs (1905)
Noctuelles
Oiseaux trists

Maurice Ravel
(1875-1937)

From Gaspard de la Nuit (1908)
Scarbo

— INTERMISSION —

...safferte onde serene...
for piano and tape

Luigi Nono
(1924-1990)

Piano Études

David Rakowski
(b. 1958)

Horned In (Étude #24, on horn fifths) (1999)
You Dirty Rag (Étude #23, for melody in left hand thumb) (1999)

Intuition (1949)

Lennie Tristano
(1919-1978)
arr., Burleson

Tango? (1983)

Conlon Nancarrow
(1912-1997)

Reliquary (2001)

I. Sous la Pluie (in memoriam Ivan Tcherepnin)
II. Sin (in memoriam Ruth White)
III. Mirage (hommage à Maurice Ravel)
IV. Thumbprint (in memoriam Luise Vosgerchian)
V. A Complex (homage to Lennie Tristano)

Barbara White
(b. 1964)
A number of musical works from the past and present have found their inspiration in various machines and contraptions. Some of the devices pertinent to this program include aqueducts disguised as fountains, airplanes, tape recorders, and player pianos. Such relationships were always employed to expand and enhance sonic resources, but such "machines" often also served as symbols. Either as symbols or mere tools, composers have co-opted machines to aid in the representation of diverse but not unrelated themes, including human inadequacy, death and transcendence, alternate worlds, popular culture, and the evolution and mutation of memory itself.

The piano is also a machine — on a purely visual level, it can be seen as a quite unwieldy contraption, especially the key/lever/hammer assemblage known as "the action," the whole a sort of hyperdulcimer rendered elegant only by its harp-like curvature and its wooden case. In the sonic realm, however, it is of course capable of multitudinous transcendence. The pianist is sometimes seemingly used as a machine as well—notably in the Nancarrow and Rakowski's Study #23, as we will see. Some of Lennie Tristano's jazz piano trio recordings are pervaded with mechanistic elements. The drums are often minimalistically maintaining the same light, unaccented cymbal pattern throughout a tune, and the bass, steady walking eighth notes, never deviating for a moment with space or a rhapsodic aside.

The main impetus for my choices on this program was composer Barbara White's evocative, brilliant, and thought-provoking composition, Reliquary, which I premiered last year at Harvard University, where Barbara was a Bunting Fellow at the Radcliffe Institute for Advanced Study. Reliquary contains musical remembrances, tributes, epitaphs, and allusions to, among others, Haydn, Liszt, Ravel, Tristano, Ivan Tcherepnin, the pianist Luise Vosgerchian, and Barbara's mother. In designing the program, the combined concepts of memory and memorial thus prompted me to look backward. And from Lennie Tristano, whose single-voice musical inventions can arguably be perceived as creations of some kind of divine machine, the concept of machines as a catalyst for musical creation also entered into the picture.

According to George Antheil, the "Airplane Sonata's" title is not a direct reference to the work's mechanistic motorhythms, glissandi, or sense of floating evoked by the second movement, but rather deals with the frustration the young composer was feeling with musical life in America just after World War I: "...as a symbol, the airplane seemed most indicative of that future into which I wanted to escape." Within a year, he was touring Europe as a concert pianist and composer, rapidly becoming one of the most infamous enfant terribles on the scene. This certainly had as much to do with his personal eccentricities as his music, which was rife with tone clusters, additive rhythms, and unpredictable juxtapositions of tonal material with jarring dissonances. At his European début at Wigmore Hall in 1922, an elderly lady seated in the first row began to violently shake her ear trumpet, imagining it to be defective, when Antheil began to play his and
Schönberg's music. This was just the beginning of adverse audience reaction: soon, Antheil was touring with a small thirty-two automatic pistol, which he wore in a holster wherever he performed.

His early compositions were not merely novelties, laden with effects for shock value. There is a great deal beneath the surface: a sense of disorientation and inquietude that is also directed inward, as well as the dadaist anarchy and exuberance that marks much of the immediate sense evoked by the music. The compositions progress in intriguing, unpredictable, and finally inevitable ways. Those who themselves were intrigued by Antheil in his early years included Copland, Stravinsky, Stokowski, James Joyce, and Ezra Pound, who even wrote a book about the composer.

