



Biography of John Mauceri

Full

INTRODUCTION

The distinguished and extraordinarily varied career of John Mauceri has brought him not only to the world's greatest opera companies and symphony orchestras, but also to the musical stages of Broadway and Hollywood as well as the most prestigious halls of academia. He is the Chancellor of the North Carolina School of the Arts in Winston-Salem and is the Founding Director of the Hollywood Bowl Orchestra in Los Angeles, which was created for him in 1991 by the Los Angeles Philharmonic Association. He has conducted over three hundred concerts at the 18,000-seat amphitheater with a total audience of some four million people. From June of 2000 until July of 2006, he conducted 22 productions as music director of the Pittsburgh Opera.

Mr. Mauceri served as music director (*direttore stabile*) of the Teatro Regio in Torino (Turin) Italy for three years after completing seven years (22 productions and three recordings) as music director of Scottish Opera, and is the first American ever to have held the post of music director of an opera house in either Great Britain or Italy. He was music director of the Washington Opera (The Kennedy Center) and was the first music director of American Symphony Orchestra in Carnegie Hall after its founding director, Leopold Stokowski, with whom he studied. For fifteen years he served on the faculty of his alma mater, Yale University and returned in 2001 to teach and conduct the official concert celebrating the university's 300th anniversary.

Mr. Mauceri is one of the world's most accomplished recording artists and is the recipient of Grammy, Tony, Olivier, Drama Desk, Edison, Emmy, Diapason d'Or, Cannes Classique, Billboard, and four Deutsche Schallplatten awards. In 1999, Mr. Mauceri was chosen as a "Standard-bearer of the Twentieth Century" for WQXR, the nation's most-listened-to classical radio station. According to WQXR, "These are a select number of musical artists who have already established themselves as forces to be reckoned with and who will be the Standard Bearers of the 21st Century's music scene." The recipients were chosen for "their visionary talent and technical virtuosity." In addition, CNN and CNN International chose Mr. Mauceri as a "Voice of the Millennium".

EARLY YEARS

John Francis Mauceri was born in 1945 in New York City. He began piano studies with his Sicilian grandfather Baldassare Mauceri who was a composer, instrumental teacher, and conductor of hotel orchestras. His childhood hours were shared equally with piano playing and producing puppet plays. His constant source of inspiration, however, was television, which, in the early 1950s

presented a vast and eclectic world of art and entertainment. It was a porthole through which the young boy experienced his first concerts, conducted by Arturo Toscanini, interviews with Albert Einstein, Carl Sandburg and Wanda Landowska on “Life Begins at Eighty,” his first operas (Madame Butterfly and Amahl and the Night Visitor on the NBC Opera), Salvador Dalí, Judy Garland, Duke Ellington, Glenn Gould, Shakespeare and Broadway, mixed in with baseball, puppet shows, Bishop Fulton J. Sheen and vaudeville comedians. At ten, in response to seeing the film of the King and I, he produced the musical play in his backyard with all his friends.

In junior high school Mr. Mauceri became a Broadway aficionado and wrote theater criticism for the high school newspaper. He won a design award for the production of William Vincent Wallace’s *Maritana*, and began composing. At this time he was given a subscription to the Metropolitan Opera and for the next fifteen years was able to attend some of the great historic performances in both the old as well as new Metropolitan Opera houses. Because of his proximity to both Broadway as well as the Metropolitan Opera House, the young Mauceri attended the original productions of *West Side Story*, *The Music Man*, *My Fair Lady*, *The Sound of Music*, and *Gypsy* while also experiencing the opera house debuts of Leontyne Price, Franco Corelli, Leopold Stokowski, and Joan Sutherland as well as Maria Callas’ return as *Tosca*, Birgit Nilsson’s first Ring cycle. *Aida*, *Fidelio*, and *Turandot*, Strauss and Mozart conducted by Karl Böhm, Leonard Bernstein’s *Falstaff*, Ernest Ansermet’s *Pelléas et Mélisande*, Georg Solti’s *Tristan und Isolde*, and Karajan’s *Das Rheingold* and *Die Walküre*. He attended both the closing night at the old opera house as well as the opening of the new one at Lincoln Center. He painted a series of portraits of famous opera singers, many of which he sent to the singers themselves. He received grateful thanks from the ailing Kirsten Flagstad, as well as Birgit Nilsson, who hung the painting of her as *Isolde* in her house in Sweden. Nilsson became a frequent correspondent with the teenage Mauceri, who composed a song cycle for her. Nilsson’s kindness and encouragement was an incalculable influence on him.

