



AN APPALACHIAN SUMMER FESTIVAL

JULY 1-30, 2011

APPALACHIAN STATE UNIVERSITY, BOONE, NC

MUSIC DANCE THEATRE VISUAL ARTS FILM

Appalachian



Summer Exhibition Celebration JULY 1

African Children's Choir JULY 2

Eastern Festival Orchestra with Susan Graham JULY 3

Broyhill Chamber Ensemble JULY 6, 20 & 27

Mao's Last Dancer Film, JULY 7

Our Broadway with Chita Rivera & Ben Vereen JULY 8

The Sunset Limited JULY 9

Eastern Festival Orchestra with Nadja Salerno-Sonnenberg JULY 10

Aspen Santa Fe Ballet JULY 14

k.d. lang & The Siss Boom Bang JULY 15

Movies on the Lawn: Wild & Scenic Environmental Film Festival JULY 16

Halpert Biennial Juror Talk & Afternoon Tea Reception JULY 17

Séraphine Film, JULY 18

Mad Hot Ballroom Film, JULY 22

Rosen Sculpture Walk JULY 23

Outdoor Fireworks Concert with Dierks Bentley JULY 23

Rosen-Schaffel Young Artist Competition JULY 24

The Concert Film, JULY 25

Mountain Heart with Tony Rice JULY 29

The Manhattan Transfer JULY 30



JULY 2011 CALENDAR OF EVENTS



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An Appalachian
Summer Festival

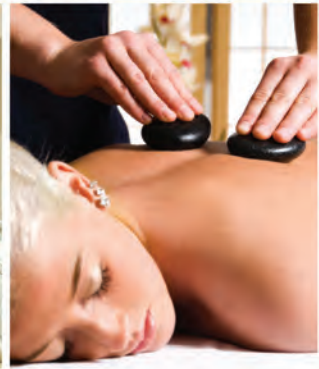
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An Appalachian Summer Festival

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
			Watercolor & Gouache Figure Painting Workshop <small>PAGE 99</small>		Summer Exhibition Celebration at the Turchin Center <small>7PM, TCVA PAGE 94</small>	African Children's Choir <small>8PM, FA PAGE 56</small> Inside Exhibitions Tour <small>PAGE 98</small>
Eastern Festival Orchestra with Susan Graham mezzo-soprano <small>8PM, FA PAGE 30</small>	Fireworks at Westglow Resort Dinner & Concert with BETTY FOR TICKETS: 828-295-4463	Beginning Collage Workshop <small>PAGE 99</small>	Broyhill Chamber Ensemble <small>8PM, RCH PAGE 38</small> Lunch & Learn: <small>NOON, TCVA PAGE 98</small>	Film: "Mao's Last Dancer" <small>8PM, FA PAGE 102</small> Expressive Arts for Educators & Counselors Workshops <small>PAGE 99</small>	Our Broadway Chita Rivera & Ben Vereen <small>8PM, FA PAGE 58</small>	Triad Stage: The Sunset Limited <small>8PM, VT PAGE 83</small> Inside Exhibitions Tour <small>PAGE 98</small>
Eastern Festival Orchestra with Nadja Salerno-Sonnenberg <small>8PM, FA PAGE 33</small>	Be a Super Hero/Shero & Figure Drawing Workshops <small>PAGE 99</small>		Lunch & Learn: <small>NOON, TCVA PAGE 98</small>	Aspen Santa Fe Ballet <small>8PM, FA PAGE 75</small> Belk Lecturer Randall Kenan <small>3:30PM, BLIC PAGE 98</small>	k.d. lang & The Siss Boom Bang <small>8PM, FA PAGE 61</small>	Movies on the Lawn: "Wild & Scenic Environmental Film Festival" <small>9PM, DPF PAGE 103</small> TCVA Family Day <small>PAGE 99</small> Inside Exhibitions Tour <small>PAGE 98</small>
Halpert Biennial Juror Talk & Afternoon Tea Reception <small>2PM, TCVA PAGE 97</small>	Film: "SérAPHINE" <small>8PM, FA PAGE 102</small> From Trash to Puppets Workshop <small>PAGE 99</small>		Broyhill Chamber Ensemble <small>8PM, RCH PAGE 42</small> Lunch & Learn: <small>NOON, TCVA PAGE 98</small> Mixing it Up & Beyond Workshop <small>PAGE 99</small>	Open Rehearsal: Arsenic & Old Lace & New Dance Works-in-Progress <small>8PM, VT PAGE 85</small>	Film: "Mad Hot Ballroom" <small>8PM, FA PAGE 102</small>	OUTDOOR FIREWORKS CONCERT WITH Dierks Bentley <small>7:30PM, KBS PAGE 71</small> Rosen Walk <small>10M, FA PAGE 93</small> Inside Exhibitions Tour <small>PAGE 98</small>
Rosen-Schaffel Young Artist Competition <small>1PM, RCH PAGE 51</small>	Film: "The Concert" <small>8PM, FA PAGE 102</small> Weaving the Patterns of Life & I See Colors: Joy of Painting Workshops <small>PAGE 99</small>		Broyhill Chamber Ensemble <small>8PM, RCH PAGE 46</small> Lunch & Learn: <small>NOON, TCVA PAGE 98</small>		Mountain Heart with Tony Rice <small>8PM, FA PAGE 65</small> Silent Auction Ends <small>PAGE 26</small>	The Manhattan Transfer <small>8PM, FA PAGE 67</small> Inside Exhibitions Tour <small>PAGE 98</small> Plein Air Workshop <small>PAGE 99</small>

Belk Library & Information Commons (BLIC), Catherine J. Smith Gallery (CJSG), Farthing Auditorium (FA), Rosen Concert Hall (RCH), Turchin Center for the Visual Arts (TCVA), Kidd Brewer Stadium (KBS), Duck Pond Field (DPF), Valborg Theatre (VT)

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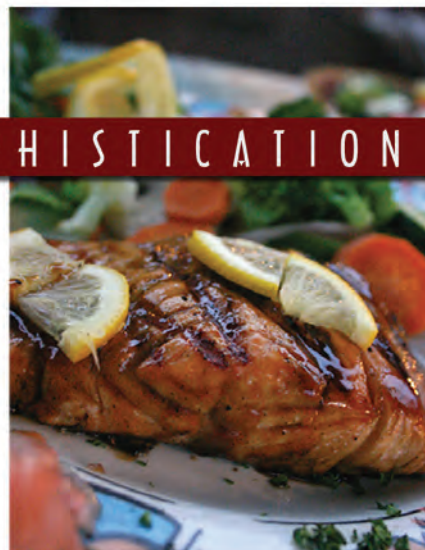
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Summer Festival



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July, 2011

Dear Friends:

With great anticipation and delight, I welcome you to Appalachian State University and the 27th season of An Appalachian Summer Festival. Year after year, audiences return to enjoy this renowned arts festival, nationally acclaimed for its world-class music, dance, theatre, visual arts and film programming.

An Appalachian Summer Festival strives to broaden and deepen cultural experiences for residents and visitors of the High Country, offering a dynamic and diverse lineup. The 2011 season showcases award-winning performing and visual artists from across a wide spectrum of artistic genres, bringing unforgettable entertainment to our campus, while enhancing the cultural landscape of our region.

Your support of An Appalachian Summer Festival nurtures and sustains this extraordinary series that enriches our lives and enlivens our summertime. I thank you for this support and look forward to sharing with you a summer season filled with the arts.

With Appalachian Pride,

Kenneth E. Peacock

Kenneth E. Peacock, Chancellor

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July, 2011

Dear Friends,

On behalf of the State of North Carolina, it is a pleasure to welcome you to the 2011 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 a wide array of cultural experiences for the entire family, including live music, dance, theatre, workshops for all ages, visual arts and more. 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

Beverly Eaves Perdue
Governor

Town of Boone



PO DRAWER 192
BOONE, NC 28607

July, 2011

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 27th 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 tourists 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 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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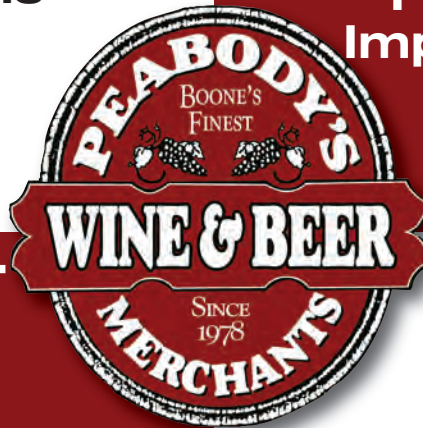
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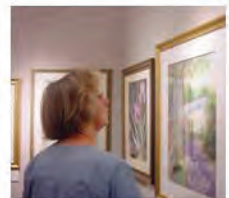
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ABOUT AN APPALACHIAN SUMMER FESTIVAL

As An Appalachian Summer Festival enters its 27th season, it remains applauded for its continuing role in enriching the cultural landscape of northwestern North Carolina. The festival is highly regarded as one of the country's leading regional arts festivals and has been named one of the "Top 20 Events in the Southeast" by the Southeastern Tourism Society.

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 presenting a diverse mix of world-class music, dance, theatre, visual arts and film programming. The artists comprising the festival line-up range from established, well-known performers to emerging artists who are destined to become the stars of tomorrow. The festival's commitment to excellence, innovation and audience-building has catapulted it to national prominence, and has played a significant role in establishing the High Country as one of the nation's most popular travel destinations.

In keeping with its status as a university-based arts program, An Appalachian Summer Festival strives to offer programming that is enlightening and educational—while also providing great entertainment. The festival's commitment to building new audiences for the fine arts is reflected in its affordable ticket pricing, discount programs for children and students and community outreach programs, in which young people—the audiences of tomorrow—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 emailing boxoffice@appstate.edu. Box Office hours are 9 am to 5 pm, seven days a week throughout the festival.
- Doors open for all events one hour prior to curtain time.
- 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, 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.



An Appalachian Summer Festival
is presented by the
Division of University Advancement

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Associate Vice Chancellor for University Communications
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PROFILE: DANI WEISHOFF, FESTIVAL INTERN

An Appalachian Summer Festival's talented interns and student staff hail from every corner of the country— including New York City, which is home to our good friend Dani Weishoff.

A student at Northeastern University in Boston majoring in Music Industry, Dani became familiar with An Appalachian Summer Festival because of her family's longtime devotion to the arts, and because two of her aunts, Bonnie and Jamie Schaefer— who are also generous festival supporters and sponsors— live in the High Country and made her aware of the arts programming offered by Appalachian State University.

Dani's introduction to the festival began last summer, when she generously volunteered her time by performing a multitude of tasks for the festival, in areas ranging from sales and marketing to administration, artist relations and working backstage with the technical crew. By the end of last summer, Dani had become a good friend to all of us, and the entire festival staff was so impressed with Dani's skills, commitment to teamwork, eagerness to learn and willingness to assist with any task requiring attention— as well as by her warm and wonderful personality— that it was difficult to say goodbye!

We were therefore thrilled when we learned that Dani had selected Appalachian's Office of Arts and Cultural Programs as her top choice for an internship, as part of Northeastern University's Co-op Program. She will begin her third year at Northeastern in January, and will be interning with us from May until December of this year.

"I really enjoyed working at the festival last summer because I got to do so many different things," says Dani. "By spending a few days at a time with each department, I got to see what goes into putting on such an awesome festival from specific angles. Most of the students going on co-op with Northeastern get jobs in huge cities with famous record labels and music magazines, but they end up spending their six months focusing on only one aspect of the industry, and sometimes even doing even less than that. I also love being at Appalachian State for the people. Everyone is always so helpful and friendly, and I doubt anyone on co-op is working with greater people. Going into the music industry, I probably won't be this lucky again!"

Dani's firsthand experiences with the festival also helped her during her past year at Northeastern. She has been able to apply the skills she learned last summer to her coursework this year. In serving as a "learning lab" for interns, An Appalachian Summer Festival strives to provide students the opportunity to learn valuable skills outside of the classroom setting that compliment classroom learning.

"Interning at the festival was so much fun that I didn't even realize how much I really learned until I applied it to my schoolwork later in the year," she observes. "This past semester, for example, I took two courses, one in concert promotion and venue management, and one in technical theater. When it came to these classes, interning for the festival definitely gave me a leg up in both of them, and it helped make what I was learning a lot easier, having seen most of it firsthand."

For most students and interns, the sense of teamwork required to present An Appalachian Summer Festival is one of the most rewarding aspects of working with the festival. Last year's concert with Blood, Sweat & Tears proved to be one of Dani's fondest memories of the summer season. "I remember how great everything looked at the Blood, Sweat & Tears show. After spending the entire day watching and helping people set up, I was so proud of how incredible it all looked! It's that kind of thing that makes me remember why I love being a music industry major."

Arts & Cultural Programs' Technical Director, Guerry McLaurin, worked closely with Dani during the part of her internship last year with the backstage crew. Guerry recalls that "Dani fit in with the crew like a glove. From her willingness to jump in and get her hands dirty, to her elegance in presenting artists with bouquets— she was a fantastic addition to our crew. She has a wonderful, positive attitude and we are so happy to have her back with us."

Dani's fresh perspective and wonderful spirit are valued by the festival staff, who feel fortunate to work with such a talented, enthusiastic and hardworking member of our team!



STAFF SUPPORT

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ALYSON TROMBLEY (*International Business*)

Festival Intern

DANIELLE WEISHOFF (*Music Industries, Northeastern, '13*)

Sales/Marketing Assistants, An Appalachian Summer Festival

KALI ASHMAN (*Spanish*)

MICHAEL CANDELARIO (*English, Creative Writing*)

HANNAH LEINBACH (*Communication Studies, '11*)

CAITLIN MCCORMICK (*Graphic Design*)

BEN WESEMANN (*Studio Art, '09*)

Production Staff, An Appalachian Summer Festival

FOLA AFOLAYAN

MATTHEW CHRISTIAN (*Political Science*)

VANESSA CHUMBLEY (*Violin Performance, '11*)

ANDREW COSTON

CONOR MCKENZIE (*Psychology, '11*)

CHARLES FAISON (*Architectural Technology & Design*)

MARSHAL HICKS (*Music Industries, '08*)

JASON PICKERING (*Music Industries, '04*)

BRAD PLESZ (*Percussion Performance*)

LYDIA PRICE

MIKE PRICE (*Criminal Justice, '11*)

MATTHEW LOPANE (*Graphic Arts & Imaging Technology, '12*)

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The Arts and Cultural Affairs staff wish to thank our colleagues in the Office of University Communications for the exceptional photography, design, web and video production work they provide to An Appalachian Summer Festival.

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5

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Getting The Facts Right



Ann Carter



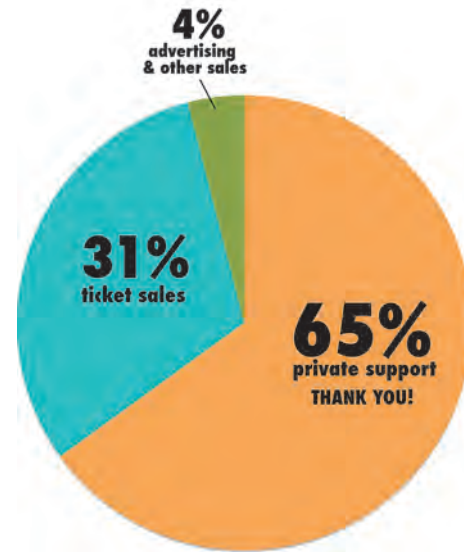
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An Appalachian Summer Festival has developed into one of the most celebrated festivals in the region due in large part to the extraordinary support it receives through individual and corporate giving. Still, the festival faces the challenge of rising 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 31% 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 on page 16 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!