But his work often seemed to be overshadowed by his personal eccentricities. Eventually settling in Hollywood, he wrote film scores for a few years; but found that it interfered with the energy required for serious composition. He began then to write an "advice to the lovelorn" column for pure mercenary purposes. In his autobiography, Bad Boy of Music, he talks of writing endocrine criminology textbooks (one of which was published by Stackpole Books), and inventing a torpedo control device he designed with the actress Hedy Lamarr that was actually patented. Serious consideration of his music has resurfaced, and is beginning to flourish.

"The Airplane" Sonata is in two movements; the first juxtaposes sections built on dissonant stride jazz figures with more lyrical music. The second movement projects a sense of placid stillness with seemingly wandering bitonal melodies, isorhythms, and purely textural passages.

Franz Liszt's Années de pèlerinage (Years of Pilgrimage) exists in three volumes: the first two were written during his extensive wanderings in Europe between 1835 and 1839, always in the company of his paramour, the Comtesse Marie d'Agoult. D'Agoult had left her husband and family for Liszt, and during these years three children were born to them - Blandine (later married to Émile Olliver, who would become Prime Minister of France), Cosima (married first to Hans von Bülow, and then Richard Wagner), and Daniel, who died tragically at the age of twenty.

The final volume of the Années de pèlerinage contains pieces written three and four decades later. The works themselves are also of a much different character, and the journey that inspires this volume is really a spiritual rather than geographical one. Liszt remained a peripatetic figure throughout his life, but many of his later years were spent in Rome and its environs. While in the Eternal City, he was befriended by Pope Pius IX, and the composer increasingly wrote works inspired by religious themes. Liszt was always attracted to Catholic mysticism, and in Rome, he took minor orders and became an Abbé. Much of his life as an Abbé was centered in the Villa d'Este, a sublimely beautiful former
Benedictine monastery in Tivoli, about twenty kilometers east of Rome.

In 1550, Cardinal Ippolito II d'Este decided to retire to Tivoli, and had the monastery converted into an elegant estate. The cardinal forever immortalized his own name by commissioning the architect Pirro Ligorio, who created a magnificent complex of fountains in the monastery's gardens that is still a marvel of other-worldly awe, as well as a major feat of hydraulic engineering. Ligorio diverted the River Aniene to accomplish this feat; the fountains themselves are more or less an ingenious series of ornate aqueducts and graded waterfalls. Three of the seven works in the last volume of the *Annees de Pelerinage* are inspired by the environment of the *Villa d'Este*, and represent the contrasting states of mental depression and radiant, spiritual optimism that characterized Liszt's later years. Two of these pieces are subtitled "threnodies," and deal with the former state; they are dark, elegiac works, both entitled *Aux cypres de la Villa d'Este* (Of the Cypresses at the Villa d'Este).

*Les Jeux d'eau à la Villa d'Este* (*The Play of Water at the Villa d'Este*), contrastingly, projects a kind of religious ecstasy and transcendence. Written in 1877, both the textural and the harmonic idioms in this work are astoundingly ahead of their time — the piece is really a prototype of musical impressionism, one arguably seeing no parallel until twenty-four years later, with Ravel's *Jeux d'eau*. Busoni also cogently observed that the piece has remained the model for all musical fountains which have flowed since then.¹ But at the core of its meaning is an evocation of spiritual attainment. In the score itself, Liszt quotes in Latin from the Gospel According to St. John (4:14): "Sed aqua quam ego dabo ei, fiet in eo fons aquae salientis in vitam aeternam." ("But whosoever drinketh of the water that I shall give him, shall never thirst [but the water that I shall give him shall be in him a well of water springing up into everlasting life].")

If *Les Jeux d'eau à la Villa d'Este* projects hope for redemption, *Nuages gris* resolutely conjures up a compellingly dark vision without salvation. Harmonically mysterious and colored by ominous tremolos, its concluding "cadence" leaves the realm of tonality firmly behind, forecasting musical expressionism by a quarter century. It dates from August of 1881, a terrible month for Liszt. A fall down a flight of stairs had left him severely injured, and was accompanied by a steadily worsening blindness and dropsy. *Nuages gris* evokes the bleak and haunting scenario of human decline.

Maurice Ravel is too often simply lumped with Debussy as the "other" important impressionist composer. Neither of these two geniuses, however, wrote in only a single idiom throughout their careers: strong neo-baroque influences, jazz, French nationalism, popular dances, and folk music are also found on their stylistic palettes. Furthermore, the proportionate strengths of these different influences varied substantially from piece to piece. Yet, each composer retained a strongly identifiable

personal style that is discernible throughout their respective œuvres.