At East Meadow High School on Long Island, N.Y. he developed an interest in science and mathematics, and planned to become a doctor. His achievements in high school were prodigious: editor-in-chief of the high school newspaper, president of the student council, vice-president of the National Honor Society, and treasurer of the Thespian Society. He lectured the high school German Club on Wagner’s *der Ring des Nibelungen* (which he fully designed on a puppet stage) and Strauss’ *Elektra*, as well as the history of French opera for the French Department. At graduation, he was awarded many honors including the French Department Award, the Journalism Award, and the Citizenship Award.

Attending Yale College, Mr. Mauceri chose Music Theory and Composition as his major, studying with Howard Boatwright, Donald Martino, Lawrence Moss, Mel Powell, William Waite, Beekman C. Cannon, and Robert Bailey. Mr. Mauceri continued his piano studies (Morton Estrin and Donald Currier), received a voice scholarship, and began private conducting studies with Gustav Meier. His compositions included a Mass in English, which was sung at the Yale Catholic Chapel at high mass every Sunday for three years. Mr. Mauceri’s interest in literature led to founding and editing a literary magazine at his residential college. Yale’s broad educational spectrum also allowed him to study 20th century architecture with Vincent Scully, religion (Pelekin and Kuttner), and

psychology (Logan and Childe). In addition, he continued French (Henri Peyre), and started Italian and German studies.

During the summer of 1966, Mr. Mauceri was awarded a Robert C. Bates Traveling Fellowship, and, as a result, was able to attend now-historic performances at the Glyndebourne Festival (Dido and Aeneas with Janet Baker), the English Opera Group, who were performing Benjamin Britten's new opera, *The Burning Fiery Furnace*, the Munich Festival (Falstaff with Dietrich Fischer-Dieskau, Elektra with Inge Bork); the Bayreuth Festival (the last presentation of Wieland Wagner's Ring cycle as well as his Parsifal and the historic Tristan und Isolde which was being recorded by Deutsche Grammophon). It was during this trip that Mauceri became friends with Richard Wagner's granddaughter, Friedelind Wagner, who, like Birgit Nilsson, was one of his "guardian angels." In Paris, Mauceri was able to see Jean Cocteau's production of *Pelléas et Mélisande* at the Opéra Comique. Returning to Yale for his senior year, he composed music for Brecht's *Mann ist Mann*, conducted his first symphony concerts and, with special permission from Benjamin Britten, produced and conducted *Curlew River* both at Yale's Catholic chapel and at the Catholic chapel for the United Nations (New York premiere).

Graduating cum laude in 1967 and winning the Wrexham Prize for highest musical achievement, Mr. Mauceri also received the Francis Vernan Prize for composition.

YALE FACULTY – YALE SYMPHONY ORCHESTRA

After a year at Yale's graduate school, Mr. Mauceri was appointed music director of the Yale Symphony Orchestra. He remained on the faculty for fifteen years, building the orchestra to international recognition and achieving an unprecedented popularity for its symphony concerts. At Yale Mr. Mauceri taught orchestration, conducting, gave guest lectures in the German and Italian Departments and, with the Yale Symphony, developed the concept of thematic programming built on his studies of information theory, linguistics, and psychoacoustics. He conducted a number of significant premieres including the first American performances of Debussy's *Khamma* and *Musiques pour le roi Lear*, the world premiere of the original large orchestra version of Charles Ives' *Three Places in New England* as well as the new critical edition of his *Second Orchestral Set*, the American premiere of Stockhausen's *Hymnen* (which he also produced on Yale's Cross Campus), the American premiere of Paul Hindemith's orchestrated *Marienleben Song Cycle*, as well as the American premiere of the score to the silent film of Richard Strauss' *Der Rosenkavalier* (performed with the film and in the presence of legendary soprano, Maria Jeritza). He brought rare performances of Hindemith's *Sinfonia Serena* and Symphony "die Harmonie der Welt" with the Yale Philharmonia to Carnegie Hall, and led performances of Stravinsky's *Agon*, Schoenberg's *Gurrelieder*, John Cage's *Atlas Eclipticalis*, Debussy's *Jeux*, and Messaien's *Reveil des oiseaux* for the Yale community. His restoration of Scriabin's *Prométhée, ou le poème du feu*, observing the composer's "keyboard of light," by making use of the newly developed laser technology, was a sensation, and required the concert to be performed three times, to a total audience of 7,500 people. (The Yale community was estimated at 10,000 at that time.) In his seven years as Music Director of

the Yale Symphony, Mr. Mauceri played to a consistently sold-out Woolsey Hall, which has 2,500 seats.