WHERE THE MONEY COMES FROM



The above chart represents the 2010 festival income.

AN APPALACHIAN SUMMER FESTIVAL 2011 DONOR BENEFITS

MEMBER Up to \$124

- Advance mailing of festival brochure, with early-bird ticket purchase opportunities
- Recognition in annual Festival Playbill

FRIEND \$125 - \$299

- All of the above, plus:
- Reminders/notifications of upcoming performances

CONTRIBUTOR \$300 - \$599

- All of the above, plus:
- Complimentary soft drinks during intermission

PATRON \$600 - \$1,199

- All of the above, plus:
- Invitation to annual Patrons' Reception

BENEFACTORS' CIRCLE \$1,200 - \$2,999

- All of the above, plus:
- Two tickets to the festival's Chamber Concert Series
 - Donors at the \$2,500 level and greater are eligible to receive the Chancellor's Society Parking Pass (on-campus parking privileges)

BRAVO! CIRCLE \$3,000 - \$5,999

- All of the above, plus:
- Two tickets to all Mainstage Series (Farthing) events
 - VIP Parking Pass (offering parking privileges in lot adjacent to Farthing Auditorium)

ARTISTS' CIRCLE \$6,000 - \$9,999

- All of the above, plus:
- Named performance or guest artist chair (with recognition in Festival Playbill)
 - Two complimentary tickets to the Outdoor Fireworks Concert (in addition to complimentary Mainstage Series and Chamber Series tickets, above)

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- All of the above, plus:
- Complimentary recording of the Broyhill Chamber Ensemble concert series
 - Artist "Meet-and-Greet" opportunity

FESTIVAL UNDERWRITER \$25,000 - \$49,999

- All of the above, plus:
- Recognition as a Festival Underwriter, to be prominently displayed on lobby signage
 - Backstage Tour and/or additional artist "Meet and Greet" opportunities, as requested

FESTIVAL SPONSOR \$50,000+

- All of the above, plus:
- Customized benefits package designed to meet unique needs and interests of sponsors, including but not limited to naming opportunities, onstage recognition and artist "Meet and Greet" opportunities.

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Please return this form to the Festival Box Office (in the Farthing Auditorium lobby), or mail to:
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Since the festival's inception in 1984, many individuals, corporations and foundations have made significant contributions to the creation and growth of An Appalachian Summer Festival. This list recognizes their cumulative commitments.

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NOTE: Participants are required to make their own reservations (if applicable) and to inquire about each restaurant's hours. (Some are not open every day). Festival tickets must be presented to restaurant personnel upon arrival in order to receive the discount. Tickets may be picked up from the Farthing Auditorium Box Office (Monday – Friday, 9am to 5pm) or mailed to participants in advance, if time permits.

* Broyhill Inn diners may use a ticket for any 2011 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.

THE ARTS AT APPALACHIAN

THE OFFICE OF ARTS & CULTURAL PROGRAMS

In addition to An Appalachian Summer Festival, the Office of Arts and Cultural Programs administers a wide range of programming during the academic year. The Performing Arts Series supports the university's teaching mission by presenting an enticing mix of prominent visiting artists who provide great entertainment, while also complementing the classroom curriculum, bringing classroom learning to life, and enhancing audiences' perspective and world view.

The 2011-12 Performing Arts Series will feature:

The Time Jumpers featuring Vince Gill, 'Ranger Doug' Greene, Dawn & Kenny Sears and Paul Franklin; KANSAS performing with The Appalachian Symphony Orchestra; Soweto Gospel Choir; the Punch Brothers featuring Chris Thile; and the Royal Winnipeg Ballet performing *Moulin Rouge*.

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 enable students in grades K-12 across the county to attend matinee performances, at no cost. Farthing Auditorium, the university's 1,700-seat performance venue on Appalachian's campus, serves as a hub for these enriching programs.

For additional information about the Office of Arts and Cultural Programs, 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 known as The Community Art School, housed 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 celebrate the 25th anniversary year of the Rosen Outdoor Sculpture Competition and Exhibition, on display across the Appalachian State campus through February 2012. This annual, national, juried competition showcases the best of contemporary American sculpture. Made possible by the generous support of Martin and Doris Rosen, the winner will receive a cash prize and a weeklong residency in partnership with Appalachian's Department of Art.

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

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Friday, July 15 7 pm	FINALE CONCERT II Women's Choir Chamber Singers Concert Choir
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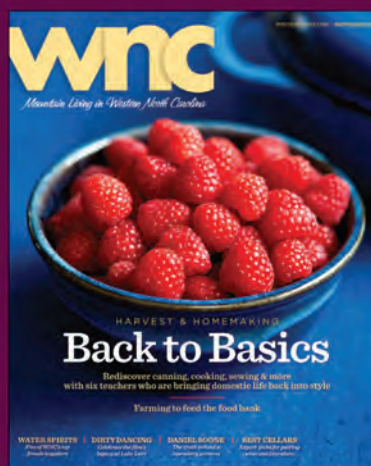
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One of the most popular aspects of An Appalachian Summer Festival is its annual Silent Auction! The auction receives donations from businesses all over North Carolina to create a truly exceptional and diverse selection of items for bidding. With donations ranging from golf club and spa packages, to ski passes and gift baskets filled with all manner of goodies, the auction

truly is a one stop shopping experience! Held in the lobby of the festival's main performance venue, Farthing Auditorium, the auction is open to all visitors for browsing and bidding throughout the summer months. Festival staff members are available to monitor your bids should you be out of the area when the auction closes on July 29th, and a pick-up plan for your items can be arranged.

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 29). 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.
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AN APPALACHIAN SUMMER FESTIVAL PRESENTS

EASTERN FESTIVAL ORCHESTRA

Gerard Schwarz, conductor;
Susan Graham, mezzo-soprano

SUNDAY, JULY 3

8 PM, FARTHING AUDITORIUM



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PIERRE JALBERT	World Première
W.A. MOZART	<i>Parto, ma tu bene mio</i> from <i>La Clemenza di Tito</i>
GEORGE FRIDERIC HANDEL	<i>Ombra mai fu</i> from <i>Xerxes</i>
GEORGES BIZET	<i>Suite No. 1</i> from <i>Carmen</i> <i>L'amour est un oiseau rebelle (Habañera)</i> from <i>Carmen</i> <i>Près des remparts de Sévilla (Séguidialla)</i> from <i>Carmen</i>
FRANZ LEHÁR	<i>Vilja Lied</i> from <i>Die Lustige Witwe</i> Susan Graham, mezzo-soprano
JOHANNES BRAHMS	Symphony No. 2 in D Major, Op. 73

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.

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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. 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.



Susan Graham, one of the world's foremost stars of opera and recital, is a compelling and versatile singing actress and an expert in French music. Born in New Mexico and raised in Texas, Graham studied at Texas Tech University and the Manhattan School of Music, which awarded her an honorary Doctor of Music in 2008. She won the Metropolitan Opera National Council Auditions and the Schwabacher Award from San Francisco Opera's Merola Opera Program. Graham was

Musical America's 2004 Vocalist of the Year, and in 2006 her hometown of Midland, Texas declared September 5 "Susan Graham Day" in perpetuity.

At home and abroad, Graham has sung leading roles from the 17th to 20th centuries in the great opera houses of the world, including Milan's La Scala, the Royal Opera House, Vienna State Opera, Opéra national de Paris and the Salzburg Festival, and she has appeared with many of the world's leading conductors and orchestras. Graham captivates audiences with her expressive voice, tall and graceful stature, and engaging acting ability in both comedy and tragedy. In the coming season, Graham will take on a number of favorite roles including starring opposite Plácido Domingo in the title role of Gluck's *Iphigénie en Tauride* at Teatro Real Madrid and at her home company, New York's Metropolitan Opera.

Her complete opera recordings range from Handel's *Alcina* and Gluck's *Iphigénie en Tauride* to Barber's *Vanessa* and Heggie's *Dead Man Walking*.

Graham's Dido in *Les Troyens*, recorded live for DVD at the Paris Châtelet, was praised by *Gramophone* as "moving and intense... strongly acted and magnificently sung."

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AN APPALACHIAN SUMMER FESTIVAL PRESENTS

EASTERN FESTIVAL ORCHESTRA

Gerard Schwarz, conductor;
Nadja Salerno-Sonnenberg, violin

SUNDAY, JULY 10

8 PM, FARTHING AUDITORIUM



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RICHARD STRAUSS	<i>Don Juan</i> , Op. 40
PETER BOYER	World Première
MAX BRUCH	Violin Concerto No. 1 in g minor, Op. 26
DMITRI SHOSTAKOVICH	Symphony No. 5 in d minor, Op. 47 Nadja Salerno-Sonnenberg, violin

www.NadjaSalernoSonnenberg.com
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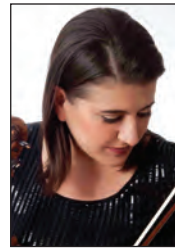


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One of the leading violinists of our time, **Nadja Salerno-Sonnenberg** is best known for her exhilarating performances, passionate

interpretations, musical depth and unique charisma. An American citizen, she was born in Rome and moved to the United States at the age of eight to study at The Curtis Institute of Music. She later studied with Dorothy DeLay at The Juilliard School. Salerno-Sonnenberg's professional career began in 1981 when she won the Walter W. Naumburg International Violin Competition. She was recognized with an Avery Fisher Career Grant in 1983, and in 1988 was Ovation's Debut Recording Artist of the Year. In 1999 she was honored with the prestigious Avery Fisher Prize, awarded to instrumentalists who have demonstrated "outstanding achievement and excellence in music." In May of that same year, she was awarded an honorary Masters of Musical Arts from New Mexico State University.

In 2005, she started her own record label, NSS Music. This record label continues to grow, with the most recent release being *Schubert's Echo* featuring the American String Quartet released in August 2010. In the fall of 2011, NSS Music releases a highly anticipated second recording of Salerno-Sonnenberg and the New Century Chamber Orchestra for which she has served as the Music Director for three seasons.

On top of making regular television appearances, she was the subject of the 2000 Academy Award-nominated film, *Speaking In Strings*, which premiered at the Sundance Film Festival. She has also published a biography entitled, *Nadja: On My Way*, which chronicles her experiences as a young musician building her career.

www.NadjaSalernoSonnenberg.com;
www.nssmusic.com

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



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Chamber

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BROYHILL CHAMBER ENSEMBLE

WEDNESDAY, JULY 6

8 PM, ROSEN CONCERT HALL



Sponsored by McDonald's of Boone

Duo in E-Flat Major, with Two Obbligato
Eyeglasses, WoO 32

Ludwig van Beethoven

Daniel Panner, viola; Sophie Shao, cello

Sonata for Violin and Piano No. 1 in f minor, Op. 80

Sergei Prokofiev

Andante assai

Allegro brusco

Andante

Allegro

Gil Morgenstern, violin; Benjamin Hochman, piano

INTERMISSION

Quartet for Piano and Strings No. 3 in c minor, Op. 60 Johannes Brahms

Allegro non troppo

Scherzo: Allegro

Andante

Finale: Allegro comodo

Gil Morgenstern, violin; Daniel Panner, viola
Sophie Shao, cello; Benjamin Hochman, piano

*This performance is dedicated to the memory of Mrs. Alice Winokur,
a longtime friend of the university and loyal supporter of
classical music programming at An Appalachian Summer Festival.*

*The Broyhill Chamber Ensemble Concert Series is sponsored by the
Broyhill Family Foundation (in memory of Faye Broyhill),
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Additional support for the series has been provided by Budd and Nanette Mayer,
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*With special thanks to Mr. Mark Barber and Linville Ridge Country Club,
for their donation of refreshments during this evening's intermission.*



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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 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 and 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:

LUDWIG VAN BEETHOVEN

Duo for Viola and Cello, in E-Flat Major, with Two Obligato Eyeglasses, WoO 32
(Born December 16, 1770, in Bonn; died March 26, 1827, in Vienna)

The great weight of most of Beethoven's music makes us occasionally forget the fact that he had a lighter side. His symphonies, sonatas, string quartets and his concertos for piano and violin all have pages of "mirth and jollity," but they are generally overshadowed by the overall seriousness of these works. A few pieces in his catalog are just fun. This *Duo* is one of them.

When the British Museum acquired one of Beethoven's sketchbooks in 1875, it was found to contain a complete piece for viola and cello in first-movement sonata form, over which he had written, "Duo with Two [Pairs of] Obligato Eyeglasses. (Augengläser)." For a long time, musicians have used a simple drawing of a pair of eyeglasses as a warning of difficulties ahead in the music they are playing. They write it in by hand at rehearsals as a warning, and it means, "Be attentive! Watch out!" In this tricky piece, there is a lot to watch out for.

Music scholars have decided that Beethoven composed the *Duo* in 1796 or 1797, in the period of his first ten published works, for a pair of myopic musicians. The violist was probably Beethoven himself, who wore glasses as a young man, and the cellist was likely his friend Nikolaus Zmeskill von Domanowecz, but Beethoven did not include any names in his manuscript. In a 1798 letter to Zmeskill, the composer wrote, "Dear Baron Slop-Cart Driver, I am very much obliged to you for the weakness of your eyes. Here is something for you from the old hockshop." That is the spirit in which Beethoven wrote this amusing piece.

The *Allegro* movement was first published in 1912. It features equal parts for the two instruments and a lively, cheerful style. In 1952, an *Allegretto* minuet from another part of the same sketchbook, in the same key and for the same instruments, was published for the first time. Other sketches suggest that Beethoven may once have had a three or four-

movement work in mind when he began this work, but he seems never to have carried out his intentions.

SERGE PROKOFIEV

Sonata for Violin and Piano No. 1 in f minor, Op. 80

(Born April 23, 1891 in Sontzovka; died March 5, 1953, in Moscow)

Prokofiev was born in a remote Ukrainian village where his agronomist father worked as manager of a large estate and his mother gave him his first music lessons. He then studied at the St. Petersburg Conservatory where he became a brilliant pianist. After the Russian Revolution, Prokofiev came to America and subsequently settled in Paris, where he was an influential figure until his return to Russia in 1933.

Late in 1938, Prokofiev began to sketch a violin sonata, but before long, larger projects demanded his immediate attention, and he temporarily abandoned it. Wherever he went, though, he carried the sketches for this unfinished sonata with him. In 1946, he finally completed it, and on October 23 of that year, the renowned violinist David Oistrakh, gave its première. Prokofiev had, in the meantime, written another violin sonata (which is an alternate version of his *Flute Sonata*), but he called this one *No. 1* because he had begun it earlier.

The sonata, an original, powerful, dramatic composition, has rich thematic material, strongly Russian in character. Imaginative Soviet critics thought Russian epic-narrative poetry inspired it, and they presumably heard in it such programmatic subjects as sad ancient bards, a young girl's lament and even the sounds of war. Prokofiev himself said only, "The first movement, *Andante assai*, is severe in character and is a kind of extended introduction to the second movement, *Allegro brusco*. A sonata-allegro third movement, *Andante*, is slow, gentle and tender. The finale, *Allegroissimo*, is fast and written in complicated rhythms."