*Miroirs* (Mirrors) may in any case be the purist example of impressionism in Ravel’s output. Allegedly the sonic equivalent of impressionist painting, impressionistic music exhibits some of the same effects translated into sound: a blurring of line (the attacks of individual notes are often obscured in order to create compelling “washes” of harmonic color), a concern more for the interplay of color and light (in the music, texture and register) than for the recognized object, and a kind of anti-romantic, relatively dispassionate yet paradoxically vivid emotional content. *Noctuelles* (Night Moths) are heard in the opening “fluttering” figurations that serve as a kind of central motive for the piece; their unpredictable trajectories as they search for a source of light matched by the quirky registral shifts and passages that veer into atonality. Ravel described *Oiseaux tristes* as the most “typical” of the five pieces, and described it as evoking “birds lost in the torpor of a somber forest during the torrid hours of the summertime.” Languid sonorities predominate, although a brief central cadenza finds the birds scattering with a kind of fleeting fear, and then calmly alighting once again.

*Gaspard de la Nuit* is a hyperbolic, impressionistic evocation of three poems by Aloysius Bertrand. The first movement, *Ondine*, employs a vast array of coloristic effects to represent different states of water, real and personified, set against a plaintive melody. *Le Gibet*, which follows, is a chilling dispassionate dirge, features a slow, obsessive B-flat ostinato — the pedal point of the distantly pealing bell. With the last movement, *Scarbo*, the sonic power and spatial range of the piano are exhausted to conjure up the impish, devilish dwarf and his dance of terror.

**Scarbo**

Aloysius Bertrand (trans., Burleson)

Oh! que de fois je l’ai entendu et vu, Scarbo, lorsqu’à minuit la lune brille dans le ciel comme un écu d’argent sur une bannière d’azure semée d’abeilles d’or!

Que de fois j’ai entendu bourdonner son rire dans l’ombre de mon alcove, et grincer son ongle sur la sole des courtines de mon lit!

Que de fois je l’ai vu descendre du plancher, pirouetter sur un pied et rouler par la chambre comme le fuseau tombé de la quenouille d’une sorcière!

Le croyais-je alors évanoui? Le nain grandissait entre la lune et moi comme le clocher d’une cathédrale, un grelot d’or en branle à son bonnet pointu!

Mais bientôt son corps bleuissait, diaphane comme la cire d’une bougie, son visage blémissait comme la cire d’un lumignon, — et soudain il s’éteignait.

Oh! such a time when I heard and saw him, Scarbo, around midnight the moon sparkling in the sky like a silver shield on a banner of azure strewn with golden bees!

Such a time when I heard the buzzing of his laugh in the shadows of my alcove, and the grating of his claws through the silk curtains of my bed!

Such a time when I saw him descending through the floor, spinning on one foot and revolving through the room like a fallen spindle from the staff of a sorcerer!

So did I believe he had disappeared? The dwarf expanded between the moon and me like the tower of a gothic cathedral, a small golden bell shaking in his pointed cap!

But soon his body became blue, diaphanous like the wax of a candle, his face became pale like the wax of a night lamp. — and suddenly he was extinguished.
ne of Italy's foremost post-war composers, Luigi Nono was a leading voice of the avant-garde, as well as a pioneer in electronic music and several other idioms. Nono also continually sought means to equate his artistic expression with that of his intensely committed political views. A native of Venice, Nono studied with Malipiero and later Maderna and Scherchen, while also earning a law degree. His first works in the 1950's established him as a leading serialist. In the 1960's, he began to explore new sonic resources in the realm of electronic music. A fully mature style emerged in the 1970s. Other facets of his musical personality came to the fore in the 1980s in his work with live electronics at the studio of Heinrich Strobel Stiftung of the Südwestfunk, Freiburg. In his masterpiece, Prometeo (1981-85), he combined his electronic work with a strong sense of drama to create one of the great — and unclassifiable — works of contemporary music theatre. Although his music has been infrequently heard in the U.S., a number of European music festival have mounted Nono tributes and retrospectives. Some of the more important of these are Settembre Musica in Turin, the Berlin Festival, the Festival d'Automne in Paris, and the Avignon and Strasbourg Festivals.