In 1971 the Yale Symphony toured France and brought with it Debussy's *Khamma* (its French premiere), along with Ives' *Symphony No. 4*. His piano soloist in the Ives was his good friend and colleague, John Kirkpatrick, the world expert on the music of Ives and curator of Yale's Ives Collection. In 1973 Mr. Mauceri produced and conducted Leonard Bernstein's *Mass* in New Haven with the composer in attendance and, as a result, subsequently in Vienna for its European premiere. Mauceri's Vienna production was telecast throughout Europe and America by PBS, in conjunction with the BBC and the ORTF. In 1978 he developed a plan for the creation of a department of Music Theater at New York University's School of the Arts (at the behest of Richard Rodgers) that has become one of the finest courses of study in America. Mr. Mauceri left the faculty of Yale in 1982 as Associate Professor, and in 1985 was awarded Yale's first Arts Alumni Award for Outstanding Achievement. He returned for one semester in the spring of 2001 to teach a course on the effects of World War II on contemporary esthetics and conduct both Yale orchestras for the tercentennial of the university.

TANGLEWOOD AND LEONARD BERNSTEIN

In the summer 1971 Mr. Mauceri was invited to Tanglewood as a conducting fellow. There he studied with Bruno Maderna, Colin Davis, Seiji Ozawa, Gunther Schuller, and Leonard Bernstein. The next summer he was invited by Mr. Bernstein to be his assistant for a new production of *Carmen* at the Metropolitan Opera, as well as its recording on Deutsche Grammophon. For 18 years Leonard Bernstein and John Mauceri worked together on many important projects. As a result, Mr. Mauceri has edited, supervised, and conducted numerous Bernstein works -- many of them premieres -- throughout the world, and at the invitation of the composer. In 1973 Mr. Mauceri supervised a new musical version *Candide* for Mr. Bernstein, Hal Prince and Stephen Sondheim that received a special Tony Award for "advancement in musical theater." A variety of versions of *Candide* have been under Mr. Mauceri's supervision, including his Grammy Award winning 1983 Opera House version and the definitive Scottish Opera version that won an Olivier Award in 1989 when it moved to London's West End. This version, recorded by the composer, won Bernstein a posthumous Grammy in 1991. In 1983, Bernstein invited Mauceri to conduct the European premiere of his new opera, *A Quiet Place*. In addition to his conducting responsibilities, Mauceri worked with Bernstein to reshape the opera as well as its orchestration.

OPERA CAREER

Mr. Mauceri's professional operatic conducting debut was at *Wolf Trap* in 1973 (Menotti's *The Saint of Bleeker Street*). The next summer took him to Santa Fe for a new production of Alban Berg's *Lulu*, as well as his debut in Spoleto, Italy with the European premiere of Menotti's *Tamu Tamu*, directed by the composer. Mr. Mauceri's operatic career has included the west coast premiere of Britten's *Death in Venice* (San Francisco, 1975), music directorship of the Kennedy Center's summer opera at the Terrace Theater (1979), as well as the Washington Opera, where he led

important new productions of Dominic Argento's *A Postcard from Morocco*, Donizetti's *il Furioso all'isola di San Domingo*, Montemezzi's *l'Amore dei tre re*, Stravinsky's *The Rake's Progress* and Gian Carlo Menotti's production of *la Bohème*. His career subsequently has taken him to La Scala (*Turandot*, *A Quiet Place*), the Royal Opera House at Covent Garden (*la Bohème*, *Madama Butterfly*, *la Fanciulla del West* and *les Troyens*), the Metropolitan Opera (*Fidelio*, *Roméo et Juliette* - last national tour), the Opéra de Monte Carlo (*Madama Butterfly* – last production of legendary Margherita Wallmann, *The Rake's Progress*), the San Francisco Opera (*Lulu*, *Angle of Repose* [Andre Imbrie], *The Rake's Progress*, *A Midsummer Night's Dream*) and Chicago Lyric Opera (*la Bohème*, *Regina*, Millennium Park Gala Concert, 2005, *Roméo et Juliette*). In 1977 he made his New York City Opera debut also conducted a wide variety of repertory including *Mefistofele*, *l'Incoronazione di Poppea*, *Don Giovanni*, *Street Scene* (televised on "Live from Lincoln Center"), *The Makropoulos Case* and Menotti's *Juana la Loca*, which marked Beverly Sills' final operatic performances. Mr. Mauceri made his British opera debut with the Welsh Opera (*Don Carlos* 1974) and followed that with the Scottish Opera (*Otello*, 1976) and the English National Opera (*la Forza del Destino*, 1982), which received unanimous praise in London's fourteen daily and weekly newspapers.

From 1986 until 1993 he served as music director of Scottish Opera and conducted important new productions of *Billy Budd*, *Aida*, *Lulu*, *Carmen*, *Salome*, *das Rheingold*, *Street Scene* [British premiere], *Regina* [British premiere], *la Traviata*, *la Forza del Destino* [new performing edition conflating St. Petersburg and Milan versions made by Mauceri], *die Walküre*, *Norma* and *les Troyens*, which traveled triumphantly to the Royal Opera House, Covent Garden.

