

An Appalachian Summer Festival

July 1-30, 2010

APPALACHIAN STATE UNIVERSITY | BOONE, NORTH CAROLINA

**Janis Ian &
Karla Bonoff** JULY 1

**Summer Exhibition
Celebration** JULY 2

**Distinguished Faculty
Concert** JULY 3

"Me & Orson Welles" Film, JULY 5

**The Broyhill Chamber
Ensemble** JULY 7, 14, 25

Amy Sedaris JULY 9

**The Golden Dragon
Acrobats** JULY 10

**Eastern Festival Orchestra
with Barry Douglas** JULY 11

"Vanya on 42nd Street" Film, JULY 12

Lar Lubovitch Dance Company JULY 16

Patti LuPone JULY 17

**Eastern Festival Orchestra with
Tianwa Yang** JULY 18

"Every Little Step" Film, JULY 19

John Pizzarelli JULY 22

**Wild & Scenic Film
Festival** JULY 23

**Rosen Sculpture Walk
& Competition** JULY 24

Blood, Sweat & Tears JULY 24

"Under the Same Moon" Film, JULY 26

**Jazz Beneath the Stars
at Westglow** JULY 29

**Ralph Stanley &
Cherryholmes** JULY 30



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JULY 2010 CALENDAR OF EVENTS



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An Appalachian Summer Festival

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
Triad Stage Bus Trip: "Providence Gap" <small>PAGE 93</small>				Janis Ian & Karla Bonoff: Songs of a Generation <small>8PM, FA PAGE 77</small>	Summer Exhibition Celebration at the Turchin Center <small>7PM, TCVA PAGE 100</small>	Distinguished Faculty Concert <small>8PM, RCH PAGE 42</small> Basic Batik Workshop <small>PAGE 103</small>
Dinner, Show & Fireworks at Westglow Resort & Spa featuring Christine Lavin <small>800-562-0807 or 828-295-4463</small>	Film "Me and Orson Welles" <small>8PM, FA PAGE 110</small> Figure Drawing Workshop Breathtaking & Bold Workshop <small>PAGE 103</small>		Broyhill Chamber Ensemble <small>8PM, RCH PAGE 49</small> Lunch & Learn: The Sounds of Summer! <small>NOON, TCVA PAGE 102</small>	Belk Lecturer Anne Whisnant <small>3:30PM, BLIC PAGE 102</small> Handmade Books Workshop <small>PAGE 73</small>	Amy Sedaris <small>8PM, FA PAGE 95</small>	Golden Dragon Acrobats <small>8PM, FA PAGE 67</small> TCVA Family Day <small>PAGE 102</small> Decorative Papers & Plein Air Workshops <small>PAGE 103</small>
Eastern Festival Orchestra with Barry Douglas <small>8PM, FA PAGE 30</small> Teacher Renewal Credit Workshop <small>PAGE 103</small>	Film "Vanya on 42nd Street" <small>8PM, FA PAGE 111</small> From Trash to Puppets & Spontaneous Design/Wearable Art Workshops <small>PAGE 103</small>		Broyhill Chamber Ensemble <small>8PM, RCH PAGE 52</small> Lunch & Learn: Travel & the Creative Mind <small>NOON, TCVA PAGE 102</small>		Lar Lubovitch Dance Company <small>8PM, FA PAGE 68</small>	Patti LuPone: The Gypsy in My Soul <small>8PM, FA PAGE 79</small>
Eastern Festival Orchestra with Tianwa Yang <small>8PM, FA PAGE 37</small>	Film "Every Little Step" <small>8PM, FA PAGE 111</small> Viva Mexico! & Painting Techniques of the Old Masters Workshops <small>PAGE 103</small>		Lunch & Learn: Viva México! <small>NOON, TCVA PAGE 102</small>	John Pizzarelli <small>8PM, FA PAGE 81</small> Teacher Renewal Credit Workshop <small>PAGE 103</small> Silent Auction Ends <small>PAGE 26</small>	Film "Best of the Wild & Scenic Environmental Film Festival" <small>8PM, FA PAGE 110</small>	FESTIVAL CELEBRATION CONCERT Blood, Sweat & Tears <small>7:30PM, HCC PAGE 87</small> Rosen Walk <small>10M, FA PAGE 107</small> Papermaking Workshop <small>PAGE 103</small>
Broyhill Chamber Ensemble <small>8PM, RCH PAGE 57</small>	Film "Under the Same Moon" <small>8PM, FA PAGE 111</small> Super Hero & Heirloom Jewelry Workshops <small>PAGE 103</small>		Lunch & Learn: Italian Holocaust Survivors Remember <small>NOON, TCVA PAGE 102</small>	Jazz Beneath the Stars at Westglow with the Todd Wright Jazz Orchestra <small>6PM, WESTGLOW PAGE 83</small>	Ralph Stanley & The Clinch Mountain Boys and Cherryholmes <small>8PM, FA PAGE 85</small>	

Belk Library & Information Commons (BLIC), Catherine J. Smith Gallery (CJSG), Farthing Auditorium (FA), Holmes Convocation Center (HCC),
 Rosen Concert Hall (RCH), Turchin Center for the Visual Arts (TCVA)

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Appalachian
STATE UNIVERSITY

July, 2010

Dear Friends:

With great pleasure, I welcome you to the 26th season of An Appalachian Summer Festival. After an exciting 25th anniversary season last summer, the festival yet again offers the very best in music, dance, film, theatre and visual arts.

An Appalachian Summer Festival provides a wealth of cultural opportunities. Supporters of the fine arts are sure to be excited by the 2010 festival offerings, which include selections ranging from traditional chamber music to jazz, Broadway classics, extraordinary comedy, visual arts and culturally relevant and unique films. These events enhance Appalachian's artistic landscape and provide stimulating entertainment for every artistic appetite.




Your support of An Appalachian Summer Festival helps enrich the cultural programming offered through this distinctive series. Thank you for your participation and enjoy this impressive season of artistic talent.

Warmest regards,

Kenneth E. Peacock

Kenneth E. Peacock, Chancellor

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PO BOX 406 • 7738 VALLEY BOULEVARD • BLOWING ROCK, NC 28605
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CALENDAR OF EVENTS

JULY 2010

- 2 Park Dance, Memorial Park
- 4 Independence Day Parade & Activities
- 17 Art in the Park, Downtown
- 19 Monday Concerts, Fries Hill Park
- 23 Blowing Rock Tour of Homes
- 23 Symphony by the Lake at Chetola
- 27-1 Blowing Rock Charity Horse Show
- 29-1 BRAHM Arts & Antiques Weekend

AUGUST 2010

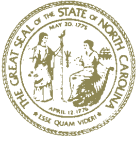
- 10 Blowing Rock's Auction
- 14 Art in the Park, Downtown
- 15 Concert in the Park, The Silvio Martinat Swing Band
- 24 Blowing Rock's Auction, American Legion

SEPTEMBER 2010

- 11 Art in the Park, Downtown
- 12 Concert in the Park, the Blue Notes
- 18 Blue Ridge Heritage Day, a Street Festival Celebrating the 75th Anniversary of the Parkway

OCTOBER 2010

- 2 Art in the Park, Downtown
- 3 Concert in the Park, Die Rheinlanders Oktoberfest Band



STATE OF NORTH CAROLINA
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July, 2010

Dear Friends,

On behalf of the State of North Carolina, it is a pleasure to welcome you to the 2010 season of An Appalachian Summer Festival in Boone, North Carolina. I hope that in addition to enjoying arts and cultural activities, you take the opportunity to explore this beautiful region of our state.

This year, guests can enjoy artists like Patti LuPone and John Pizzarelli, as well as the Eastern Festival Orchestra and the Broyhill Chamber Ensemble. The Appalachian State University Office of Arts and Cultural Programs has truly outdone itself this year with a wide array of cultural experiences for the entire family. For more than 25 years, An Appalachian Summer Festival has been enriching lives and providing some of the best arts and culture our state offers.

Best wishes and I hope you will enjoy this wonderful celebration of arts in North Carolina.

Sincerely

Bev Perdue

Governor

Town of Boone



PO DRAWER 192
BOONE, NC 28607

July, 2010

Dear Friends:

Boone is proud to be the home of Appalachian State University. The excellent quality of life we enjoy in this beautiful, verdant region of North Carolina is enhanced by the many cultural and economic opportunities offered by the university.

The Boone area has become a major hub for shopping, dining, and cultural events in large part due to the university and its growth. Now entering its twenty-sixth season, An Appalachian Summer Festival will again present for the community and its visitors many diverse programs involving lectures, drama, music and dance. These events promise to capture the hearts of both area residents and visitors alike.

As we begin a wonderful summer season here in the High Country, we salute Appalachian State University for the many contributions it makes to our town.

Sincerely,

Loretta Clawson

Mayor

AN APPALACHIAN SUMMER FESTIVAL ADVISORY BOARD

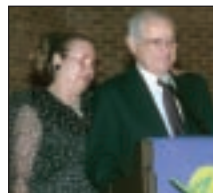
The Festival Advisory Board provides critical leadership for An Appalachian Summer Festival, by offering overall guidance, fundraising assistance, programming ideas and long-term direction for the festival. Advisory Board members are representative of the festival audience, and in many ways, they serve as the festival's "eyes and ears" in the community—providing valuable feedback to the staff regarding festival operations, and serving as wonderful advocates and community ambassadors for the university and the festival. We wish to thank our board members for the leadership, skills, expertise and commitment they bring to this important role.

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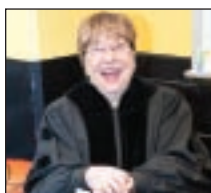
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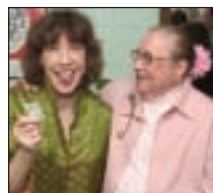
MURIEL ROSEN



An Appalachian Summer Festival's 2010 season is dedicated to the memory of Mrs. Muriel Rosen, who, along with her husband Arnold, shared the gifts of vision, generosity, candor and loyalty with the university. Their undeniable passion for the fine arts led to the founding of An Appalachian Summer Festival. For the past 26 years, the community has been culturally enriched by the breadth and quality of the festival's artistic offerings each July. Muriel's steadfast devotion to providing support for young, emerging artists is reflected in the festival's program each season, with stellar performances and exhibition programs that entertain us, while also challenging our senses, broadening our experiences with the arts, and enhancing the cultural landscape of our region. The flourishing arts community we enjoy in the High Country, sustained by Muriel and all who share her passion and commitment, is a gift that enriches all of our lives.



In recognition of her many contributions to the university over the years, Appalachian State University awarded Muriel with an honorary doctorate at the 2009 commencement ceremony. An Appalachian Summer Festival is deeply indebted to Muriel and Arnold for their generosity of spirit, their permanent legacy of support for the arts, and for the inspiration they have provided for everyone whose lives they touched.



"An Appalachian Summer Festival stands as a shining example of what can happen when donors as generous and visionary as Muriel and Arnold Rosen come together with a great university to create something truly extraordinary."

— Chancellor Kenneth E. Peacock

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ABOUT AN APPALACHIAN SUMMER FESTIVAL

As An Appalachian Summer Festival enters its 26th season, it remains highly regarded as one of the country's leading regional arts festivals, enriching the cultural landscape of northwestern North Carolina, in serving as a key economic driver for the area.

This celebration of the arts is held every summer, during the month of July, on and around the campus of Appalachian State University. The festival takes pride in featuring a diverse mix of music, dance, film, theatre and the visual arts. The artists featured at the festival range from the well established, highly acclaimed performers to those just emerging. The festival's commitment to developing ensemble performances across disciplines has catapulted it to national prominence and festival executives remain enthusiastic about continuing the tradition of excellence our patrons have come to expect.

An Appalachian Summer Festival, in keeping with its status as a university-based arts program, seeks to continually enlighten and educate audiences. The festival offers discounts for children's tickets and community outreach programs, in which young people are exposed to performances, demonstrations and presentations by visiting artists.

GENERAL FESTIVAL INFORMATION

- Festival tickets and information may be obtained by calling the Box Office at 828.262.4046 or 800.841.ARTS, or by email at boxoffice@appstate.edu. Box Office hours are 9 am to 5 pm, Monday through Friday and on Saturdays and Sundays throughout the festival.
- Doors are open for all events one hour prior to curtain time. At events held in Farthing Auditorium, patrons are welcome to participate in a pre-show social hour with concessions from 6-7:15 pm. For more information, please call the box office at 800-841-ARTS.
- The festival regrets that there can be no refunds on ticket purchases. Individual tickets may be exchanged for tickets of equal value, subject to availability. All exchanges must be made at least 48 hours prior to the event.
- Seating for our patrons with disabilities is available in all festival venues. In Farthing Auditorium, this seating is only available on the main floor. There is no elevator in the building. The Box Office staff is pleased to assist you in making seating arrangements for you or someone in your party. Farthing Auditorium is equipped with an infrared audio system for the hearing impaired. Headsets are available at the Box Office.
- As a courtesy to the artists and our audiences, the ushers will seat latecomers during the first convenient pause in the program. Audience members who must leave their seats are asked to do so between works or movements.
- The use of cameras and recording equipment during any performance is strictly prohibited. Such items may be checked at the Box Office.
- Audience members are kindly asked to turn off cellular phones and all electronic devices during performances. Physicians are asked to check their pagers at the Box Office.
- All children attending ticketed festival events must have a valid ticket. We ask that audience members attending events with young children be courteous to fellow festival patrons and bring restless or crying children to the lobby.
- Smoking, food and drink are prohibited in all auditoriums and theatres. Smoking is permitted outside the building only. The cooperation of our audience is appreciated.

The staff wishes to thank our graphic designer, Dana Willett of Advertising Design Systems, and Pete Montaldi, our webmaster, for the exceptional quality of their professional services.

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An Appalachian Summer Festival
is presented by the
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Appalachian
STATE UNIVERSITY

PROFILE: VALENTINA DEDAJ, FESTIVAL INTERN

Meet Valentina Dedaj– a friendly and familiar face of An Appalachian Summer Festival. This will be Valentina's third year working for the festival, and both her coworkers and festival patrons alike see her as an irreplaceable member of the festival team.

Dot Barber, festival volunteer, describes Valentina as, "always so upbeat and good humored. When I first met her she had that memorable candy-apple red streak in her hair that let the world know that behind the business gal was someone who could delight in the whimsy of the world. Her sense of how to treat people is very astute for someone her age and she seems to be able to find her way with all of the festival goers I have seen her interact with, as well as with the personalities of the volunteers. She is one of the people I look forward to seeing at the box office during the festival."

It is no surprise that Dot and others are so fond of Valentina. She has made it her mission to make sure festival attendees enjoy themselves at each show. "People come to our shows to relax and see great performances, and whatever I can do to help that happen is a pleasure. Seeing people walk out of the auditorium with smiles on their faces is a wonderful feeling, and hearing how much someone enjoyed the show makes the long hours worthwhile," Valentina says.

A senior Elementary Education major from Belmont, North Carolina, Valentina will begin her student teaching in Raleigh in August with plans to graduate in December 2010. Upon graduating, she hopes to begin her career teaching elementary school in Raleigh, or continuing her education in Florida with a Masters in school counseling. Valentina's plans don't stop there. She has her heart set on a future dream as well—teaching children in Africa.

The years of experience at An Appalachian Summer Festival have provided her with many life lessons, which include learning how to work under pressure and maintaining a positive attitude. These lessons came into play during the finale concert with Kenny Loggins during the 25th Anniversary season, which Valentina recalls as her fondest memory of the festival. "It was hard because we had to do the show without Sarah Heustess, [Director of Sales and Patron Relations] who had to be out for a family emergency," she remembers. "Even though that night came with many mixed emotions, it was such a positive experience because I was so proud of the job everyone did. We all stepped up and made the show a real success. Not having Sarah there by our side was difficult, but staying up until two in the morning with the marketing team and seeing that we had exceeded our goals because of everyone's hard work, was amazing. The fact that Sarah knew that she could leave everything behind in our hands and deal with the issue in her family was very rewarding for me. Sarah has been more than a boss to me over the years; she has been like a mother. I was so proud that she could leave and trust that we would do a great job and we all came together and succeeded in a big way."

Valentina's three years working for An Appalachian Summer Festival have been enough time to leave a lasting impression on her supervisor, Sarah Heustess. Of her time spent with Valentina, Sarah says, "I have enjoyed working with Vally for the past four years. It has been great to see how she has grown and matured in her role as a future teacher and a woman. Vally has been a valuable asset to me and has taken on a great deal of responsibility when I have been away from work. It has been my pleasure to be given the chance to get to know her as a student and a lady. I will miss her after this summer. She will be hard to replace."

Valentina's favorite part of the festival is seeing patrons return for the summer. "It feels so good to have people come back from the years before and remember my name and face. I look forward to seeing everyone return and getting to greet people after a long winter. People like Mark and Nancy Tafeen become people that you care about and are excited to see. Nothing makes me feel better than having people come back for the summer and come over to the desk to say hello and give me a hug," she says.

As Valentina is finishing her time at Appalachian, it can be said that her selfless, dedicated and positive attitude will stand as a legacy and a benchmark for future festival interns. It is bittersweet when Valentina says, "working for App Summer for the past three years has been an amazing experience and I wish so much that I was returning for many more summers to come," because we couldn't agree more.



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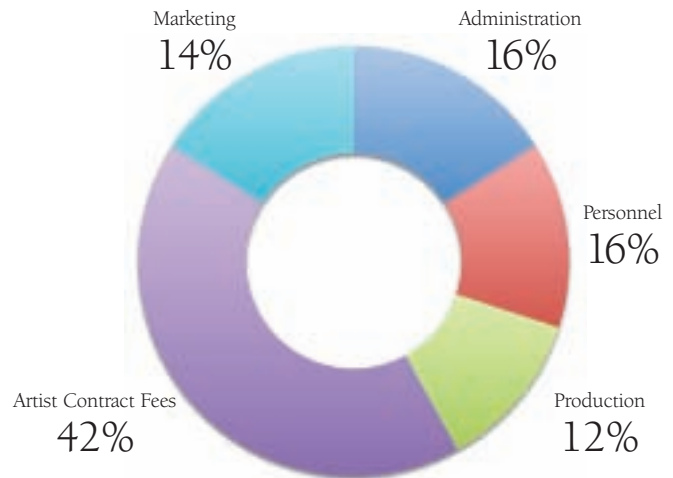


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An Appalachian Summer Festival has developed into one of the most celebrated festivals in the region due in large part to the extraordinary support it receives through individual and corporate giving. Still, the festival faces the challenge of rising artist fees, coupled with major reductions in foundation and endowment funding. Maintaining quality arts programming, quite simply, is expensive. Because the festival is committed to preserving affordable ticket prices, and making the festival accessible for all, ticket revenue covers only about 30% of the festival's needed income. We therefore rely on the tremendous generosity of our donors to help sustain the excellence of our arts and educational programs.

We encourage all those who appreciate the festival and its contributions to our region's quality of life to participate in this year's Annual Campaign. If you are not a current festival donor, we hope you'll consider making a tax-deductible gift or pledge by using the coupon to the right or by visiting our website at www.appsummer.org. Support the arts, invest in your community, and be a part of the excitement of An Appalachian Summer Festival!

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- Recognition in annual Festival Playbill

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* Broyhill Inn diners may use a ticket for any 2010 festival performance to qualify for discount. For all events at Farthing Auditorium, the Broyhill Inn offers a complimentary Park and Ride pass to diners in the Jackson Dining Room. Details at www.broyhillinn.com/events/appsummerJDR.



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THE OFFICE OF ARTS & CULTURAL PROGRAMS

Programs produced by the Office of Arts & Cultural Programs are designed to complement classroom studies, as well as student and faculty presentations in music, theatre, dance and visual arts. An Appalachian Summer Festival has maintained, over the last quarter century, a status for being one of the nation's leading regional arts festivals.

In addition to this festival, the office administers a wide range of programming during the academic year. The Performing Arts Series presents an enriching variety of prominent artists who entertain, stimulate, educate and supplement the academic programs at Appalachian. The 2010-2011 Performing Arts Series will feature the Red Clay Ramblers, Preservation Hall Jazz Band with the Del McCoury Band, the North Carolina Symphony, an LA Theatre Works production of *The Real Dr. Strangelove*, Balé Folklórico de Bahia, the Russian National Ballet's productions of *Chopiniana* and *Romeo & Juliet* and Acoustic Africa.

The office also participates in a wide array of arts education programs in partnership with the Watauga County Arts Council and Watauga County Public Schools. These programs give students the opportunity to attend matinee performances featured by the university. Farthing Auditorium, a 1,700-seat venue on Appalachian's campus, serves as a hub for these enriching programs.

For additional information about the Office of Arts & Cultural Programs, please call 828.262.6084 or visit www.oa.appstate.edu.

TURCHIN CENTER FOR THE VISUAL ARTS

The Turchin Center for the Visual Arts builds upon a strong foundation of arts programming at Appalachian State University. This premier venue for the visual arts is a great resource for the campus and community alike. Since opening in May of 2003, the center has presented nationally and internationally acclaimed art in addition to recognizing the wealth of fine art within the region.

The center's new exhibition openings connect the campus with the community and have become a staple in downtown Boone art crawls. Partnerships with local groups have created the strong education outreach programs such as The Community Art School, in the Arnold P. Rosen Family Education Wing. This program, combined with challenging and exciting exhibition programs, makes the Turchin Center a regional model for visual arts programming.

This year, the Turchin Center is proud to showcase an international exhibit through December 4, 2010. *In the Shadows of the Volcanoes: Contemporary Art from the Mountains of Central Mexico* is made possible by a partnership with The Universidad de las Américas en Puebla in Cholula, Mexico that was established in the Spring of 2009 when Turchin Center representatives and Appalachian students visited this artistic region of Mexico.

For more information about the Turchin Center, call 828.262.3017 or visit www.tcva.org.

HAYES SCHOOL OF MUSIC

The Mariam Cannon Hayes School of Music is the primary purveyor of music for the university community, presenting an exciting and stimulating array of music events throughout the year. The talented faculty of the Hayes School of Music is a major factor in sustaining the creative atmosphere that surrounds Appalachian. Each year, the community is treated to a broad spectrum of faculty, student and guest artist programs. Through these comprehensive offerings, the Hayes School of Music maintains a reputation of excellence in undergraduate and graduate instruction.

Performances by faculty and students are presented in the beautiful Rosen Concert Hall and the Recital Hall of the Broyhill Music Center and are free and open to the public.

For more information on the Hayes School of Music, call 828.262.3020 or visit www.music.appstate.edu.

DEPARTMENT OF THEATRE AND DANCE

The Department of Theatre and Dance is accredited by the National Association of Schools of Theatre and provides a variety of theatrical productions and dance concerts each year. These enhance the cultural environment of the university, as well as western North Carolina. Each academic year, the department produces four major productions: a children's theatre play, two dance concerts, a festival of new plays, and other special events. As part of the department's outreach activities, children's theatre productions tour to public school throughout the region.

Faculty members are highly involved in professional theatre and dance throughout the state, the region and nationally. Highlights of the 2010-2011 season will include *Stop Kiss* by Diana Son, *Romeo and Juliet* by William Shakespeare, *The Other Shore* by Guo Xingjian, *The 25th Annual Putnam County Spelling Bee* by William Finn and Rachel Sheinkin, the North Carolina Dance Festival Concert and the annual spring concert of the Appalachian Dance Ensemble.

For more information about the Department of Theatre and Dance, call 828.262.3028 or visit www.theatre.appstate.edu.

DEPARTMENT OF ART

The Department of Art promotes the cultivation of individual ability while exploring the wide breadth of the visual arts. The dedicated and professionally active faculty offers instruction in studio, history, professional preparation and theory. Students choose from a variety of undergraduate degree tracks, which offer concentrations in graphic design, studio, art management, art education, art history and general art.

For more information on the Department of Art, call 828.262.2220 or visit www.art.appstate.edu.

THE HUGHLENE BOSTIAN FRANK VISITING WRITERS SERIES

This series annually brings ten fiction writers, poets, essayists, dramatists and others to campus to read from their work and to discuss issues of craft with students and community members. Founded in 1989, the Series has recently featured Amy Knox Brown, Ted Wojtasik, Jess Walter, Shelby Stephenson, and Rita Ciresi.