The first rather short movement begins darkly but calmly; it is organized rhythmically with a pitting of three against four, but without regular alternation between them. The contrasting second movement sounds brusque because of its quick tempo. The critic Arthur Cohn has said of the

play between instruments and textures in this movement: "The hard-soft effect shows Prokofiev's wonderful command of musical architecture, with the 20th-century manner displayed by the tight, thin and steely quality of the whole."

The third movement contrasts sharply with what has gone before: the violin is muted, matching the quiet character of the themes. The finale produces a contrast to the preceding movement, yet complements and rounds out the mood and tonality of the initial movement. It again relies on complicated rhythmic shifts for important effects, and Prokofiev gives the music a snarling and sputtering character.

JOHANNES BRAHMS

Quartet for Piano and Strings No. 3 in c minor, Op. 60

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

In the first 25 years, Johannes Brahms's life underwent a transformation: he experienced what we today would call upward social mobility. As a child, he lived a miserable life in the slums adjacent to the harbor in Hamburg; then, as a young adult, he found employment as a pianist in sailors' bars. However, by the age of 25, he had already formed an intimate friendship with Robert Schumann, Germany's greatest living composer, and he had landed a part-time position on the musical staff of the Prince of Lippe-Detmold. Brahms, essentially a self-taught musician, had a formative experience in the lively musical life of the little princely court, at which he worked on his first great compositions.

In January 1860, he returned to his hometown to settle down and make his livelihood as a composer, consolidating the knowledge and experience he acquired at Detmold, polishing his skills and exercising his craft. Among the compositions that he worked on was a group of piano quartets (piano, violin, viola and cello) that he had first sketched in 1855. Two of them were soon near completion and were published as his *Op. 25, in g minor* and *Op. 26 in A Major*. The third, in c minor, was put aside until 1873 or 1874, when he rewrote it (it was originally in c-sharp minor) and gave it the designation, *Op. 60*.

Brahms was under terrible stress in those early years. He was by no means certain of his creative powers: every large work he completed cost him an indescribable secret struggle. His reputation slowly grew and spread to many of the cities that were important in Germany's decentralized musical life, but in his hometown of Hamburg, where he desperately craved recognition, he was just another unimportant piano teacher whose pupils were, for the most part, untalented young girls. As if this were not enough to make him unhappy, he fell secretly in love with the great pianist Clara Schumann, his senior by 14 years and the wife of his respected mentor, Robert Schumann, who died in 1856 after confinement in a private asylum.

This quartet caused Brahms agony. While composing it, he told a friend that the first movement represents "a man who is about to shoot himself, because there is nothing else left for him to do." When he was preparing the work for publication many years later, he had not forgotten what he had said and made a macabre suggestion for an illustrated title page of "a head with a

pistol held to it." In its original form, the quartet had three movements, a fast-slow-fast sequence. When he reworked it, he tightened the first movement and discarded the finale, but kept the slow movement very much as it had been, an unconscious testament to his continuing affection and friendship for Clara Schumann. Both the scherzo and the finale of the four-movement version of the quartet were late additions.

The first movement, *Allegro non troppo*, sets the character and mood of the whole work, one of tragic despair and somber grandeur with moments of grim majesty and occasional brief flashes of light. The opening phrase itself, the movement's main theme, the two quarter notes in the strings, could be understood to be a pair of sighs followed by a long, quiet moan. Then the music moves restlessly on to the second theme, which is slightly more lyrical, simply stated and repeated in variations. The *Scherzo: Allegro* is brief but feverishly intense and powerful with a simple contrasting central section. The slow movement, *Andante*, is a song of love renounced in long, beautiful and

sad themes sung first by the cello and then continuing in intimate counterpoint with the other instruments. The finale: *Allegro comodo* embraces dark and mysterious emotions, but has light scoring for the instruments, and by comparison with the rest of the quartet, is relatively optimistic yet dramatically intense.

Through the years, Brahms and his musician friends tried out the interim versions of the quartet many times. It was not until November 18, 1875 in Vienna that the composer and members of the Hellmesberger Quartet gave the first public performance of the final, published version of the piano quartet.

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Gil Morgenstern, violin; Hiromi Fukuda, piano

Sonata for Solo Violin	Erwin Schulhoff
Allegro con fuoco	
Andante cantabile	
Scherzo: Allegretto grazioso	
Finale: Allegro risoluto	
Impromptu	Frédéric Chopin
No. 1, Op. 29	
No. 2, Op. 36	
Sonata for Violin and Piano	Leoš Janáček
Con moto	
Ballada	
Allegretto	
Adagio	
Poème, Op. 25	Ernest Chausson
"From My Homeland"	Bedřich Smetana
Moderato	
Andantino, Allegro vivo	

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PROGRAM NOTES:

ERWIN SCHULHOFF

Solo Violin Sonata WV 83

(Born June 8, 1894 in Prague; died August 18, 1942 in Wülzburg, Germany)

The composer Erwin Schulhoff came from a Prague Jewish-German family. Dvořák recognized his talent while he was still a child, and later during formal musical education, Schulhoff was fortunate enough to study privately with Debussy. Early on, Schulhoff gained a reputation as a pianist who championed the avant-garde music of his time, performing the works of Scriabin, Schönberg, Berg, Webern, Hindemith and Bartók, along with quarter-tone piano music. The outbreak of the World War I interrupted the beginning of his career as composer and pianist. He spent the war as a soldier on the eastern front. After the war, Schulhoff went to Germany where he joined the left wing avant-garde and was a popular figure in jazz circles. He became involved in the Schönberg school and was inspired by Stravinsky's works.

The compositions he wrote in the middle and late 1920s on his return to Prague display the dual influences of expressionism and neoclassicism.

This period was his richest period of composition and his *Duo for Violin and Cello* dates from that time. In 1930s, he became involved with the proletarian art and rejected his previous compositions. He was committed to communist ideals and set the *Communist Manifesto* to music as a cantata. He became a Soviet citizen in 1939 and was awaiting his Soviet visa when, with the collapse of the non-aggression pact between Hitler and Stalin, he was arrested in Prague as a Jew, a "degenerate" artist and a Soviet citizen. He was deported to the Bavarian concentration camp in Wülzburg, where he died.

Both Schulhoff's *Violin Sonata No. 2* and the *Sonata for Solo Violin* were composed in 1927 in Paris and London, during a period when he was using folk-based traditions under the influence of Bartók and Janáček. The *Sonata for Solo Violin* is a compact and concise work although it has the traditional four movements. The two outer movements are fast, the first, *Allegro con fuoco*, fiery in nature and very intense with driving rhythms while the expressive second movement, *Andante*

cantabile, is lyrical and slow, yet very chromatic. It is noteworthy for its double-stops and its expressionistic coloring. The first theme of this movement contains all twelve notes of a chromatic scale. The third movement, a Scherzo, *Allegretto grazioso*, bears the marks of Mahler and contains some humorous slides for the violin as well as open fifths. The finale, *Allegro risoluto*, a demanding, acerbic and virtuosic movement, returns to a swift tempo and takes up the folk influences using the Lydian mode, which is made up of a Major scale with the fourth raised, a distinguishing feature of the folk music of Eastern Europe. The late 20th century's revival of Schulhoff's music has brought this significant solo violin work more of the attention it deserves.

LEOŠ JANÁČEK

Sonata for Violin

(Born July 3, 1854, in Hukvaldy;
died August 12, 1928, in Ostrava)

Leoš Janáček, a musician from the Moravian region of Czechoslovakia, was born in the middle of the 19th century, but his late flowering and his independent musical thought made him a significant figure of the 20th. He began his musical education in a monastery at Brno where he was a choirboy. Later, he continued his studies in Prague, St. Petersburg, Leipzig and Vienna, but returned to Brno, where he founded and directed a school of organ playing that developed into the Brno Conservatory of Music. Janáček devoted an important part of his work to the advancement of the native Slavic cultures, in particular regional folk music and a study of speech intonations, in the regions under Austrian rule that became the Republic of Czechoslovakia. He also had a profound concern for the human condition, especially that of women, which became the subject of several of his operas and other works. His opera *Jenufa* was first performed in Brno in 1904; its performance in Prague in 1915 was of significance because it exposed Janáček to a much wider audience. He completed his last opera, *From the House of the Dead*, based on the novel by Dostoyevsky in 1928. Janáček began writing his only mature

violin sonata in 1914. He worked on it during World War I, and completed it in 1921; it had its première a year later. This short and concentrated work in four movements has been called both an epigrammatic sonata and one of suspense. Short motives, swift changes of tempo and intense emotional expression, all features of his late style, are prevalent.

The intense first movement, *Con moto*, has been said to reflect Janáček's concerns about the war, yet it is lyrical and begins with a passionate rising figure in the violin. Agitated piano tremolos accompany the plaintive melody that follows. Together the violin and piano carry on a restless dialogue. The development culminates in a troubled climax that leads to the recapitulation section. The second movement, *Balada, con moto*, has a subject built on a simple motive with folk character, with broken chords in the piano as support. This movement, said to be the only one not revised, has the character of a pastorale. The third movement, *Allegretto*, consists of a very short scherzo, which again uses a folk-like theme, this time in the piano. The violin accompanies the melody with trills and scale passages. The finale, *Adagio*, opens with the composer's direction of "ferocious." The middle section reaches a strained climax before returning to the opening material. Near the end, the presence of the war intrudes once more when the violin sings out an august subject accompanied by a piano trill used, according to Janáček, to signal "the Russian armies entering Hungary." The work concludes somewhat abruptly and quietly, but powerfully nonetheless.

ERNEST CHAUSSON

Poème, Op. 25

(Born January 21, 1855, in Paris;
died June 10, 1899, in Limay)

Ernest Chausson was the son of a wealthy Parisian family who required him to study law, but at the age of 25, he was finally able to turn to music and enrolled at the Paris Conservatory as a pupil of Massenet. When he failed to win the Prix de Rome because his musical ideas were too radical, Chausson left the Conservatory and became a private pupil of César Franck,

who exerted a strong influence over his work. Another composer whose work is reflected in Chausson's music is Richard Wagner. While still at the Conservatory, Chausson went to Germany to hear Wagner's music dramas performed and he brought back to Paris what his professor called the "dangerous" score of *Parsifal*. Chausson's career was brief because at the age of 44, while riding a bicycle down a hill at his country estate in 1899, he lost control and died as a result of his fall.

Much of Chausson's music was not recognized until after his death, and his total output was not large. His oeuvre does, however, possess a strong, sensual appeal that has made his relatively few works especially memorable. Most well-known today are a symphony, *Poème* for violin, a concerto for violin, piano and string quartet, and some exquisite songs. He was shy but magnanimous, and generous with his considerable wealth, helping many of his fellow composers.

In 1896 Chausson wrote the richly expressive romantic tone poem, *Poème*, for the Belgian violinist, Eugène Ÿsaye. Conceived originally for violin and orchestra, it is often played instead with piano accompaniment. The initial theme is introduced by an unaccompanied solo and is then echoed by the piano. Yet it is not until the solo violin plays a rhapsodic cadenza-like passage that the main body of the work really begins to unfold. Viewed as a whole, *Poème* is not a virtuosic piece full of technical feats, but a composition remarkable for its emotional intensity and poetic style. It seems to reflect a failed romance and contains an air of melancholy that has been linked in Jean Gallois' biography of Chausson to a story by Turgenev. Turgenev set that tale, *The Song of Triumphant Love*, in the Renaissance. In it, he wrote autobiographically in a symbolic fashion about his jealousy, which has been linked to his failed romance with Pauline Viardot (1821-1910), a famous French mezzo-soprano with whom he spent much time in Paris. It seems that Chausson knew the facts of this personal connection because of his own personal acquaintance with Mme.

Viardot. The music mirrors the story's mood of romantic fantasy and is written in several clearly demarcated lyrical and virtuosic episodes, beginning with an elegiac *Lento e misterioso*.

BEDŘICH SMETANA

From My Homeland, (Z domoviny)

Two Pieces for Violin and Piano

(Born March 2, 1824, in Litomyšl, Bohemia; died May 12, 1884, in Prague)

Smetana, a champion of nationalism in music, described the Czech countryside in his musical compositions and preserved their songs and dances in his works. He held a leading role in Prague's musical life, serving as principal conductor at the National Theater, a position that gave him considerable power. He created a place in the opera house and concert hall for music that expressed the character of the Czech people.

Most likely, Smetana composed the two pieces of *From My Homeland*, which he dedicated to Prince Alexander Thun-Taxis, in the spring of 1880, just after he completed his large cycle of tone poems, *Má vlast* ("My Country") at

which time, he had become totally deaf. He described these duos: "They are written in a simple style, with a view to being performed in the home rather than at concerts.... They are genuinely national in character, but with my own melodies." The pieces of *From My Homeland* were published in 1881 in Hamburg as *Aus der Heimat* by the publisher, Hugo Pohle, who would not publish anything without a German title even though Smetana requested the pieces be printed with both German and Czech titles.

Smetana wrote these two charming pieces in the manner of the Slavonic dances that were bringing fame and fortune to his younger countryman, Antonín Dvořák. The first is intimate: a warm and simple three-part work in A Major, a lyrical *Moderato* with an *Animato* as a contrasting middle section. The main theme strongly resembles the horn theme of Smetana's tone poem, *From Bohemia's Woods and Fields* from *Má vlast*. Like that piece, it is an expression of longing for the homeland, and like Moravian folk songs, it contains some sections in the major tonality and

some in the minor.

The second piece, in g minor, is more complex and more dramatic. It opens with a slow introduction, *Andantino*, and then whirls on in a sequence of lively tunes from the gentle to the more violent. It includes a lively dance called a skořená, or skocna, a quick Czech dance in duple time. A minor key lyrical episode follows. Another section of the work is pastoral and canonic and has similarities to *Blaník*, a Smetana tone poem. Overall, this piece includes a wide and impressive range of colors.

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BROYHILL CHAMBER ENSEMBLE

WEDNESDAY, JULY 27

8 PM, ROSEN CONCERT HALL



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Piano Quartet in E-Flat Major, Op. 16

Ludwig van Beethoven

Grave, Allegro ma non troppo

Andante cantabile

Rondo: Allegro ma non troppo

Harumi Rhodes, violin; Kathryn Lockwood, viola;

Ole Akahoshi, cello; Benjamin Hochman, piano

Terzetto in C Major, Op. 74

Antonín Dvořák

Introduzione

Larghetto

Scherzo – Vivace

Tema con Variazioni

Gil Morgenstern, violin; Harumi Rhodes, violin; Kathryn Lockwood, viola

INTERMISSION

Quintet for Piano and Strings in E-Flat Major, Op. 44

Robert Schumann

Allegro brillante

Un poco largamente, In modo d'una Marcia

Scherzo: Molto vivace

Allegro ma non troppo

Gil Morgenstern, violin; Harumi Rhodes, violin; Kathryn Lockwood, viola;

Ole Akahoshi, cello; Benjamin Hochman, piano

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PROGRAM NOTES:

LUDWIG VAN BEETHOVEN

*Quartet for Piano and Winds,
in E-Flat Major, Op. 16*

(Born December 16, 1770, in Bonn;
died March 26, 1827, in Vienna)

Beethoven composed his *Quintet for Piano and Winds*, an early work, in Vienna in late 1796 or early 1797, but it was not published until 1801, although it was first performed on April 6, 1797, with the composer at the piano. Beethoven dedicated the *Quintet* to Prince Schwarzenberg, a wealthy music lover who maintained a wind band and knew Mozart's wind music well.