TURNING POINTS: 1990 – BERLIN AND HOLLYWOOD

During his tenure in Glasgow, two seemingly separate events shaped the next decade of his life: the creation of the Hollywood Bowl Orchestra for him as well as a long-term relationship with the Decca Record Company. This latter relationship led to Scottish opera's first complete opera recordings (Marc Blitzstein's *Regina*, restored to its original form by Mauceri with Tommy Krasker) and the first complete recording of an American work by Kurt Weill: *Street Scene*. In addition, Mauceri embarked on a series of award-winning recordings in Berlin, first with works by Kurt Weill and then as a principal conductor on Decca's Entartete Musik Series ("Degenerate Music," or music banned by the Third Reich). Important recordings from this series include Weill's *der Dreigroschen Oper*, Korngold's *das Wunder der Heliane* and Irwin Schulhof's *Flammen*.

Mauceri's championing of works has led to numerous country premieres: the first performances in Portugal of *Street Scene* and *Candide*; the French premiere of Verdi's *I due Foscari*; the Italian premiere of *Street Scene* and Sibelius' third symphony, as well as the world premiere of the restored Kurt Weill's Bible pageant *der Weg der Verheissung*, which he conducted in Germany, Israel and the Brooklyn Academy of Music, celebrating the composer's centenary.

Probably his most significant operatic restoration is his performing edition of George Gershwin's *Porgy and Bess*, which makes use of the original performance materials housed at Yale's Beinecke Rare Book and Manuscript Library and represents the composer's final thoughts on his opera. This version had not been heard in seventy years. Recorded in February of 2006 by Mr.

Mauceri and the Nashville Symphony on the Decca label, it garnered Mr. Mauceri's second diapason d'or.

ORCHESTRAL CAREER

Mr. Mauceri's professional orchestral conducting debut was with the Los Angeles Philharmonic in 1974 with Rudolph Serkin playing Beethoven's "Emperor" Concerto as well as Stravinsky's *le Sacre du printemps*. Since then he has appeared with the major orchestras of America and Europe including concerts with the New York Philharmonic, the orchestras of Boston, Chicago, Philadelphia, Cleveland, San Francisco, Pittsburgh, and Atlanta, the Israel Philharmonic, the Rotterdam Philharmonic, the French National Orchestra, the Orchestra of Santa Cecilia in Rome, the Deutsches Symphonie Orchester (DSO) in Berlin, the MDR (Leipzig), the NDR (Hannover), the Rundfunk Symphonie Orchester (Berlin), the Berlin Symphony Orchestra, the Orchestra della RAI (Rome), the Orquesta Sinfonica Portuguesa in Lisbon, and the Orchestra della Radio Svizzera Italiana. His concerts typically brought new music to each city. He conducted the Italian premiere of Sibelius' Symphony No. 4 in Rome, and the Swiss premiere of the Korngold Symphony in F# in Lugano. He conducted the Boston Symphony premieres of Weill's *die Sieben Todsünden* (The Seven Deadly Sins) and the Korngold Symphony as well as the New York Philharmonic premiere of Korngold's Symphonic Serenade, along with the first performance of Rozsa's Theme, Variations and Finale since it was last heard in 1943 at Leonard Bernstein's debut.

He has a special relationship with Leipzig's legendary Gewandhaus Orchestra and has appeared with them for seven consecutive years, which is unprecedented in the orchestra's 300-year history, and will return for four diverse programs in the 2007-2008 season. Together they have performed more than ten hours of music never heard live in concert in Europe, including music by Gershwin, Steiner, Rozsa, Waxman, Korngold, Goldsmith, Elmer Bernstein, and Danny Elfman.

Mr. Mauceri has conducted concerts in London with the Royal Philharmonic as well as the Philharmonia and has appeared at the Proms. He was music director of the 1986 Leonard Bernstein Festival for the London Symphony with which he has recorded and televised concerts. In 1985 he was appointed music director of the American Symphony Orchestra in New York, the first conductor to hold that post since the orchestra's founder Leopold Stokowski. With the American Symphony Mr. Mauceri conducted the world premiere of David Del Tredici's *Child Alice* in Carnegie Hall in 1986. Mr. Mauceri was the first conductor to perform at the newly renovated Carnegie Hall in December of 1986 in a special concert with members of the New York Philharmonic and Metropolitan Opera Orchestra as well as the Empire Brass. In 1987 he created a sensation on a national tour with the Boston Pops of summer festivals in Ravinia (Chicago), Blossom (Cleveland), and at the Hollywood Bowl.

HOLLYWOOD BOWL ORCHESTRA

The creation of a new orchestra for him in 1991 shaped much of his thinking for the next fifteen years. With the Hollywood Bowl Orchestra (a hand-picked ensemble, selected by Mauceri, from Hollywood's best studio musicians) and its huge outdoor venue, Mauceri continued to develop programming ideas first attempted at Yale in the late 1960s. In addition, his work in Berlin connected his research with the lives of many Hollywood composers who had escaped Hitler's Europe.