For information about the 2010-2011 series, please call 828.262.2337 or visit www.visitingwriters.appstate.edu.

CREATIVE WRITING PROGRAM

The concentration in Creative Writing is an option within the BA in English that offers intensive instruction in literature and writing in creative genres. Program highlights include The Truman Capote Literary Trust Scholarship for Creative Writing, The John Foster West and Marian Coe Scholarship Awards, a student-edited university literary journal, and exposure to visiting artists. Established during the 2003-2004 school year, the Rachel Rivers-Coffey Distinguished Visiting Professorship in Creative Writing annually brings a nationally renowned writer to campus for an extended residency to work with students and offer events for the community.

For more information on the Creative Writing Program, call 828.262.2337 or visit www.english.appstate.edu.

CANNON MUSIC CAMP

Now in its 42nd year, Cannon Music Camp offers the most comprehensive course of musical instruction in the Southeast, with intensive college preparatory work in performance and music theory. Ensemble performance is stressed, and experiences in orchestra, band, jazz, chamber music and choirs are provided. Equally important is the individualized instruction that campers receive from nationally acclaimed faculty of Appalachian State and visiting teachers and performers.

For further information on Cannon Music Camp, call 828.262.4091 or visit www.cannon.appstate.edu.

VISITING ARTISTS SERIES

Appalachian State University's Office of Arts and Cultural Affairs is pleased to sponsor the 2010-2011 Visiting Artist Series. This initiative allows the Department of Art, the Hayes School of Music and the Department of Theatre and Dance to host visiting artists residencies and lectures to support what they are teaching in the classroom. Each visiting artist will hold a free event that is open to the public. For more information and to see a schedule of the public events, please visit www.oa.appstate.edu.

FIND US ON:



CANNON MUSIC CAMP

2010 PERFORMANCE SCHEDULE

Thursday, July 1 7 pm, RCH	Faculty Recital I
Sunday, July 4 2 pm, RCH	"Kaleidoscope Concert" Featuring a variety of large & small ensembles
Friday, July 9 7 pm, RCH	Faculty Recital II
Sunday, July 11 2 pm, RCH	Honors Recital I Selected camper solo performances
Tuesday, July 13 7 pm, RCH	Honors Recital II Ensembles
Thursday, July 15 7 pm, RCH	FINALE CONCERT I Percussion Ensemble Women's Choir String Orchestra
Friday, July 16 7 pm, RCH	FINALE CONCERT II Chamber Singers Concert Choir Chamber Winds
Saturday, July 17 10 am, RCH	FINALE CONCERT III Jazz Vocal Ensemble Jazz Ensemble
Saturday, July 17 12 pm, RCH	FINALE CONCERT IV Symphonic Band
Saturday, July 17 1 pm, RCH	FINALE CONCERT V Symphony Orchestra

GUIDE TO PERFORMANCE LOCATIONS:

RCH = Rosen Concert Hall, Broyhill Music Center

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MAY 27 - JULY 22

AUCTION CLOSING AT THE CONCLUSION
OF INTERMISSION AT THE JOHN PIZZARELLI
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*Free event; pre-registration is required in order to bid.
For further information, inquire at the festival Box Office
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To view a complete list of donated items,
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The Silent Auction offers An Appalachian Summer Festival attendees the chance to not only to bid on items donated by favorite restaurants, attractions, spas, hotels, country clubs, artisans and boutiques, but also the opportunity to become introduced to the finest businesses in the region. The festival's largest, single fundraiser takes place from May 27 until July 22 in the lobby of Farthing Auditorium. All proceeds directly benefit An Appalachian Summer Festival.

The festival's annual Silent Auction features a diverse and spectacular collection of items generously donated from both local and regional businesses, including golf packages, photography sessions, one-of-a-kind art, tickets to area attractions and much, much more!

Auction items may be picked up at the close of the auction after intermission during the John Pizzarelli performance on Thursday, July 22.

Silent Auction Rules

- Registration is required. YOU MUST BE PRESENT TO WIN UNLESS YOU PRESENT YOUR CREDIT CARD UPON REGISTRATION. The festival accepts Visa and MasterCard credit cards only.
- Cash or checks are accepted on the evening of the auction's closing (July 22). Items are tax deductible to the extent allowed by law, and ALL PROCEEDS BENEFIT AN APPALACHIAN SUMMER FESTIVAL.
- In order to bid on one of the featured items, PLEASE REGISTER WITH THE AUCTION ATTENDANT. (During performance times, attendant will be located near the auction tables. During regular Box Office hours, please see the staff at the ticket desk).
- To offer a bid, enter your name and desired dollar amount on the appropriate bid sheet. Bids must be in \$20 increments (as noted on each bid sheet). Improper bids will be stricken from the bid sheets.
- You may bid on as many items as you wish and on any single item as often as you wish.
- All bids are binding. The festival staff reserves the right to withdraw any item that, in its judgment, fails to receive an adequate bid, or that involves a dispute among bidders.
- Every reasonable effort has been made to describe each item correctly. Values are thought to be accurate but are not guaranteed.
- THE SILENT AUCTION CLOSING ON JULY 22 AT THE CLOSING OF INTERMISSION DURING THE JOHN PIZZARELLI PERFORMANCE.
- Bidders may pick up items upon payment, after the close of the Silent Auction on July 22.
- The auction is open during regular Box Office hours (9am-5pm, Monday through Saturday, 1pm-5pm Sunday), as well as on performance nights.

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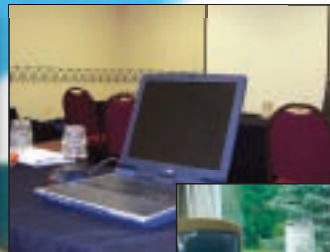
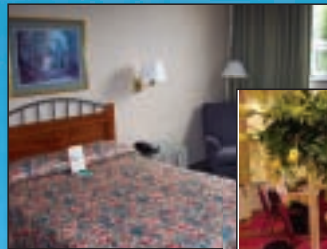
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AN APPALACHIAN SUMMER FESTIVAL PRESENTS

EASTERN FESTIVAL ORCHESTRA

Gerard Schwarz, conductor; Barry Douglas, piano

SUNDAY, JULY 11

8 PM, FARTHING AUDITORIUM



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- | | |
|--------------|---|
| BRIGHT SHENG | Just Dance (world première)
<i>Jubilant</i>
<i>Reminiscent</i>
<i>All Out</i> |
| RACHMANINOFF | Piano Concerto No. 2 in c minor, Op.18
<i>Moderato</i>
<i>Adagio sostenuto</i>
<i>Allegro scherzando</i>
Barry Douglas, piano |

INTERMISSION

- | | |
|-----------|--|
| BEETHOVEN | Symphony No. 7 in A Major, Op.92
<i>Poco sostenuto; Vivace</i>
<i>Allegretto</i>
<i>Presto</i>
<i>Allegro con brio</i> |
|-----------|--|

This performance is dedicated to the memory of Muriel and Arnold Rosen, whose vision and generosity led to the founding of An Appalachian Summer Festival.

This evening's performance has been made possible by a generous gift from The Max and Victoria Dreyfus Foundation, Inc. and by Neil and Nancy Schaffel, with additional support from Harold Libby and Wanda Rayle-Libby.



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Eastern Music Festival



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Born to Viennese parents, EMF music director **Gerard**

Schwarz has served as the Seattle Symphony Orchestra's music director since 1985.

He is a recipient of the Ditson Conductor's award from Columbia University and was the first American to be named Conductor of the Year by *Musical America*. He holds numerous honorary doctorates, including ones from The Juilliard School, Cornish College of the Arts, Seattle University, University of Puget Sound and Fairleigh Dickinson University. Recent highlights for Maestro Schwarz include two consecutive Emmy Awards in 2007 and 2008 for televised performances with Seattle Symphony; leading Seattle Symphony in its recent Southern California Tour; and conducting Beethoven's *Ninth Symphony* with the 600-member community orchestra and chorus for His Holiness the Dalai Lama during the recent visit to Seattle, sponsored by Seeds of Compassion. In 2009 Maestro Schwarz was honored with the First Citizen of Seattle Award and the key to the City of Greensboro.

Maestro Schwarz has received 13 Grammy nominations, six ASCAP awards, and numerous *Stereo Review* and *Ovation* awards. In June 2007, he received an Emmy for his performance with Seattle Symphony of Shostakovich's *Eighth Symphony*. Moreover, he won critical acclaim that season for his remarkable collaboration with Dale Chihuly to present Bartók's *Bluebeard's Castle*. His extensive discography of some 265 releases showcases his collaborations with some of the world's most prestigious orchestras, including The Philadelphia Orchestra; the Tokyo, Czech and Royal Liverpool philharmonics; the London Symphony Orchestra, Orchestra National de France and Berlin Radio Symphony; the Los Angeles Chamber Orchestra; and the New York Chamber and Seattle symphonies. Soon to be released are works by Mahler, Arthur Foote, Bright Sheng and Samuel Jones, as well as Deems Taylor's *Peter Ibbetson* and the first complete recording of Kurt Weill's *Eternal Road*.

In addition to his leadership at Eastern Music Festival, Maestro Schwarz has also served as music director of New York's Mostly Mozart Festival, Royal Liverpool Philharmonic Orchestra, Los Angeles Chamber Orchestra, and New York Chamber Symphony, as well as artistic advisor to Tokyu Bunkamura's Orchard Hall. He also acts as artistic partner for symphonic programs for An Appalachian Summer Festival.



Hailed as "a supremely talented and genuine artist," **Barry Douglas** is one of the most versatile and brilliant pianists of today. Active as an orchestral soloist, recitalist, chamber musician,

conductor and festival director, his artistry has been acclaimed by critics and audiences worldwide.

A native of Ireland, Barry Douglas began piano lessons with Felicitas LeWinter, who inspired him to become a pianist at age 16. He studied at the Belfast School of Music and later was awarded a scholarship to the Royal College of

Music in London, where he studied with John Barstow, and later studied privately with Maria Curcio and Yvegeny Malinin. Currently, he makes his home in Paris, France, and Lurgan, Ireland, where he lives with his wife and three children.

Best known for his performances of the large-scale Romantic works including Brahms, Rachmaninoff and Tchaikovsky, Barry Douglas is also a champion of twentieth and twenty-first century composers such as Reger, Britten, Corigliano, and Penderecki. He first won international recognition as the winner of the Bronze Medal at the Van Cliburn International Piano Competition in 1985 and the Gold Medal at the Tchaikovsky International Piano Competition in Moscow in 1986. He has since appeared as a soloist with many of the world's foremost orchestras, and has collaborated with many eminent conductors including Vladimir Ashkenazy, Sir Colin Davis, Kurt Masur, Lorin Maazel, Yuri Temirkanov, Michael Tilson Thomas and Mariss Jansons.

Mr. Douglas served as artistic director of the International Piano Festival held at

Bridgewater Hall in Manchester in February 2009 and is the artistic director of the Clondeboy International Festival held in Northern Ireland in August of each year. He is music director of the chamber orchestra Camerata Ireland, which he founded in 1999 to bring the most outstanding Irish musicians together from all over the world to celebrate Ireland and to provide a showcase for exceptionally talented young Irish musicians.

Building on the success of Camerata Ireland, and frequently conducting from the keyboard, Mr. Douglas is establishing a worldwide reputation as a conductor. This season, he will begin a tenure as one of the chief guest conductors of the Lithuanian Chamber Orchestra. His recent and upcoming conducting debuts include the Indianapolis Symphony Orchestra, the Academy of St. Martin-in-the-Fields at the Mostly Mozart Festival in London, the Belgrade Philharmonic Orchestra, and I Pomeriggi di Milano.

Mr. Douglas has received exceptional acclaim as a recording artist. Sony/BMG released a recording of Rachmaninoff's

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Piano Concertos Nos. 1 and 3 with Barry Douglas and the Russian State Symphony Orchestra led by the late Evgeny Svetlanov, which was immediately hailed by *Classical Source* as an “unmissable release.”

Recent and upcoming performances include appearances throughout Europe with the London Symphony, Royal Philharmonic Orchestra, Royal Liverpool Philharmonic, BBC Symphony and many others. In Asia, he is performing with the Hong Kong Philharmonic, Bangkok Symphony Orchestra, Guangzhou Symphony and the Malaysian Philharmonic. In Australia and New Zealand, he is soloing with the Sydney, West Australian and New Zealand symphonies; while in North America, his recent and upcoming appearances include the Baltimore, Dallas, Cincinnati, Houston, Rochester, Pittsburgh, Seattle and Vancouver orchestras.

PROGRAM NOTES:

BRIGHT SHENG (1955–)

Just Dance

Bright Sheng was born in Shanghai, China, and moved to the United States in 1982, where he currently lives in Michigan.

Just Dance was a ballet score commissioned by the New York City Ballet. The premiere of the ballet, with choreography by Peter Martins, is scheduled for spring 2011.

Just Dance is my second ballet score, written for Peter Martins and the New York City Ballet where I served as its first composer-in-residence in 2006-07. The score of my first ballet could have been more “dance like.” Thus my major challenge for writing *Just Dance* was to maintain a strong rhythmic pulsation for all three movements while keeping the music varied and fresh. Whereas the three movements in this non-fiction ballet score were conceived with a broad structure in mind, the basic materials in each one are varied. *Jubilant* was taken from classical Chinese instrumental music, while *Reminiscent* has a tinge of central Asian influence. In *All Out*, I just wrote whatever came into my mind that I considered fit for the concluding movement.”

Notes written by Bright Sheng

SERGEI RACHMANINOFF (1893-1943)

Piano Concerto No. 2 in c minor, Op.18

Sergei Rachmaninoff was born in Semyonovo, near Novgorod, NW Russia, and died in Beverly Hills, California.

It has survived over-exposure, saccharine mutations into background music for sappy Hollywood romance movies, and even a four-minute mutilated “singles” version that briefly appeared on the Hit Parade. Yet it remains, a century after it was introduced to America, one of the three most popular piano concertos ever written. Ironically, however, Rachmaninoff’s *Second Piano Concerto* almost didn’t get composed at all.

His *First Concerto*, a precocious effort set down when the composer was only eighteen, had not been well-received; his *First Symphony* fared even worse. Rachmaninoff withdrew from public sight and was plunged into a depression. When two movements from the *Second Concerto* were played at a Moscow benefit concert in 1901, they were received with considerable enthusiasm; Rachmaninoff’s confidence soared and the rest, as they say, is history.

The *concerto* is in the traditional three movements. The first (D Major, in 2/2 time) starts with a series of dramatic ascending chords on the piano, after which the main theme surges passionately to life in the strings. Following an orchestral interlude, the piano gives out a second subject, in E-flat Major. The *adagio* (E Major, in 4/4 time) begins with sustained harmonies in muted strings, which are soon augmented by the woodwinds. The main theme appears first in the flute and clarinet. After a dramatic preface, the *finale* (c minor, 4/4 time) takes off by means of a turbulent first subject on the piano; the contrastingly lyrical second subject is of course one of the most colorful Big Tunes in all of the Romantic repertoire. Rachmaninoff gives it ample time to wash over us and then manipulates it powerfully all the way to the concerto’s brilliant ending.

LUDWIG VAN BEETHOVEN (1770-1827)

Symphony No. 7 in A Major, Op.92

Ludwig van Beethoven was born in Bonn, Germany, and died in Vienna, Austria.

There is something about the sheer unbridled energy of Beethoven’s *Seventh* that seems to unleash wild hyperbole in otherwise rational commentators. Wagner’s oft-quoted description of the work as “the apotheosis of the dance” seems bizarrely subjective (although Isadora Duncan did dance the work, solo, at the Metropolitan Opera House in 1908).

The *Seventh* has a strong effect on listeners. It was received with great enthusiasm at its Vienna premiere in December 1813. Beethoven’s use of a single basic, driving rhythmic pulse in each movement creates a feeling of great cumulative force.

A long introduction featuring numerous repetitions of the dominant, leads to the appearance of that basic underlying rhythm. Once it gets going, the energy level builds, almost without respite, until the movement’s emphatic conclusion. The following *allegretto* is much more subdued, and it “too” turns upon its own rhythmic motif. The movement is in a minor, and when it changes to A Major— with the clarinets and bassoons pitting their melody against violin triplets— the double basses continue to grind out that rhythmic pulse incessantly. Evidence suggests that, near the end of his life, Beethoven decided that “*allegretto*” marking was too brisk and spoke of changing it to *andante*, *quasi allegretto*.

The third movement is brilliant and mercurial— a *presto* in F Major, interrupted twice by a more relaxed trio in D Major, whose rhythmic element is based on an old Austrian pilgrims’ hymn.

A rough-hewn, wildly driving finale brings the symphony to an exciting conclusion. No better description of it exists than this one by Robert Schumann: “The force that reigns in this movement is literally prodigious and reminds one of Carlyle’s hero Ram Dass, who had ‘fire enough in his belly to burn up the entire world.’”

Program Notes by William R. Trotter

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JUNE 26—JULY 31, 2010

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Saturday, July 3
Lynn Harrell, cello



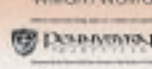
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Barry Douglas, piano



Saturday, July 17
Tianwa Yang, violin



Saturday, July 24
William Wolfram, piano



Gil Shaham
piano
July 31



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EASTERN FESTIVAL ORCHESTRA

Gerard Schwarz, conductor; Tianwa Yang, violin

SUNDAY, JULY 18

8 PM, FARTHING AUDITORIUM



Sponsored by McDonald's of Boone and Allen Wealth Management

TCHAIKOVSKY Violin Concerto in D Major, Op.35
Allegro moderato
Canzonetta: Andante
Finale: Allegro vivacissimo
 Tianwa Yang, violin

INTERMISSION

MAHLER Symphony No. 6 in a minor ("Tragic")
Allegro energico, ma non troppo
Scherzo: Wuchtig
Andante moderato
Finale: Allegro moderato; Allegro energico

This performance is dedicated to the memory of Muriel and Arnold Rosen, whose vision and generosity led to the founding of An Appalachian Summer Festival.

This evening's performance has been made possible by a generous gift from
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 Festival, provided by Piedmont Music Center in
 Winston-Salem and Charlotte.

Biographical information for **Gerard Schwarz** appears on page 30.



Claimed as "A Pride of China," **Tianwa Yang** of China started studying the violin at age four, soon winning six out of the seven violin competitions she entered. At ten, she was accepted by Professor

Lin Yaoji at the Central Conservatory of Music Beijing. Following her performance at the 1999 Beijing Music Festival, Isaac Stern invited her to study with him in the USA. In 2000, at age 13, she recorded the 24 *Caprices* of Paganini, which makes her the youngest interpreter of this composition worldwide.

In 2001, she debuted in Europe performing Mendelssohn's *Concerto* with the Czech Broadcasting Symphony Orchestra in Prague. In 2003, she played Prokofiev's *Concerto No. 2* in the Munich National Theatre with the orchestra of the Bayerische Staatsoper followed by recitals in Paris, Stockholm, Frankfurt and Vienna. In the same year, Tianwa Yang was awarded a special two-year scholarship by the German Academic Exchange Service (DAAD) to study chamber music in Germany.

In 2004, she commenced her collaboration with Naxos, recording the first two of seven volumes of the complete works of Sarasate. In 2007, she was invited to perform at the Naxos 20-Year Anniversary concert at Wigmore Hall in London.

Tianwa Yang gave her North American debut during 2007/2008 as part of the Virginia Arts Festival with the Virginia Symphony, in addition to her debut at the Berlin Philharmonic Hall which was broadcast live by Deutschland Radio. She offered recitals in Switzerland and France, and enjoyed an extensive tour of Germany with Klassische Philharmonie Bonn performing the Tchaikovsky *Concerto*.

Highlights in her upcoming seasons include debuts with the Seattle Symphony, Nashville Symphony and Eastern Music Festival in North America; debuts with the Royal Liverpool Philharmonic Orchestra and the BBC Philharmonic Orchestra in the UK; a second tour of Germany with the Klassische Philharmonie Bonn; further concerts with the Navarra Symphony Orchestra, Rheinische Philharmonie Koblenz, Warsaw Philharmonic, and at

the Hong Kong Chamber Music Festival. She will expand her discography with further albums for Naxos.

Tianwa Yang currently works with esteemed artists Joerg-Wolfgang Jahn and Rainer Kussmaul, and with Anner Bylsma for Baroque music.

PROGRAM NOTES:

PIOTR ILYICH TCHAIKOVSKY (1840-1893) Violin Concerto in D Major, Op.35

Peter Ilyich Tchaikovsky was born in Kamsko-Votkinsk, Russia, and died in St. Petersburg, Russia.

While he was working on this score, Tchaikovsky had high hopes that it might quickly be adopted as a display piece by the leading virtuosos of his time. The inspiration flowed, the ideas seemed excellent, and the technical difficulties, while admittedly prodigious, were a challenge few top-ranked soloists could resist. Or so he thought. His enthusiasm was so high that he made the imprudent gesture of showing a preliminary draft to his rich patroness, Mme. Von Meck. She disliked it intensely.

After much revision, Tchaikovsky sent the score to Leopold Auer, the St. Petersburg virtuoso. Auer returned it with a curt note attached: "Impossible to play!" The Viennese virtuoso, Adolf Brodsky, finally persuaded the Vienna Philharmonic to schedule a performance which took place on December 4, 1881. To call that première a "disaster" would be to voice great understatement.

Only one rehearsal was scheduled, so it's not surprising that the rather demanding orchestral part was played both badly and timidly. And the morning-after critique, by music critic Eduard Hanslick, stated "The violin is no longer played. It is... torn asunder, beaten black and blue."

However, the loyal Brodsky had become a zealous advocate of the work, as he'd become more familiar with it and less intimidated by its bristling difficulties. Brodsky insisted on programming the concerto all over Europe, and gradually it gained not only approval but generated wild enthusiasm among audiences. Naturally, this process of vindication had only begun to change public opinion when Tchaikovsky died of cholera.

The concerto opens with a rather cushy-sounding melodic pedestal, played by winds and strings, from which the solo violinist leaps into the spotlight like an Olympian athlete and seldom gets a break for the rest of the piece. The intricate unaccompanied cadenza that Tchaikovsky uses to bring Movement I to a close is not to be played by the faint of heart or the slow of finger.

The soulful slow movement (*Canzonetta: Andante*, in 2/4 time) blends a quality of doleful Slavic nostalgia with more elegant Chopinesque ruminations, until the boisterous, foul-mouthed, reeking, Muscovite peasants suddenly shatter its mood, without transition, and begin whirling, with their pet bears, in a vodka-fueled delirium, driving the concerto to its breathless, crashing conclusion.

GUSTAV MAHLER (1860-1911) Symphony No. 6 in a minor ("Tragic")

Gustav Mahler was born in Kalište, Bohemia, and died in Vienna, Austria.

Although the *Sixth* is sometimes identified as the "Tragic," considerable doubt exists over whether or not Mahler sanctioned that subtitle. The first two printed editions designate the work as "Symphony No. 6," and the "Tragic" qualifier may have been added later by conductor Bruno Walter, a close friend and lifelong champion of Mahler's music.

In this work, music is relentless in its

progression from ferocious opening march to the final titanic "hammer blow" that cuts off the music like a guillotine blade and, in Mahler's own phrase, "brings down the protagonist as an axe fells a tree."

The *Sixth* is epic in scale and is scored for an orchestra both huge and full of exotic instruments (such as the slapstick, the tambourine, and a set of low, untuned "cow bells"). But surely its most famous "instrument" is one that didn't, and still doesn't, exist: the percussion device that delivers the dreadful hammer blows of fate. Mahler knew the kind of timbre he wanted ("brief and mighty, but dull in resonance; not metallic"), but since no single instrument can produce that sound, conductors have had to improvise.

Respite comes only in the pastoral *Andante*, with its haunting suggestion of distant cow bells on an alpine meadow. Even the soaring lyrical "love theme" that periodically humanizes the opening march music (and that traditionally is said to represent the composer's love for his wife, Alma) has an almost lacerating edge to it.