...sofferte onde serene... (...suffering yet serene waves...) was written to project an emotional response to family tragedies that had recently beset both Nono, and pianist Maurizio Pollini, who premiered the work. The source material for the tape part is actually entirely culled from Pollini's playing of the solo part. Many sonic elements are reordered and layered in the tape part; microtonal inflections are added in abundance, as well as a host of different acoustic environments. The evocative result is perhaps a sometimes melancholic, sometimes devastated spirit on a beach; the emotional resonance of the solo part is reflected in the variegated textures, gestures and sounds of the ocean's waves themselves.

David Rakowski, who received his Ph.D. in Composition from Princeton in 1996, is Professor of Composition at Brandeis University and director of the Brandeis Contemporary Chamber Players. He has been commissioned by the Orpheus Chamber Orchestra, the Koussevitzky Music Foundation, the Fromm Foundation, Parnassus, Speculum Musicae, and the Riverside Symphony, among others, and has been awarded honors and fellowships from the American Academy in Rome (Rome Prize), the Guggenheim Foundation, NEA, and the Rockefeller Foundation. He was a founder of Boston's Griffin Music Ensemble, and formerly taught at Stanford and Columbia. His music is published by C.F. Peters and recorded on CRI, and has been performed all over America and in Europe.

Homed In and You Dirty Rag emanate from a bountiful collection of études (thirty-six and counting, at present) that have been spawning from David Rakowski's pen since 1988. Homed In is a pensive, lyrical and quasi-expressionistic piece based entirely on horn fifths, which accumulate in chromatic counterpoint to a climax that quickly dissipates back to the pure C-Major manifestation of the opening measures. As such, it
is part of the great tradition of works incorporating "deceptively" resolving horn fifths, including Beethoven's "Les Adieux" Sonata and Mahler's Ninth Symphony. You Dirty Rag appropriates the syncopation, swing, and Joplinesque elegance of ragtime in the service of an étude for melody in the left thumb.

A unique and pioneering figure in American improvised music, jazz pianist Lennie Tristano was born in Chicago during a particularly virulent flu epidemic, rendering him completely blind by the age of nine. By the mid-1940s, he was one of the most versatile and accomplished jazz musicians working in the midwest. Tristano relocated to New York in 1946, and found and formed a cadre of players that, like himself, were interested in experiments leading to a synthesis of jazz and traditional European concert music. During a brief stint at Birdland, he and his group opened several sets with Bach Inventions, sometimes played "straight," and other times serving as a mere departure point for a collective contrapuntal improvisation.

Tristano's radical departure from the then-reigning boppers was a kind of negation of the complex extended harmonies that are essential to the bebop style. Tristano was mostly interested in pure linear invention. His "tunes" often consist of long, one-line solos that develop through a steady and rhythmically unvarying motoric stream. Some compositions feature complex schemes of mixed meters, or a conscious absence of metric definition, unheard of in jazz of the time. In the latter idiom, Tristano directed his drummer to play like a machine, repeating the same pattern, and avoiding any and all accents, which would imply a metric context.

But Tristano also created compositions exploring harmonic possibilities in the guise of incredibly rapid and distant key changes. He also created the prototype for "free jazz," which would not again be so thoroughly realized until Ornette Coleman and others codified it ten years later. Intuition was first recorded in 1949 with a group featuring alto saxophonist Lee Konitz, trumpeter Wayne Marsh, and others. Evocative of the Birdland "Inventions," Intuition is a collective improvisation in semi-free counterpoint, unified by a few motives. The radical nature of this recording at the time prompted Capitol to initially refuse payment to Tristano and the other musicians. A few months later, disc jockey Symphony Sid began playing it three or four times a week on his radio show, consistently for a period lasting several years. Capitol finally released the recording years after the fact, and paid the musicians.

One of the great, truly defiant individuals in American music, Conlon Nancarrow was born in Texarkana, where his father worked for Standard Oil. Furniture in the Nancarrow household included a player piano, an instrument that would later become incredibly significant. Early interest in jazz was followed by Nancarrow's discovery of Stravinsky and Bartók. In Boston, Nancarrow studied with Roger Sessions, Walter Piston, and Nicolas Slonimsky. After returning from Spain, where he fought with
Republican Loyalists against Franco, he was denied a passport by the U.S. government due to his membership in the Communist party. In 1940 he moved to Mexico City, where he continued to reside until his death. His music, almost all written for player piano, is the most rhythmically complex ever written, couched in intricate contrapuntal systems using up to twelve different tempos at the same time. Yet despite its forbidding complexity, Nancarrow's music drew its early influences from the jazz pianism of Art Tatum and Earl Hines and from the rhythms of Indian music. The final fifteen years of Nancarrow's life were highlighted by constantly expanding travels in the U.S. and Europe, as he was gradually "rediscovered" and celebrated.