During his summers at the Hollywood Bowl he brought dance companies and opera performances back to the venue after years of neglect. In addition, he instituted film nights in which music written in Los Angeles was given world concert premieres, sometimes synchronized to excerpts on the screen and sometimes within a concert program. In order to do this, Mauceri had to edit and create performing versions of literally hundreds of hours of music. In addition to celebrating the music written in Los Angeles and putting it into larger contexts, he has brought fully staged musicals to the Bowl for the first time in its history.

Within the contexts of his enormously popular programming, he has played Bowl premieres of works by Arnold Schoenberg, John Adams, John Corigliano and Gyorgy Ligeti, among many others. Mr. Mauceri developed direct professional and personal relationships with a number of important film composers, like Miklos Rozsa, David Raksin, Elmer Bernstein, Danny Elfman, and Alan Menken, as well as Adam Guettel, all of whom have been celebrated by Mauceri. A number of them have written new works for him, including symphonic suites from *Cabaret* and *Chicago* by John Kander, *September 11*, 2001 by Jerry Goldsmith, a symphonic suite from *Ragtime* by Stephen Flaherty, *A Fanfare for John* at the Bowl by Elmer Bernstein (his last composition) and *Three Symphonic songs from The Light in the Piazza* by Adam Guettel.

Mr. Mauceri's relationship with Mr. Guettel goes back to a time when the very young Guettel was the principal boy soprano at New York City Opera. During Guettel's Yale undergraduate years, he frequently sat in the pit for performances led by Mr. Mauceri of *On Your Toes*, which was composed by his grandfather, Richard Rodgers. Mr. Guettel served as Mr. Mauceri's assistant in Macerata, Italy (*Rigoletto*) as well as with a number of European orchestras.

Mauceri and his Hollywood Bowl Orchestra made thirteen recordings for Philips, many of which have won awards, and toured Japan four times and Brazil once. His average audience at the Bowl was well over 12,000 patrons per concert for sixteen seasons. Between September 17 and 21, 2004 alone, his four concerts brought in a total of 70,000 patrons. For his 250th concert with the Bowl Orchestra, the governor of California proclaimed August 31, 2002 "John Mauceri Day" in the state.

Mauceri, who was originally called conductor of the Bowl Orchestra, subsequently became its principal conductor. In announcing his final season (2006), the Los Angeles Philharmonic honored him with the lifelong title of Founding Director. For his final season, Mauceri has commissioned new works by Richard Rodney Bennett, Danny Elfman, and Adam Guettel. He was given permission by the Walt Disney Company to perform the original *Fantasia* live to film for the first time in America and he also presented segments left unfinished in 1940. In addition, he

conducted a staged concert performance of *Sunset Boulevard* with the Academy Award winning score of Franz Waxman synchronized to the dialogue, all performed live for the first time in history, and celebrating the centenary of both Waxman and director/writer, Billy Wilder. In effect, this concert created a new genre, combining live performance of a screen play with its complete orchestral score. In June of 2007, Mr. Mauceri was inducted into the Hollywood Bowl Hall of Fame, along with Placido Domingo.

BROADWAY

Mr. Mauceri has achieved an extraordinary track record on Broadway as music director/supervisor or co-producer. In addition to *Candide*, he originated and co-produced a new production of Rodgers and Hart's 1936 musical *On Your Toes* in 1983, enlisting members of its original artistic team: George Abbott, then 96 years old, choreographer, George Balanchine (then 87), and orchestrator Hans Spialek (also 87). *On Your Toes* won two Tony Awards (including one for Mr. Mauceri), the Drama Desk Award as well as the Outer Circle Critics Award. In London, *On Your Toes* garnered two Olivier Awards. In 1985, Andrew Lloyd Webber asked Mauceri to serve as music supervisor for the Broadway production of *Song and Dance*, for which Bernadette Peters won a Tony Award. In 1989, Mr. Mauceri accepted the Olivier for best musical for his new adaptation of *Candide* for Scottish Opera/The Old Vic.

Throughout much of his professional career, Mr. Mauceri has been a principal force behind the movement to preserve two of America's great art forms - the American musical as well as the music for the American cinema. As music theater consultant to the Kennedy Center, he not only supervised *On Your Toes* but also initiated a number of precedent making grants from the National Endowment for the Arts to restore the classic Broadway scores from the 1930s and 1940s. With the legendary orchestrator Hans Spialek, the scores for *The Boys from Syracuse*, *Anything Goes*, and *Pal Joey* were restored. After Spialek's death, Mr. Mauceri supervised a reconstruction of Kurt Weill's *Lady in the Dark*. Mr. Mauceri also served as music director of the Kennedy Center's orchestras from 1979 until 1988 and conducted the tenth anniversary production of Leonard Bernstein's *Mass* (1981, which was also telecast), the revised version of *A Quiet Place* (both the American and European premieres subsequently recorded by the composer), as well as Rodgers and Hammerstein's *Carousel* in a production he conceived with Oscar Hammerstein II's son, James.