The piece is equally devastating no matter how the middle movements are arranged, because the *finale* builds so inexorably and with such extraordinary power to that final annihilating hammer blow, after which Mahler fades the symphony into silence with a brief but wrenching postlude in which the full orchestra's previously mighty sonority is reduced to the pitiable groping of a blinded Samson, trying with his last remaining strength to find a way out from beneath the overthrown temple stones that are slowly crushing the life from his heart.

Program Notes by William R. Trotter

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8 Pieces for Clarinet, Viola, and Piano, Op.83 Max Bruch
(1838-1920)
 2. Allegro con moto
 5. Rumänische melodie (Andante)
 7. Allegro vivace, ma non troppo
Andrea Cheeseman, clarinet; Eric Koontz, viola; Bair Shagdaron, piano

Sonatina Joseph Horovitz
(b. 1926)
 2. Lento, quasi andante
Andrea Cheeseman, clarinet; Bair Shagdaron, piano

Valsa-Choro Francisco Mignone
(1897-1986)
Jon Beebe, bassoon

Two Songs, Op. 91 Johannes Brahms
(1833-1897)
 1. Gestillte Sehnsucht (Stilled Longing)
 2. Geistliches Wiegenlied (Sacred Lullaby)
Mary Gayle Greene, mezzo-soprano; Eric Koontz, viola; Bair Shagdaron, piano

Phantasy Quartet (1932) Benjamin Britten
(1913-1976)
*Alicia Chapman, oboe; Nancy Bargerstock, violin;
 Eric Koontz, viola; Ken Lurie, cello*

INTERMISSION

Liebestraum No. 3 (A Dream of Love) Franz Liszt
(1811-1886)
Bair Shagdaron, piano

Sonata for Alto Saxophone and Piano, Op. 19 Paul Creston
(1906-1985)
 2. With Tranquility
 3. With Gaiety
Scott Kallestad, alto saxophone; Bair Shagdaron, piano

Traditional Brazilian Songs Arranged by Laurindo Almeida
 Jayme Ovalle (1894-1955)
 Azulão
 A Casinha Pequena
 Bia-ta-ta
 Para Ninar
 Bamba-lê-lê
Julia Pedigo, soprano; Douglas James, guitar

Grand Serenade No. 1 in G Major, Op. 63 Johann Nepomuk Hummel
(1778-1837)
 "Sérénade en potpourri"
*Doug Miller, clarinet; Jon Beebe, bassoon; Nancy Bargerstock, violin
 Douglas James, guitar; Bair Shagdaron, piano*

With special thanks to Mr. Mark Barber and Linville Ridge Country Club, for their donation of refreshments during this evening's intermission.

This evening's concert will be preceeded by a special tribute to Mrs. Muriel Rosen



Nancy Bargerstock, has appeared as a recitalist, soloist and chamber musician in the United States, Europe, Bermuda and Japan. For thirteen years she resided in Europe

and held a principal position in the Athens State Orchestra, Greece, as well as teaching full-time at Deree College of the American College of Greece. As a violinist in the Deree Piano Trio, the group continues to perform internationally and recently released its second CD recording, including works of Mendelssohn, Mozart and Piazzolla. Bargerstock received degrees from the Juilliard School and a doctorate from the University of North Carolina at Greensboro. Dr. Bargerstock is an associate professor at the Hayes School of Music.



As an accomplished bassoonist, **Jon Beebe** has performed with the North Carolina Symphony, the Las Vegas Symphony and the Wisconsin Chamber Orchestra.

He has been principal bassoonist of the Oshkosh Symphony and the Western Piedmont Symphony in Hickory, NC. Dr. Beebe appeared as a guest artist at the Conference of the International Double Reed Society and at the Southern Division Conference of the College Band Directors National Association and National Band Association. He is the author of *Music for Unaccompanied Solo Bassoon, an Annotated Bibliography* and is a regular contributor to *The Double Reed* magazine. Dr. Beebe earned his D.M.A. from the University of Wisconsin-Madison, and is a recipient of a "Distinguished Alumni" award from the University of Nevada, Las Vegas' music department, where he had earned his B.A. and M.M. degrees. Dr. Beebe is a professor of the Bassoon and Coordinator of Music Theory at the Hayes School of Music.



Alicia Chapman is currently principal oboist with the Harrisburg, Pennsylvania and Asheville symphonies. In the past, she has served in this position with orchestras all over the country. She presently plays English Horn with the Greensboro Symphony Orchestra. Chapman is a frequent concerto soloist with numerous orchestras. She has toured internationally as a chamber musician, performing in festivals throughout Prague, Dresden and Salzburg. While living in New York, Alicia Chapman was an extra and sub with the Metropolitan Opera, and played for several national tours with the New York City Opera.

Alicia Chapman earned both Bachelor and Master of Music Degrees from the Mannes College of Music and her Doctor of Musical Arts degree from the City University of New York. Dr. Chapman joined Appalachian's Hayes School of Music as an instructor of the oboe in 2001.

Chapman joined Appalachian's Hayes School of Music as an instructor of the oboe in 2001.



An active and engaging performer, **Andrea Cheeseman** has received invitations to perform at colleges and universities throughout the country as a soloist and chamber musician. She has performed for diverse festivals such as College Music Society Annual Meetings, the Montana/Idaho Clarinet Festival, the Michigan Contemporary Clarinet Festival and the Oklahoma Clarinet Symposium. In the summer of 2003, Dr. Cheeseman was named First Runner-Up in the Mu Phi Epsilon International Competition.

Dr. Cheeseman earned her Bachelor of Music degrees in clarinet performance and music education from Ithaca College and her Doctorate of Musical Arts and Master of Music degrees in clarinet performance from Michigan State University. Her principal teachers have included Elsa Ludewig-Verdehr and Michael Galván.

Dr. Cheeseman is associate professor of Clarinet at the Hayes School of Music.



Mezzo soprano **Mary Gayle Greene**, renowned for her vocal range and rich contralto timbre, is a former North Carolina Visiting Artist and a national Metropolitan

Opera Auditions finalist. She has performed with Oper der Stadt Bonn in Germany, Edinburgh Music Festival, Opera Theatre of St. Louis, Chicago Lyric Opera Studio, Knoxville Opera and the St. Louis Symphony. Often performing with symphonies and choirs all over North Carolina, including the North Carolina Symphony, her performances have been broadcast on NPR and PBS. She is the mezzo soprano soloist on the world première recording of Kaplan's *K'dusha Symphony* with soprano Roberta Peters. Mary Gayle enjoys that her career provides the opportunity both to perform and to teach. Mary Gayle Greene is an instructor of voice for the Hayes School of Music.



Guitarist **Douglas James** has played hundreds of concerts throughout the United States as well as in Europe and Latin America. He has been a featured

recitalist at such notable venues as Italy's L'Estate Chitarristica sul Lago Maggiore, the 2007 Guitar Foundation of America convention in Los Angeles, and New York's Carnegie and Merkin Halls. The *Violao Intercambio* (Brazil) wrote: "an impeccable performance; the sound was clear and clean with beautiful interpretation from the first to the last piece." He has played in duo with the Italian guitarist Pasquale Rucco since 1995. The Rucco-James Duo is recognized world-wide for their sophisticated and elegant interpretations of the 19th c. guitar duo literature played on period instruments. Dr. James is Professor of Guitar at the Hayes School of Music.



A native of North Dakota, **Scott Kallestad** has performed with a great variety of ensembles, including bands, orchestras, jazz bands, jazz combos,

jazz/fusion groups, saxophone quartets, new music ensembles and more. He directed junior and senior high school bands in Minnesota for several years. He earned his Bachelor of Science in Music Education from the University of North Dakota and later received his Masters and Doctorate of Music Arts degrees from the University of North Texas, majoring in Saxophone Performance with minors in Jazz Studies and Instrumental conducting. Dr. Kallestad brings over 25 years of instrumental teaching experience to the Hayes School of Music.



Eric Koontz has led the viola sections of the Barcelona Symphony Orchestra and the Jerusalem Symphony Orchestra. In Barcelona he premiered Max

Bruch's *Double Concerto for Clarinet, Viola and Orchestra* on the Iberian Peninsula under the baton of Lawrence Foster. An active chamber musician, he was a founding member of the Nayades Trio (flute, harp and viola); the Reinecke Trio (clarinet, viola and piano) and the Quartet Glinka.

As a chamber and symphonic violist, Koontz has recorded with the RCA, EMI, Ars Harmonica, Columna, Koch and Decca labels. He holds degrees from the Cincinnati College Conservatory, Yale University and the University of North Carolina at Greensboro. Dr. Koontz is an Instructor of Violin and Viola for the Hayes School of Music.



Cellist **Kenneth Lurie** is a frequent chamber music collaborator whose orchestral experience includes serving as assistant principal cellist with the Caracas

Philharmonic and Roanoke Symphony and principal cellist with the Rochester Festival Orchestra, Shreveport Summer Music Festival and Western Piedmont Symphony.

At home in a wide range of musical styles, Lurie has played electric cello, guitar and mandola with various ensembles and has performed with the Appalachian Acoustic Ensemble and Harmonia Baroque. Lurie's studies included summers at Kneisel Hall, Meadowmount, the Quartet Program, First International Course of Violoncello Paraiba Brazil, Ithaca Violoncello Institute and Berklee College of Music. He has earned degrees from Ithaca College, the Cleveland Institute of Music and the Eastman School of Music. Dr. Lurie is a professor of cello at the Hayes School of Music.



Clarinetist **Douglas Miller** first played with the Western Piedmont Symphony over 40 years ago while still a member of the Lenoir High School Band, and has

been the principal clarinetist with the orchestra for 29 consecutive years. He made his New York debut in Carnegie Recital Hall in 1973 and has performed with many orchestras and chamber groups since. He has been a member of the Berkshire Music Festival at Tanglewood, the Mozarteum Festival Orchestra in Salzburg and many more festivals worldwide. Locally, Dr. Miller has played with the Roanoke Symphony, the North Carolina Symphony and the Broyhill Chamber Ensemble to name a few. Dr. Miller is a professor of the clarinet at Appalachian.



A versatile singer and musician, soprano **Julia Pedigo** is well versed in many different genres of music. Her operatic roles have included Alice Ford in Verdi's

Falstaff, Pamina in Mozart's *The Magic Flute*, Cherubino in Mozart's *The Marriage of Figaro* and *Baba the Turk* in Stravinsky's *The Rake's Progress* under the direction of Robert Altman.

The recipient of the prestigious Rackham Fellowship during her tenure at The University of Michigan, Dr. Pedigo earned her Bachelor of Music degree from Illinois Wesleyan University, Masters of Music from the College-Conservatory of Music, University of Cincinnati and Doctorate of Musical Arts in voice performance from The University of Michigan. Dr. Pedigo is the coordinator of voice at the Hayes School of Music.



Pianist **Bair Shagdarov** was born in Moscow, Russia and began studying music at age of four. An accomplished soloist, Dr. Shagdarov placed in the top five

at the 1980 International J.S.Bach Competition in Leipzig, Germany and the 1992 International Competition for Piano and Orchestra in Mazara del Vallo, Italy. That same year, he was awarded the Honorary Title of "The People's Artist of Buryat Republic" (Russia). After coming to the United States in 1996, Dr. Shagdarov taught at Ottawa University in Kansas. He has studied at the Moscow Gnesins Music School and obtained his Doctorate degree in piano performance from the Moscow Tchaikovsky Conservatory. Dr. Shagdarov joined the faculty of Appalachian, where he serves as Associate Professor of Piano.

PROGRAM NOTES:

MAX BRUCH (1838-1920) 8 Pieces for Clarinet, Viola, and Piano, Op.83

Max Bruch was one the German musicians whose successful career spanned Romanticism, Late Romanticism and well into the twentieth century, yet he never deemed it necessary to change his compositional style. His models remained Mendelssohn and Schumann (each almost thirty years his senior), Carl Reinecke (one of Bruch's teachers), and the earlier classicist Mozart. Much like his contemporary Johannes Brahms, Bruch never veered from a classic 18th century plan of musical architecture, even in the frenetically creative years of musical invention between the dawn of the 20th century and his death in 1920.

Bruch published *8 Pieces for Clarinet, Viola, and Piano*, in 1910. Although hardly containing daring elements of musical change, Bruch's *8 Pieces* became standard fare in concerts. The pieces, written for Bruch's clarinetist son, join the genre of trios for these three instruments initiated by Mozart (himself a violist and pianist, and admirer of the clarinet), to which Reinecke and Schumann contributed new repertoire.

The three pieces selected from Bruch's Op.83 for this performance represent the balance in mood and style of the entire set. The second piece, in quick tempo and b minor, recalls the stormy angst of the German Romantic tradition, while the slow and contemplative fifth ("Rumanian Melody") reflects Bruch's lateral interest in the music of other traditions not his own. The seventh piece is also quick, and happens to be the only selection of all eight pieces to be written in a Major key. It imitates the cheerful sprightliness of Mendelssohn's congenial scherzos and is often the movement with which clarinet, viola, and piano ensembles choose to end a performance of this set of pleasant pieces.

Notes by Eric Koontz

JOSEPH HOROVITZ (b. 1926)**Sonatina**

Joseph Horovitz composed his *Sonatina for Clarinet and Piano* in 1981 for English musicians Gervase de Peyer and Gwenneth Pryor who gave the première in Wigmore Hall (London). Although the work employs traditional classical forms, it is influenced by jazz and popular song styles. This second movement, in A-B-A form, has a thoughtful, understated melody with a simple choral accompaniment.

Notes by Andrea Cheeseman

FRANCISCO MIGNONE (1897-1986)**Valsa-Choro**

Francisco Mignone was arguably Brazil's second most famous composer, having remained in the shadow of the esteemed Heitor Villa-Lobos. His compositional output, spanning nearly 60 years, made frequent and conscious use of Brazilian folk rhythms and melodic patterns. The *Valsa-Choro* joins a well known Latin style, the waltz, with the less familiar choro, a serenading "lament" or "cry" that is generally considered the first urban popular musical genre of Brazil.

Notes by Jon Beebe

JOHANNES BRAHMS (1833-1897)**Zwei Gesänge (Two Songs), Op. 91**

"In due course I shall send you a wonderful old Catholic song for singing at home; you will never discover a more beautiful lullaby," wrote Brahms to violinist Joseph Joachim in 1863. The two men had been friends for a decade, and now Brahms was promising a gift for a very special occasion: Joachim had married singer Amalie Weiss, and the

couple was expecting their first child. The song *Geistliches Wiegenlied* was for the three friends to perform together at home. So personal was the song that Brahms did not publish it, but kept it as a private composition.

Twenty years later, the Joachim marriage fell apart. Joachim accused his wife of infidelity and filed for divorce. Brahms thought Joachim's suspicions without merit, though, and went so far as to write Amalie a letter declaring his confidence in her. She produced this letter in court and used it to block the divorce. Joachim felt betrayed by Brahms, and their 30-year friendship came to an end.

Stunned by this turn of events, and genuinely wishing the couple to get back together, Brahms wrote a companion song, *Gestillte Sehnsucht*, to the lullaby of two decades earlier in the hopes that the music might be a vehicle of reconciliation between them.

Brahms' friendship with the Joachims produced two of his finest songs, the *Two Songs for Alto, Viola, and Piano*. When Brahms published this pair of songs in 1884, he reversed the order of their composition, placing the newer song first.

Notes by Mary Gayle Greene

BENJAMIN BRITTEN (1913-1976)**Phantasy Quartet (1932)**

The *Phantasy Quartet for oboe and strings* was composed in the fall of 1932 for a competition for single-movement chamber works. *Phantasy* harked back to the fantasies for violas that were a prominent part of English music in the 1600s. The distinguishing feature of the old fantasies was that they

included sections in different rhythms in a single continuous movement. The early 20th century had characterized the piece as an "arch:" in the introduction (marked *andante alla marcia*), the oboe stays distant from the strings, singing while they march. A quicker section follows in which themes are introduced and developed. Where the recapitulation would normally arrive to reestablish familiar material, Britten instead has something completely different in both music and instrumentation: a slow "movement," first without the oboe, then followed by a section where the oboe appears to improvise above the undulating pulse of the strings. When the recapitulation finally arrives, the music returns in a mirror image: first the quick exposition, then the opening slow march. Then the lone cello repeats the first seven bars of the piece in reverse order.

The *Phantasy Quartet* was premiered in a BBC radio broadcast in 1933 by Leon Goossens, the leading English oboist of the day.

Notes by Alicia Chapman

FRANZ LISZT (1811-1886)**Liebestraum No. 3 (A Dream of Love)**

Liebesträume (German for "Dreams of Love") is a set of three solo piano works by Franz Liszt, published in 1850. Often, the term *Liebestraum* refers specifically to No. 3, the most famous of the three. Originally the three *Liebesträume* were conceived as songs after poems by Ludwig Uhland and Ferdinand Freiligrath. Each poem describes a different type of love: exalted love, erotic love and mature love.

Notes by Bair Shagdarov

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PAUL CRESTON (1906-1985)
Sonata for alto saxophone and piano,
Op. 19

Paul Creston, born Giuseppe Guttovoggio, was a virtuoso pianist and organist and a self-taught composer. His writing style was uniquely his own. Creston's music is strongly influenced by rhythm and lush harmonies. The *Sonata* was composed in 1939, and has become one of the most widely played works in the saxophone repertoire. It is a piece of great dynamic and stylistic contrasts. Movement II, *with tranquility*, begins and ends very calmly and quietly. The energy of the music, both dynamic and harmonic, builds to a dramatic peak, only to fall away quickly. Movement III, *with gaiety*, is fast-paced and energetic. Creston's interest in rhythm is made apparent through syncopation and many changes in meter.

Notes by Scott Kallestad

Traditional Brazilian Songs –
arranged by Laurindo Almeida

Acclaimed guitarist, arranger and composer Laurindo Almeida (1917-1995) spent a lifetime performing a variety of music from traditional Brazilian music to classical and jazz. As an arranger, he transcribed classical pieces for solo guitar, multiple guitars, or voice and guitar.

These traditional Brazilian songs have been arranged by Almeida for voice and guitar in simple, accessible, yet exquisite settings. Each song retains the essence of traditional Brazilian music while delicately weaving the timbres of the voice and guitar into a seamless union.

Azulão

The music for this song was originally written by Jayme Ovalle, with lyrics by Manuel Bandeira. The melody is soft, delicate, intimate and beautiful. Paired with arpeggiated chords in the guitar, the feeling of pleading, longing and hushed desire is truly mesmerizing.

The text is a simple plea to a tiny bird to find the singer's beloved. Though her love has been unfaithful to her, she is empty without him. The singer refers to the little bluebird as her companion, creating an intimate relationship between them as she relates her deepest secrets of desire and longing.

Go, Azulão, my companion, go!
 Go see my unfaithful one.
 Tell him that without him the
 wilderness is not the same.
 Fly, Azulão, go tell him,
 my companion, go!

A Casinha Pequenina

This traditional Brazilian song is a story of forgotten love. The tender words are full of sorrow and despair as the singer questions how her lover could forget the promises they once made to each other. The tree, like their love, is dying—lost and forgotten along with their fervent kisses.

Do you not remember the little house
 Where our love was born, Ai!
 It had one coconut tree next to it,
 Poor thing, with yearning it is now
 dying.
 Do you not remember the promises
 and lies
 That you said with fervor, Ai!
 Every kiss was lingering, prolonging
 That sealed our love.

Bia-ta-ta

This song is full of silly thoughts and fun music. The text of the refrain is about a delicious coconut. As a staple of Brazilian produce, the coconut is important to the people and, most definitely to the singer. The verses tell about the goodness of the land; the harvest is so plentiful that the people are content.

That must be a delicious coconut that
 you eat

And you will not give me any!

1. Beautiful one, you see that this is
 the land of the lagoon

And the land is good; the land is hot;
 The land has so many things that the
 people stay content.

2. Here are things that I have never
 seen.

The earth has mussels and fruits
 Brazil is very large, but here it is even
 better!

Para Ninar

This lullaby was originally written by Paurillo Barroso. Almeida's arrangement is stunning and reveals the more intimate nature of lulling a young child to sleep. A mother's love is evident through the delicacy of the vocal line and scarcity of the accompaniment as she soothes her baby to sleep.

Go away, Bogey Man.

That boy is very much mine.

The night is half over and still you have
 not fallen asleep.

My child droops his head, prays softly
 and by heart.

There are the evening bells, and the
 sun is already set.

Sleep, my love.

God probably made a mistake when
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Because angels belong in heaven.
My boy, my child, now is the hour
to sleep.
What do you dream about when I see
you smiling?

Bamba-lê-lê

This traditional Brazilian song once again evokes the carefree nature of the Brazilian people through a traditional Negro dance, the *Bamba-lê-lê*. Pride will retain traditional music, dance, poetry and livelihood for all the people. This song reflects that desire to hold to the simple life of the Brazilian people.

I went up that mountain.
When I got to the top, I started to think.
I pondered so much that the day began to dawn,
And my tears descended and flowed to the sea.
It was a night of celebration,
And I hit Jeremiah.
I danced the waltz, the polka,
And everything that I desired.

Notes by Julia Pedigo

JOHANN NEPOMUK HUMMEL (1778-1837)

Grand Serenade No. 1 in G Major, Op. 63

Composed for Count Palffy's musical soirees in the gardens of the Schonbrunn Palace in the spring of 1815, the premier performance featured Vienna's finest and most popular musicians. These included violinist Josef Mayseder, guitarist Mauro Giuliani, and Hummel himself at the piano. The work is largely based on popular operatic themes:

Larghetto (after Cherubini's *Adriano in Siria*)
Allegro vivace (after Mozart's *Die Zauberflöte*)
Andante quasi Allegretto (after Cherubini's *Les deux journées*)
Tempo di Marcia
Allegretto (after Cherubini's *Les Abencerages*)
Variation I: de Monsieur Giuliani
Variation II: de Monsieur Mayseder
Variation III: de Monsieur Hummel
Allegro agitato (after Spontini's *La Vestale*)

Allegretto ("Gehn ma ham, bleim ma do?")

Andantino (after Mozart's *Le nozze di Figaro*)

Allegro con brio (after Mozart's *Don Giovanni*)

Mazurka (with variations)

Prestissimo (after Mozart's *Overture to Le nozze di Figaro*)

Notes by Douglas James



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WEDNESDAY, JULY 7

8 PM, ROSEN CONCERT HALL



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PRIDE OF PLACE: CLASSICAL FOLK MELODIES

Quartet for piano & strings in A, Op. 67

Joaquín Turina

Lento

Vivo

Andante, Allegretto

Jennifer Koh, violin; Kathryn Lockwood, viola
Wilhelmina Smith, cello; Benjamin Hochman, piano

The Stream Flows

Bright Sheng

I. Note = 54

II. Note = 104 – 108

Gil Morgenstern, violin

Rhapsody for Violin and Piano, No. 1

Béla Bartók

Lassú

Friss

Jennifer Koh, violin; Benjamin Hochman, piano

INTERMISSION

Piano Quintet, Op. 81

Antonín Dvořák

Allegro, ma non tanto

Dumka, Andante con moto

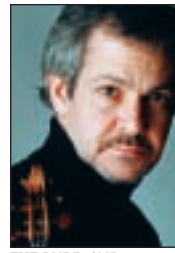
Scherzo, Molto vivace

Finale, Allegro

Gil Morgenstern, violin; Jennifer Koh, violin; Kathryn Lockwood, viola
Wilhelmina Smith, cello; Benjamin Hochman, piano

The Broyhill Chamber Ensemble Concert Series is sponsored by the Broyhill Family Foundation (in memory of Faye Broyhill), the R.Y. and Eileen L. Sharpe Foundation, and the Muriel and Arnold Rosen Endowment for the Arts. This program has also been underwritten in part through the generous support of Budd and Nanette Mayer, Peter and Joni Petschauer, Neil and Nancy Schaffel, Shirley Stein Spector, Florence Hecht, Isabelle Amdur, and the Naples-Fort Myers Greyhound Tracks.

With special thanks to Mr. Mark Barber and Linville Ridge Country Club, for their donation of refreshments during this evening's intermission.