In the 1780s, at the height of his career, Mozart began to write a new kind of chamber music with piano: two quartets with strings and a quintet with winds. These works realized for the first time the idea that each instrument in a mixed ensemble could have equal importance. Young Beethoven revered the memory of Mozart and looked to his works for models, casting *Op. 16* after Mozart's K. 452, in the same key with the same instrumentation, giving it both Mozartean transparency and clarity.

A practical man, Beethoven decided if there were money to be made from alternate versions of a work of his, he would take advantage of that himself. When he published *Op. 16*, in 1801, he made provision for the piano to be joined by either four winds or three strings. The wind version is the primary one, but no significant difference between the two versions exists. The music became so popular that a Viennese publisher later issued a third version, this time for string quartet, by an anonymous arranger.

Beethoven was fond of this work, and in later years often played it in public. His pupil Ferdinand Ries described a performance in the Lobkowitz palace: "In the finale, there are several pauses before the return of the theme. At one of these, Beethoven suddenly began to improvise on the Rondo theme, which entertained him and the audience for a considerable period of time— but not the other musicians. They were displeased and even angry. It was truly comical to see them raise their instruments when they expected to resume playing, and then put them down again. When Beethoven finally returned to the Rondo, the audience was transported with delight."

An interlude of improvisation was an indulgence the composer could allow himself, but he forbade others to tinker with his writing. Another pupil, Carl Czerny, wrote about an 1816 performance at which, “in the spirit of carefree youth, I made many changes and added many difficulties to the music. Beethoven, quite rightly, took me to task in the presence of the other musicians. The next day I received [a letter in which he wrote], ‘I exploded yesterday, and I was very sorry afterwards, but you must forgive a composer who would rather hear his work exactly as he wrote it – no matter how beautifully you played otherwise.’”

The work begins with a broad, fully developed introduction, *Grave*, both stately and slow. The winds are pitted against the piano, whose line hints at the principal theme of the lighter *Allegro ma non troppo* to come. In this introduction, the combined winds alternate with the solo instruments. Later, the winds contrast with the piano in color and material. The main part of the cheerful movement, in a waltz rhythm, is much lighter than expected from the serious opening. The expressive middle movement, *Andante cantabile*, is exquisitely melodic and expressive, a set of rondo-variations in which the piano plays the principal theme three times in increasingly ornate form. In between the reappearances of the dominant piano are two episodes for the strings that provide poignantly beautiful moments. The finale, another Rondo, *Allegro ma non troppo*, is the jolliest, liveliest and most carefree of the movements.

ANTONÍN DVOŘÁK

Terzetto, Op. 74

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

Antonín Dvořák composed the *Terzetto* in C Major, Op. 74 for the unusual trio combination of two violins and viola in January 1887, for the express purpose of amateur music making. At the time, a young chemistry student who loved the violin was renting rooms in Dvořák's house, and Dvořák thought it would be fun to take up the viola once again to play with him. In his early adulthood, Dvořák had made a living as a violist, and on this occasion, he decided to compose a work scored for himself, the

young student and his violin teacher.

Unfortunately, both of the *Terzetto's* violin parts proved excessively difficult for the enthusiastic but not technically proficient amateur. Dvořák, still wishing to play with them, in the following week wrote another piece for them to play together. This second piece became Op. 75a, a work he called *Terzett*, the German form of the word *terzetto*. This original setting was not published until 1945.

The word *terzetto* is a term dating from the 18th century for a musical composition calling for three voices with or without accompaniment. Dvořák used this Italian term and applied it to instruments rather than voices. The work is distinctive because it lacks the expected bass tones; their absence gives the work a certain lightness and sweetness, not likely to be as readily present if there were a lower-voiced instrument to ground the work.

The *Terzetto* is a charming and sweet work in four movements: *Allegro ma non troppo*, *Larghetto*, *Vivace* (scherzo), and *Tema con variazioni*. The first movement has an innocent main theme, playfully tossed between the players. In the *Larghetto*, a slow movement in three-part form, cherubic tenderness dominates. Dvořák creates the impression of a new countermelody when the original melody is stated a second time, simply by taking the middle voice and moving it up to the top voice. The *scherzo* is a wonderful movement built along the same vigorously rhythmic thematic lines that Dvořák uses in the scherzos for larger ensembles. The rhythm has the feel of the exuberant Bohemian folk dance, the *furiant*, which Dvořák often uses in his music. In the theme and variations finale, Dvořák utilizes a melody that hovers precariously between major and minor tonalities; each of the variations has a distinct character, encompassing rhythmic, lyric and dramatic possibilities.

ROBERT SCHUMANN

Quintet for Piano and Strings in E-Flat Major, Op. 44

(Born June 8, 1810, in Zwickau; died July 29, 1856, in Endenich)

Robert Schumann's father was a small-town bookseller who encouraged his son's inclination toward the arts. At

the age of six, the boy began to play the piano and to compose, and by the time he was 14, he was a published poet. At 18, he entered Leipzig University as a law student, but the call of music was too strong for him to resist. In his third year he abandoned the university, determined to become a great pianist. When accident or illness injured his hand, he gave up hope of a career as a performer, turned to composition and wrote the several brilliant collections of short, descriptive and atmospheric pieces that established his position as Germany's leading composer.

Throughout his career Schumann's output consisted of a series of works in related forms and styles. In 1840, the year of his marriage to Clara Wieck, he wrote almost nothing but songs, more than 130 of them, in a great outpouring of love and gratitude. His attention was diverted to the orchestra in 1841, when he wrote four symphonic compositions and the first movement of his *Piano Concerto*. In 1842, he put other work aside to concentrate on chamber music. That April, he ordered scores of all the Mozart and Beethoven string quartets available, which he studied for two months and then, between June and October, in a furious burst of creative energy, composed three string quartets, a piano quartet and this piano quintet.

This quintet, written in 1842, has a very important position in Schumann's oeuvre: it is credited with first spreading the reputation of Schumann as a significant composer as well as creating the standard instrumentation for the form of piano quintets to come. Schubert, with his *Trout Quintet*, had used a different instrumentation in his creation of a quintet structure: he left out the second violin, always present in quartets and instead scored his work for a double bass. Schumann established the quintet instrumentation that became fixed after him. He used the standard string quartet (two violins, viola, and cello) to which he added a piano. Since his time, Brahms, Dvořák, Franck, Fauré, Elgar, Bloch, Shostakovich and many others have used the Schumann model.

The quintet, imbued with a unique sense of novelty, was dedicated to the composer's wife, Clara, who played the piano part in its first performance. At the second performance of the work,

Mendelssohn took over at the piano because Clara suddenly became ill. The more established Mendelssohn praised the work but suggested that Schumann replace the second trio of the *Scherzo* with something more spirited, and Schumann, receptive to his suggestion, reworked it. Schumann made the changes in time for the first public performance, on January 8, 1843, in Leipzig.

The first movement, *Allegro brillante*, of this work begins with a powerful, expansive main subject and bold opening chords in all instruments. Schumann skillfully utilizes this declarative main subject for elements of all the secondary subjects in this marvelously melodic movement. The second and very poetic subject starts in the piano with a kind of abbreviated statement of the theme; then the cello and viola, responding antiphonally to the piano, embellish the second theme. The development utilizes two measures of the opening theme in a very quick tempo, and a very regular recapitulation closes the movement.

The slow second movement, *Un poco largamente, In modo d'una Marcia* ("In the Style of a March"), showcases two contrasting episodes. Actually this march has more of a somber character than a parade-like feel. The violin introduces brief phrases with an almost uncanny and compulsive emphasis on the note of middle C, which becomes a broad theme that the violin and cello play. The middle section comforts the listener with lyricism, and then the quietly intense initial clipped march theme returns, acting almost as a refrain. Finally the march yields to an *Agitato* section where the piano plays the lead role. The critic Arthur Cohn noted that at the time of silent motion pictures, original music was rarely composed to accompany films. Instead film makers searched diligently for already composed music in certain thematic moods to aid in the pantomimic drama. As a theme of menace for certain types of silent films, this second movement was used frequently. In this second episode, a stormy *Agitato* section, the piano provides a backdrop of triplets behind ominous brooding in the strings.

The *Scherzo* third movement, *Molto vivace*, made up of virtually nothing but ascending and descending scales, creates a sense of exhilaration because of its rhythmic and harmonic variety. Two completely contrasting trios both depend on rhythmic patterns for their effects. Although the first feels pleasant and relaxed, the second has a very different character, one of restlessness in a rustic dance often described as music reminiscent of the Hungarian gypsies. The latter section Schumann rewrote after Mendelssohn, who otherwise praised the work, suggested that he replace this part to give the work a great sense of liveliness than had originally been there.

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Biographical information on **Gil Morgenstern** appears on page 38.



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 has served as the principal violist of such orchestras as the New York City Opera and the Mostly Mozart Festival Orchestra. An active performer of new music, he is a member of Sequitur and the Locrian Ensemble and has performed as guest with such new-music groups as Speculum Musicae, the Da Capo Chamber Players and Transit Circle.

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 and the Juilliard School with Samuel Rhodes. He currently teaches at the Juilliard School, the Mannes College of Music, SUNY Stony Brook and the Queens College Conservatory of Music.



THE BROYHILL FAMILY FOUNDATION CHAIR

Cellist **Sophie Shao** is has gained international acclaim for her brilliant, mature interpretations. She made her first appearance with the Houston Symphony at the age of eleven, playing Boccherini's

Cello Concerto and at age 13, received the prestigious Avery Fisher Career Grant. She has performed recitals throughout the United States, Europe and Asia in performance venues such as the 92nd Street Y, Carnegie, Avery Fisher, Merkin Halls in New York and Suntory Hall in Tokyo.

In great demand as a chamber musician,

she has appeared with the Orchestre de Paris with Christoph Eschenbach, the Russian State Academic Symphony Cappella with Valery Poliansky, Yale Symphony and with such distinguished artists as Gary Graffman, David Shifrin, Andre Previn, Cho-Liang Lin, Andre-Michel Schub, Paquito D'Rivera, Claude Frank and Andre Watts. A native of Houston, Texas, Ms. Shao enrolled at the Curtis Institute of Music in Philadelphia at age 13 and studied cello and chamber music. She continued her studies with Aldo Parisot at Yale University, receiving a B.A. in Religious Studies from Yale College and an M.M. from the Yale School of Music. She now resides in Manhattan, and teaches cello at the Bard College Conservatory of Music, Vassar College and Princeton University.



THE J. BERNARD AND SHIRLEY SPECTOR CHAIR

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. In 2010 he released his first album on Artek featuring solo works of Bach, Berg and Webern. Hochman's 2010-2011 season includes his San Francisco Symphony debut, a solo recital at New York's 92nd Street Y, and several festival and guest soloist appearances. Chamber music projects with esteemed colleagues include the Chamber Music Society of Lincoln Center, Philadelphia and Boston Chamber Music Societies and East Carolina University – where he was recently appointed to the piano faculty.

A regular guest at international music festivals, Hochman has appeared at Gilmore, Lucerne, Spoleto/Italy, Vancouver and many others. He has held residencies at the Chamber Music Society Two at Lincoln Center, Isaac Stern's International Chamber Music Encounters in Israel and Carnegie Hall's Professional Training Workshops.

Born in Jerusalem, Hochman is a graduate of the Curtis Institute of Music and the Mannes College of Music, where his principal teachers were Claude Frank and Richard Goode. His studies were supported by the America-Israel Cultural Foundation and he is a Steinway Artist.



THE BROYHILL FAMILY FOUNDATION CHAIR

An active collaborative and solo pianist, **Hiromi Fukuda** performs extensively across the United States and Japan. She has recently appeared at the *Reflection Series* concerts all across the country as well as

Tokyo's prestigious Suntory Hall.

Born in Japan, Ms. Fukuda received her early education in New Zealand. She made her concerto debut with the NHK Danyu Orchestra at the age of 12, and has since appeared as soloist with the World Youth Symphony Orchestra and the Tokyo City Philharmonic. She received fellowships from the Aspen Music Festival and the Tanglewood Music Center, where she worked with such distinguished artists as James Levine and Dawn Upshaw. Highly in demand as a collaborator, she has served on the piano staff at the Aspen Music Festival, the Robert McDuffie Festival for Strings, and the Green Mountain Chamber Music Festival and has been the official accompanist for the Hudson Valley Philharmonic String Competition since 2008. In 2010, she joined the collaborative piano faculty at the Music Academy of The West in Santa Barbara, CA. Ms. Fukuda holds degrees from the Tokyo College of Music and The Juilliard School, where she earned her Doctor of Musical Arts Degree in 2008.



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 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 RALPH AND VENDA LERCH/MCDONALD'S OF BOONE CHAIR

Cellist **Ole Akahoshi** from Germany has performed in recitals and as a soloist with many of the world's leading orchestras on four continents. He has won numerous competitions including Concertino Praga and

Jugend Musiziert. He is also recipient of the fellowship award from Charlotte White's Salon de Virtuosi. Mr. Akahoshi has performed in many prestigious concert halls worldwide and his performances have been featured on CNN, NPR, Sender-Freies-Berlin, RIAS-Berlin and Korean Broadcasting Station, among others. He has also made recordings for the Albany, New World Records and Composers Recording Inc. to name a few. He has collaborated with such distinguished artists such as Sarah Chang, Ani Kavafian, Wolfgang Schultz, Naoko Yoshino and Hyuna Yu.

At age 11, Ole Akahoshi was the youngest student to be accepted by Pierre Fournier. He has received his Bachelor's from Juilliard and Master's from Yale University. Mr. Akahoshi has served as teaching assistant for both Aldo Parisot and Janos Starker. He has been teaching at the Manhattan School of Music since 2004. He joined the faculty of the Yale School of Music in 1997 and is Assistant Professor of Cello at Yale University.

Acclaimed by *The New York Times* as a "deeply expressive violinist," **Harumi Rhodes** is a founding member of the



THE ARNOLD AND MURIEL ROSEN CHAIR

2009 Naumburg Chamber Music Award-winning ensemble, Trio Cavatina with pianist Ieva Jokubaviciute, and cellist Priscilla Lee. Recent highlights include their European debut in Lithuania, U.S. performances with Musicians from Marlboro, and debuts in Philadelphia, Boston, San Francisco and at Carnegie's Weill Recital Hall.

Having completed her residency with Lincoln Center Chamber Music Society Two, Harumi was honored with a solo violin sonata dedication by composer Benjamin Lees. An avid supporter of contemporary music, she has recorded Milton Babbitt's *Sixth String Quartet* on John Zorn's Tzadik Label, and has premiered several works, including a piano trio by Richard Danielpour.

Ms. Rhodes was recently appointed the newest artist member of the Boston Chamber Music Society and is assistant violin faculty at the Juilliard School.