Mr. Mauceri has created additional orchestrations for Leonard Bernstein's *Candide*, Decca's recording of *die Dreigroschen Oper* (*The Threepenny Opera*), as well as for the new edition of Kurt Weill's *der Weg der Verheissung* (*The Eternal Road*). As a Trustee of the National Institute for Music Theater, he urged the creation of a catalogue of all extant music theater materials of Kern, Berlin, Gershwin, Rodgers, Arlen, and Porter. In 1989 was asked by Mrs. Ira Gershwin to make the first recordings in her extraordinary recording project with the Library of Congress to publish and record all the works of George and Ira Gershwin. The first recording, *Girl Crazy* (1930, Gershwin/Gershwin), received an Edison Award as well as High Fidelity Magazine's Record of the Year Award, and the first complete recording of *Strike up the Band* (1927 and 1930) continued the series. In 1992 his Hollywood Bowl recording called *Gershwins in Hollywood* includes more than an hour of

restored music. His 2007 recording of *Porgy and Bess* that restores the 1935 Performing Edition is the capstone in his work on the music of George Gershwin.

HOLLYWOOD EDITIONS AND ARRANGEMENTS

Mr. Mauceri has created an important series of restorations and arrangements of classic film scores. These include music by Alex North (*Cleopatra Symphony*), Franz Waxman (*Sunset Boulevard – Sonata for Orchestra*), Erich Wolfgang Korngold (*Between Two Worlds – Judgment Day*), Nino Rota (*The Godfather – a Symphonic Portrait*), Jerry Goldsmith (*Star Trek: the Motion Picture – The New Enterprise*), and Branislau Kaper (*Mutiny on the Bounty – Movements for Orchestra*). In 1999 he edited and gave the world premiere concert performance of Bernard Herrmann's *Psycho – a Narrative for String Orchestra* composed in 1968. In 2002, Mauceri suggested the creation of a symphony based on the as-yet-to-be-completed score to the *Lord of the Rings* trilogy. Working as editor and artistic advisor to composer Howard Shore, *The Lord of the Rings Symphony* has been called the most successful new orchestral work in history. Within its first year, it was heard by over 250,000 people in sold out concerts throughout the world.

John Mauceri has brought first performances of music written in Hollywood to many corners of the earth - from Rio di Janeiro to Osaka, from Vienna and Berlin back to Los Angeles itself. In recognition of his outstanding contributions in restoring and performing music for film he was given a special award by the Society for the Preservation of Film Music in August of 1995.

Mr. Mauceri was honored to have conducted the music of Miklos Rozsa, at the invitation of the Rozsa family, for the composer's interment in Forest Lawn Cemetery. A performance of the music of Jerry Goldsmith, telephoned to the ailing composer at home, proved to be the last time he heard his music played. In November of 2007, Mr. Mauceri created a symphonic portrait from *The Adventures of Robin Hood* to commemorate the 50th anniversary of the composer's death. It was played at Vienna's Konzerthaus to a sold out house that included the composer's grandchildren and great-grandchildren.

In February of 2008, he conceived a symphonic drama, based the text of Shakespeare's *Hamlet*, using the 1964 Shostakovich score to the Soviet film of the same name. This world concert premiere, with six alumni of the North Carolina School of the Arts and the North Carolina Symphony, was sanctioned by the composer's widow.

TELEVISION, RADIO AND AUDIO RECORDINGS

Mr. Mauceri's television appearances in America have included performances for *Live from Lincoln Center*, *Live from the Kennedy Center*, the Kennedy Center Honors, the 1996 MTV Music Awards (with the rock band, Smashing Pumpkins), and the 1987 Gala of Stars for PBS for which he served as music director and which raised more money than any previous gala on the network. Mr. Mauceri wrote and appeared in a miniseries on music for CBS Cable. His work for Arts & Entertainment Channel began with a live, national broadcast with the Boston Pops Esplanade Orchestra on July 4, 1992 and continued with A & E's performing arts series *Stage*, for which he was

the host. In Great Britain, Mr. Mauceri's TV credits include his new version of *Candide* as well as two sequential Christmas specials for the BBC with Kiri Te Kanawa and the London Symphony at Royal Albert Hall that included music from *My Fair Lady* (with Jeremy Irons) and is still shown on cable stations throughout the world. In 1987 he appeared with folk singer Jean Redpath in a special Robert Burns television production called *In Search of Auld Lang Syne*, which was awarded a finalist certificate at the New York Film and Television Festival.