THE BUDD AND
NANETTE MAYER CHAIR

Acclaimed for his artistry and technical brilliance, violinist **Gil Morgenstern** has performed in many of the world's great concert halls. *The New York Times* has hailed his playing as "a perfect demonstration of supreme ability." His career has taken him to

international venues including those in London, Hong Kong, Rome, Florence and Australia. He has also toured the U.S. extensively, performing in recital and as guest soloist with many leading orchestras.

Mr. Morgenstern has also shared the stage with such eminent musicians as Philippe Entremont, Lynn Harrell, André-Michel Schub, just to name a few, and has collaborated with United States Poet Laureate Robert Pinsky, Pulitzer Prize-winning poet Yusef Komunyakaa and performance artist Laurie Anderson.

Mr. Morgenstern's discography includes an extensive library of works. His latest recording, 20th Century Duos for Violin and Cello, was the No. 1 classical CD for over a month on eMusic, and was one of the top ten best selling classical music albums on Amazon.com. Of the CD *The New York Times* raved, "the music is terrific and the performances compelling on this surprisingly exciting and excellently engineered recording." Mr. Morgenstern can regularly be heard on National Public Radio and classical music radio stations across the country.

In addition to performing, Mr. Morgenstern is the artistic director of the Reflections Series, which presents performances in New York, Florida, North Carolina, Pennsylvania, Florence and Capri, Italy. Mr. Morgenstern is also the co-founder and co-artistic director of Nine Circles Chamber Theatre and of the Broyhill Chamber Ensemble.

Highlights of Mr. Morgenstern's recent seasons include performances with the Julliard Dance Company at Lincoln Center, NCNY Dance Company at An Appalachian Summer Festival and with the Brooklyn Ballet. Morgenstern's performance in the Nine Circles Chamber Theatre production of *When Samson Met Delilah* toured Holland to rave reviews and his recent appearance in Toronto was broadcast throughout Canada on CBC. In addition, his "Falling Bodies," an original Nine Circles Chamber Theatre work of music and words based on the lives of the scientist-poet Galileo Galilei and poet-scientist Primo Levi, sold-out performances in New York and is now touring internationally.

PROGRAM NOTES:

JOAQUÍN TURINA**Piano Quartet in a minor, Op. 67**

(Born December 9, 1882, in Seville;
died January 14, 1949, in Madrid)

The works of Turina are highly flavored by the folk music of his native region of Spain, Andalusia. Turina first studied piano and composition in Seville, then enrolled in Madrid at the Royal Conservatory under José Tragó in 1902. At that time, Turina developed a particular affinity for the typical Spanish *zarzuela*. From 1905 to 1914, Turina lived in Paris, where he was a composition student of d'Indy and a piano student of Moszkowski, as well as a friend of Debussy and Ravel. From the influence of d'Indy, Turina's music was to develop a respect for classicism, reflected in his chamber music in its use of traditional form.

A school of nationalist Spanish composers developed at the beginning of this century with Isaac Albeniz, Enrique Granados, Manuel De Falla and Turina as its chief representatives. All of these composers drew on a common influence: their encounter with France and its high regard for the national music culture. Turina, however, was the only one of the four who wrote a sizable amount of chamber music. Among his chamber compositions are string violin sonatas, piano trios, a piano quartet, quintet and sextet, as well as a work for soprano and a piano quintet.

On the occasion of the performance of his first published work, the *Pianoforte Quintet in g minor* (1907), Albeniz took Turina and De Falla to a café in the Rue Royale in Paris where, the composer said he had a great epiphany: "There I realized that music should be an art, and not a diversion for the frivolity of women and the dissipation of men. We were three Spaniards gathered together in that corner of Paris and it was our duty to fight bravely for the national music of our country."

The *Piano Quartet*, written in 1931, draws heavily on folklore and the musical style of Turina's native Andalusia. In this work, Turina departs from the tradition of the classical-romantic piano quartet with his choice of an unusual sequence of movements:

Lento, *Vivo* and then *Andante*, a slow-fast-slow sequence. The first movement, beginning with an introduction, is lyrical and impressionistic. The main theme and much of the rest of the movement follows the lead of the violin alternating with the piano. Of particular note is one charming episode in which the cello carries the melody in its high register with the other instruments accompanying. The second movement has a dance-like character and is pervaded with the melody and rhythm of folk music. In the central section of this movement, Turina quotes from the first movement, creating a musical link between the two movements. The rhapsodic last movement begins with what sounds like violin improvisation. Throughout this movement, there are themes reminiscent of folk music alternating with subjects Turina has excerpted again from the first movement.

BRIGHT SHENG**The Stream flows**

(Born December 6, 1955 in Shanghai, China)

Bright Sheng began piano studies with his mother when he was four. He was one of the first students accepted by the Shanghai Conservatory of Music, from which he earned his undergraduate degree. His music has gained fame for its lyrical and limpid melodies inspired by Chinese folk music, especially those of the remote province of Qinghai, where Sheng was sent during the Cultural Revolution. In 1982, he moved to New York, where he received graduate degrees at Queens College of C.U.N.Y. and Columbia University. Among his teachers were Leonard Bernstein, Mario Davidovsky and Hugo Weisgall.

Sheng served as artistic director of the San Francisco Symphony's "Wet Ink 93" Festival and has been the artistic advisor to the highly regarded "Silk Road Project," an international program that identifies, archives and interprets musical traditions of the Far Eastern trade routes since 1998. In 2002, he was director of the Festival of Contemporary Music at Tanglewood. During the July 2003 premiere of *Madame Mao*, he appeared as featured

composer and artist at the Santa Fe Chamber Music Festival. He also served as composer-in-residence for the Art Institute of Chicago in 2003 and the Brevard Music Festival in 2003 and 2004. He was the featured composer and performer at the Pacific Symphony's 2004 Chinese American Composers Festival.

Sheng has received commissions for works performed by the Los Angeles Philharmonic, the Boston Symphony, the Tanglewood Music Center, the Shanghai Symphony and the Lincoln Center Chamber Music Society as well as from many musicians including Leonard Bernstein, Peter Serkin, Yo-Yo Ma, Gerard Schwartz and David Zinman, among others.

Sheng's *The Stream Flows*, for solo violin, was commissioned by the Foundation for Chinese Arts in Boston, for Nai-Yuan Hu, and completed in 1988. It premiered on October 20, 1990, in Jordan Hall in Boston. A preface to the score speaks of Sheng's hope that the violin evokes the "timbre and the tone quality of a female folk singer." It has two sections: the first is based on a Chinese folk song of the same title, and the second section is a "fast country dance based on a three-note motive."

BÉLA BARTÓK**Rhapsody No. 1**

(Born March 25, 1881, in Nagyszentmiklós, Hungary; died September 26, 1945, in New York)

The Hungarian composer, Béla Bartók, devoted a large part of his life to the systematic study of the folk music of Hungary, Rumania and Slovakia. His particular interest was to identify the special characteristics of the music of each region specifically. Liszt influenced many of Bartók's compositions, especially the several works to which he gave the title *Rhapsody*, but Liszt based his famous *Hungarian Rhapsodies* principally on the music of the Gypsy people, while Bartók used that of the Hungarian peasant. Bartók assimilated the folk musical language so thoroughly that it is often impossible to tell where the folk music in his works ends and his original composition begins.

In 1928, he wrote two rhapsodies for

violin and piano that are based principally on folk dance tunes from Hungary and Rumanian Transylvania. *Rhapsodies* consists of two movements, following the traditional pairing of a *lassú* (slow) and a *friss* (fast) that are found in folk music throughout the region. *Lassú* and *friss* are designations that are also used for the alternating sections of *czárdás* and other Hungarian folk dances.

The *lassú* is in a simple three-part form, *Moderato*. It begins with a melancholy tune that originally formed part of a Sunday dance for which there was a folk band accompaniment. The contrasting central section is based on a Hungarian melody that is ornamented and extended before the return of the opening subject. The music runs directly into the lively *friss*, a succession of varied dance tunes, *Allegro moderato*, which Bartók had originally heard played on the violin and on the bagpipe and flute, instruments whose sounds are imitated here. The music slows to recall the *lassú*, pauses for a brilliant cadenza, and then comes to a close.

ANTONÍN DVORÁK Quintet for Piano and Strings, in A Major, Op. 81

(Born September 8, 1841, in Nelahozeves;
died May 1, 1904, in Prague)

The father of Antonín Dvorák, was a village innkeeper and butcher who hoped to pass his trade on to his son, but the young man turned instead toward music, studied the violin and organ, and at sixteen, left home for further musical education in Prague. Five years later, he joined the orchestra of the National Theater, playing the viola (which in those days was the instrument of failed violinists), and soon began to test his creative powers with extended compositions in the classical forms.

Chamber music had an important place in Dvorák's life, and many of his earliest works were quartets and quintets, modeled after those of Beethoven and Schubert that he played with his colleagues and friends while developing his craft.

In 1875, Brahms discovered Dvorák, and the elder composer opened the way for the great career Dvorák was to have. In 1877, Dvorák wrote his mature and masterful *Piano Quintet in A Major, Op. 81*, which, with those of Brahms

(Op. 34, 1864) and Schumann (Op. 44, 1842), forms a trilogy of quintet masterpieces. One of the finest works of Dvorák's fruitful years, this delightful music flows with joyous inspiration, brilliantly written for the instruments, and it is gratifying to players and listeners alike.

Dvorák based the first movement, *Allegro ma non tanto*, on two beautiful Czech-flavored themes that contrast but are related musically in such a way that elements from them gracefully intermingle as the music develops. The second movement, *Andante con moto*, is a *dumka* modeled after the Slavonic folksong form that he uses in much of his best chamber music, generally slow and melancholy in character, but sometimes introducing sudden changes of mood, as in this movement's *Vivace* section. Dvorák calls the third movement *Scherzo* and *Furiant*, the latter of which is the name of the Czech folk dance to which it bears a distant resemblance. We hear it now more as a lively, vigorous Schubertian waltz. The quintet ends with an *Allegro Finale* in which elegantly contrapuntal passages hardly slow the rise of the composer's high spirits to the jubilant close.

Program Notes by Susan Halpern
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BROYHILL CHAMBER ENSEMBLE

WEDNESDAY, JULY 14

8 PM, ROSEN CONCERT HALL



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A MUSICAL MANDALA: FROM BACH TO BARKAUSKAS AND BACK

Gil Morgenstern, violin; Donald Berman, piano

Mandala One

Partita No. 3 in E Major for Solo Violin (1720) Johann Sebastian Bach
Preludio

Bachianas Brasileiras No. 4 (ca. 1935) Heitor Villa-Lobos
Dansa: Miudinho

Sonata No. 2 in a minor for Solo Violin, Op. 27 (1924) Eugene Ysaye
Prelude

Hommage à J.S.Bach from Mikrokosmos III (ca. 1930) Béla Bartók

Partita No. 3 in E Major for Solo Violin (1720) Johann Sebastian Bach
Giga (arr. Robert Schumann 1854)

Mandala Two

Partita No. 3 in E Major for Solo Violin (1720) Johann Sebastian Bach
Gavotte en Rondeau (arr. Robert Schumann 1854)
Loure

Gigue in a minor (1854) Johannes Brahms

Eine Kleine Gigue in G Major, K.574 (1789) Wolfgang Amadeus Mozart

Partita for Solo Violin, Op. 12 (1967) Vytautas Barkauskas

Präludium

Scherzo

Grave

Toccata

Postludium

Grave in the style of W. F. Bach (1911) Fritz Kreisler

Mandala Three

"Herr Gott, nun schleuss den Himmel Auf" Johann Sebastian Bach
(ca. 1713) (trans. Ferruccio Busoni ca. 1900)

Hommage à J.S.B. from Bagatelles (1981) György Kurtág

Twin Suns (Gemini) from Makrokosmos (1973) George Crumb

Suite Italienne from Pulcinella (1925) Igor Stravinsky

Allegro Moderato

Serenata

Tarantella

Gavotta con due Variazioni

Scherzino

Minuetto e Final

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PROGRAM NOTES:

J.S. BACH

**Preludio from Partita in E Major,
No. 3 for solo violin, BWV 1006**

(Born March 21, 1685, in Eisenach; died July 28, 1750, in Leipzig)

Baroque musicians gave the name "partita" to several different kinds of compositions, but for Bach the term was more or less interchangeable with "suite." Each partita consisted of an introductory movement, followed by a set of stylized dances, transported from 16th century ballrooms to 18th century concert rooms. This partita is Bach's last work for unaccompanied violin and consists of dance movements that are mostly French in origin.

Bach seems to have gotten the idea of writing the Partitas from the great success that his predecessor at St. Thomas's, Johann Kuhnau, had with his. Starting in 1726, Bach published the partitas singly, and then he issued the six together under the title *Keyboard-Practice*, consisting of Preludes, Allemandes, Courantes, Sarabandes, Jigs, Minuets and Other Galanteries (i.e. miscellaneous other dances) to Refresh the Spirits of [Music] Lovers.

The long prelude or Preludio (which Bach transcribed for organ and orchestra and used in Cantatas 12a and 29) is the first movement of Partita No. 3, which Bach composed in 1720.

It contains many broken chords and bariolage (alternating quickly between a held note and changing notes, and often requires mixing open strings with stopped notes) string passages in a continuous brilliant rapid sequence of sixteenth notes.

HEITOR VILLA-LOBOS

**Dansa: Miudinho from Bachianas
Brasileiras No. 4.**

(Born March 5, 1887, in Rio de Janeiro; died there November 17, 1959)

Villa-Lobos, the most famous and prolific of Brazilian composers, began his musical career as a cellist in Rio's cafe orchestras, and as a young man, developed a great interest in the folk music of his country. In 1921, he was discovered by the pianist Arthur Rubinstein who would widely perform his works in the future. From 1923 to 1930, Villa-Lobos lived in Paris, having gone there with the express purpose of broadening his artistic

horizons; on his return to Brazil, he became one of the most important musicians of the Americas: prolific composer, assiduous folklorist, educator and conductor. His works capture the essential quality of his country: its rhythms, its harmonies and its combination of nostalgia and optimistic spirits.

In an attempt to get the “Estado Nova” (the new state) of Brazil to require universal musical education, Villa-Lobos initiated two major projects: the *Guia Prático* (“Practical Guide”), a music curriculum that would incorporate Brazilian materials, and the composition of the nine *Bachianas Brasileiras*, through which he aimed to demonstrate a link between Brazilian music and that of Johann Sebastian Bach. By 1936, he had completed the four-movement suite, and in 1941, orchestrated *Bachianas Brasileiras* No. 4. The piano version premiered in November 1939 with Viera Brandao at the keyboard.

Each movement stresses the combination or juxtaposition of Bach and Brazil and has two titles, one reflecting a Bach form, the other suggesting the Brazilian content of the music.

In *Dansa*: (*Miudinho*), Villa-Lobos relies on the animated samba-like rhythms of the *miudinho*, a Brazilian dance. Throughout, the rhythm is insistent and quick, *Molto animato*. The composer likened the sonorous harmonies to the sound of a cathedral organ and used them to underpin vibrant activity.

EUGÈNE YSAÏE
Prelude from Violin Sonata No. 2,
Op. 27, “Obsession”

(Born July 16, 1858, in Liège; died May 12, 1931, in Brussels)

Eugène Ysaÿe was a great violinist in a great era of violin playing. G.B. Shaw wrote in the 1890’s that he thought Ysaÿe greater than Sarasate and equal to Joachim, but when he heard Ysaÿe play Mendelssohn’s Violin Concerto, he said, “Sarasate and Joachim rolled into one could have done no more.” César Franck, a fellow Liègeois, dedicated his *Violin Sonata* to Ysaÿe as a wedding gift, and Debussy wrote his *String Quartet* for him. In 1898, Ysaÿe declined the directorship of the New York Philharmonic, but from 1918 to 1922, conducted the Cincinnati Symphony Orchestra. His

compositions include an opera, some chamber music and many works for violin.

Ysaÿe’s son, Antoine, recorded the history of his father’s six unaccompanied violin sonatas in his memoir. It is not easy to give credence to it, but it is all we have. He remembers that one day in 1924, Ysaÿe heard Joseph Szigeti play one of Bach’s solo violin sonatas, and afterwards, spoke of what an interesting challenge it would be to write pieces that particularly suited the styles of individual violinists. “That evening,” according to Antoine, “Ysaÿe retired to his study and did not reappear until the following evening. His meals were served to him on a table at his side, and when he finally came out again, he was radiant. ‘I have sketched ideas for six *Violin Sonatas*,’ he said. Then, during the following days he completed the work and sent it to the printer.” It seems almost impossible that he had written six varied works, which are among the most difficult in the violin repertoire, so quickly.

Sonata No. 2, which Ysaÿe said he set in a consciously postmodern idiom, is dedicated to Jacques Thibaud, a violinist twenty years his junior, who lived in Ysaÿe’s home in Brussels for a time. Stories of their friendship describe how Ysaÿe offered to lend Thibaud his Guarneri and Stradivari instruments while Thibaud’s own instruments were being repaired. Of Thibaud, Ysaÿe once expressed his admiration: “There are two violinists from whose playing I can always be certain of learning something. They are Kreisler and Thibaud.”

This sonata reflects Ysaÿe’s use of the Baroque tradition. Each of the work’s four movements has extra-musical connotations. In the first, “*Obsession: Prelude*,” *Poco Vivace - Meno Mosso - Tempo Vivo*, two themes are opposed. One, the *Dies Irae* plainchant of the Mass, recurs throughout the sonata as a kind of leitmotif, and the other is the *Preludio* from Bach’s *Partita in E Major*, with which Thibaud always began his daily violin practice.

BELA BARTÓK
Hommage à J. S. Bach from
Mikrokosmos III

(Born March 25, 1881, in Nagyszentmiklos; died September 26, 1945, in New York)

From 1905 to the end of his life, the great 20th century composer Bartók

divided his energies between creative work and his studies of the folk music of Eastern Europe. He was also much more interested in the musical education of young children than was any other important composer of his time, and in 1940, published *Mikrokosmos*, a six-volume anthology of 153 pieces for piano students, written between 1926 and 1939, arranged in order of increasing difficulty.

Hommage à J.S. Bach from Mikrokosmos III was composed around the year 1930. It recalls one of Bach’s *Two-Part Inventions* for keyboard. In this short and introspective work, Bartók plays with Major and minor thirds, superimposing minor intervals over Major ones. He uses counterpoint, writing for the hands independently.

JOHANN SEBASTIAN BACH ARR.
ROBERT SCHUMANN
Giga, Gavotte en Rondeau, and
Loure, from Partita No. 3 in E Major
for Solo Violin

Bach’s Suite from *Partita No. 3 in E Major* (BWV 1006), composed in 1720, includes only one of the four dances that form the nucleus of a traditional Baroque suite, incorporating instead a long *Preludio* (see above) and some lighter movements. Extra movements often were included, and when used, were usually placed after a Sarabande. The giga, originally the jig, an Irish or English dance from the 16th century, was frequently used at this time in either a French or Italian form. The giga that brings Bach’s suite to a close is the speedier Italian version, distinguished here by fast scalar passages.

The third movement of the *partita Gavotte en rondeau* is the traditional gavotte dance, in two, with a characteristic short-short-long pattern, here alternating with brief episodes of rondo. The second movement is a rare example of the Loure, a dance with a gentle, swinging rhythm that makes a peaceful, quiet contrast to the brilliant *Preludio*, which began the *partita*. Schumann arranged this *partita* in 1854.

JOHANNES BRAHMS
Gigue, WoOpost. 4, No. 1 in a minor
(1854)

(Born May 7, 1833, in Hamburg; died April 3, 1897, in Vienna)

In late 1854, Brahms, 21, went about this self-tutelage by exploring the

keyboard literature, especially music of the Baroque period. Among the surviving works from this period, not published until long after his death, in 1827, are two giges and two sarabandes for piano. He probably combined them with other dances, now lost, and together they may have formed a characteristic Baroque suite.

Brahms, like other German composers who wrote giges, combined the traditional Italian Baroque giga, in two halves, with the imitative texture of the French model. Brahms followed the model of Johann Jacob Froberger (1616-67) who created relationships between the halves of the dance by inverting the initial motive to use again as the subject of the second half. Utilizing three voices, this dance has a short subject answered initially with an interval of a fourth below its first statement, and then, after that, at the octave. Later, in the second half, the subject is answered a fifth below then an octave above.

WOLFGANG AMADEUS MOZART *Eine kleine Gigue, in G Major, K. 574*

(Born January 27, 1756, in Salzburg; died December 5, 1791, in Vienna)

Eine kleine Gigue is a very late work, not only played by pianists but also frequently performed by organists, sometimes under the title of Leipziger Gigue. Mozart composed it in 1789, a year in which the only substantial compositions he composed were the *Quartet in D, K. 575* and the most remarkable *Clarinet Quintet in A, K. 581*. By this time in his life, Mozart was in serious financial difficulty, and he went on a concert tour to Germany in the hope of bettering his fortunes. His traveling companion was Prince Carl Lichnowsky, who loved music, and as a fellow freemason had offered Mozart a free journey from Vienna as far as Berlin. On the way there, Mozart made stops in Prague, Dresden, Leipzig and Potsdam. When he returned to Leipzig, he gave a concert on May 12, 1789. Five days later, still in Leipzig, Mozart made a notation in his thematic catalog: "17th May in Leipzig. A little Gigue for the piano in the commonplace book of Hr: Engel, court organist to the Elector of Saxony."

This small work is a revival of a Baroque dance form that Classical composers rarely wrote. It is very short, but notable

for the quality of its spare, angular writing. It was composed following Mozart's arrangement of Handel's Messiah, and thus importantly demonstrates his continuing interest in the Baroque period.

VYTAUTAS BARKAUSKAS *Partita for violin solo*

(Born in Kaunas, Lithuania in 1931)

The contemporary Lithuanian composer, Vytautas Barkauskas, who only recently became widely known, was, from 1992 to 1994, Lithuanian ambassador to France, Spain and Portugal, and is now Chair of the Composition Department at the Lithuanian Academy of Music.

During the 1960s, Barkauskas was a fervent adherent of avant-garde music and other new compositional techniques. "I am what I am now after treading the path of the avant-garde," he said. "But I don't think avant-gardism is something eternal. It's more important to accept something that is avant-garde, swallow and digest it and find something original," he remarked. "I find it most important to synthesize a variety of elements, such as Lithuanian, French and Japanese essences into my music." Barkauskas' works have emotional expressiveness, colorful subtleties and strong dramatic structure. He has commented: "The most important thing is that music make contact with the listener, for without the listener music loses its soul."

During the Cold War, Barkauskas' contacts with non-Lithuanian musicians were limited to those working in the former Soviet Union, but even before Lithuania became independent in 1990, Barkauskas was known for his *Partita for solo violin*, which he composed in 1967. It was a favorite recital piece of renowned violinist Gidon Kremer, who somehow happened upon the score of the piece and included it in his repertoire, first performing it as an encore at the Mozart Week in Salzburg in 1976. Barkauskas fuses the 12-tone style with the form of the Baroque partita in this five-movement work of contrasting moods.

The five movements provide a variety of colors, rhythms and tempos, yet the work has a strict underlying structure. The technically demanding virtuosic *Partita*, which begins with a 12-tone row, takes its title from Baroque dance

suites, and the musical character of each of the middle movements, *Scherzo*, *Grave* and *Toccata*, displays characteristic Baroque rhythmic figures. The first and the last movements, *Praeludium* and *Postludium*, use the same musical motives in a sort of framing device; the *Postludium* quotes and varies material heard in the *Praeludium*. Also, the violinist uses special effects in the *Praeludium* such as playing with the bow near or beyond the bridge of the instrument.

FRITZ KREISLER *Grave in the style of W. F. Bach (1911)*

(Born February 2, 1875, in Vienna; died January 29, 1962 in New York)

Fritz Kreisler, one of the most eminent musicians of his time, was a great violin virtuoso who had also studied medicine and art, and was a world traveler. He composed operettas, a string quartet and a large number of delightful short violin pieces. In the early 20th century, when only a small number of musicologists were familiar with the violin music of the Baroque era, he attributed many of these pieces to early composers who were, for most musicians of that time, only names in encyclopedias.