Nancarrow wrote *Tango?* in 1983 for pianist Yvar Mikhashoff; the question mark is a probable reference to the elusive nature of the tango figurations in the piece, obscured by the complex rhythmic language. Like many of his latter player piano studies, the piece assumes an ongoing polytempo of 3:4:5, with certain voices skipping back and forth between tempos. The three meters exchange registers several times, until the whirlwind climax, which features divisions of 7 and 5 in the upper and lower registers, respectively.

Composer and Princeton Music Department faculty member Barbara White was born in Boston and was educated at Harvard/Radcliffe Colleges and the University of Pittsburgh. She spent the 2000-01 academic year on sabbatical as a Bunting Fellow at the Radcliffe Institute for Advanced Study. She has received commissions from the Stony Brook Contemporary Chamber Players, the New York New Music Ensemble, Boston Musica Viva, and the Fromm Foundation, and her music has been presented by the Composers Conference, the Fromm Foundation Contemporary Music Series at Harvard, Dinosaur Annex, and others. Recent honors and awards include an ASCAP Award to Young Composers, a Charles Ives Award from the American Academy of Arts and Letters, a Pennsylvania Council on the Arts Interdisciplinary Arts Award, and several MacDowell Colony residencies.

Of *Reliquary*, the composer writes: “Each movement of *Reliquary* alludes to a particular musical reminiscence. *Sous la Pluie* is a memorial to composer and Harvard professor Ivan Tcherepnin, whose *Do-Mi* (from *Five Songs*) is recalled throughout. (When I completed an untitled piece for piano and electronics in Ivan’s course, he cryptically congratulated me on having completed *Sous La Pluie*. I still don’t know why he applied that title, but I adopted it then and return to it here.) *Sin* is a misreading of a once-popular song by Edgar Leslie and Walter Donaldson, the refrain of which includes the words, “tain’t no sin to take off your skin and dance around in your bones.” I vividly remember my mother singing that refrain, but when I looked up the sheet music, I found that the original was no longer true to her translation — or, more correctly, to my recollection of it. My commentary plays with that sense of deformation. The third and central movement is modeled closely on Maurice Ravel’s *Oiseaux Tristes* (from *Miroirs*), which behaves like a mirage, hovering mysteriously but always a bit out of focus. *Thumbprint* is a fantasy that
refers, obliquely and somewhat irreverently, to Haydn, Schumann, Liszt, Berg, and Bartók, composers who linger and rub shoulders in my recollections of pianist and Harvard professor Luise Vosgerchian. Finally, A Complex, a perpetuum mobile played "with two left hands," emulates the low-register serpentine meanderings of one of my pianistic heroes, Lennie Tristano.

"Reliquary plays with notions of presence and absence, growth and decay, recollection and forgetting, continuity and closure. Ravel's epigraph to his Miroirs might serve for Reliquary as well: "for the eye sees not itself, But by reflection, by some other things" (Shakespeare, Julius Caesar, Act I, scene ii)."
The Composers' Ensemble at Princeton

The Composers' Ensemble at Princeton is a professional musical performance organization under the direction of Princeton faculty composer Steven Mackey and Michael Pratt, conductor of the Princeton University Orchestra. The Composers' Ensemble at Princeton was founded to serve the educational needs of the Composition Program in the Princeton University Music Department. It provides an opportunity for young composers to hear, discuss, and revise their work before sharing it with a wider public by arranging classroom readings of works in progress.

The Composers' Ensemble features a cross section of a lively and varied international music culture, in programs which reflect diverse sources of influence, spanning six centuries of notated music from Western Europe, vernacular and world musics, computer music, and music technology, improvisation, performance art, and of course, twentieth-century American concert music. The Composers' Ensemble at Princeton is supported, in part, by the A. Watson Armour III and Sarah Wood Armour Fund for Music and Nathaniel Burt. This concert is made possible, in part, with the support of The Friends of Music at Princeton.

Upcoming Friends Events

Friday, February 22, 2002 at 7:30 p.m.
**Master Class by Daniel Phillips, violin.** Program in Musical Performance and Friends of Music at Princeton event. Taplin Auditorium. Free admission. (Please note early start time.)

Sunday, March 3, 2002 at 3:00 p.m.

Sunday, March 10, 2002 at 3:00 p.m.