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THE ROSEN-SCHAFFEL YOUNG ARTIST COMPETITION

FINAL ROUND OF COMPETITION: PUBLIC PERFORMANCE

SUNDAY, JULY 24

1-5 PM, FARTHING AUDITORIUM

This competition program is dedicated to the memory of Mrs. Muriel Rosen, who with her husband Arnold, served as a founding patron of An Appalachian Summer Festival.

Please join us for a reception in the lobby of Rosen Concert Hall, following the competition program.

The festival extends its deepest appreciation to the Rosens' daughter, Nancy Schaffel, and her husband, Neil Schaffel, whose vision and generosity have made possible this annual competition.

The festival also expresses its sincere appreciation to Dr. Bill Peltó, Dean, Hayes School of Music, and Maestro Gerard Schwarz, Music Director of the Seattle Symphony and Eastern Music Festival, for their assistance and support in developing and implementing this program.

With special thanks to Mr. Mark Barber and Linville Ridge Country Club, for their donation of refreshments for the July 24th reception.



Founders of An Appalachian Summer Festival, Arnold and Muriel Rosen

An Appalachian Summer Festival proudly announces the inaugural season of the **Rosen-Schaffel Young Artist Competition**. Co-presented with the university's Hayes School of Music, the competition has been established in memory of Mrs. Muriel Rosen, who with her husband Arnold, helped establish An Appalachian Summer Festival. Central to the festival's mission and founding principles is a commitment to supporting and promoting the professional endeavors of young American artists pursuing careers in the fine arts. This belief, championed by the Rosens and their family, remains an integral component of the festival's mission and identity.

In the spring of 2011, young musicians from across North Carolina submitted recordings of their work, and were judged by a panel of distinguished musicians.

In seeking applicants, North Carolina colleges and universities accredited by the Southern Association of Colleges and Schools, were invited to participate in the competition by nominating a total of four contestants (semi-finalists) to represent their institutions in the following categories: strings (including guitar and harp), woodwinds/brass, voice and piano/percussion.

Jurors selected finalists to compete in the final round, consisting of a public performance during An Appalachian Summer Festival. In this final round of competition, jurors will select first and second place winners, and with the help of the audience, will also select an "Audience Choice Award" winner at the conclusion of the competition program.

The **First Place Winner** will receive a cash prize of \$1,500 as well as an invitation to perform a complete concerto (or comparable work) with the Eastern Festival Orchestra, under the direction of Maestro Gerard Schwarz during the 2012 festival season. The **Second Place Winner** will receive a cash prize of \$1,000. The **Audience Choice Award Winner** will receive a cash prize of \$500.

THE COMPETITORS



Katherine Ardoin is a native to both Greensboro, North Carolina and Baton Rouge, Louisiana. Ms. Ardoin received her Bachelor of Music in Voice Performance, magna cum laude, from Lee University. She is currently pursuing her Masters of Music at the A.J. Fletcher Opera Institute, where she is studying with Dr. Marilyn Taylor. In the summer of 2009 she was a young artist at Chautauqua Opera and in 2010 was the mezzo-soprano soloist for the Magnolia Baroque Festival, including works of Friedrich Peter that were featured on National Public Radio's *Performance Today*.

Operatic highlights include Dorabella in *Così fan Tutte*, Nancy in *Albert Herring*, Hannah Kennedy in *Maria Stuarda*, Lisetta in *Il Mondo della Luna*, Prince Orlofsky in *Die Fledermaus* and the Third Lady in *Die Zaubeflöte*.

Ms. Ardoin has also performed in plays and musicals, including Cecily Cardew in *The Importance of Being Earnest* and Nettie Fowler in *Carousel*.



Cynthia Burton grew up in Banner Elk, North Carolina and began studying the violin at the age of three. In high school, she studied with Dr. Nancy Bargerstock of Appalachian State University and played both violin and viola in the Appalachian Symphony Orchestra.

Ms. Burton performed with the Appalachian Chamber Orchestra in Austria and the Czech Republic in the summer of 2006.

In 2007, she was awarded one of four Kenan Music Scholarships, a four-year, full scholarship supported by the William R. Kenan Jr. Charitable Trust, to attend the University of North Carolina at Chapel Hill and study with Dr. Richard Luby. She was appointed principal second violin as a freshman and served as concertmaster of the UNC Symphony Orchestra from 2008

through the remainder of her undergraduate career. She participated in the New Music and Baroque Ensembles, and played first violin with the Amazon Quartet at UNC. In 2009 she won the UNC Concerto Competition and the senior division of the North Carolina American String Teachers association Young Artist Competition. In May 2011, Ms. Burton graduated Phi Beta Kappa from UNC. She will begin her masters degree this fall studying with Wei He at the San Francisco Conservatory of Music.



Julia Byrd began taking piano lessons at the age of ten and has studied with pianists Kathryn Starnes, Jonathan Beal and Amy Smith. Ms. Byrd received a superior rating from the Piano Guild at the age of 15 and began lessons with Dr. John Cheek at 16. She is currently a senior at Lenoir-Rhyne University is pursuing a degree in piano performance. Ms. Byrd has been the recipient of several scholarships including the Charles and Marie Rast Music Scholarship and the Hickory Music Club Scholarship. In the summer of 2008 she received a scholarship from Lenoir-Rhyne that enabled her to spend a week at Orford Academy in Quebec studying under performer Maneli Pirzadeh. In the spring of 2009 she had the opportunity to perform Hindemith's *Sonata for Viola and Piano*, Op. 11 No. 4, with violist Jorge Martinez, a member of the La Catrina Quartet. Julia studied at Valor Summer Conservatory, a Chris music conservatory, during the summers of 2009 and 2010. During her junior year, she performed as a featured soloist with the Lenoir-Rhyne University concert band.



Katherine Edahl of Charlotte began studying voice under the direction of Dr. Joseph Amaya of Appalachian State University in 2006. She received her bachelors degree from Appalachian in 2010, where she is currently a masters

candidate. She has performed an array of roles, including Anna Murrant from Kurt Weill's *Street Scene*, Despina from Mozart's *Così fan tutte*, Fiordiligi from Mozart's *Così fan tutte*, the Mother from Gian Carlo Menotti's *Amahl and the Night Visitors*, Adina from Donizetti's *Elisir d'amore* and Suor Angelica from Puccini's *Suor Angelica*. In 2009 and 2010 she attended the American Singers' Opera Project under the direction of Ms. Nancy Milnes and Mrs. Barbara Caprilli. In 2010 she also traveled to Graz, Austria to perform with orchestra under the direction of Signore Eduardo Mueller and Herr Michael Dixon. She attended the American Institute of Musical Studies program in Graz, and was a semi-finalist in the famed Meistersinger competition.



French cellist **Louise Grévin** has studied in Paris, Strasbourg and Toulouse. Most recently, she has played with l'Orchestre de Chambre de Toulouse, and has appeared as a soloist with the Chamber Orchestra of the Toulouse Music Academy. She is currently a graduate student at the UNC School of the Arts.



Henry Michaels is a native of Morganton and is currently a music performance major at Lenoir-Rhyne University. Michaels has performed with the Lenoir-Rhyne University Concert Band, Harper Youth Wind Ensemble, Lenoir-Rhyne Brass Ensemble, Western Piedmont Youth Symphony, and in the pit for several shows at the Hickory Community Theatre. In January of 2010 he was a part-time participant in Haim Avitsur's Winter-Summer Trombone Workshop and in the summer of 2010 he was accepted as a full participant in the Summer Trombone Workshop.

In the spring of 2010 he performed Ferdinand David's *Concertino for Trombone* with the Western Piedmont Youth Symphony. Mr. Michaels was also honored as one of two recipients of the

Lenoir-Rhyne University Friends of Music Summer Study Award for 2010 – a competitive scholarship that allows students the opportunity for additional study during the summer break. Mr. Michaels' principal teachers are Christopher Nigrelli and Thomas Burge.



Bradley Plesz has studied percussion for 11 years and is currently a Percussion Performance major at Appalachian State University. Mr. Plesz is an alumnus of the Boston Crusaders Drum and Bugle Corps. He plans to attend graduate school to study jazz drum set and become a studio musician. He is a member of the New Paradigm Percussion Quartet at Appalachian and is also associated with other various ensembles throughout the Hayes School of Music, including the Jazz I Ensemble. Recently he performed *Percussion Quartet no. 2* by Dave Hollinden, *Noble Endeavor* by Michael LaRosa, and Toshio Mayazumi's *Concertino for Xylophone and Orchestra* in recital. His repertoire also includes: Dave Hollinden's *Cold Pressed*, *Tambourin Chinois* by Fritz Kreisler, and the 2010 Concerto-Aria winning *Concerto for Percussion and Wind Ensemble* by Karel Husa.



Ben Robinette recently completed graduate studies in Saxophone Performance at the University of North Carolina School of the Arts, where he served as the teaching assistant to Professor Taimur Sullivan. He began his studies in 1999 with Dr. Timothy Roberts, principal saxophonist of the United States Navy Band, and continued his studies at The University of Tennessee in Knoxville under Dr. Connie Frigo. At UTK, he won the university's concerto competition twice, received the School of Music's award for woodwind performance excellence three times consecutively and was awarded several scholarships.

In January of 2009, Mr. Robinette was selected as one of six national finalists for the United States Navy Band. During his first year at UNCSCA Robinette won the North Carolina state division of the MTNA Young Artists' solo competition as well as the UNCSCA Concerto Competition. Mr. Robinette has begun studying and performing on the complex Zimbabwean matepe mbira and will begin a dual degree program in Saxophone Performance and Ethnomusicology at Texas Tech University in the fall of 2011.

COMPETITION JURORS

Preliminary Round Jurors

- Dr. Joby Bell, Appalachian State University
- Dr. Ruskin Cooper, Davidson College
- Matthew DiCamillo, Elon University
- Robin Driscoll, North Carolina School of the Arts
- Dr. Melodie Galloway, University of North Carolina at Asheville
- Dr. David Gresham, Brevard College
- Dr. James Guthrie, Chowan University
- Nancy King, University of North Carolina at Wilmington
- Hsiao-Mei Ku, Duke University
- Dr. Jessie Martin, Wingate University
- Dr. Christopher Nigrelli, Lenoir Rhyne University
- Dr. Christina Placilla, Winston-Salem State University
- Dr. Scott Rawls, University of North Carolina at Greensboro
- Dr. Nancy Schneeloch-Bingham, Appalachian State University
- Bill Stewart, University of North Carolina at Chapel Hill
- Dr. Britt Theurer, East Carolina University
- Brian Tinkel, Mars Hill College
- Dr. John West, Western Carolina University

Finalist Round Jurors:

- Maestro Gerard Schwarz
Seattle Symphony, Eastern Music Festival
- Maestro Robert Moody
Winston Salem Symphony, Arizona MusicFest, Portland Symphony Orchestra
- Maestro Jacomo Rafael Bairos,
Charlotte Symphony Orchestra

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AFRICAN CHILDREN'S CHOIR

SATURDAY, JULY 2

8 PM, FARTHING AUDITORIUM



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ACT ONE

Piletek.	Uganda
Siwano	Uganda
Ntendereza	Uganda
It Takes a Whole Village	Arr. Keith Getty
Abataka	Uganda
Fishing Song	Uganda
Mwije Bantume	Uganda
He's Got the Whole World	Arr. Keith Getty
Because you Loved Me	Arr. Tom Keene
Baksimba Dance	Uganda

There will be one fifteen-minute intermission

ACT TWO

Can Dance.	South Africa
Bwana Umetamaliki.	Kenya
Enyi Watoto	Kenya
Ridakuba	Uganda
Ndyahimbasa	Uganda
Mother Africa.	Composed by Hans Zimmer & Lebo Morake
Kadodi Dance	Traditional Dance
Runyege Dance	Batoro Tribe
Nkosi Sikele	Arr. Dirke Brosse



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AFRICAN CHILDREN'S CHOIR

With a focus on caring for the underprivileged and orphaned children of Africa, the **African Children's Choir** has been funding the education of thousands African Children since 1984. They perform throughout the world, bringing hope and joy to everyone they meet while shining the spotlight on the plight of children in Africa. The African Children's Choir, with a focus on education, is currently caring for several thousand children throughout Africa. These are children who could have lost all hope, but have overcome their circumstances and now are making a positive impact on society by serving as a voice for millions of children suffering in Africa. These children act as ambassadors for all children in Africa who have become orphans because of illness, war or poverty. Each year, a new choir is selected and the children from the previous year's choir return to their homelands to attend school. Their education is completely funded by The African Children's Choir. Some of these young adults continue in university programs, receive vocational and technical training and some even return to work with The African Children's Choir and other relief organizations throughout Africa.

Founded by human rights activist Ray Barnett, the choir has performed at many prestigious events and concert halls including for Kofi Annan at the UN General Assembly Hall in New York, with Bobby McFerrin at Royal Albert Hall in London, with Mariah Carey and Sir Paul McCartney at Live 8 in London, and at Nelson Mandela's AIDS awareness concert in South Africa. In 2008, the African Children's Choir performed for Queen Elizabeth II and appeared at a special concert at the White House for President George W. Bush. In the spring of 2009 the choir performed with Faith Hill at Nashville4Africa, hosted by Keith Urban.

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Photo: Marc Raboy

OUR BROADWAY WITH CHITA RIVERA & BEN VEREEN

FRIDAY, JULY 8

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 & Jamie Schaefer.*



Photo: Laura Marie Duncan



The lights and excitement of Broadway grace the festival's stage with the pairing of two of musical theater's most celebrated performers. Tony award winners Chita Rivera and Ben Vereen join together to perform an evening of Broadway classics that will take you on a musical journey through their illustrious careers.

The legendary Broadway icon **Chita Rivera** first achieved stardom as Anita in the original Broadway production of *West Side Story*. She has received two Tony Awards for her starring roles in the original Broadway productions of *The Rink* and *Kiss of the Spider Woman*, for a total of nine Tony nominations. Additional highlights include the original Broadway production of *Chicago*, unforgettable roles in *Bye Bye Birdie*, *Guys and Dolls*, *Can-Can* and more. In addition to her numerous performance awards, Rivera was awarded The Presidential Medal of Freedom by President Barack Obama in 2009.

For over 40 years, **Ben Vereen** has showcased his versatility and creativity as a performer. On Broadway, Vereen has appeared in productions such as *Wicked*, *Jesus Christ Superstar*, *Fosse*, *I'm Not Rappaport* and *Pippin*, which garnered him both a prestigious Tony Award and a Drama Desk Award for Best Actor in a Musical. Vereen has also created memorable roles such as the unforgettable "Chicken George" in *Roots* and Louis Armstrong in *Louis Armstrong – Chicago Style*. Vereen's television appearances include *Law and Order: Criminal Intent*, *Grey's Anatomy* (for which he won a 2008 Prism Award) and a recurring role on *How I Met Your Mother*.