The 1993 video *The Making of "The King and I,"* which featured Mr. Mauceri and the Hollywood Bowl Orchestra (Julie Andrews and Ben Kingsley) was nominated for an Emmy award. In 1994 he appeared on the worldwide live broadcast of the Grammy Awards conducting Plácido Domingo. He appears as the conductor in *Music for the Movies: The Hollywood Sound*, a film made for television shown throughout the world in the autumn of 1995 that celebrates the centenary of the motion picture industry. In addition, Mr. Mauceri appears in *Leonard Bernstein: Reaching for the Note*, a 1998 PBS production broadcast throughout the United States as part of the *American Masters* series, as well as its program on Richard Rodgers, *The Sweetest Sounds*.

In 1997 he was the host of a 13 part radio series "Music on My Mind" which was heard in the Los Angeles area on KKGQ and was rebroadcast in 1998 in Atlanta on WABE (NPR). In 2000, Mauceri wrote and hosted 250 two-hour classical music broadcasts on Los Angeles' KMZT, called "The Evening Concert."

Mr. Mauceri has won two Los Angeles Emmy Awards: one in 1995 as a writer and the other in 1998 as an on-camera personality. He appears regularly on radio and television throughout the world. In 2000 he was featured on *The Lehrer News Hour*, *A&E News*, and gave important radio broadcasts from Berlin and Dessau's Bauhaus, as well as a seminar at Berlin's American Academy on Kurt Weill and the refuge and émigré composers of the Nazi era. In Italy on New Years Eve, 1999, Maestro Mauceri was the featured performer and sole guest for Italian Radio's (RAI tre) *Passaggio di secolo*.

Mr. Mauceri has made some seventy CD recording of operas, symphonic works and Broadway cast albums, including the only recording of the original Alfano ending to *Turandot*, the first recording of Schoenberg's "Fanfare for the Hollywood Bowl," the only recording of Richard Rodgers' ballet *Ghost Town*, the premiere recording of Kurt Weill's atonal opera *der Protagonist* as well as the soundtrack to Andrew Lloyd Webber's *Evita* with Madonna. His recording of Danny Elfman's *Serenada Schizophrenica* on Sony in 2007 introduced the composer's purely orchestral work to a large, international audience. In addition to his recordings on Philips and London/Decca Mr. Mauceri has also recorded for CBS, RCA, Polydor, MCA, Angel, Warner Brothers and Deutsche Gramophon.

WRITER AND SPEAKER

In addition to his work as a conductor, arranger, and editor, Mr. Mauceri writes frequently on opera and musical theater. His writings on the music for the American cinema have expanded the definition of American music as well as twentieth century classical music. His articles on late-nineteenth century performance practices have challenged many accepted traditions in the performance of Verdi and Wagner. He is currently a member of the advisory panels of the Kurt Weill Edition as well as the American Institute for Verdi Studies at New York University.

His speech on the arts in the 20th century for the International Society of Performing Arts Administrators was featured as the cover story of *Musical America* in June of 1991. Mr. Mauceri wrote the opening commentary for *Billboard* magazine's first annual classical music edition in September of 1994, and in January of 1995 he was featured in a long article for *Symphony* magazine called "No Sin in Cinema." His speech for the Association of California Symphony Orchestras, as well as the Society for the Preservation of Film Music called "The Music that Has No Name" was reprinted in Lincoln Center's Stagebill program during September and October of 1995. His 1996 speech on the influence of acoustical environment on performance practice was published in 1998 in Italy. In February of 1998 Mr. Mauceri gave a significant paper on the long-term effect of World War II on music and esthetics called "Where has all the Music gone?" as the Keynote speaker for The National Conference of the Association of Music Personnel in Public Radio. In 1999 Mr. Mauceri was awarded a Berlin Fellowship from the American Academy in Berlin. His residence there helped support research on his planned book "The War on Music" which deals with the influence of World War II on contemporary esthetic evaluations.

Mr. Mauceri can be seen on many DVD restorations, discussing the music of important films, such as *The Adventures of Robin Hood*, *Captain Blood*, *The Private Lives of Elizabeth and Essex* and *The Sea Hawk* (Korngold), *Sunset Boulevard* (Waxman), *Jezebel* (Steiner), *Bambi* (Churchill and Plumb), and *El Cid* (Rozsa).

Mauceri's work on temporal structures, especially in the operas of Verdi, garnered an invitation to speak at the International Verdi Conference in 2001 (New York University), and his paper "Verdi for the 21st Century" was subsequently published in Florence. In 2003, he delivered a paper for the American Musicological Society Conference in Houston, Texas on textural theory and practice, and in 2005 he was the keynote speaker for the Major Orchestra Librarians Association Conference. His presentation "Exiles in Hollywood" was subsequently published in the society's newsletter, and in June of 2006 he addressed the American Symphony Orchestra League's annual conference with a paper entitled "When you Play the Music and No One Hears it," which was subsequently published in the league's magazine, *Symphony*. In 2007, the league commissioned Mr. Mauceri to write a major assessment of *West Side Story* to celebrate the work's 50th anniversary.