Hearing them now, when the original style has become familiar, it is more difficult to believe that Kreisler's agreeable counterfeits were accepted for what they claimed to be. When the New York Times exposed what it called "Kreisler's delectable hoax" in 1935, very few took offense. Another paper wished he had gone further: "The practical jokers of the world will regret that the deception did not take the form of ascribing the works to non-existent composers."

This *Grave* is one of those works, now re-titled so it reflects what it really is, a piece in the style of Bach's eldest son, rather than as Kreisler originally cast it, as a piece by W. F. Bach (1710–1784), Bach was an acknowledged genius as an organist and improviser.

J.S. BACH *"Herr Gott, Nun Schleuss den Himmel Auf"*

"Herr Gott, Nun Schleuss den Himmel Auf," ("Lord God, Heaven's Gate Unlock") a chorale prelude Bach classified under "Nunc Dimittis," is the second of two pieces comprising the

Song of Simeon, which precedes the Passion. It depicts the Biblical story of Simeon (Luke 2; 29), who, after observing Jesus when he was presented in the Temple as a boy, departed the Temple with great peace of mind.

"*Herr Gott*" is the 19th chorale prelude of the forty-five that make up the *Orgelbüchlein* ("Little Organ Book"), a collection whose first 33 works are associated with Lutheran feast days and whose final 12 were Glaubenslieder ("Songs of Faith"). "*Herr Gott, nun schleuss den Himmel auf,*" has two voices and conveys a stately and peaceful mood.

GYÖRGY KURTÁG

Hommage à J.S. B. from Bagatelles, Op. 14d

(Born February 19, 1926 in Lugoj, Romania)

Kurtág, whose career was much influenced by mid-20th century changes in Hungary, is an important contemporary composer. After surviving World War II, during which his brother and father died in concentration camps, he returned to Budapest, where he studied composition, piano and chamber music at the Academy of Music. There, he learned to love Bartók and folk music.

After the 1956 uprising, he went to Paris, where he studied with Olivier Messiaen and Darius Milhaud. These French influences, added to the formative ones of the School of Vienna (Arnold Schoenberg and Anton Webern, then part of a group surrounding Karlheinz Stockhausen, in whose apartment Kurtág even lived for a short period) make their mark on his compositions. When he returned to Budapest, Kurtág taught piano and chamber music at the Academy of Budapest from 1967 until his retirement in 1986, even though he is still active musically. Although a spiritual ancestor of Bartók, his artistic imagination is more comparable to that of Webern. In a 1978 interview, he commented on his musical philosophy, "My idea was that instead of tension-resolution, dissonance-consonance, and other such pairs of opposition in traditional tonal music, I would contrast 'mistiness' with passages of 'clearing up.' 'Mistiness' usually means a contrapuntal texture, a micropolyphonic cobweb technique."

The essence of his relatively small number of works is embodied in small forms and pieces of usually short duration like his Bagatelles. In particular, Kurtág has written for solo instruments and small ensembles, seeing in each instrument new possibilities that exceed its usual "narrative or operatic role." The effects he produces have a wealth of dramatic outcomes, from restrained silence to colorful effervescence.

Kurtág composed the six brief Bagatelles in 1981 and dedicated them to the British flutist Michelle Lee. They are actually transcriptions of early works from his solo piano cycle, *Játékok* ("Games"), composed between 1973 and 1976, as well as the 1978 *Herdecker Eurythmie* for flute, lyre, violin and speaking voice. *Játékok* is a collection of miniatures, some actually only a few notes in duration. Stephen Walsh has explained that in these works the composer included rather than discarded experimental sketches, aiming to inspire young pianists and to use these small works as a kind of journal of his musical thoughts.

The second movement, an homage to Bach, "*Hommage à J.S. B.*," for solo flute or flute and lyre, adds a very minimal accompaniment to the composer's reflections on the music of Bach, retaining the Baroque-like steady beat and polyphony.

GEORGE CRUMB

Twin Suns (Doppelgänger aus der Ewigkeit) Gemini E.A. C. II) from Makrokosmos (1973)

(Born October 24, 1929 in Charleston, West Virginia)

The contemporary American composer George Crumb graduated from the Mason College of Music in Charleston in 1950, received his MA at the University of Illinois, Champaign-Urbana and studied under Boris Blacher at the Hochschule für Musik, Berlin from 1954-1955. He received the D.M.A. in 1959 from the University of Michigan, then taught at Hollins College, Virginia before being appointed to teach at the University of Colorado, Boulder in 1958. In 1965, he began a long association with the University of Pennsylvania, from which he retired in 1997.

In 1971, Crumb composed *Makrokosmos*, two volumes of twelve pieces each, grouped into three parts of

four pieces, for amplified piano, that took two years to compose. Crumb acknowledges the influence of Bartók's *Mikrokosmos* and Debussy's *Preludes*. He dedicated Vol. II to the memory of Gustav Mahler. Influences that are not musical were also critical to this work, and Crumb exemplified the signs of the Zodiac with the initials of specified family, friends and influential figures born under those signs, like Lorca and Brahms. He gave each piece a descriptive title as well as explicit instructions indicating the mood of the work. The fourth piece of each part has a visual 'symbol' incorporating the notation to mark this structure. *Twin Suns*, the fourth piece of the first part of Vol. II, gave Crumb the opportunity to use a design, two circles, as a symbolic notation.

Crumb's stylistic allusions add a feeling of musical continuity and history to his works. An important feature of *Makrokosmos* is its exploration of timbres, especially the plethora of variations on nuances of timbre with extended piano techniques that include the addition of metal chains, paper and paper clips, wire brushes and metal thimbles. Crumb used very precise notation in writing these works, even though the music often sounds almost improvisatory.

IGOR STRAVINSKY

Suite Italienne for Violin and Piano

(Born June 17, 1882, in Oranienbaum; died April 6, 1971, in New York)

This suite for violin and piano, published in 1934, has a long and interesting history. In 1917 and 1919, Serge Diaghilev, the great impresario of the Ballets Russes for whom Stravinsky composed his first three ballets, produced two successful ballets with new scores arranged from the works of earlier Italian composers, Rossini and Domenico Scarlatti. On May 18, 1920, in Paris, he presented the first performance of a third, *Pulcinella*, with choreography by Massine and décor and costumes by Picasso. It was advertised at first as having music by Giovanni Battista Pergolesi (1710-1736), arranged and orchestrated by Stravinsky, but later Stravinsky insisted that it was "an original composition that completely transforms the elements borrowed from Pergolesi." There are eighteen musical numbers in *Pulcinella*, all based on

music attributed to Pergolesi in early copies that were found in the libraries of the Naples Conservatory and the British Museum. Scholars eventually demonstrated that about half were not Pergolesi's works. The opera excerpts were his, but no one was quite sure who had written the instrumental numbers Stravinsky used. Posterity has been inclined to the opinion that it makes little difference who wrote the music by "Pergolesi" that Stravinsky had, as he said, "re-composed."

Later in the 1920's, Stravinsky found that he could supplement his earnings from his compositions by developing a second career as a pianist and conductor performing his own works. From 1932 to 1934, he toured Europe with the violinist Samuel Dushkin, playing his magnificent new *Duo Concertante* and a number of other works that they had collaboratively arranged from some of Stravinsky's ballets. Among them was this *Suite Italienne*. Stravinsky had mined this score before, starting in 1925 with a violin and piano suite of five movements "after themes, fragments and pieces" by

Pergolesi. In 1932, he and Gregor Piatigorsky had prepared a somewhat different suite for cello and piano, also called *Suite Italienne*. The movements of the violin *Suite Italienne*, which seems to have been arranged shortly after the cello suite, are those selected in 1925, with one addition.

The information on just how Dushkin and Stravinsky went about their work on the new suite is unclear, but the composer undoubtedly selected the movements to be included. Then perhaps they used the procedure reported in the history of the other pieces they arranged. First Dushkin set down a violin line he had extracted from the score, and Stravinsky wrote a piano part to go with it, making changes in the proposed violin part at the same time.

The composer's widow, Vera Stravinsky, and his disciple, Robert Craft, hardly mention the suites in their huge but highly selective book entitled *Stravinsky in Pictures and Documents*. That book might lead one to believe that Stravinsky had come to dislike the suites or to think them unimportant (or both).

The Suite Italienne for violin and piano begins with an *Introduction, Allegro moderato*, based on the overture to the ballet, *Pulcinella*. Next comes a *Serenade, Larghetto*, derived from an air sung with guitar in Pergolesi's last opera, *Flaminio*, of 1735. The original of the Tarantella, a spirited dance, *Vivace*, Robert Craft says originates in Pergolesi's 1732 opera in Neapolitan dialect, *Lo frate innamorato* ("The Brother in Love" or "The Monk in Love"). The *Gavotte with Two Variations* is followed in the published suite with a brief *Scherzino*, or little *scherzo, Presto*. The last movement combines a *Minuet, Moderato* and *Finale, Molto vivace*. The *Finale*, like all the other excerpts whose originals are instrumental works, is derived from music attributed to Pergolesi.

Program Notes by Susan Halpern
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Piano Quartet No. 1 in g minor, K. 478

Wolfgang Amadeus Mozart

Allegro

Andante

Rondo (Allegro moderato)

*Kyu-Young Kim, violin; Daniel Panner, viola
Fred Sherry, cello; Benjamin Hochman, piano*

Duo for violin and cello

Maurice Ravel

Allegro

Très vif

Lent

Vif, avec entrain

Gil Morgenstern, violin; Fred Sherry, cello

INTERMISSION

Piano Quintet in f minor, Op. 34

Johannes Brahms

Allegro non troppo

Andante, un poco Adagio

Scherzo, Allegro

Poco sostenuto, Allegro non troppo

*Gil Morgenstern, violin; Kyu-Young Kim, violin; Daniel Panner, viola
Fred Sherry, cello; Benjamin Hochman, piano*

The Broyhill Chamber Ensemble Concert Series is sponsored by the Broyhill Family Foundation (in memory of Faye Broyhill), the R.Y. and Eileen L. Sharpe Foundation, and the Muriel and Arnold Rosen Endowment for the Arts. This program has also been underwritten in part through the generous support of Budd and Nanette Mayer, Peter and Joni Petschauer, Neil and Nancy Schaffel, Shirley Stein Spector, Florence Hecht, Isabelle Amdur, and the Naples-Fort Myers Greyhound Tracks.

With special thanks to Mr. Mark Barber and Linville Ridge Country Club, for their donation of refreshments during this evening's intermission.

PROGRAM NOTES:

WOLFGANG AMADEUS MOZART
Quartet for Piano and Strings, No. 1,
in g minor, K. 478

*(Born January 27, 1756, in Salzburg;
died December 5, 1791, in Vienna)*

In 1785, the Viennese music publisher Franz Anton Hoffmeister ordered three quartets for piano, violin, viola and cello from Mozart. He published the first one early in 1786 but complained that it did not sell well because the music was too difficult. Mozart released Hoffmeister from the contract after negotiation, and the publisher allowed the composer to keep the advance payment for all three on condition that he did not write the two additional works. "And, if you do not write in a more popular style," Hoffmeister warned Mozart, "I shall neither commission nor publish any more of your work."

Mozart did not keep his promise to his publisher. The piano quartet was a new form that he could not resist. He wrote a second piano quartet later that year and sold it to another publisher. Hoffmeister must have been furious, but he did not abandon Mozart, and the composer, to make amends, made him a gift of the beautiful *D Major String Quartet*, K. 499 for publication, as well as some shorter works.

If the public did not take quickly to Mozart's *Piano Quartet No. 1*, it was because of the problems he presented to the music-loving amateur of the day in his new kind of ensemble writing. At the time, chamber music for piano and strings was, by convention, pretty much the equivalent of a sonata for piano with added strings playing along. Mozart's quartet was very different. He combined features of the piano concerto and the string quartet. Where the strings accompany the piano, they are more nearly like the orchestra in a concerto. Elsewhere in the work, they act as an ensemble of solo players, with much to do individually. The result of Mozart's new departure was that the music of the quartet was more difficult than most pianists expected and much too difficult for many string players who could get through more conventional works satisfactorily.

Of the two piano quartets, this one is generally the more somber and dramatic,

for the key is one that Mozart reserved for some of his most tragic, most impassioned instrumental music. He uses g minor only in the opening *Allegro* movement, and it is chiefly there that the mood is dark and ominous. The *Andante* is beautifully serene, and the finale a charming *Rondo*.

The less demanding *Piano Quartet No. 2* must have had a considerable success when the Artaria publishing house issued it, in 1787, much to everyone's surprise. In the year 1788, Hoffmeister, who was a prolific

composer as well as a publisher, sat down and composed six piano quartets himself. He did so apparently to satisfy the market and to get even with Mozart and Artaria, while the latter hastened to issue three piano quartets that were merely arrangements of earlier works by Haydn's pupil, Ignaz Pleyel.

This piano quartet is the first example of a piano quartet as we know that structure today. In it, Mozart pits the three strings, written for in trio groupings, against the piano. The first movement, *Allegro*, which begins with

a unison commanding opening is serious and passionately urgent, and it has an almost symphonic sound rare in Mozart's chamber music; the second, slow movement, *Andante*, in B flat Major, is more relaxed and lyrical, full of invention and originality. With much tenderness, this movement is especially expressive. The final brisk third movement, *Rondo*, is a light, cheerful brio, with the piano usually leading the strings in a series of good-humored themes, including one Mozart gleaned from J.C. Bach.

MAURICE RAVEL *Duo for Violin and Cello*

(Born March 7, 1875, in Ciboure;
died December 28, 1937, in Paris)

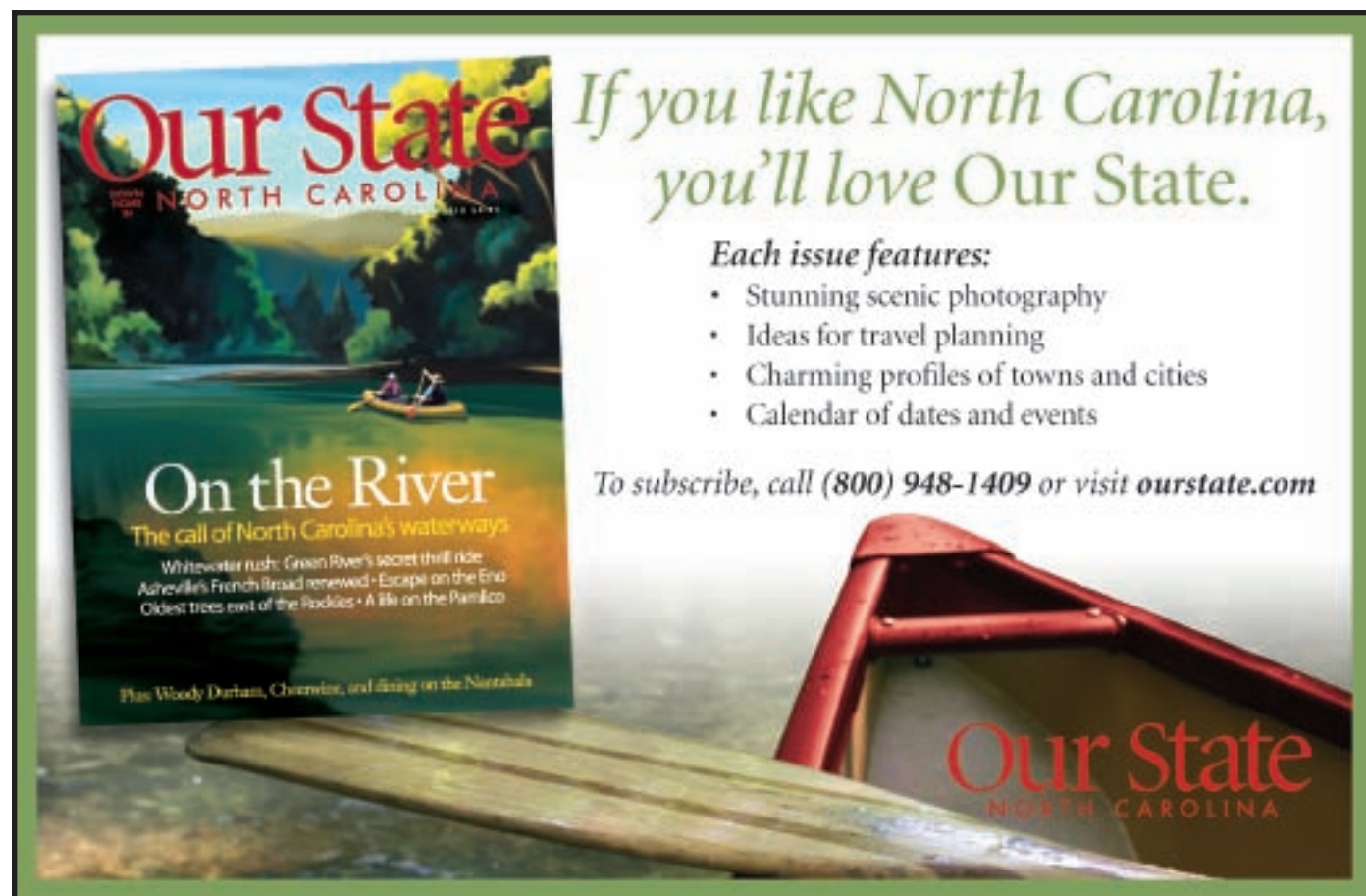
In 1920, the French magazine *La Revue Musicale* published a special musical supplement it called *Le Tombeau de Debussy* ("The Tomb of Debussy" or "Debussy's Tombstone") after the 17th and 18th-century practice of using the word *tombeau* in the title of memorial compositions. Among the ten composers from whom pieces were

commissioned for it were Bartók, Dukas, Ravel and Stravinsky. Ravel's contribution was a *Duo for Violin and Cello* that he used as the first movement of his sonata for violin and cello, which was completed and received its première in 1922.

The work, Ravel said, "marked a turning point in my career. Economy of means is here carried to extreme limits." Debussy used a spare construction in his late writing, and Ravel used Debussy's writing as a model. Also because Ravel was interested in the new music then being written in Central Europe, he was influenced by Kodály's *Duo for Violin and Cello* and strands of Hungarian themes. He also experimented with harmony, and bitonality and some harmonies much like those in Schoenberg's chamber music can be detected.

Yet, Ravel's *Duo* is essentially a classical work. The movement, *Allegro*, takes the shape of a well balanced, sonata-form structure based on two clearly distinguished and defined subjects.

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Quintet for Piano and Strings, in f minor, Op. 34

(Born May 7, 1833, in Hamburg;
died April 3, 1897, in Vienna)

The *Quintet for Piano and Strings*, Op. 34 is the climactic composition of the young Brahms; it is one of his greatest works, yet one that arrived in its final form with great difficulty. In his early career, Brahms's general practice was to compose a work complete to the last detail, and then, turning severe self-critic, make a final decision about whether to allow it to be performed or to reject it completely, perhaps because he felt his work needed greater self-discipline. He was also reluctant to launch compositions that he knew would be compared to those of Beethoven and other great masters. Much of the music he wrote, therefore, he subsequently destroyed. The pieces that do survive were often created in configurations that others had not used so extensively in order to avoid the possibility of direct comparison. For example, he wrote string sextets and piano quartets rather than string quartets, and he made sure that these were mostly note-perfect in their original manuscripts with but a few important exceptions. The history of the changes in the present work is somewhat different from those in the other works, for this time Brahms tried out different permutations with varying instruments without really altering the music itself.

The *Quintet for Piano and Strings* made its first appearance in 1861, as a string quintet in f minor with two cellos. Until then, the most memorable work written for this combination of instruments was Schubert's majestic *Quintet in C Major*, Op. 163 (D. 956), composed in 1828 but unknown until 1850, and first published in 1853. In the year of Brahms' publication of the quintet, the turmoil that was to become America's Civil War commenced with the secession of many states from the Union.

Brahms sent the first three movements of his work, even before he had completed the quintet, to Clara Schumann, a pianist and the composer Robert Schumann's wife, to ask her to

judge it. As soon as he completed it, he sent it to the violinist Joachim for the same purpose. Joachim arranged for the quintet to be played in May 1863, and he subsequently told Brahms that the strings could not effectively convey the power and range of some of the music without some additional instrumental help. He felt the content was simply too rich and too forceful for the strings to express, but the musical quality was fine. Seeking a more dynamic medium for his work, Brahms responded by converting it into a sonata for two pianos.

Clara Schumann and Anton Rubinstein played the work in this form at Baden-Baden, and later performed it with Brahms for Princess Anne of Hesse, who so liked the sonata that Brahms decided to dedicate it to her when he had it published, although by now the custom of royal patronage was in decline. A letter of November 3, 1864 signed "your old Clara" tells Brahms, "The Princess was so pleased that I seized the opportunity to suggest a beautiful gift for you, and the moment was so well chosen that she then and there commanded me to buy it. You will understand the joy with which I did so when you see it." The gift was indeed precious; it was the original manuscript of Mozart's *Symphony in g minor*.

Unfortunately, the form of the work at this point was still not right, and when Brahms and Carl Tausig played it at a concert of Brahms' works in Vienna in April 1864, it was the only work on the program that the audience did not seem to like. Echoing in kind Joachim's earlier comment about the quality of the sound of the strings alone, Clara Schumann ultimately felt that the music demanded more variety in sound than the two pianos could provide and suggested that Brahms convert the work into an orchestral piece. By the end of the year, Brahms had instead combined piano and strings to create the *Piano Quintet*, Op. 34. His original version for strings no longer exists, but he did publish the *Sonata for Two Pianos* in 1871 as *Op. 34 bis*. When Joachim saw the changes that Brahms had made, he was very impressed and declared that Brahms's *Piano Quintet* was the greatest

piece of chamber music written since Schubert's death. History judges that the only one that possibly approaches it is Schumann's *Quintet* of 1842.

The opening movement of Brahms's *Quintet*, *Allegro non troppo*, is dramatic and of epic scale. It is based on several themes that have an unusually wide range of expression. They include the brooding, the dramatic, the exultant, and the lyrical. A solemn theme predominates, but there is also a plethora of subsidiary themes, each functioning importantly in the rich, dramatic structure. The simplest of the movements is the second, a serene and tender *Andante*, *un poco adagio* in a three-part song form, notable for its gentle, swaying piano melody with its restrained and rhythmic string accompaniment. The *Scherzo*, *Allegro*, is an exciting movement of substantial dimension and intense power with an irresistible rhythmic drive, based in part on material related to the first movement. The contrasting, calm central trio section derives its themes, in turn, from the first part of the strongly syncopated *Scherzo*. The syncopation and march-like rhythms return to close the movement. The *Finale* begins with a slow and mysterious introduction, *Poco sostenuto*, full of germinal ideas that come into bloom in the lively main section, *Allegro non troppo*. The material of this vibrant movement is subjected to further development in the coda, *Presto non troppo*, which leads to the powerful climax.

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Biographical information on **Gil Morgenstern** appears on page 49.



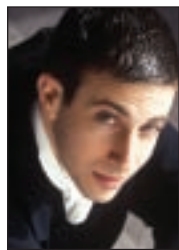
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Pianist **Donald Berman** is recognized as a chief exponent of new works by living composers, overlooked music by 20th century masters, and recitals that link classical and modern repertoires. His two-volume *The*

Unknown Ives represents the only recording of the complete short piano works of Charles Ives extant. The *Uncovered Ruggles* offers première recordings of unpublished sketches, transcriptions, and realizations of Ruggles' music. Recent recordings include the 4-CD set *Americans in Rome* and, with Susan Narucki, *The Light That Is Felt: Songs of Charles Ives*.

Recent concerts include premières of Christopher Theofanidis's *Piano Concerto* with orchestras of Belgrade, Serbia, Columbus, Ohio, and Hartford, CT and an electro-acoustic program *When Brahma Sleeps* presented at (le) Poisson Rouge (NYC). He received the 2010 Classical Recording Foundation's Samuel Sanders Collaborative Artist Award.

Mr. Berman is a fellow at the Radcliffe Institute at Harvard for 2010-11. He teaches at Tufts University and co-directs the New England Conservatory Summer Piano Institute. He is Treasurer of the Charles Ives Society and on the Executive Board of Art of the States. A prizewinner of the 1991 Schubert International Competition, Berman studied with Leonard Shure, John Kirkpatrick, George Barth and Mildred Victor.