*This evening's performance has been underwritten in part
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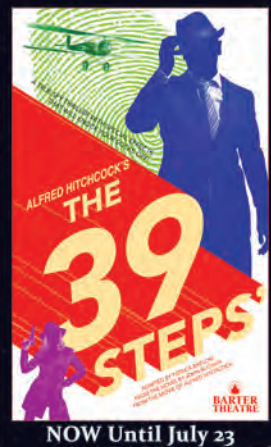
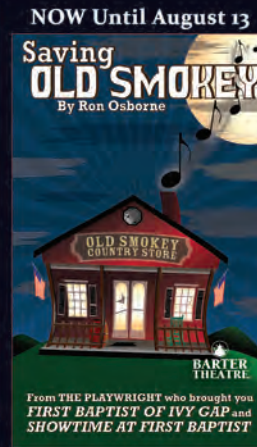
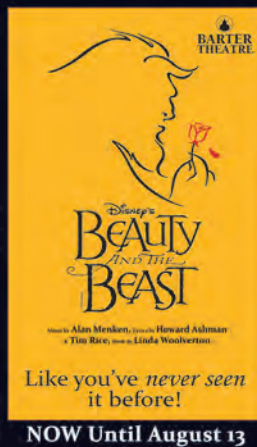
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k.d. lang & THE SISS BOOM BANG WITH THE BELLE BRIGADE

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k.d. lang is that rare performer who, over 25 years as a major-label artist, has matured before our very ears. The Western Canada native launched her career with a blend of country-rock stylings and playfully punk-like attitude and got people talking. She achieved success on the Billboard Country album charts for the first time in 1988 for her album *Shadowland* and has been creating chart-topping hits ever since. She took home the Grammy Award for Best Female Country Vocal Performance for her album *Absolute Torch and Twang* in 1989, which combined her love of country with

increasingly sophisticated, emotive singing. With the 1992 platinum-selling *Ingenue* she had fashioned a sound— if not a genre— all her own: an elegant and impassioned adult contemporary approach. That yielded her biggest hit, *Constant Craving*, as well as another Grammy, this time for Best Female Pop Vocal Performance.

lang has collaborated, in the studio and on stage, with many other pop and country performers, including Bonnie Raitt and Elton John. But her best-known collaboration has been with veteran crooner Tony Bennett, with whom she recorded the 2002 *Wonderful World* duets album. Bennett may in fact be her biggest fan, and he declared to the press what so many fans have come to believe over the last two and a half decades: “She’s the best singer of her generation.”

lang released her latest album, *Sing it Loud* in April of this year with her band The Siss Boom Bang. This is her first studio album since 2008’s *Watershed*, and her first record made entirely with a band of her own since the pair of albums with The Reclines that launched her groundbreaking career more than 20 years ago.



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MOUNTAIN HEART WITH TONY RICE

FRIDAY, JULY 29

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 & Jamie Schaefer.*

Performance Sponsorship Provided By Skybest Communications, Inc. and Goodnight Brothers

The festival's Silent Auction will close at the conclusion of this evening's intermission.
Don't miss an opportunity to place your bids on a fabulous array of auction items while supporting the arts!



Acoustic music proves timeless with the coming together of two groundbreaking artists. Bluegrass legend Tony Rice shares the stage with breakout stars Mountain Heart as they display their innovative ways of altering traditional acoustic music to make a sound all their own.

Tony Rice spans the range of acoustic music, from bluegrass to jazz, to songwriter-oriented folk. He is one of the greatest innovators in acoustic flatpicked guitar, and he has collaborated and recorded albums with many bluegrass and folk icons of this generation, including Joni Mitchell, Bobby Hicks, Doyle Lawson and Todd Phillips. Rice remains one of bluegrass' top instrumentalists and singers, bringing originality and vitality to everything he plays.



Mountain Heart has fearlessly revolutionized the way acoustic music can be presented and played by combining elements of rock, country, blues, jazz and bluegrass into an unmistakable high-energy sound. They have appeared on the revered stage of the Grand Ole Opry over 100 times and have shared the stage with acts ranging from Lynyrd Skynyrd, Brad Paisley, Alison Krauss and Patty Loveless.



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THE MANHATTAN TRANSFER

SATURDAY, JULY 30

8 PM, FARTHING AUDITORIUM



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

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Performance Sponsorship Provided By LaQuinta Inn & Suites of Boone and Mast General Store



The Manhattan Transfer started out as a harmony vocal quartet nearly 40 years ago playing in clubs and performance halls all over New York City and quickly became the No. 1 live attraction. After tremendous billboard success in 1979, the group catapulted to the top of the charts and in 1981, became the first group ever to win Grammy awards in both the Pop and Jazz categories in the same year— Best Pop Performance by a Duo or Group with *Boy from New York City* and Best Jazz Performance, Duo or Group for *Until I Met You* (*Corner Pocket*). They were honored in 1982 and 1983 with consecutive Grammy Awards in the Best Jazz Performance,

Duo or Group category for their hit single *Route 66* and *Why Not!* respectively. In 1985 they received 12 Grammy nominations for the album *Vocalese*, which became the single most nominated album in history and solidified the group as one of the most innovative vocal groups in popular music. They have recorded with legends such as Tony Bennett, Bette Midler, James Taylor and Frankie Vallie.

In celebrating their 40th anniversary, the group released their latest album, *The Chick Corea Songbook*. According to a review of the album in *All About Jazz*, "Manhattan Transfer has captured the magic, singing with a captivating balance of charm and verve. Their harmonies are still impeccable and, while key to the overall impact, the solo voice also contributes to the soul of the music."

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



With special thanks to this evening's sponsors for our pre-concert concessions: Peabody's Beer & Wine Merchants and The Best Cellar

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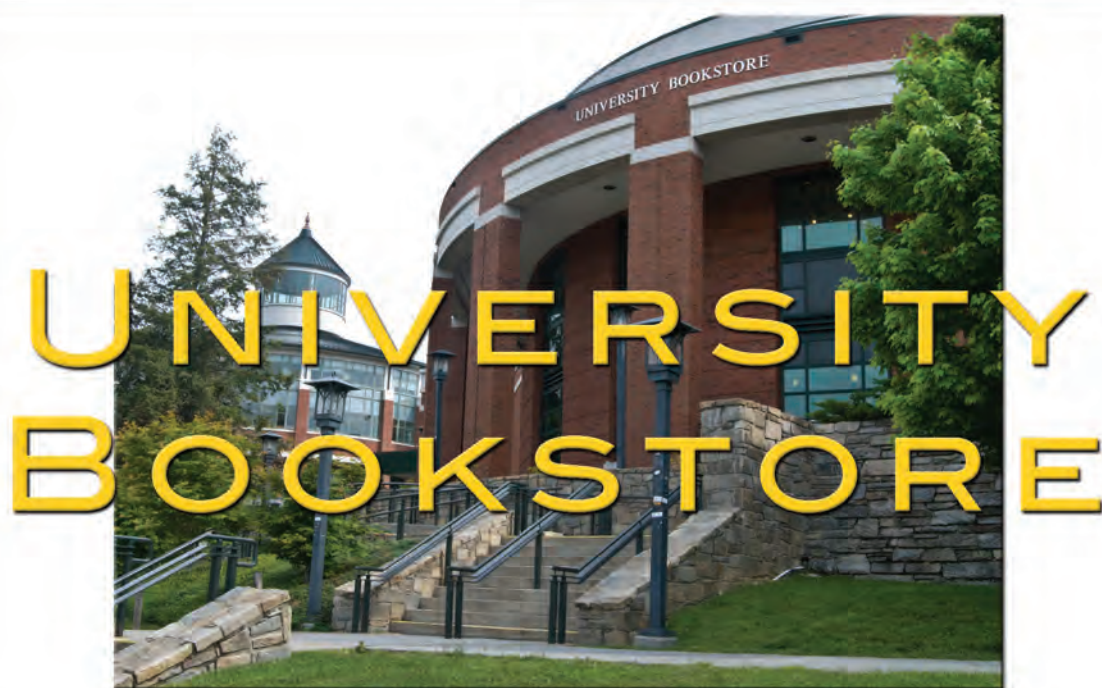
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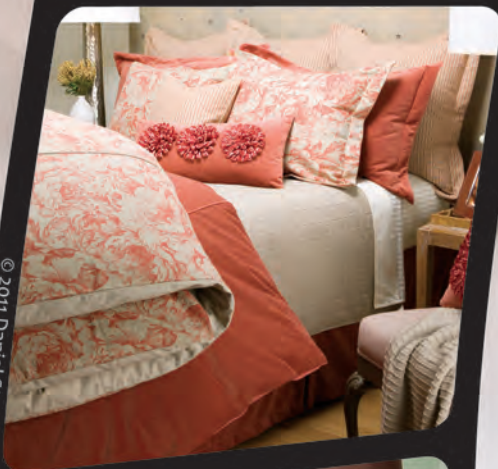
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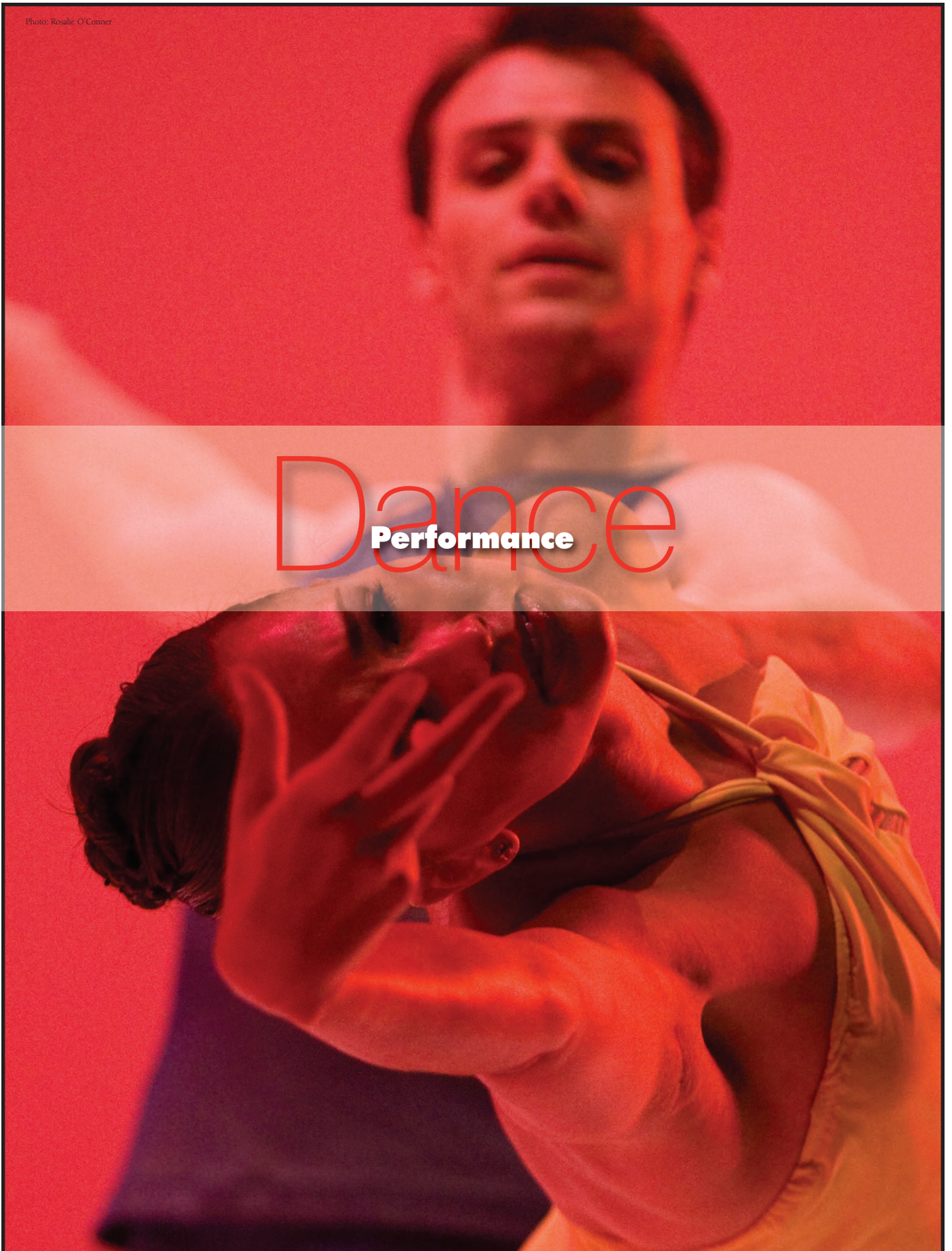


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Photo: Rosalie O'Connor

Dance

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Please see the accompanying insert for the evenings full performance program.



Photo: Rosalie O'Connor

ASPEN SANTA FE BALLET

SATURDAY, JULY 14

8 PM, FARTHING AUDITORIUM

In 1996 founder, Bebe Schweppe invited Tom Mossbrucker and Jean-Philippe Malaty to create a company that residents in the Aspen Valley could call their own. Initially based solely in Aspen, Colorado, a second home for the company was created in 2000 in Santa Fe, New Mexico. In sync with the world-class artistic activities in each of these beautiful communities, the company has helped strengthen the cultural fabric of both cities.

ABOUT THE COMPANY

Bebe Schweppe (Founder) grew up in Augusta, Georgia and started dancing at the Georgia Dance Theatre under Frankie Levy at the age of seven. Four years later, she was invited by Robert Joffrey to study at his school in New York on a full scholarship. In 1975, Bebe moved to Aspen where she later founded the Aspen Ballet School. In 1996, she invited Jean-Philippe Malaty and Tom Mossbrucker to develop a small professional company in Aspen. Through their combined energies, the Aspen Ballet Company was born a year later. Shortly after, new performing opportunities beckoned in Santa Fe, New Mexico, upon which the company was renamed Aspen Santa Fe Ballet.

Jean-Philippe Malaty (Executive Director) was born in France, and after receiving his degree in dance, accepted scholarships to train at Europe's prestigious Mudra and John Cranko's ballet school in Stuttgart. At the invitation of David Howard, he traveled to America to train at the David Howard Dance Center in New York City. He then performed soloist roles as a guest artist with various companies and has taught



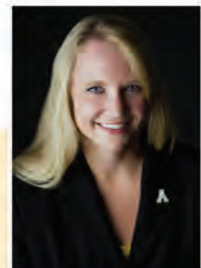
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We first became involved with the library in the 1990s because of a friendship that had developed with Frank and Kay Borkowski when he was president of the University of South Florida. We visited here frequently and eventually decided to purchase a home.

Because of the strong affinity we began to feel for Appalachian, and particularly Belk Library, we began to support the library financially and named the second floor Reading Lounge in the new Carol Grotnes Belk Library and Information Commons. Most recently, we decided to leave a large portion of our estate to the library and are pleased to be able to help meet the needs of future students, faculty and staff.

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at schools and universities throughout the country. Malaty is dedicated to asserting the prominence of the arts in the West, spearheading initiatives to bring dance into the community, and fostering programs that introduce children to the arts. He continues to provide invaluable creative assistance in all facets of the company's operations. In 2010, he received the Joyce Theater Foundation award in recognition of his contribution to the field of dance.

Tom Mossbrucker (Artistic Director) began his dance training at age four, studying tap in his hometown of Tacoma, Washington. He studied ballet in New York City at the School of American Ballet and the Joffrey Ballet School where he later joined the main company, The Joffrey Ballet, and performed as principal dancer in over 70 ballets. He has danced ballets by some of the world's greatest choreographers, and was lauded for his work in *The Moor's Pavane*, in which he played Iago, and *Billboards*, a full-length rock ballet set to music by Prince. He also danced with the Atlanta Ballet and Hubbard Street Dance Chicago. Tom serves on the boards of Dance USA, and The Gerald Arpino and Robert Joffrey Foundation. In 2010 Tom received The Joyce Theater Foundation award in recognition of his contribution to the field of dance.