Mr. Mauceri's credentials within the academic world continue with the 2010 publication of an article, commissioned by Cambridge University Press for a Festschrift honoring Professor Philip Gossett, Chairman of the Music Department of the University of Chicago. The work, entitled "The Art of Translation," is the epilogue of the book, *Fashions and Legacies of Nineteenth-Century Italian Opera*.

As Chancellor of UNCSCA, John Mauceri has appeared twice on "Carolina Business Review," the oldest television series in North and South Carolina on business, as well as before the Appalachian Regional Development Institute Leadership Summit, to speak about the arts as an economic engine. He is co-chairman of the University Transformation Team, a group of university presidents and chancellors in the Triad region of North Carolina. He frequently acts as an advocate for the arts before state and federal legislators.

ACT THREE

Upon turning sixty in 2005, Mr. Mauceri announced that he would be leaving the Hollywood Bowl Orchestra and looked for ways to bring his varied experiences together for what he called, "Act Three." In May of 2006, the Board of Governors of the University of North Carolina and its President, Erskine Bowles, unanimously elected him chancellor of the North Carolina School of the Arts in Winston-Salem. Established by the General Assembly of North Carolina in 1963, NCSA is part of the UNC system and is America's first public arts conservatory. The campus represents most of the elements of Mr. Mauceri's life and work with its schools of music, dance, design & production, drama, and filmmaking.

During his first year as chancellor, Mr. Mauceri created a dynamic new model for an administrator of a conservatory by interweaving his conducting career with his students and faculty. Students from all of the school's disciplines had direct contact with his work with the Lyric Opera of Chicago, the Detroit Symphony and the Hollywood Bowl, where he brought 21 high school ballet dancers to participate in his induction into the Bowl's Hall of Fame. He conducted NCSA's all-school production of *West Side Story* and brought the entire production to the Ravinia Festival for a single sold-out performance.

In November of 2007, four NCSA string students played in the Radio-Symphonicorchester-Wien (Vienna), under the chancellor's direction, culminating a week of recitals, symposia and concerts commemorating the 50th anniversary of the death of Erich Wolfgang Korngold, and in December of 2007, Mr. Mauceri published his first book, *Celebrating "West Side Story,"* for the newly created NCSA Press.

On February 10, 2008, Mr. Mauceri conducted his arrangement of Gershwin's Rhapsody in Blue, with soloists Herbie Hancock and Lang Lang. The orchestra included two of his students from NCSA and was seen by a worldwide audience of 17.5 million.

At the start of his third academic year, Chancellor Mauceri successfully led a name change for his school and on August 8, with the signature of Governor Mike Easley, the University of North Carolina became the official name of the institution. In addition, over fifty million dollars of new funds have been allocated for the school during his tenure and he has appointed world famous dancer, Ethan Stiefel, as Dean of Dance and world famous Hollywood producer, Jordan Kerner, as Dean of the School of Filmmaking. In spite of the world-wide economic downturn, Mr. Mauceri navigated UNCSCA through years three and four of his tenure without canceling a single on-campus

performance (more than 300 each year), and most recently, he began his fifth year having led a successful campaign to hold UNCOSA harmless in spite of statewide cuts to all state agencies.

Mr. Mauceri continues to conduct, edit and write. He directed the world concert premiere of Dimitri Shostakovich's score to the Soviet film, *Hamlet* (1964,) with six alumni actors from his school and the North Carolina Symphony, having received special permission from the composer's widow. He brought a unique program of Entartete Musik (Hindemith, Weill and Korngold) to the Nashville Symphony. In addition, he delivered a major speech on the economic impact of the arts, directed a symposium of how the arts can be used as the center of all teaching and learning, and wrote an article on the use of critical editions in 19th century opera for Cambridge University Press. His arrangement of Gershwin's *Rhapsody in Blue* for Lang Lang, Herbie Hancock, and orchestra, was seen and heard by 100 million people at the 50th anniversary Grammy Awards Ceremony. He brought the UNCOSA symphony, under his direction, to celebrate the reopening of the North Carolina Museum of Art, in the spring of 2010, with a triumphant performance of Mahler's Second Symphony, played within the museum. As chancellor, he has created alumni hubs in New York, Los Angeles, Chicago and Washington, D.C., and has spoken to Roarty Clubs, as well as at major symposia at Harvard University, the Smithsonian Institution, the Museum of Modern Art in New York City, the Academy of Motion Picture Arts and Sciences, Vienna University, the BBC, NPR, and PBS.

Mr. Mauceri lives in Winston-Salem and New York City with his wife, Betty. Their son, Benjamin, lives in Los Angeles and is Vice President of Business and Legal Affairs at Comedy Central.

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