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Pianist **Benjamin Hochman** has achieved widespread acclaim for his performances as orchestral soloist, recitalist and chamber musician. He has performed with the New York and Israel

Philharmonics, as well as other preeminent symphonies throughout the world.

Born in Jerusalem, Benjamin Hochman began studies with Esther Narkiss at the Conservatory of the Rubin Academy in Jerusalem and Emanuel Krasovsky in

Tel Aviv. He is a graduate of the Curtis Institute of Music and the Mannes College of Music where his studies were supported by the America-Israel Cultural Foundation.

During the 2009-10 season Benjamin Hochman released his first album on Artek, featuring works by Bach, Berg and Webern. In New York City, he presents the complete *Bach Partitas* as part of Miller Theatre's Lunchtime Concert Series. Orchestral engagements include his San Francisco Symphony debut, and appearances with Pittsburgh and New Jersey Symphony Orchestras, the Fort Wayne and Erie Philharmonics, and the Atlantic Festival Orchestra, just to name a few. Internationally, Mr. Hochman performs at the Enav Cultural Center in Tel Aviv, and travels to Istanbul to perform Beethoven's *Triple Concerto* with cellist Efe Baltacigil and violinist Arnaud Sussmann.

Mr. Hochman has participated in three prestigious residencies: Chamber Music Society Two at Lincoln Center, Isaac Stern's International Chamber Music Encounters in Israel and Carnegie Hall's Professional Training Workshops with Osvaldo Golijov and Dawn Upshaw.



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Kyu-Young Kim is one of the most versatile and accomplished violinists of his generation. Hailed by John von Rhein of the *Chicago Tribune* for his "flawless musical and technical command,"

Kim is an active soloist and chamber musician. He has appeared as soloist with the Korea Broadcasting System (KBS) Symphony Orchestra, the Saint Paul Chamber Orchestra, the Amadeus Chamber Orchestra of Poland and the Bloomington Symphony Orchestra.

Mr. Kim is a recipient of the 2007 Martin E. Segal Award from Lincoln Center in recognition of outstanding young artists from the Lincoln Center community. He is also a winner of a McKnight Fellowship as a member of the Soyulla Duo with his wife, cellist Pitnarry Shin. As a former member of the Pacifica String Quartet, Mr. Kim won the prestigious Naumburg Chamber Music Award in 1998 and served as an artist-in-residence for NPR's *Performance Today*.

Widely recognized for his teaching and musical outreach activities, Kim has

served on the faculties of Columbia University, the University of Chicago, the Music Institute of Chicago and the Interlochen Summer Festival, among others, and has given outreach concerts to young audiences throughout the United States. Mr. Kim has received degrees from the Curtis Institute, the Juilliard School, and the Cleveland Institute of Music.



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FOUNDATION CHAIR

Violinist **Jennifer Koh** mesmerizes audiences with the sheer intensity of her playing. As a virtuoso whose natural flair is matched with a probing intellect, Ms. Koh is committed to exploring connections between the pieces she

plays, searching for similarities of voice between among composers, as well as within the works of a single composer. *The New York Times* says, "Jennifer Koh's violin recitals are consistently pleasing, not only because she is in command of a strong technique and a rich arsenal of tone, but also because she builds her programs thoughtfully, with a sensible balance of contemporary works and standard repertory." These qualities have recently been recognized with a Grammy nomination for her recording *String Poetic*, on the Cedille label, which includes a world première by Jennifer Higdon as well as music by John Adams, Lou Harrison and Carl Ruggles.

Born in Chicago of Korean parents, Ms. Koh currently resides in New York City. Ms. Koh is a graduate of Oberlin College and an alumna of the Curtis Institute, where she worked extensively with Jaime Laredo and Felix Galimir. Ms. Koh is grateful to her private sponsor for the generous loan of the 1727 Ex Grumiaux Ex General DuPont Stradivari she uses in performance.



THE ARNOLD AND
MURIEL ROSEN CHAIR

Kathryn Lockwood has been hailed as a violist of exceptional talents in reviews around the country. *The Cleveland Plain Dealer* proclaimed, "...Lockwood played the vociferous viola cadenza with

mahogany beauty and vivid character." Ms. Lockwood is the violist of the internationally renowned LARK Quartet

and duo Jalal, a unique viola and percussion duo with her husband Yousif Sheronick. Kathryn moved from her homeland of Australia to the United States in 1991 only to capture some of the most sought-after awards in the country including the Naumburg Chamber Music Award, Grand Prize at the Coleman Chamber Music Competition, Concert Artists Guild Management Award, and awards at solo competitions such as the Primrose Competition, Washington International Competition, and the Pasadena Instrumental Competition. Before relocating to New York in 2001 Ms. Lockwood held the position of violist of the Pacifica Quartet.

Currently on faculty at University of Massachusetts/Amherst, Ms. Lockwood was previously on the faculty at Rutgers University in NJ, Northwestern University, University of Chicago, Music Institute of Chicago, and National Music Camp in Australia. Ms. Lockwood earned her Master's Degree with Donald McInnes at the University of Southern California, and her Bachelor of Music Degree from the Queensland Conservatorium of Music with Elizabeth Morgan.



THE R.Y. AND EILEEN L. SHARPE FOUNDATION CHAIR

Daniel Panner enjoys a varied career as a performer and teacher. As violist of the Mendelssohn String Quartet, he concertized extensively throughout the United States and Israel. He has performed at music festivals in Marlboro,

Tanglewood and Aspen and has collaborated with members of the Cleveland, Emerson, Guarneri and Juilliard String Quartets. As a member of the Whitman String Quartet, Panner received the 1998 Walter W. Naumburg Chamber Music Award and served as teaching assistant to the Juilliard String Quartet for two years.

He currently teaches at the Juilliard School, the Mannes College of Music, SUNY Stony Brook and the Queens College Conservatory of Music. He has performed with the Chamber Music Society of Lincoln Center, and he has taken part in numerous tours with Musicians from Marlboro and the Orpheus Chamber Orchestra. He has

served as the principal violist of such orchestras as the New York City Opera and the Mostly Mozart Festival Orchestra. Mr. Panner studied with Jesse Levine at Yale University, where he earned a bachelor's degree in history. He continued his studies at the Curtis Institute of Music with Joseph dePasquale, the Juilliard School with Samuel Rhodes, and the City University of New York with Daniel Phillips.



THE NEIL AND NANCY SCHAFFEL CHAIR

Cellist **Fred Sherry** has introduced audiences on five continents and all fifty United States to the music of our time through his close association with such composers as Babbitt, Berio, Carter, Davidovsky, Foss, Knussen, Lieberman, Mackey, Takemitsu, Wuorinen and Zorn. He created and directed *A Great Day in New York*, the groundbreaking festival featuring the music of 52 living composers in a collaboration between the Chamber Music Society of Lincoln Center and Merkin Concert Hall in 2001. He has been a member of the Group for Contemporary Music, Berio's Juilliard Ensemble, the Galimir String Quartet and a close collaborator with jazz pianist and composer Chick Corea. Mr. Sherry was a founding member of Speculum Musicae and Tashi, and has been an Artist of the Chamber Music Society of Lincoln Center since 1984 and was its artistic director from 1989 to 1993.

Mr. Sherry is on the faculty of the Mannes College of Music, the Manhattan School of Music and the Juilliard School. During his extensive recording career, he has been soloist and "sideman" on hundreds of commercial and esoteric recordings; his longstanding collaboration with Robert Craft has produced recordings of major works by Schoenberg, Stravinsky and Webern.



THE PETER AND JONI PETSCHAUER CHAIR

Cellist **Wilhelmina Smith** made her solo debut with the Philadelphia Orchestra while a student at the Curtis Institute of Music. She has since forged a versatile musical career based on the strength of her

beautiful sound, commitment to a vast repertoire and impassioned performances. This past fall, she was soloist in Esa-Pekka Salonen's cello concerto *Mania* with the Sinfonietta in NYC, with the composer present. She has been soloist with numerous orchestras including the Millennium Orchestra of Guatemala and the Ural Philharmonic in Russia and has performed recitals across the US and Japan.

As a chamber musician she has performed with musicians such as Paul Tortelier, Yo-Yo Ma, Joshua Bell, Pamela Frank, Dawn Upshaw, Benita Valente, and members of the Guarneri, Juilliard, Brentano, Miami, Borromeo and Galimir String Quartets in major venues across the US and Europe. She has been a guest artist with the Chamber Music Society of Lincoln Center and the Boston Chamber Music Society, and is currently cellist with the Mannes Trio, Music from Copland House and artistic director of Salt Bay Chamberfest, on the coast of Maine and Pensacola, Florida's Classicfest. She currently lives in the Bronx with husband Mark Mandarano and her children, August and Giovanna.

Susan Halpern (program notes) has spent her life with music. She studied music and literature at Sarah Lawrence College where she played chamber music, was solo flute in the orchestra, sang in the college chorus and was a charter member of the Westchester Chorale.

After college, Halpern played in pick-up orchestras as a freelance flutist and sang in the New York Choral Society. She played solo flute in the Westchester Philharmonic, and was a student of Samuel Baron. Always active in music, after finishing a doctorate in English and publishing a book on the modern Irish poet Austin Clarke, Halpern taught flute lessons and played chamber music while teaching English on the college level. She is still singing (now in the New Chorale Society of Westchester) and playing the flute avocationally. She also served as President of the Scarsdale Friends of Music and the Arts, an organization furthering musical performance in the community.

In June 2001, *The Strad* magazine published a profile of Halpern and her program notes.

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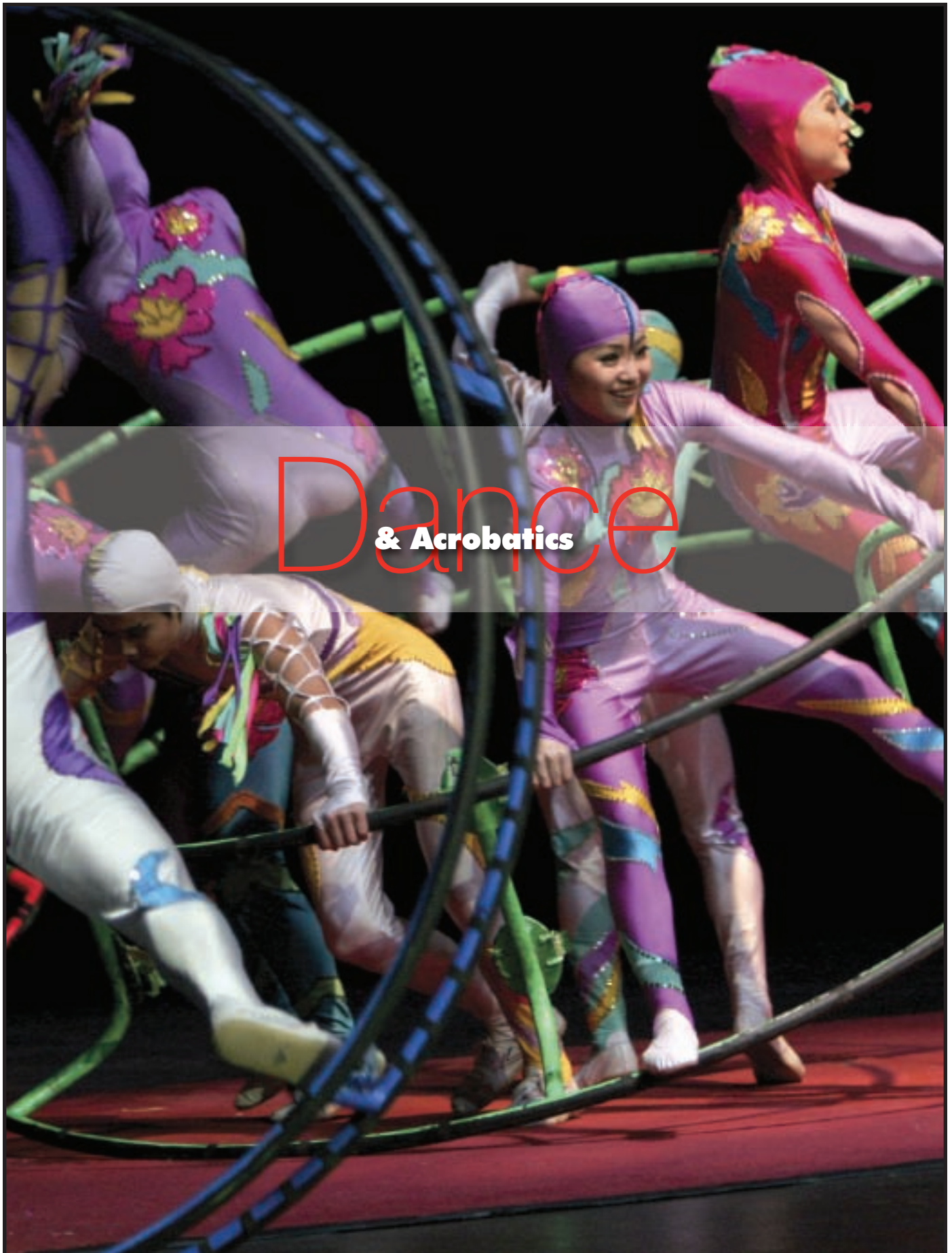
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JESSIE S. CHANG

Company Assistant
DICK LIU

Female Performers

**PING GAO
QI QI HOU
BEI BEI JIA
HANG LU
CUI XIAO MA
RUI HUA MA
JIA HUI SHEN
HUI JUAN WANG
LI WEI YANG
HUI ZHANG
QING QING ZHU**

Male Performers

**JIAN LONG CAI
YAN CHENG CAI
YONG ZHENG CAI
XIAN YANG GUO
XIAO MENG GUO
MING CHONG LIU
ZHI FENG NIU
YI RAN PEI
SHUAI QIAO
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TIAN JUN ZHANG**

THE GOLDEN DRAGON ACROBATS

The Golden Dragon Acrobats represent the best of a time-honored tradition that began more than 25 centuries ago. For more than 40 years, they have traveled from China to dazzle audiences with this unparalleled art form in more than 65 countries on five continents. They have garnered a loyal, enthusiastic following in the United States, where they have been continuously touring since 1985. Today, they are recognized throughout the nation and abroad as the premier Chinese acrobatic touring company.

The Golden Dragon Acrobats have received many performing arts awards and have been a seven-time recipient of the National Association of Campus Activities Entertainer of the Year Award. In November 2005, they made their Broadway debut to a sold-out audience at the New Victory Theater, New York's ultimate theater for kids and families. Their six-week Broadway engagement led to adoration and standing ovations from audiences of all ages. This phenomenal response to the performances earned prestigious New York Drama Desk Award nominations for Danny Chang and Angela Chang.

As the founder, producer and director, Danny Chang is well established in the realm of acrobatics. He is the recipient of the esteemed Medal for International Faith and Goodwill by the Republic of China's Coordination Council for North American Affairs. Angela Chang lends her talent of choreographing beautiful and intricate routines to engage and astonish audiences. They combine award-winning acrobatics, traditional dance, spectacular costumes, ancient and contemporary music and theatrical techniques to present a show of breathtaking skill and spellbinding beauty.

The Golden Dragon Acrobats return to Appalachian State University after a sold-out show in 2008.



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LAR LUBOVITCH DANCE COMPANY

FRIDAY, JULY 16

8 PM, FARTHING AUDITORIUM

*This evening's performance has been underwritten in part by a generous gift from
Dr. and Mrs. Brent Hall.*

LAR LUBOVITCH, ARTISTIC DIRECTOR
RICHARD J. CAPLES, EXECUTIVE DIRECTOR

Company

JONATHAN E. ALSBERRY, REID BARTELME, JONATHAN CAMPBELL,
NICOLE COREA, ATTILA JOEY CSIKI, BRIAN MCGINNIS,
LAURA RUTLEDGE, KATARZYNA SKARPETOWSKA, CHRISTOPHER VO

Lighting Designer
JACK MEHLER

Production Stage Manager
MAXINE GLORSKY

*The Lar Lubovitch Dance Company is supported, in part, by public funds from the National Endowment
for the Arts, the New York State Council on the Arts and the New York City Department of Cultural Affairs.*

*The company also acknowledges the generous support of the Harkness Foundation for Dance,
McMullan Family Fund, Brooke Garber & Daniel Neidich Foundation, Rudolph Nureyev Foundation for Dance,
Jerome Robbins Foundation, and the A. Woodner Fund.*

COLTRANE'S FAVORITE THINGS

Choreography: Lar Lubovitch (2010)

Music: John Coltrane Quartet's live performance of
Richard Rodgers' *My Favorite Things*

Scenery: Jackson Pollock, "Autumn Rhythm (Number 30)" 1950

Lighting: Jack Mehler

*In its time, the music of John Coltrane was described as "sheets of sound," due to the
overall aural environment created by his wall-to-wall, top to bottom, constancy of
sound. Simultaneously, artists like Jackson Pollock were creating paintings depicting
an overall visual environment for which the entire surface of the canvas itself was the
subject. The term coined to describe this was "action field" painting. To tether
Coltrane's "sheets of sound" to Pollock's "field of action,"
I have arranged ribbons of movement. – Lar Lubovitch*

Duet: Katarzyna Skarpetowska, Jonathan E. Alsberry

Quartet: Nicole Corea, Brian McGinnis, Laura Rutledge, Reid Bartelme

Trio: Jonathan Campbell, Attila Joey Csiki, Christopher Vo

*Coltrane's Favorite Things was commissioned in part by Ronald E. Creamer Jr., Elysabeth Kleinhans,
W Patrick McMullan III, Maxine Pollak, Dale L. Ponikvar and Lewis R. Steinberg.*

*"My Favorite Things" was recorded live by the John Coltrane Quartet at Tivoli Konsertsal, Copenhagen,
Denmark, 1963.*

*This selection is used by special arrangement with The Rodgers and Hammerstein Organization, www.rnh.com
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Autumn Rhythm (Number 30), 1950

Jackson Pollock (American, 1912-1956)

Enamel on canvas, H. 105, W. 207 in. (266.7 x 525.8 cm), George A. Hearn Fund, 1957 (57.92)

© 2010 The Pollock-Krasner Foundation/Artists Rights Society (ARS) New York

Location: The Metropolitan Museum of Art, New York, NY, U.S.A.

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Choreography copyright © Lar Lubovitch 2010

LAR LUBOVITCH DANCE COMPANY

One of America's most versatile, popular and highly acclaimed choreographers, **Lar Lubovitch**, founded the Lar Lubovitch Dance Company over 40 years ago. In the years since, he has choreographed more than 100 dances for his New York-based company, which has performed in nearly all 50 American states as well as in more than 30 foreign countries. A film version of their collaboration with the American Ballet Theatre was broadcast nationwide on PBS's *Great Performances* and was nominated for an Emmy Award.

Lubovitch has been hailed by *The New York Times* as "one of the ten best choreographers in the world." The company as a whole has been named a National Treasure by *Variety*. Since 1994, the company has focused on teaching and creating new dances throughout the world. This has fostered important partnerships between the company and other leading dance troupes, including American Ballet Theatre, San Francisco Ballet, Alvin Ailey and Hubbard Street Dance Company.

In recognition of its work, the company has received many awards and grants from the National Endowment for the Arts, the New York State Council on the Arts and numerous foundations, including the Lila Wallace–Reader's Digest Fund.



INTERMISSION

NATURE BOY: KURT ELLING*Choreography: Lar Lubovitch (2005)**Music performed by: Kurt Elling**Lighting: Jack Mehler**Costumes: L. Isaac*

"Nature Boy"	Christopher Vo & Ensemble
"The More I Have You"	Nicole Corea & Jonathan E. Alsberry
"Prelude to a Kiss"	Katarzyna Skarpetowska & Brian McGinnis
"Everytime We Say Goodbye"	Laura Rutledge & Reid Bartelme
"Smoke Gets In Your Eyes"	Christopher Vo & Ensemble

Nature Boy: Kurt Elling, previously entitled Love's Stores, was exclusively underwritten by Myron Szold in honor of Pam Crutchfield.

All music courtesy of Blue Note Records. From the disc Live in Chicago, produced by Laurence Hobgood and Kurt Elling and published by Universal Music/Polygram, CDP724352221127: "Smoke Gets In Your Eyes." From the Disc The Messenger, produced by Laurence Hobgood and Kurt Elling, co-produced by Paul Wertico and published by Famous Music Corporation, CDP724385272721: "Nature Boy" and "Prelude to a Kiss." From the disc This Time It's Love, produced by Laurence Hobgood and Kurt Elling, co-produced by Paul Wertico and published by Warner Chappell Music, CDP724349354326: "Every Time We Say Goodbye." From the disc Man in the Air, published by New Prescription Music, B00009V8VG: "The More I have You."

Choreography copyright © Lar Lubovitch 2005

INTERMISSION

NORTH STAR*Choreography: Lar Lubovitch (1978)**Music: Philip Glass, "North Star"**Lighting: Jack Mehler**Original Lighting: Craig Miller**Staging: John Dayger*

Jonathan E. Alsberry, Reid Bartelme, Jonathan Campbell, Nicole Corea,
Attila Joey Csiki, Ann Whitley, Brian McGinnis,
Laura Rutledge, Katarzyna Skarpetowska, Christopher Vo

*Ensemble: Full Company**Quartet: Jonathan Campbell, Nicole Corea, Brian McGinnis, Christopher Vo*

*Quartet: Jonathan E. Alsberry, Attila Joey Csiki, Laura Rutledge,
Katarzyna Skarpetowska*

*Solo: Ann Whitley**Solo: Reid Bartelme & Ensemble**Choreography copyright © Lar Lubovitch 1978*

THIS PROGRAM IS SUBJECT TO CHANGE.



"North Star" was made possible by the National Endowment for the Arts'
American Masterpieces: Dance initiative, administered by the New England
Foundation for the Arts.



With special thanks to this evening's sponsors for our pre-concert Social Hour:
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ABOUT THE COMPANY

Jonathan E. Alsberry joined the Lubovitch company in 2007. He is a graduate of Chicago Academy for the Arts and The Juilliard School. Today, Alsberry is the artistic director of KDT, an online dance company. He is also a member of Azure Barton & Artists, with whom he was well received as a guest soloist for Prince Edward in Banff, Canada. Alsberry's professional credits include Mikail Baryshnikov's Hells Kitchen Dance, Luna Negra Dance Theater, Daniel Gwirtzman Dance Company and soloist with the Metropolitan Opera Ballet. He would like to thank God for his parents and their love.

Reid Bartelme joined the Lubovitch company in 2009. He was born in New York City and began his dance training while studying music at Interlochen Arts Academy in northern Michigan. He later continued his dance training at SUNY Purchase and Pacific Northwest Ballet School. He worked for Ballet Met and the Alberta Ballet before returning to New York. Since coming home in 2007, Bartelme has danced for Shen Wei Dance Arts, Douglas Dunn and Dancers, Abraham in Motion, Christopher Williams and Jack Ferver.

Jonathan Campbell grew up in Dallas, Texas and began his dance training at the age of nine. In 2006, the National Foundation for the Advancement in the Arts honored Jonathan as an ARTS Gold Winner in Jazz and a Presidential Scholar in the Arts recognized by President George W. Bush. A recent graduate of The Juilliard School, Jonathan has danced works by Azure Barton, William Forsythe, Ohad Naharin, Twyla Tharp and José Limón. Jonathan is honored and thrilled to be dancing with the Lubovitch company.

Originally from Palmyra, NY, **Nicole Corea** began training under Sandy Stramonine and Lynn Kareken until her acceptance to The Juilliard School. She has danced with Ballet Hispanico for two years before touring through Europe with Elisa Monte Dance. Most recently, she danced with Ballet Memphis, where she has also worked as a choreographer. Her work has also been performed at the Thang Dao Contemporary Dance Festival in NYC. Other dancing credits include the Metropolitan Opera Ballet, Nilas

Martins Dance, Pier Group and Thomas/Ortiz. Nicole is very excited to begin her first journey with the Lubovitch company this year.