THE DANCERS

Katherine Bolaños grew up in Oklahoma City and began studying dance at the school of Ballet Oklahoma under Bryan Pitts and Laura Flagg-Pitts. At the age of 15, she joined the professional company of Ballet Oklahoma. As a guest artist with the Los Angeles Ballet Ensemble she also toured extensively through Taiwan and China. Katherine, who is in her seventh season with Aspen Santa Fe Ballet, says she expresses herself through movement. "Dancing is demanding both physically and mentally, and I love to be challenged."

William Cannon entered BalletMet Dance Academy in Columbus, Ohio at age 11 and was a scholarship student at Hubbard Street Dance Chicago's Lou Conte Dance Studio. Upon graduation from BalletMet's Professional Training Program in 2002, he became a company

member. He has also danced with Hubbard Street 2 and Complexions. In 2005, William won a coveted spot in *Dance Magazine's* 25 to Watch roster. Cannon is in his third season with Aspen Santa Fe Ballet. "Dance is a part of who I am and I can't conceive of doing anything else."

Sam Chittenden is a graduate of the University of Utah Ballet Department and Colorado State University. He has danced with the Utah Ballet and Canyon Concert Ballet in Fort Collins, Colorado, and has also studied at the Ballet West Conservatory and Ballet Arts Minnesota. Sam also does freelance graphic design and is an avid rock climber. He is in his 13th year with Aspen Santa Fe Ballet. "I love the mental challenges of dance and the thrill of performing."

Katie Dehler was born and raised in St. Joseph, Minnesota and began her ballet training at the Stroia Dance Studio. She continued her studies on scholarship with the University of Utah's Department of Ballet where she received her B.F.A. with a performance emphasis. Now in her 11th season with ASFB, Katie's passion for dance is palpable. "I love dancing because I love to perform on stage – you get to be somebody else for 20 minutes– or you get to just let go and see where the movement takes you. It's like a different world that dancing allows you to glimpse."

Seth DelGrasso is a Colorado native who moved to New York to study dance with David Howard, Nanette Charise and Simon Dow, among others. Although Seth has made numerous guest appearances with Complexions and other companies, he considers ASFB the prime influence in his career. A founding member of Aspen Santa Fe Ballet now beginning his 15th season with the company, he says, "The relationship created between choreographer, dancer and audience, whether expressing a character or a choreographer's intention and feeling, is the most rewarding facet of dance."

Samantha Klanac grew up in Orchard Park, New York, and trained at the American Academy of Ballet. She later was on scholarship at The Chautauqua Institute, New York State Summer School of the Arts and School of American Ballet, and recently

completed her BA in the Arts from the State University of New York (SUNY) Empire State College, Center for Distance Learning. Now in her ninth year with Aspen Santa Fe Ballet, she loves testing the limits, striving for something fresh, innovative and exciting. "I love the feeling of being on stage, and the adrenaline of a performance."

Nolan DeMarco McGahan, a native of Dallas, Texas, he trained at Dallas Ballet Center, Ballet Academy of Texas, and with Fernando Bujones at the Orlando Ballet School. He attended Booker T. High School of the Performing and Visual Arts before graduating from Juilliard, earning his B.F.A. in Dance, and performing works by noted choreographers. This is his 4th season with the company. "There are many things I love about dancing. One thing I have loved about dancing from day one is the athleticism."

Emily Proctor is a native of North Carolina and trained at the North Carolina School of the Arts, graduating with a concentration in ballet. Emily has trained at The Juilliard School, the Houston Ballet, ABT New York and Montreal's Ballet Divertimento professional summer program. Prior to joining ASFB, she joined Hell's Kitchen Dance on a national and international tour of Aszure Barton's *Come In*, starring Mikhail Baryshnikov. Emily was selected as one of *Dance Magazine's* 25 to Watch in 2009 and is in her 4th season with ASFB. "It's fun to be a part of the small world that is dance."

Seia Rassenti, originally from Arizona, danced with Flamenco Y Mas and began her ballet training with Linda Walker at The Tucson Regional Ballet. In 2002 she was accepted to The Kirov Academy of Ballet in Washington, D.C. under the artistic direction of Oleg Vinogradov. While at the Kirov she spent summers on scholarship with Jilana, Debbie Allen, Alvin Ailey and the Miami City Ballet. After graduating, she joined North Carolina Dance Theater's second company. This is her 2nd season with ASFB. "Dancing is like breathing for me; I just can't live without it!"

Joseph Watson started his formal dance training at an after-school program called T.W.I.G.S. (To Work In Gaining Skills), which led to his acceptance into

the Baltimore School for the Arts. After graduation, he was accepted into The Juilliard School and received a B.F.A. in dance. In 2007, he joined North Carolina Dance Theatre where he performed both contemporary and classical roles. This is his 2nd season with the company. Joseph believes "dance is a way for me to do a lot of self discovery and realize that there is no limit to what a person can do artistically."

Jorma Elo, (Boston Ballet Resident Choreographer) is one of the most sought-after choreographers in the world. Finnish-born, Elo was singled out as a "talent to follow" by Anna Kisselgoff in her 2004 Year in Review for *The New York Times*. He has since created numerous works in the U.S. and internationally, including *Slice to Sharp* for New York City Ballet, *Glow-Stop* and *C. to C. (Close to Chuck)* for American Ballet Theatre, *Carmen* for Boston Ballet, *A Midsummer Night's Dream* for Vienna State Opera Ballet and *Offcore* for Finnish National Ballet to name a few. His *From All Sides* debuted in 2007 for Hubbard Street Dance Chicago, to a commissioned score from Chicago Symphony Orchestra's Mead Composer-in-Residence, Mark Anthony Turnage. Elo trained with the Finnish National Ballet School and the Kirov Ballet School in Leningrad. Prior to joining Netherlands Dance Theater in 1990, he danced with Finnish National Ballet from 1978-84 and Cullberg Ballet from 1984-90. For Boston Ballet, Elo has created six world premières and has received commissions from dance companies throughout the world including Netherlands Dance Theatre 1, Basel Ballet, Royal Danish Ballet, Norwegian National Ballet,

Finnish National Ballet, Stockholm 59° North, Alberta Ballet, Aspen Santa Fe Ballet and Ballet X. He was awarded a choreographic prize in the 2005 Helsinki International Ballet Competition and is the recipient of the Prince Charitable Trust Prize and the Choo-San Goh Choreographic Award in 2006. Elo was named a Dance VIP of 2006 by *Pointe* magazine, was featured on the cover of the April 2007 issue of *Dance Magazine* and *Esquire* magazine named him a "Master Artist" in 2008.

Nicolo Fonte, (Choreographer) was born in Brooklyn, New York and started dancing at the age of 14. He studied at the Joffrey Ballet School in New York, the San Francisco Ballet and New York City Ballet Schools while completing a Bachelor Degree of Fine Arts at SUNY Purchase. Upon graduation he danced with Peridance in NYC and later joined Les Grands Ballets Canadiens in Montreal, dancing in the works of Balanchine, Tudor, Kudelka and Spaniard Nacho Duato. Fonte subsequently joined Duato's Compañia Nacional de Danza in Madrid and forged a strong identity in the Spanish company for seven years— for both his dancing and his choreography. *En los Segundos Ocultos*, ("In Hidden Seconds"), one of three ballets Fonte made for the Spanish company, established his presence on the European dance scene. In 2000 Fonte retired from performing to devote himself full time to his choreographic career. Since that time he has created or staged his ballets for companies such as The Dutch National Ballet, Royal Danish Ballet, Pacific Northwest Ballet, Royal Ballet of Flanders, Stuttgart Ballet, The Australian Ballet, Oregon Ballet Theatre, The Washington Ballet, Aspen

Santa Fe Ballet, Complexions Contemporary Ballet, TANZ Ensemble Cathy Sharp, North Carolina Dance Theatre, Tulsa Ballet, Ballet British Columbia and Les Ballets Jazz de Montreal.

Cayetano Soto, (Choreographer) was born in Spain and started his dance education at the Instituto del Teatro and continued his studies at the Royal Conservatorium in Den Haag. After receiving his degree, Soto danced with IT Dansa in Barcelona before joining the Ballet Theater Munich a year later, where he created several successful ballets for the company. Soto has gone on to create *Cotidiano* for the Festival Internazionale di Danza in Venice, Italy and *24FPS* for the Royal Ballet of Flanders which won the Hapag Lloyd prize in April 2006. His first full evening ballet was a new *A Midsummer Night's Dream* which was premiered in July 2006 in Lübeck and in November 2006 in Schwerin. In 2007 he created *Dependent Behaviour* for the Ballet of the Staatstheater Braunschweig and a piece about the relationship of Marilyn Monroe and Truman Capote entitled *M/C*, which premiered with the Royal Ballet of Flanders. Other works include *Two at a time* for Stuttgart Ballet; *Canela fina*, premiered with the Ballet da Cidade; *Zero in on* for Augsburg Ballet; *Fugaz* for Aspen Santa Fe Ballet; and a new full evening version of *Carmen* for Dortmund Ballet. In 2010 he created *Kiss Me Goodnight* for Introdans in Arnhem, followed by a solo for first soloist of Bavarian State Ballet Munich, Lisa-Maree Cullum, which was created to present the new collection of the label Talbot Runhof at fashion week in Paris. Cayetano Soto is based in Munich.



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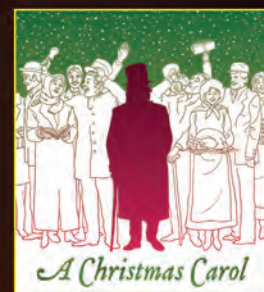
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Pictured (l to r): Cheryl Koski, Brad Bellamy, Chris Raddatz and John Felch
in *Masquerade*; Triad Stage, Greensboro.

Photo: VanderVeen Photographers



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- 2 Independence Day Parade & Activities
- 13 Monday Concerts, Broyhill Park
- 16 Art in the Park, Downtown
- 17 Concert in the Park, Watauga Community Band
- 22 Symphony by the Lake at Chetola
- 23 Blowing Rock Tour of Homes
- 26-31 Blowing Rock Charity Horse Show
- 28-31 BRAHM Arts & Antiques Weekend

AUGUST 2011

- 2-7 Blowing Rock Charity Horse Show
- 13 Art in the Park, Downtown
- 14 Concert in the Park, The Highland Pipe Band

SEPTEMBER 2011

- 10 Art in the Park, Downtown
- 12 Concert in the Park, The Flying Saucers

OCTOBER 2011

- 1 Art in the Park, Downtown
- 1 Blowing Rock Art & History Museum Grand Opening
- 3 Concert in the Park, Die Rheinlanders Oktoberfest Band
- 29 Halloween Festival, Downtown



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Preston Lane
Artistic Director



Richard Whittington
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PRESENTS

THE SUNSET LIMITED

by Cormac McCarthy
directed by Preston Lane

SATURDAY, JULY 9

8PM, VALBORG THEATRE

Scenic Design by Alexander Dodge
Costume Design by Kelsey Hunt
Lighting Design by John Wolf
Sound Design by Kate Brown
Projection Design by Nicholas Hussong
Casting by Cindi Rush Casting
Stage Manager is Bree Sherry

CAST

Black Harold Surratt
White Kevin Kelly

There will be no intermission.



THE SUNSET LIMITED

In this modern drama by Pulitzer Prize-winning playwright and novelist Cormac McCarthy, an African-American ex-con saves the life of a white professor on a subway platform in New York City, even though the professor didn't wish for such deliverance. The incident leads the two men back to a Harlem apartment where hope and despair clash in a battle that shakes both men to the core of their existence. Is one an angel? Is the other completely lost? McCarthy's fierce and passionate writing explodes in this drama of two lives changed forever by an act of grace.

THE COMPANY

Harold Surratt (Black) Triad Stage debut. Broadway: *Serious Money*, *Impressionism* (understudy). Off Broadway: The Public Theater, Urban Stages, The Keen Company, The Milk Can Theatre Company and Jackson Repertory. Regional/Local: *The Tempest* (North Carolina Shakespeare Festival); *The Comedy of Errors* (Connecticut Repertory Theatre); *King Lear* (Classical Theater of Harlem at The Folger); *The Exonerated*

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(Actors' Gang National Tour); American Conservatory Theatre Berkeley Shakespeare Festival; Berkeley Repertory; Mark Taper Forum's Taper Too; South Coast Repertory; The Denver Center; Pacific Conservatory of the Performing Arts; Boston Court; The Court Theatre; A Contemporary Theatre Festival; Berkshire Playwrights Lab. Television: *The Temptations*, *Fringe*, *ER*, *The District*, *The Bold and the Beautiful*, *Dragnet LA*, *The Practice*, *The Piano Lesson* and *Her Hidden Truth*. Film: *Blood in Blood Out*, *The Pelican Brief*, *The Dream Team*, *Major League II*, *Sudden Death*, *Shadow Conspiracy*, *The Hard Easy*, *Just One Night*, *The Rage*, *Carrie II*. Training: The American Conservatory Theatre.

Kevin Kelly (White) is very happy to return for his second visit to Triad Stage, having appeared in *The Caretaker* four seasons ago. Regional appearances include: Adirondack Theater Festival, Arena Stage, Great Lakes Theater Festival, the Guthrie Theatre, National Playwright's Conference, Peterborough Players, Portland Stage, Shakespeare Festival of St. Louis, Two River Theater Co. in Red Bank, NJ, and most recently *The Beauty Queen of Leenane* at Palm Beach Dramaworks. New York appearances include Public Theater (*The Brother/Sister Plays*, *Twelfth Night*, *Much Ado About Nothing*) the Acting Company, HERE, Lincoln Center Institute, and 59E59. Film/TV includes: *Law & Order*, *As the World Turns*, *All My Children*, *Guiding Light* and *One Life to Live*. As an accordionist, his appearances include *Erin and Her Cello*, *Zibaldone* and particular subway stations around New York City. Education: NYU/Tisch Grad Acting. Member of Actors' Equity.



Preston Lane (*Artistic Director/Co-Founder, Director*) is in his 10th 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 U.S. 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 M.F.A. from the Yale School of Drama.



ABOUT THE PLAYWRIGHT

Cormac McCarthy was born in Rhode Island and raised in Knoxville, Tennessee. He began writing about the Appalachian

South in the mid-60s, but eventually focused most of his novels in the Southwest, where he currently resides. Known as a taciturn writer, McCarthy rarely gives interviews or talks about his writing. Literary critics, however, describe McCarthy following other American greats such as Herman Melville, William Faulkner, and Flannery O'Connor. Harold Bloom describes McCarthy's ultra-violent *Blood Meridian* as "the greatest single book since Faulkner's *As I Lay Dying*." As McCarthy's popularity has grown in the past decade, a handful of films have been made and are in production based on his work. Prestigious grants have also been awarded to him such as the Guggenheim Fellowship for Fiction and the MacArthur Fellowship.

While attending the University of Tennessee in Knoxville in the 1950s, McCarthy left to join the Air Force. Upon returning to the university four years later, he received awards for his short stories, but never graduated. McCarthy has been married three times and has two sons. McCarthy lived sparsely for much of his early life, writing and working odd jobs. At one point he renovated an old dairy barn himself with stone he collected, along with pieces of brick from the boyhood home of writer James Agee. Since then, McCarthy has built a reputation for being writer of regional scope with universal appeal.