Born in Brantford, Ontario, Canada, of Hungarian decent, **Attila Joey Csiki** began his training at age three and later joined the National Ballet of Canada academy. Upon relocating to New York City, Csiki received a scholarship to the School of American Ballet. He was later invited to join the Tokyo Ballet where he performed soloist roles by many prominent choreographers such as Jiri Kylian, Kenneth McMillan and Sir Peter Wright, to name a few. Csiki has danced as a guest artist with many outstanding companies worldwide and is currently a guest artist with Rasta Thomas' Bad Boys of Dance.

Brian McGinnis proudly began his training at the age of seven in Worcester, Massachusetts. Professionally, he has danced with Hubbard Street Dance Chicago, Elisa Monte Dance, Parsons Dance Company and Buglisi Dance Theatre. He is a guest artist at the Fine Arts Center in Greenville, South Carolina, and continues to conduct master classes alongside his national and international touring. In 2009, Brian co-created and presented *Romeo and Juliet— a death marked love* at the Peace Center in Greenville. He holds his Bachelor of Fine Arts from The Juilliard School. Thanks to Mom and Dad!

Laura Rutledge began her dance training at the Indianapolis Ballet Theatre Academy under Irina Kolpakova and Vladelin Semyonov. After three short years, she was asked to join them as the founding member of its trainee-

intern program. Professionally, Rutledge has danced with the Indianapolis Ballet Theatre, California Ballet Company, State Street Ballet, Lawrence Pech Dance Company, Ballet San Jose and Company C Contemporary Ballet. Rutledge is very excited to be dancing with the Lubovitch company.

A native of Warsaw, Poland, **Katarzyna Skarpetowska** became the youngest cast member of the Broadway show, *METRO* at age 15. She received a BFA from The Juilliard School. She was a member of Parsons Dance and also worked for the Battleworks Dance Company and has appeared as a guest artist with the Buglisi Dance Theater. Many established companies and various universities have performed her own choreography. In 2007, she was one of two dancers featured during the Glimmerglass Opera Festival. Skarpetowska is also a free-lance teacher holding workshops throughout the world. She currently resides in New York City.

Christopher Vo received his BFA from The Juilliard School where he danced many master works including those by Robert Battle, Jessica Lang, Twyla Tharp and Doug Varone. Christopher was recognized as a Presidential Scholar in the Arts by the NFAA in 2004 and named one of *Dance Magazine's* coveted "25 to Watch in 2009." Christopher has taught master classes across the country on behalf of the Lubovitch Company and recently had the honor of setting Mr. Lubovitch's *Concerto Six Twenty-Two* at Marymount Manhattan College. Christopher would like to thank his friends, family and Lar for their continued love and support.

John Dayger (*Répétiteur for North Star*) left his hometown of New Paltz, New York to accept a scholarship to the Martha Graham School in New York City. Shortly thereafter, he began his professional career with the Lar Lubovitch Dance Company and continued as principal dancer and rehearsal director with Lar for 25 years. After years of dancing and assisting Lar, Mr. Dayger became the company's Dance Director and began traveling to dance companies around the world to set numerous Lubovitch ballets. Those companies include American Ballet Theatre, Les Grand Ballet Canadian, Pennsylvania Ballet, Israeli Ballet Company and Baryshnikov's White Oak Dance Project, among others.

Ann Hould-Ward (*Costume Designer*) received the 1994 Tony Award, as well as the American Theatre Wing's Design Award, the Ovation Award and an Olivier nomination, for *Beauty and the Beast*. She was selected to represent the US at the 1995 Prague Design Quadrennial. Her costume designs for Broadway include Stephen Sondheim/James Lapine's *Sunday in the Park with George* (Tony and Drama Desk nominations; Maharam Award for "Outstanding Costume Design"), *Into the Woods* (Tony, Drama Desk, Outer Critic's nominations; Los Angeles Drama Critic's Circle Award) and many others. She has also designed costumes for off Broadway dance and film. She has designed costumes for ten dances created by the Lubovitch company, including the company's co-production of *Othello*.

Jack Mehler (*Lighting Designer*) has been designing for Lar Lubovitch since 2004. Most recently he has designed



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Othello for the Joffrey Ballet and Repertory Programs at the Joyce, in Beijing and at the Spoleto Festival in Italy. He has also lighted Lubovitch works for San Francisco Ballet, Hubbard Street Dance, José Limón, Ballet Florida, Ballet British Columbia, Company C and North Carolina School of the Arts. His work has also been seen with other established companies such as Alvin Ailey American Dance Theatre, Ballet Memphis and Buglisi Dance Theatre, among many others. Jack also provides design coordination/owner's representation for arts organizations that are building and renovating performance and rehearsal facilities.

Maxine Glorsky (*Production Stage Manager*) has been the stage manager for many preeminent companies including Martha Graham Dance Company, Les Grands Ballets Canadiens, Joyce Trisler Danscompany, Elisa Monte Dance Company and numerous other troupes in the modern, ballet and ethnic disciplines. She was the co-founder of Tag Foundation (1971-1981), which produced *Dance Umbrella* and produced the New York

Dance Festival. Aside from her role with the Lubovitch company, she is also the stage manager for Juilliard Dances Repertory. Her commitment to dance, and a career that has spanned over 40 years, were celebrated at The Joyce Theater in 2000 with "A Party for Max."

Richard J. Caples (*Executive Director*)

In his 26 years as Executive Director of the company (one of the longest such tenures in dance), Caples has provided the resources for Lubovitch to create more than 60 new dances for the company. He has produced more than 1,000 performances, seen live by more than a million people in more than 20 foreign countries and 30 American states. He currently serves on the board of Dance/USA as well as on the boards of the Lubovitch company and Doug Varone and Dancers. He received his B.A. from Yale, his M.A. from Johns Hopkins and his J.D. from Cornell. After practicing law in New York City with Sherman & Sterling, in 1983 he was appointed Executive Director of the Santa Fe Festival Theatre. In 1984 he returned to New York and joined the Lubovitch company in his present

capacity. In 2010, Dance/USA is presenting him with the Ernie Award, in honor of his service to the field of dance.

Lar Lubovitch Dance Company
229 West 42nd Street, 8th Floor, New York, NY 10036-7205
www.lubovitch.org E-mail: Lubovitch@aol.com

Artistic Director / Choreographer: Lar Lubovitch
Executive Director: Richard J. Caples

COMPANY DANCERS

Jonathan E. Alsberry
Jonathan Campbell
Atila Joey Csiki
Laura Rutledge
Christopher Vo

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JANIS IAN & KARLA BONOFF: SONGS OF A GENERATION

THURSDAY, JULY 1

8 PM, FARTHING AUDITORIUM



A Schaefer Popular Series Event, sponsored by Westglow Resort & Spa and Rowland's Restaurant.
Made possible through the generous support of Bonnie and Jamie Schaefer.

This evening's performance has been underwritten in part by a generous gift from Judy and Michael Adler.

Songs of a Generation is a celebration of song, featuring two of the most influential songwriters of the last 50 years who have, ironically, influenced multiple generations. These two Grammy winning stars will take you on a musical journey starting in the 1960s, one of the most storied and turbulent eras in our musical history. Their songs weave through some of the greatest social movements of our time, maintaining relevance for a contemporary audience.



Throughout her impressive career spanning more than 40 years, **Janis Ian** has stunned audiences with her expressive lyrics and powerful voice. Her talent has earned her many honors, including nine Grammy Award nominations, two of which she won in 1975, for best pop female vocalist for *At Seventeen* and best engineered recording for *Between the Lines*. In 1992 her album *Breaking Silence*, instantly earned her another Grammy nod. Reviewers have called her live performances "drenched with such passion, the audience feels they've been swept up in a hurricane."

Ian has also authored several short stories as well as her long-awaited memoir, *Society's Child: My Autobiography*, which was released in 2008. With an overwhelming and dynamic stage presence, Janis Ian continues to wow audiences of devoted fans and new admirers.



Passionate about music from an early age, **Karla Bonoff** has extended this love for her art into a career that has influenced multiple generations of her devoted followers. In the 1960s Bonoff spent much of her time at the legendary Troubadour amidst the likes of Jackson Browne, James Taylor and Elton John. Early collaboration with the band Bryndle led Bonoff to write songs for performer Linda Ronstadt. Immediately after, Karla Bonoff was given a deal with Columbia Records and began recording her own songs. After opening for James Taylor and Jackson Browne, Bonoff's fame grew and she was soon able to headline her own tours.

Bonoff's legacy as a performer and writer was summed up in a review of her *All My Life* recording in *Billboard Magazine*. "Long before Alanis and Jewel, there was a breed of singer/songwriters whose earthly anthems of soul-searching, heartache and joy touched souls in a way few can muster today."



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Patti LuPone: THE GYPSY IN MY SOUL

SATURDAY, JULY 17

8 PM, FARTHING AUDITORIUM



Sponsored by Storie Street Grille

A Schaefer Popular Series Event, sponsored by Westglow Resort & Spa and Rowland's Restaurant.

Made possible through the generous support of Bonnie and Jamie Schaefer.

This evening's performance has been underwritten in part by a generous gift from Nancy and Mark Tafeen, in memory of B. Richard Grant.



For decades, award-winning performer **Patti LuPone** has dazzled audiences with her captivating stage presence and undeniable passion. In 2008, she won every theatre award, including the coveted Tony Award for Best Actress in a Musical for her performance in *Gypsy*.

After completing her training with the first class of the Drama Division of New York's Juilliard School, she began her career as a founding member of John Houseman's The Acting Company, playing a variety of leading roles both on and off-Broadway. Miss LuPone's recent stage credits include her debut with the Los Angeles Opera in Weill-Brecht's *Mahagonny*, which garnered two Grammy Awards for its CD recording.

Renowned as a knock-out Broadway performer and an unforgettable television and film star, Patti LuPone can also add the title of author to her long list of credits. Her memoir, *Patti LuPone, A Memoir*, scheduled to hit stores September 2010 will give Miss LuPone the chance to share the untold stories of her life. Her memoir is scheduled to hit stores September 2010.

In *The Gypsy in My Soul*, the two-time Tony Award-winner performs songs associated with her Broadway career (from such shows as *Gypsy*, *Anything Goes* and *Oliver!*) as well as some of her personal pop favorites.



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JOHN PIZZARELLI AND SWING 7

THURSDAY, JULY 22

8 PM, FARTHING AUDITORIUM



Sponsored by SkyBest Communications and Allen Wealth Management

A Schaefer Popular Series Event, sponsored by Westglow Resort & Spa and Rowland's Restaurant.

Made possible through the generous support of Bonnie and Jamie Schaefer.



John Pizzarelli enjoys a multi-faceted career as an acclaimed jazz guitarist, vocalist and bandleader. A native of New Jersey, Pizzarelli has been playing guitar since the age of six, following in the tradition of his father, guitar legend Bucky Pizzarelli. At 20, he began playing with his father before going out on his own.

Internationally known for classic standards, late-night ballads and the cool jazz flavor he brings to his performances and recordings, Pizzarelli has recently established himself as a consummate entertainer and radio program host with the launch of *Radio Deluxe*, a syndicated radio program that he co-hosts with his wife, Broadway star Jessica Molaskey. In addition to his work as bandleader, radio personality and solo performer, Pizzarelli has been a special guest on recordings for a number of major pop and jazz artists, including James Taylor, Natalie Cole, Rosemary Clooney and Buddy DeFranco. He was recently featured opposite Donna Summer, Jon Secada and Roberta Flack on the Grammy Award-winning CD, *Songs From The Neighborhood: The Music of Mr. Rogers*. Pizzarelli continues to tour throughout the United States and abroad, performing classic pop, jazz and swing, while setting the standard for stylish modern jazz.



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THURSDAY, JULY 29

6 PM, WESTGLOW RESORT AND SPA



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FESTIVAL FUNDRAISING EVENT



An Appalachian Summer Festival once again partners with Westglow Resort and Spa to bring an evening of true elegance to the High Country, with dinner prepared by the masterful chefs at Rowland's Restaurant, dancing and exquisite entertainment by the Todd Wright Jazz Orchestra, all under a star-filled, mountain sky.

Todd Wright, an ambassador for jazz in Western North Carolina, is the Director of Jazz Studies at Appalachian's Hayes School of Music. He has performed with some of the best names in jazz including Benny Golson, Clark Terry, Eddie Daniels, Wycliffe Gordon, Dr. Billy Taylor, Ingrid Jensen and many others. Wright's 18-piece jazz orchestra showcases some of the region's most talented musicians performing a wide range of dance music from Sinatra and Count Basie to Glenn Miller, Tommy Dorsey, Michael Bublé and other contemporary styles.



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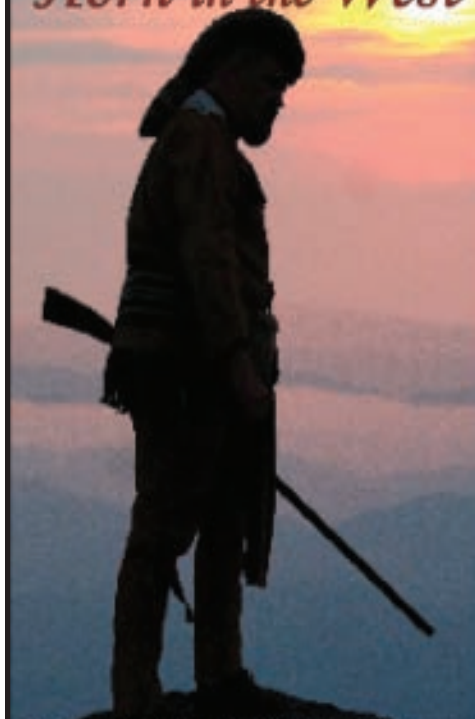
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RALPH STANLEY & THE CLINCH MOUNTAIN BOYS WITH CHERRYHOLMES

FRIDAY, JULY 30

8 PM, FARTHING AUDITORIUM



Sponsored by SkyBest Communications, Mast General Store and La Quinta Inn & Suites

A Schaefer Popular Series Event, sponsored by Westglow Resort & Spa and Rowland's Restaurant.

Made possible through the generous support of Bonnie and Jamie Schaefer.

Classic veterans of mountain music meet new kids on the bluegrass block when “Dr. Ralph” Stanley & The Clinch Mountain Boys team up with Cherryholmes for an unforgettable night of entertainment. Nothing goes better with a summer evening in the mountains than this unique blend of the old and new sounds of bluegrass.



Ralph Stanley's voice is not of this century—nor of the last one, for that matter. Preserved in the cultural amber of remote Appalachia, this terse, forlorn sound is the bedrock of Stanley's incomparable style. But don't mistake an old-fashioned voice for old-fashioned ways. Stanley tours and performs with the vigor and flair of a rock star. At the age of 83, he is still belting out favorites such as *Man of Constant Sorrow* and *Oh Death* with as much vivacity as the first day he performed them. The start of his performance career was with his older brother Carter, who, along with Ralph, made up the Stanley Brothers & the Clinch Mountain Boys. Together, they became one of the most celebrated bluegrass groups in the world, rivaling in popularity such titans as Bill Monroe and Flatt & Scruggs. After Carter's death, Stanley switched the band's sound to a more saddened, less-adorned mountain style. Some of his most popular songs were birthed from this emotional change of music styling.



Joining Stanley on the stage is the four-time Grammy Award-nominated band, **Cherryholmes**. A family band with a refreshing sound, they bring bluegrass, celtic and jazz roots to the bluegrass scene. Their self-titled debut album in 2006 received their first Grammy nomination for Best Bluegrass Album, and their second Grammy-nominated album *Black And White* came in at No. 1 on Billboard's Bluegrass Album Chart. Their last two Grammy nominations came from their most recent album, *Don't Believe*. Cherryholmes won the International Bluegrass Music Association Award for Entertainer of the Year in 2005, and stormed to the top of the music world. *Newsweek* raves that Cherryholmes “explodes with exuberant fiddle, expert banjo and passionate harmonies.” They hit the stage with hard-driving instrumental virtuosity and explosive vocal harmonies, and feature various styles of original songs written by members of the band. Add their fluidity of instrumental movement and dance, and it's a look and sound that can only be described as “Cherryholmes.”

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music, the band's alumni roster reads like a Who's Who of the world's greatest jazz and rock musicians. As Blood Sweat & Tears has evolved through the years, the group has maintained its commitment to high standards by including the most talented musicians available in its current roster. Blood Sweat & Tears has proven that great musicians produce great music, which directly parallels the band's success.

The band got its start in New York City's Greenwich Village, and soon won worldwide acclaim, becoming "the first" in many categories: the first band to tour behind the Iron Curtain, the first band to have three hit singles on the same record and the first band to combine rock with jazz.

Blood Sweat & Tears earned multiple gold albums, ten Grammy nominations and three Grammy Awards, including the most prestigious of them all—Album of the Year in 1969.

The band's hit songs include *Spinning Wheel*, *And When I Die*, *You've Made Me So Very Happy* and *God Bless the Child*.

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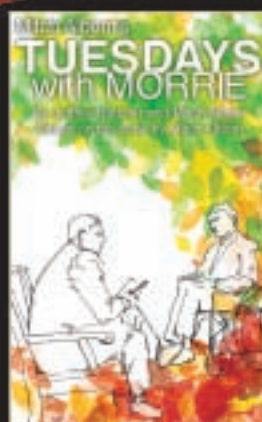
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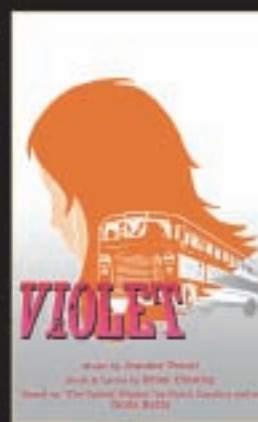
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Preston Lane
Artistic Director



Richard Whittington
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An Appalachian Summer Festival travels to Triad Stage
for the performance of

PROVIDENCE GAP

by Preston Lane
with Original Music by Laurelyn Dossett

SUNDAY, JUNE 27

11 AM, TRIAD STAGE, GREENSBORO, NC

Providence Gap invites you to spend part of your day sharing a story that was written with our shared place in mind— the Blue Ridge Mountains. It took two years to write— including a workshop at last year's Appalachian Summer. It took a month to rehearse. The scenery, costumes, lighting, sound and props were designed by world class artists with long standing relationships with Triad Stage and its community. The physical world on stage was built in NC, by NC residents. The actors come from as far away as New York and as nearby as right down Elm Street. It is not made to be a commodity, an assembly line product to be mass marketed and reproduced. It is made by hand with love and care for this moment, for this performance, for you. In financial terms, it cost more to make than it will earn at the box office (hence the not-for-profit status of Triad Stage's theater).

Providence Gap was originally inspired by a trip to Boone with Laurelyn. We saw a Rowan tree filled with berries and were captivated by the trees magical associations. I had also just seen a production of Shakespeare's *PERICLES* and was haunted by a scene and set out to imagine it in a different century and a more familiar place. The mythology of the magic of the Rowan tree began to interact with imaginings of the miracle of Shakespeare's scene. But like all of our plays, the inspiration was only a jumping off point. Ideas and characters that had been circulating in my mind for several years began to form a story that ranges from the Blue Ridge Mountains of North Carolina to the textile mills of the Piedmont, from the trenches of WWI to the border blaster radio stations that played such an important role in the development and popularity of mountain music.

The play is about chance, luck and providence. It questions how we make our lives and if we are guided or protected by anything or anyone. And the play is also very much about the turning of centuries— the death of one world, the birth of another.

So, welcome to *Providence Gap*. The wind whines through the mountains of a winter night. This is a strange kind of spot, somewhere way up in the Blue Ridge. There's a witchwood— some say it's magic. There's a baby waiting to be found. There's the promise of journey. There's the lure of the textile town. There's the rumor of war. And there's a voice calling you deeper into the night.

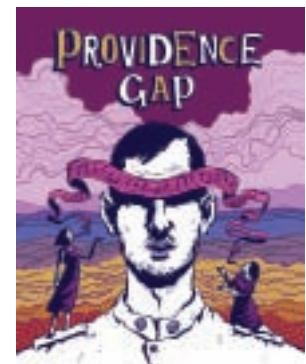
Preston Lane, Artistic Director

With special thanks to Bettie and John Bond for serving as hosts for this special event.



Preston Lane (*Artistic Director/Co-Founder, Director*) is in his 9th season at Triad Stage where he has directed over 30 productions. Preston is the recipient of the 2008 Betty Cone

Medal of the Arts and is in his third year as the Artistic Partner for Theatre for An Appalachian Summer Festival. He was formerly Artistic Associate at the Dallas Theater Center, where his productions included the US premiere of *Inexpressible Island* (*Dallas Observer* Best of Dallas Awards: Best Director, Best Production) and *The Night of the Iguana* (*Dallas Morning News*: 2002 Top Ten Theatre List). Other productions include work Off Broadway, Regional and the National Black Theatre Festival. As a playwright, his adaptations and original works include: *Tartuffe*, *Ghosts*, *Hedda Gabler*, *Dracula*, *Mirandolina* and *Julie's Dance* (Triad Stage); *A Christmas Carol* (Dallas Theater Center, Sonoma County Rep, Kids Who Care), *Three Weeks After Marriage* and *Helen!* (Summer Cabaret) and with Laurelyn Dossett: *Brother Wolf* (Triad Stage, An Appalachian Summer Festival, The Human Race Theatre Company and upcoming: St. Olaf College), *Beautiful Star* (Triad Stage and WaterTower Theatre), *Bloody Blackbeard* and the upcoming *Providence Gap*. Both *Brother Wolf* and *Beautiful Star* are soon to be published by Playscripts Inc. He has taught at UNCG, NC A&T, NCSA, Greensboro College, SMU, and the Professional Actors Workshop at the Dallas Theater Center. He is an alumnus of the Drama League of New York's Director's Project. A native of Boone, NC, Preston received his MFA from the Yale School of Drama.



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AMY SEDARIS

FRIDAY, JULY 9

8 PM, FARTHING AUDITORIUM



A Schaefer Popular Series Event, sponsored by Westglow Resort & Spa and Rowland's Restaurant.
Made possible through the generous support of Bonnie and Jamie Schaefer.



Amy Sedaris is noted for her quick wit and outlandish charm, which assist her in winning over audiences of all walks of life. As an actress, author and comedienne, this Raleigh native is perhaps best known for playing the character Jerri Blank in the Comedy Central television series *Strangers with Candy*. Sedaris is a frequent guest on *The Late Show* with David Letterman where she keeps audiences, as well as Mr. Letterman, rolling with laughter. In 2003 she coauthored the text-and-picture novel *Wigfield* with Paul Dinello and Stephen Colbert. Her 2006 guide to

entertaining, entitled *I Like You: Hospitality Under the Influence*, stayed on the *New York Times*' best-sellers list for over 12 weeks.

Amy Sedaris is known for her untamed imagination. Whether it be her uncanny accounts of how everything in her apartment comes alive at night (including the dustpan) or her madly entertaining stories of her long-time imaginary boyfriend Ricky, Sedaris can make anything come to life with vibrancy, just like her.

Sedaris often collaborates with her childhood idol and brother, best-selling author and well-known satirist, David Sedaris. In 2002, they joined forces to publish the wildly hysterical play, *The Book of Liz*.

Amy Sedaris has appeared in a number of films, including *Elf*, *School of Rock*, *Maid in Manhattan*, *Dance Flick*, *Shrek the Third* and *Chicken Little*. She also starred in the 2006 film adaptation of *Strangers with Candy*, which she co-wrote and starred in along with Sarah Jessica Parker, Matthew Broderick and Philip Seymour Hoffman. Most recently, she has lent her voice to the latest installment in the Shrek series, *Shrek Forever After*.

With special thanks to Tim Baxter, our moderator and interviewer for this evening's performance.



We also wish to thank this evening's sponsors for our pre-performance Social Hour: Peabody's Wine and Beer Merchants and Pepper's Restaurant.

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August 10-12, 7:30pm



Faculty Dance Concert
 photo by Steve Clarke

August 13-14, 7:30pm

Promises

by Joel Williams
 A staged reading
 August 15, 2:00pm



Spit Like a Big Girl

Written and performed by
 Clarinda Ross
 August 28, 7:30pm
 August 29, 2:00pm

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Visual Arts

Exhibits & Workshops

SUMMER EXHIBITION CELEBRATION AT THE TURCHIN CENTER

FRIDAY, JULY 2

7:00 PM, TURCHIN CENTER FOR THE VISUAL ARTS
FREE EVENT



An Appalachian Summer Festival is proud to partner with the Turchin Center to bring some of the most exceptional visual arts to the High Country. Since its inaugural exhibition in 2003, the Turchin Center has been programming the visual arts offerings for the festival. With six galleries in two wings, the center opens the season and recognizes the artists during its Summer Exhibition

Celebration on the first Friday of July. Dress to kill, dress to thrill or dress to chill, and join us for the biggest summer art party in the High Country!

Bridges to Communication:

Bill Brown, Jr.

Through July 31

Gallery A, West Wing & Plaza



Bill Brown, *Twin Fulcrum*, 2009-2010. Steel. Image courtesy of the artist.

Sculptor and painter Bill Brown lives and works in nearby Linville Falls, where he has been a full-time studio sculptor since 1978. Brown's background includes a foundation of artistic experience that began in childhood. Daily exposure

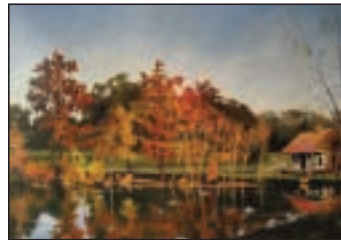
to and interaction with emerging and established artists helped build a fascination with the creative process, and began a lifelong artistic exploration. His sculptures are featured in many private collections and have appeared in numerous exhibitions and invitations in museums and galleries throughout North America.

"The sculpture I create is an artistic transformation of life experiences, and my interpretation of the natural and spiritual world around me. My work involves the exploration of the plasticity of steel, and the challenges of transforming materials, thought, and energy into art." – Bill Brown, Jr.

Halleluvial Soil: Chuck Broussard

Through July 31

Gallery B, West Wing



Chuck Broussard, *Autumn on the Vermilion*, 2007. Oil on canvas. Image courtesy of the artist.

A native Cajun from the heart of South Louisiana, Chuck Broussard depicts the culture and environment in which he was raised. The youngest of eight siblings, Broussard grew up in Scott, in western Lafayette Parish, where his

parents encouraged him to create art as a young child. Broussard worked in watercolors and pastels before trying his hand at oils about 10 years ago. He connected with the depth and richness of color, and even the smell and the feel of oil paints, and they quickly became his medium of choice. His work is widely and seriously collected. The title of this exhibition expresses Broussard's joy for the land and describes his true feelings for the work by combining the term 'alluvial' with the celebratory word 'halleluiaah'.

Suzanna Bryan: Collecting Worlds

Through July 31

Mayer Gallery, West Wing



Suzanna Bryan, *Blue Dock*, 2006. Mixed media on canvas. Image courtesy of the artist.

Painter Suzanna Bryan works with layers of media, representing layers of consciousness and revealing powerful images and figures. A native of Myrtle Beach, S.C., she received her liberal arts education degree from UNC Chapel Hill in the early

70s. She later studied dance at UNC Greensboro and became a performing artist and teacher, but painting and drawing are her true artistic passions. Her creative process involves working on multiple paintings at once, and her intuitive style involves developing images and figures in acrylic that she

enhances with a variety of media, including collage materials, oil pastels, gouache and India ink. Bryan has exhibited in numerous solo and group exhibitions and her work can be found in many private collections.

"I've found that my paintings are more successful when I do not try to consciously control the movement."

– Suzanna Bryan

In the Shadow of the Volcanoes: Contemporary Art from the Mountains of Central Mexico

July 2 – December 4

Main and Mezzanine Galleries, East Wing



Antonio Álvarez Morán, *Tres vedette, versión rítmica (Lisa de Liz, Zulma Faied e Iris Cristal)*, 2008. Oil on canvas. Image courtesy of the artist.

In the spring of 2009, representatives from the Turchin Center and Appalachian's Department of Art visited The Universidad de las Américas en Puebla (UDLAP), and artists living and working in the region surrounding Puebla and Cholula, Mexico. This visit laid the groundwork for artist residencies and faculty, student and cultural exchanges between the two universities and this contemporary art exhibit.

In the Shadow of the Volcanoes is the signature exhibit of the summer and fall exhibition seasons exploring works in a wide range of media by contemporary Mexican artists. The Main Gallery will feature the work of six established artists: Carlos Arias, Antonio Álvarez Morán, Rosa Borrás, Sergio Gonzalez Angulo, Joaquín Conde and Luz Elvira Torres, as well as works by 18 emerging artists. A select group of Talavera pottery from UDLAP's Permanent Collection will be presented in the Mezzanine Gallery. Talavera pottery has been created in Puebla, Mexico since the 15th century. Many of the artists featured in this portion of the exhibition blend traditional Talavera forms with their own Talavera-inspired designs, or create their own interpretation using traditional methods.

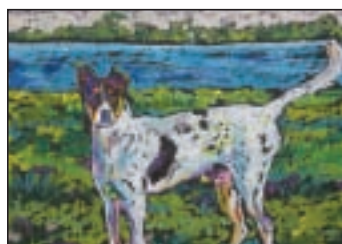
"The Turchin Center continues its support of Appalachian's focus on international programs through a bi-annual exhibition of art from around the world. This program follows a successful 2008 exhibition from China, and is designed to provide a real sense of the contemporary art scene found in this region of Mexico."

– Hank Foreman, Director and Chief Curator

Tanase Fontenot: From Acadia

July 2 – October 2

Catwalk Community Gallery, East Wing



Athanase Fontenot, *Untitled*, 2008. Oil pastel and black gesso on cold press watercolor paper. Image courtesy of the artist.

from the objects and scenes that surround him in his daily life. Content to share his work only with family and friends, Fontenot was coaxed to exhibit these works. A shrimper in his spare time, Fontenot, with his two dogs, migrates between a camp near Lacassine, LA and a home in Beaumont, TX.

Anthanase "Tanase" Fontenot is a self-taught artist originally from Dog Island Swamp, a small community in the heart of Cajun Louisiana. Fontenot works with oil pastels on black, gessoed, cold press watercolor paper, and he draws inspiration directly

Italian Holocaust Survivors Remember

July 2 – October 2

Catwalk Community Gallery



Jeff Goodman, *Anna Tedeschi*, 2007. Photograph. Image courtesy of the artist.

on what they went through and how they escaped, but also how it affected their families, their country, and how it shaped their lives as adults. As the dangerous and horrific events of the Holocaust took place when these survivors were young, the experiences they endured had particular significance. Though shaped by similar historical forces, each survivor has a unique story with its own unexpected outcomes. This exhibit features black and white portraits, audio clips and video footage pulled from the interviews.

In March of 2007, a team of Appalachian State University professors traveled to Milan, Italy to film interviews with 13 Holocaust survivors in their homes.

Each person reflected not only

EDUCATIONAL EVENTS

TURCHIN CENTER
FOR THE VISUAL ARTS LECTURE SERIES:

LUNCH & LEARN

WEDNESDAYS,
JULY 7, 14, 21, 28

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FREE EVENT



These interactive and informative lunchtime seminars provide opportunities to deepen your knowledge about festival events. Join us each Wednesday in July for in-depth, lunchtime talks with the experts. Bring a bagged lunch and we'll provide bottled water.

The Sounds of Summer!

July 7

Dr. John Ross from Appalachian's Hayes School of Music presents an intriguing preview of the 2010 festival's diverse musical offerings, making the classical repertoire more meaningful for everyone, from those new to classical music to the most sophisticated classical enthusiasts.

Travel and the Creative Mind

July 14

Preston Lane, artistic director for Triad Stage and An Appalachian Summer Festival's artistic director for theatre, shares how travel influences the creative process— and theatre in particular. Get an insider's look at how this accomplished director and actor uses travel to inform his work.

¡Viva México!

July 21

This summer and fall the Turchin Center for the Visual Arts' international focus turns to Mexico. Go behind the scenes to learn how the exhibition, *In the Shadow of the Volcanoes: Contemporary Art from the Mountains of Central Mexico* was created, and more about the artists and work included.

Italian Holocaust Survivors Remember

July 28

History Professors Dr. Rosemary Horowitz and Dr. Rennie Brantz provide a glimpse into the devastating world of the Italian holocaust. This program, which accompanies an exhibition in the Turchin's Community Gallery, sheds light on this lesser known tragedy of the holocaust.

CAROL GROTNES BELK
DISTINGUISHED LECTURE:

ANNE WHISNANT:

Driving Through Time

THURSDAY, JULY 8

3:30 PM, LINVILLE FALLS ROOM,
PLEMMONS STUDENT UNION

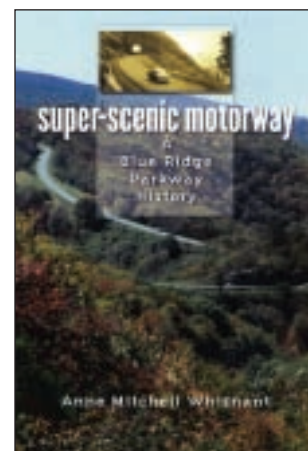
FREE EVENT



Sponsored by the University Library

As part of the 75th anniversary celebration of the construction of the Blue Ridge Parkway, author Anne Whisnant discusses her book *Super-Scenic Motorway: A Blue Ridge Parkway History*, which places the parkway in both national and regional contexts. Whisnant's discussion includes a look into her extensive research that revealed fascinating facts about the construction of this national treasure.

Whisnant holds degrees in history from Birmingham Southern College and UNC-Chapel Hill, and currently serves as Director of Research, Communications and Programs for the Office of Faculty Governance at UNC-Chapel Hill, where she also teaches North Carolina history and public history. She has served as a consultant to the National Park Service and is a member of the Board of Trustees for the Blue Ridge Parkway Foundation and Blue Ridge Parkway 75 Inc. Whisnant's study of the parkway's history was spurred by a love of the mountains.



TURCHIN CENTER FOR THE VISUAL ARTS COMMUNITY ART SCHOOL EVENTS & WORKSHOPS

Advance web registration required: www.tcva.org/register.
Enrollment is limited; for information or assistance, call 828-262-3017.
All workshops will be held in the third floor classroom of the
Arnold P. Rosen Family Education Wing unless otherwise noted.

Family Day at the Turchin Center

July 10 | Saturday, 11am-3pm | Free Event

Bring the entire family out for a day of great art, fun activities, food and live music. Drop in for a bit, or make a day of it and savor the exhibitions, interact with the art, visit all the art-making stations, take a workshop, meet the center's friendly staff and put some art in your head! This event is free of charge and open to the public. For more information, call the Turchin Center at 828-262-3017.

Turchin Center for the Visual Arts

WORKSHOPS FOR OLDER TEENS & ADULTS

Basic Batik*

July 3 | Saturday, 9am-Noon

"Batik," meaning "wax written," describes an ancient art form that has been handed down for centuries in Asia, India and Africa. Participants will experiment with beginning batik methods using hot wax and fabric dyes or paints to create bold, beautiful designs. No experience necessary.

Taught by Janet Montgomery

Figure Drawing

July 5-9 | Monday-Friday, 10am-Noon, 1-3pm

Participants work through a series of drawing exercises designed to achieve familiarity with the human figure, exploring gesture and organization drawing using charcoal, graphite and paint. This course allows for a wide range of abilities from beginner to advanced.

Art Department's Wey Hall, Room 306; Taught by Tim Ford

Breathtaking and Bold: A Non-Traditional Approach to Figure Painting*

July 5-7 | Monday-Wednesday, 9am-Noon, 1-4pm

Using watercolor and gouache (pigments bound by liquid glue), participants interpret a nude model with non-traditional methods of applying paint to paper with rollers, eyedroppers, cut paper and glue.

Taught by Kate Worm

Creating Handmade Books*

July 8-9 | Thursday-Friday, 9am-Noon, 1-4pm

Cover the basics of bookbinding using three handmade book forms that can be used to create journals, zines or artist's books. Participants will be guided through creating a Japanese side-stitch book, a pamphlet and a simple case binding.

Art Department's Wey Hall, Room 130; Taught by April Flanders

Decorative Papers*

July 10 | Saturday, 10am-3pm

Design and decorate colorful papers using various techniques, then use them to create note holders, stationery, and small artist books.

Taught by Sigrid Hice

Plein Air*

July 10-11 | Saturday-Sunday, 9:30am-2:30pm

Celebrate the quality of light that flows through the rich, textural landscape in and around Boone, as you create expressive paintings in the outdoors using your chosen medium.

Taught by Tricia Spencer

Spontaneous Design and Wearable Art*

July 12-16 | Monday-Friday, 10am-Noon, 1-4pm

Discover how to design art for t-shirts and other wearable items by hand in this unique workshop. Students will be guided through the process of designing, creating stencils and printing using screen print methods.

Art Department's Wey Hall, Room 130; Taught by April Flanders

Painting Techniques of the Old Masters*

July 19-30 | Monday-Friday, 9:30am-12:30pm

Discover painting processes of the ancient masters using glaze and underpainting (Venetian and Grisaille) techniques in a process-oriented workshop.

Taught by Jeri Allison

Technology in Art Education Workshop

July 22 | Thursday, 9:00am-Noon

An introductory course for art educators to explore technology in teaching and creating visual art. (Does not require the purchase of software.)

Taught by Dr. Janet Montgomery; FREE for teachers, pre-registration is required

National Board Certification for Art Teachers: Unlock the Mystery of the Process

July 22 | Thursday, 1-4pm

For art teachers considering or in the process of National Board Certification, this workshop is a venue for questions, discussions and support from local art educators who have recently completed National Board Certification.

*Taught by Jill Huffman & Dacia Trethewey
FREE for teachers, pre-registration is required*

**Minimum enrollment of 10 participants is required.*

Turning Junk Mail into Paper Art*

July 24 | Saturday, 10am-3pm

Don't toss your junk mail— make it into art! Participants will recycle junk mail and discarded copy paper to create handmade papers suitable for framing, making collages, or decorating gift cards.

Taught by Sigrid Hice

Heirloom Jewelry*

July 26-30 | Monday-Friday, 10am-Noon, 1-4pm

Heirloom jewelry provides a meaningful and healing way to remember a loved one. Participants will explore ways to create keepsake jewelry, integrating precious mementos using glass windows and metal frames.

Art Department's Wey Hall, Room 102 (Metalsmithing Lab);

Taught by Angela Bubash



WORKSHOPS FOR KIDS

Art Day Camp: From Trash to Puppets*

July 12-16 | Monday-Friday, 10am-3pm

For kids ages 6-12. Create puppets from regular household items in a fun environment! Students will work on many performance elements, including puppet creation, basic script-writing, sound and stage performance, culminating in a puppet show for family and friends on the last day. Bring a bag lunch each session for this all-day weeklong workshop.

A partnership with Elkland Art Center.

Workshop taught by Cindy Ball and Lexie Danner

¡Viva Mexico!*

July 19-23 | Monday-Friday, 1-3pm

For kids ages 8-12. Learn about contemporary Mexican artists and create a work of art that reflects the works of the wondrous ancient civilizations from Mexico in this workshop designed to encourage creativity and stimulate imagination through museum activities, art appreciation and exposure to ancient cultures.

Taught by Diane Adkins

Be a Super Hero... or a Super Shero!*

July 26-30 | Monday-Friday, 1-3pm

For kids ages 7-12. Discover what makes a person super! Create your own comic strip, and bring your Super Hero or Super Shero to life with a cape, papier maché mask, helmet, goggles, armbands and more! Bring your own fabric (solid color, for a cape) and suitable painting clothes.

Taught by Rosa Powers

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Before



After



Before



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INSTITUTE FOR SENIOR SCHOLARS

MAY–AUGUST



Appalachian State University's Institute for Senior Scholars (ISS) is a membership organization offering noncredit, continuing education for lifelong learners.

As a member, our senior scholars are able to take advantage of many benefits offered to them. These benefits

include a wide breadth of 130 programs every year at a very affordable membership cost, an Appalachian State University Student ID and Appalachian State University's Belk Library privileges.

This summer, our members will enjoy programming to fit everyone's liking. Whether it is enjoying the great outdoors at Grandfather Mountain, engaging in an educational lecture on Cherokee Origins, partaking in a trip to the historic Barter theatre or engulging in literature studies of the most influential writers in history, this summer's activities are sure to find their way into the schedules of many.

Summer membership runs May through August. The entire summer semester membership is \$100. Ten classes may be purchased for \$50 and five may be purchased for \$30, but this excludes member benefits. Visit www.iss.appstate.edu or call 828-262-6690 for the full Summer 2010 Catalog of Programs. For additional programs, visit www.craftenrichment.com.

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SCHOLARS



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- More than 130 programs per year at a modest membership cost
- ASU student ID
- ASU's Belk Library privileges
- Student discounts at the University Bookstore and University-sponsored cultural and academic events

Programs include:

- Educational lectures from ASU faculty
- Literature studies
- Film series
- Hiking, biking, and canoeing
- Day trips
- Theater
- And much more

Membership: The ISS membership year runs from January through December. The spring semester is January through April, the summer semester runs May through August, and the fall semester extends from September through December. Membership dates can be flexible to fit your needs.

Costs: 1 semester - \$100, 2 semesters - \$130, full year - \$160.



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High Country Press

*** READERS CHOICE ***

ROSEN OUTDOOR SCULPTURE WALK

Jerry Jackson, juror

SATURDAY, JULY 24

10:00 AM, CATHERINE J. SMITH GALLERY, FARTHING AUDITORIUM

FREE EVENT



Curt Brill
Diana 41



Kyle Van Lusk
Declan's Keystone



Harry McDaniel
Anhinga



Jim Buonaccorsi
Fuel For The Fire



Dana Gingras
Relic



Carl Billingsley
Prism Arc ASU #1



Jeff Zischke
Canyon Series 3



Robert Winkler
Roll Over



Lee S. Millard
*Fresh Air Freshener
(Bouquet & Fruit Punch)*

Photos: Troy Tuttle

The Rosen Outdoor Sculpture Competition and Exhibition is Appalachian State University's annual, national, juried competition made possible by the generosity of longtime arts supporters Martin and Doris Rosen. The 24th competition continues a long-held tradition of showcasing some of the best contemporary American sculpture. Each year, sculptures are selected for exhibition and one sculptor is chosen as the Martin and Doris Rosen Award winner. This winner is awarded a cash prize and week-long residency in partnership with Appalachian's Department of Art. In addition to installing sculptures on the university campus, the Rosen program partners with the Downtown Boone Development Association's (DBDA) Public Art Program to offer Community Choice Awards, which include three sculptors this year.

Serving as this year's juror is Jerry Jackson, Deputy Director of Penland School of Crafts, who will announce the 2010 competition winner on July 24th after the sculpture walk. The 24th Rosen Outdoor Sculpture Competition and Exhibition is on display through February 2011.

2009 MARTIN & DORIS ROSEN AWARD WINNER



Trace O'Connor, *Iscariot*, Galvanized steel, light poles, structural and welded pipe, 2009. Photo: Troy Tuttle.

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Julia Stout
*Circa Cinq of Sacred
Geometry Series*




Robert Winkler
Look Homeward Angles



Guy Bellaver
Oriental

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Film Series

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JULY 5, 12, 19, 23 & 26

8 PM, FARTHING AUDITORIUM

FOOTSLOGGERS

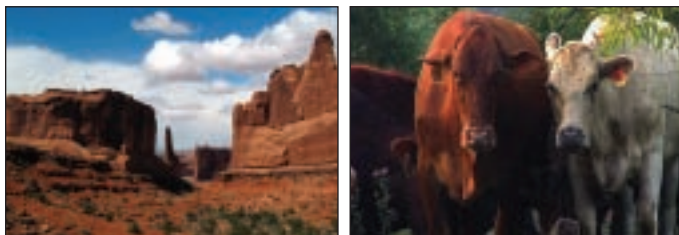
*Sponsored by Footsloggers Outdoor and Travel Outfitters
Refreshments generously provided by Peabody's Wine & Beer Merchants*

An Appalachian Summer Festival's exploration of film continues in the 2010 season with five evenings devoted to unforgettable films about New York's theatre world, international issues and the environment. Come early, enjoy pre-film refreshments in the lobby, and then join festival board member and film enthusiast Dr. John Pfeifer in the auditorium for a fascinating introduction to each film.

WILD & SCENIC ENVIRONMENTAL FILMS:

Fresh and The National Parks: This is America

Friday, July 23 | 8pm, Farthing Auditorium



An Appalachian Summer Festival continues a three-year partnership with The Wild & Scenic Environmental Film Festival, which is known for an artful blend of film, activism, truth and community. This year's collaboration showcases two, not-to-be-missed films that are truly the best of the Wild & Scenic Environmental Film Festival.

Fresh

This award-winning film celebrates farmers, thinkers and business people across America who are re-inventing our food system. Each has witnessed the rapid transformation of our agriculture into an industrial model and confronted the consequences: food contamination, environmental pollution, depletion of natural resources and morbid obesity. Forging healthier, sustainable alternatives, they offer a practical and optimistic vision for the future of our food and our planet.

*Wild & Scenic Jury Award Winner (2010) Not rated; Running time: 72 minutes
Produced and directed by Ana Sofia Joanes*

WILD & SCENIC NATIONAL PARTNERS:



The National Parks: This is America

Filmed at some of America's most spectacular locales— from Acadia to Yosemite, Yellowstone to the Grand Canyon, the Everglades to the Gates of the Arctic— Ken Burns' landmark documentary explores the creation of America's National Parks. It is ultimately a story of people willing to devote themselves to saving some precious portion of the land they loved, and in doing so reminding their fellow citizens of the full meaning of democracy. The film is a summary of the 12-hour, PBS series.

*(2009) Not rated; Running time: 45 minutes
Directed by Ken Burns and Dayton Duncan*

THEATRE FILM:

Me and Orson Welles

Monday, July 5 | 8pm, Farthing Auditorium



In this coming-of-age film set in 1937, aspiring thespian Richard Samuels stumbles upon the Mercury Theatre on a day trip to NYC, and meets Orson Welles, who is impressed with Richard's impromptu audition. During his whirlwind experience, Richard finds romance; becomes immersed into a creative process few are afforded; and learns a few lessons about crossing swords with the imperious and brilliant Welles.

*(2009) Rated PG-13; Running Time: 114 minutes
Directed by Richard Linklater*



With special thanks to this evening's sponsors for our pre-concert Social Hour: Peabody's Wine and Beer Merchants

THEATRE FILM:

Vanya on 42nd Street

Monday, July 12 | 8pm, Farthing Auditorium



The inspiration for this unforgettable film came in the late 1980s as a group of actors came together to better understand Chekhov's work through performance workshops.

Staged and filmed entirely

within the vacant shell of an abandoned theater, they enacted the play on a bare stage with the actors in street clothes, for an invited audience. Joining Dr. Pfeifer for this evening's film introduction is Preston Lane, Artistic Director of Triad Stage in Greensboro.

(1994) Rated PG; Running Time: 119 minutes

Written by David Mamet and directed by Louis Malle

THEATRE FILM:

Every Little Step

Monday, July 19 | 8pm, Farthing Auditorium



This documentary reveals the real-life drama of talented artists auditioning, rehearsing and performing in Broadway's *A Chorus Line*. Performers' candid interviews and personal behind-the-scenes moments

take the audience on a fascinating journey through the world of Broadway, reminding us of the hardships endured by performers in achieving their dreams.

(2008) Rated PG-13; Running Time: 95 minutes

Directed by Adam Del Deo and James D. Stern

INTERNATIONAL FILM:

Under the Same Moon

Monday, July 26 | 8pm, Farthing Auditorium



Première at the 2007 Sundance Film Festival, this poignant film traces the journey of nine-year-old Carlitos, across the U.S./Mexico border to be reunited with his mother. She works illegally in the

U.S. in order to provide a better life for her son, while her mother takes care of him in Mexico. When his grandmother dies unexpectedly, Carlitos faces insurmountable odds to reach his mother, never losing hope that they will be reunited again. A moving cross-cultural journey filled with depth and brilliance.

(2008) Rated PG-13; Running Time: 106 minutes

Directed by Patricia Riggen

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