Appalachian State University's Department of
Theatre and Dance presents an open rehearsal of
Arsenic and Old Lace
& New Dance Works-in-Progress
Thursday, July 21

8 PM, VALBORG THEATRE
FREE EVENT

Join us for "Open Rehearsal Night" as the university's acclaimed Department of Theatre and Dance prepares for its upcoming "Front of the Curtain Festival," scheduled for August 9-13.

This informative and entertaining evening will provide audience members with a fascinating behind-the-scenes glimpse of the theatre world and the rehearsal process. Works-in-progress include an adaptation of Joseph Kesselring's classic theatre comedy, *Arsenic and Old Lace*, as well as new dance works performed by the department's talented faculty members and students.



*With special thanks to Marianne Adams
and Derek Gagnier in Appalachian's
Department of Theatre and Dance,
for their role in developing
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Curt Brill, *Diana 41*, Bronze

Photo: Troy Tuttle.

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25TH ANNIVERSARY OF THE ROSEN OUTDOOR SCULPTURE COMPETITION & EXHIBITION

Sculpture Walk with Mel Chin, juror

SATURDAY, JULY 23

10 AM, CATHERINE J. SMITH GALLERY, FARTHING AUDITORIUM
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For 25 years, the generosity of Martin and Doris Rosen has made it possible for Appalachian State University to showcase contemporary American sculpture.

The Rosen Outdoor Sculpture Competition and Exhibition is Appalachian State University's annual, national, juried competition that showcases some of the best contemporary American sculpture on the university campus and surrounding community. Each year, sculptures are selected for exhibition and one sculptor is chosen as the Martin and Doris Rosen Award Winner. The winner receives a cash prize and a weeklong residency in partnership with Appalachian's Department of Art. In addition, the Rosen program partners with the Downtown Boone Development Association's Public Art Program to offer Community Choice Awards, which are presented to several sculptors.

COMPETITION FINALISTS

Paris Alexander (Raleigh, NC)
Aaron Lee Benson (Jackson, TN)
Mark Connelley (Brevard, NC)
Loren Costantini (Milford, CT)
Jennifer Hecker (Brockport, NY)
Ira Hill (Tallahassee, FL)
IlaSahai Prouty (Bakersville, NC)
Adam Walls (Laurinburg, NC)
Andrew Yff (Parkville, MD)
Glenn Zwegardt (Alfred Station, NY)

ABOUT THE JUROR

Mel Chin received a B.A. from Peabody College in Nashville, Tennessee, in 1975, and has received several awards and grants including Cal Arts Alpert Award in the Visual Arts, Rockefeller Foundation Grant, Joan Mitchell Foundation Award, Creative Capital Grant, and the Nancy Graves Foundation Award, among others. Chin will announce the 2011 competition winner on July 23rd after the sculpture walk. The 25th Rosen Outdoor Sculpture Competition and Exhibition is on display through February 2012.

SUMMER EXHIBITION CELEBRATION AT THE TURCHIN CENTER

FRIDAY, JULY 1

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



No better way to end a warm summer day than with the biggest summer art party in the High Country! Step inside the Turchin Center and celebrate the artists featured in the summer exhibitions. Enjoy food, live music, a cash bar and a chance to meet the artists in the exciting and vibrant atmosphere of the Turchin Center. With six galleries in two wings, the Turchin Center opens its

doors for the Summer Exhibition Celebration on the first Friday of July as part of the downtown Boone's First Friday Art Crawl. Join the party and let art into your world!

Donors and special guests are invited to a special sneak preview with the artists beginning at 6pm. Call 828-262-3017 for more information.

Selections from the Permanent Collection

Through December 3

Mezzanine Gallery, East Wing

This exhibition from the Turchin Center's Permanent Collection will feature a selection of acquisitions donated by artists, patrons and organizations for the purpose of enriching and strengthening the depth of the collection. Over the past several years, the collection has grown with the addition of works by well-known artists. Featured artists will include Shane Fero, Herb Jackson, Robert Motherwell, Tim Turner, Andy Warhol and Hiroshi Yamano, among others.



Tim Turner *Untitled*, circa 2002. Acrylic on canvas. Gift of Mark and Nancy Tafeen, 2007.

An Appalachian Vision: The Plemmons Student Union Appalachian Artists Collection

Through August 13

Galleries A and B, West Wing

The Appalachian Artists Collection began as a means to enrich the environment of one of the university's busiest buildings, and is the largest and oldest of the four collections housed in the Plemmons Student Union (PSU). Since 1988, an acquisitions committee has selected purchase awards at the Art Department's annual student Art Expo, and also acquires faculty works to expand this unique Appalachian collection.

The Turchin Center welcomes PSU permanent art collections manager Beatrice Schmider '11 (Art Management/ Art History) as guest curator for this summer showcase exhibition.



Jaime Johnson (F.K.A. Jaime Curlin '10), *The Rain Must Fall*, 2010. Acrylic on canvas. Image courtesy of the Plemmons Student Union, Appalachian State University.

Girls, Derangements & Distortions Photography by Carole Usdan

Through August 27

Catwalk Community Gallery, East Wing

This exhibit explores cultural interpretations of women in iconography. Through her depictions of dolls, the artist examines post-modern feminist themes including sexuality, beauty, isolation and self-identification. Known for her photography that depicts an unsettled and fractured understanding of what it means to be a woman in American society, photographer Carole Usdan studied at the Boca Raton Museum School, and lives in Boone and Palm Beach.



Carole Usdan *Dolls on Blue Hula Skirt*, Photography, 2010. Image courtesy of the artist.

Chromata: Laura Berman

Through August 20

Mayer Gallery, West Wing

Chromata is a site-specific installation by printmaker Laura Berman created expressly for the Turchin Center and conceptualized to “collaborate by design” with the Mayer Gallery. Berman creates hand-made structures based on sequence, multiple and interactive images. Her work, which is often non-traditionally displayed and orchestrated, explores installation and interaction in combination with hand-printed images. Berman holds an M.F.A. from Tulane University and is Assistant Professor of Printmaking at the Kansas City Art Institute.



Laura Berman *All She Ever Wanted Was Everything* (site-specific installation), 2007 – 2009. Hand-cut intaglio prints. Image courtesy of the artist.

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A National Juried Visual Art Competition and Exhibition

SUNDAY, JULY 17

2-4 PM, JUROR TALK AND AFTERNOON TEA
FREE EVENT



Cindy Murray *Job for Liberty*, 2011. Photography. Image courtesy of the artist.

As one of the most integral parts of the festival's visual arts programming, the Halpert Biennial is designed to recognize new works by emerging and established artists residing in the United States. This national, juried, two-dimensional art competition features a range of art including paintings, drawings,

prints, photography, mixed media and works using traditional and non-traditional materials. The Halpert Biennial is made possible through a generous endowment from Charlotte and Buddy Halpert and is dedicated to the couple's memory.

The Halpert Biennial '11 competition received 430 submissions from 147 artists representing 35 states. From these entries, 66 works by 47 artists were selected for exhibition.

2011 COMPETITION FINALISTS

Stephanie Adelman (Cambridge, MA), Dave Alsobrooks (Efland, NC), Kristin Ashley (Winston-Salem, NC), Jerry Atnip (Nashville, TN), Geoffrey Ault (Washington, DC), Dianne Baker (Buffalo, NY), Kevin Benisvy (Jamaica Plain, MS), Deneé Black (Raleigh, NC), Aaron Blum (Pittsburg, PA), Mickael Broth (Richmond, VA), Joe Burselson (Roan Mountain, TN), Les Caison III (Greensboro, NC), Emily Clare (Winston-Salem, NC), Julia Clift (Carrboro, NC), Louis DeLuco (Novato, CA), William T. Dooley (Northport, AL), David Dorsey (Pittsford, NY), Marjorie Durko Puryear (Montrose, AL), Bryan Florentin (Dallas, TX), Jenny Freestone (Takoma Park, MD), Carl Gombert (Maryville, TN), Carly Greene (Swannanoa, NC), Susan C. Gregory (Charleston, SC), Dorothy Griffith (Linville, NC), Leslie Hirst (Pawtucket, RI), Constance Humphries (Asheville, NC), Rowan James (Ten Mile, TN), Carmella Jarvi (Charlotte, NC), Dale Klein (Cambridge, MA), Dan Lobdell (Lancaster, PA), Neil Loughlin (Washington, NC), Kathleen Madigan (Nashville, TN), Leigh Moose (Creedmoor, NC), Cindy Murray (Orlando, FL), Daniel Nevins (Asheville, NC), Bongkyun Noh (Centreville, VA), Jim Pearson (Lawrenceville, IL), Kurney Ramsey Jr. (Swansboro, NC), Craig Screven (Dayton, OH), Darron R. Silva (Granite Falls, NC), Gregory L. Smith (Banner Elk, NC), D.B. Stovall (Rockville, MD), Ineke Thomas (Blowing Rock, NC), Carole Usdan (Vilas, NC), Justin R. Webb (Elk Park, NC), Erin Wiersma (Manhattan, KS) and Michael Zakely (Charlotte, NC).

ABOUT THE JUROR

Steven Matijcio is the Curator of Contemporary Art at SECCA, the Southeastern Center for Contemporary Art in nearby Winston-Salem. He is a graduate of the Center for Curatorial Studies at Bard College, New York and has held positions in a number of important galleries and museums including the Plug In Institute of Contemporary Art, the Power Plant Contemporary Art Gallery, the Art Gallery of Ontario, and the National Gallery of Canada. Matijcio's curatorial practice is consistently cross disciplinary, extending from the historical to the contemporary, and was recently honored with a 2010 Emily Hall Tremain Exhibition Award. He has lectured on theory and criticism at the University of Manitoba, written for numerous catalogues and journals (including the Guide to the 27th São Paulo Biennial), and was commissioned by the Robert Mapplethorpe Foundation to curate one of their first online exhibitions. He continues to remain active as a curator, writer, professor and researcher.

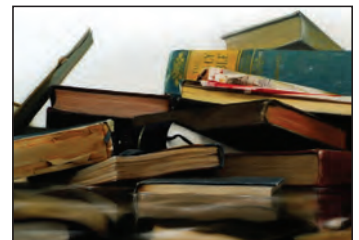
The Halpert Biennial '11 will be on display in the Turchin Center's Main Gallery through December 3.



Untitled "*Bonaparte*", 2010. Oil on canvas. Image courtesy of the artist.



Plunge, 2009. Soft pastel on board. Image courtesy of the artist.



An Abandoned Island, 2011. Oil on canvas. Image courtesy of the artist.

EDUCATIONAL EVENTS

TURCHIN CENTER
FOR THE VISUAL ARTS LECTURE SERIES:

LUNCH & LEARN WEDNESDAYS, JULY 6, 13, 20 & 27

12 NOON, 423 WEST KING STREET, BOONE
FREE EVENTS



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.

July 6: Inside the International Focus: Poland 2012

The Turchin curatorial staff gives a sneak peek of the Poland exhibition scheduled for the summer of 2012!

July 13: The Appalachian Artists Collection

Plemmons Student Union staff discuss the history and development of the union's four collections. This session is dedicated to the Turchin's current exhibition, *An Appalachian Vision: The Plemmons Student Union Appalachian Artists Collection*.

July 20: Rosen-Schaffel Young Artist Competition

Dean of the Hayes School of Music, Dr. Bill Peltó, unveils the inspiration and planning process behind the university's newest music competition, premiered during the 2011 festival!

July 27: Behind the Scenes in Theatre & Dance

Professors from Appalachian's Theatre and Dance department share their insight and expertise about their current projects and the creative process.

INSIDE EXHIBITIONS SATURDAYS, JULY 2, 9, 16, 23 & 30

2 PM, 423 WEST KING STREET, BOONE
FREE EVENTS

Are you interested in learning more about an artist, a current exhibition or a specific work of art? Join one of the Turchin Center's volunteer docents for a 45-minute tour every Saturday offering a look inside the exhibitions.

July 2: The Halpert Biennial '11

July 9: *Girls, Derangements & Distortions*: Carole Usdan

July 16: Turchin Center's Permanent Collection

July 23: *Chromata*: Laura Berman

July 30: *An Appalachian Vision*

CAROL GROTNES BELK
DISTINGUISHED LECTURE:

RANDALL KENAN

*Haints and Boogers: Making a Case for
the Supernatural and Other-Natural
in Southern Fiction*

THURSDAY, JULY 14

3:30 PM, CALLOWAY PEAK ROOM,
PLEMMONS STUDENT UNION
FREE EVENT



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Award-winning novelist Randall Kenan focuses on the uses of the supernatural in folk stories from around the world as well as in southern ghost stories and the need to document the hurt and unhealed memories in the South. Born in Brooklyn, New York, Kenan spent his childhood in Chinquapin, North Carolina. He received a B.A. in

English from UNC-Chapel Hill and held a position on the editorial staff of Alfred A. Knopf, Inc., for four years. He has taught at Sarah Lawrence College, Columbia University and Vassar College. He is currently an Associate Professor of English and Comparative Literature at UNC-Chapel Hill.

Kenan is the author of the novel *A Visitation of Spirits* and *Let the Dead Bury Their Dead*, a book of short stories. He spent several years traveling across America and Canada collecting oral histories of African Americans, which he published in *Walking on Water: Black American Lives at the Turn of the Twenty-first Century*. He is currently working on a third novel, *There's a Man Going Round Taking Names*, set in North Carolina and New York City. Kenan is the recipient of a Guggenheim Fellowship among other awards and was honored with the North Carolina Award for Literature in 2005 and was elected to the Fellowship of Southern Writers in 2007.

TURCHIN CENTER FOR THE VISUAL ARTS SUMMER WORKSHOPS & EVENTS

Explore your inner artist with a summer workshop! Artists of all skill levels are welcome. Enrollment is limited so register today! For more information or assistance, visit www.tcva.org or call 828-262-3017.

Advance web registration required.



Family Day at the Turchin Center

July 16 | Saturday, 11am-3pm | Free Event

Bring the entire family out for a fun day filled with crafts, family activities, balloon animals, food and live music. Drop in for a bit, or make a day of it and savor the exhibitions, visit the art-making stations, join a workshop, meet the center's staff and add some art to your family's summer!

WORKSHOPS FOR OLDER TEENS & ADULTS

Watercolor & Gouache Figure Painting

June 29-July 1 | Wednesday-Friday, 9am-4pm

Explore creative ways of applying paint to paper while working with a nude model.

Beginning Collage

July 5-6 | Tuesday & Wednesday, 9am-4pm

Learn the art of collage using rust and vinegar, painted deli papers, found items, personal photos, tissue papers, mat board and tape.

Expressive Arts for Educators & Counselors

July 7-8 | Thursday-Friday, 10am-3pm

Develop a toolbox of ideas to use in your personal and professional life as you play with oil pastels, watercolors and collage.

Figure Drawing

July 11-15 | Monday-Friday, 10am-3pm

Focus on drawing the human figure from life through a series of drawing exercises with clothed and nude models.

Mixing it up & Beyond: An Advanced Collage Workshop

July 20-22 | Wednesday-Friday, 9am-4pm

Expand upon the basics of painting using acrylics and advanced collage techniques.

Weaving the Patterns of Life: An Introductory Workshop in Tablet Weaving

July 25-29 | Monday-Friday, 1-4pm

Learn to design and weave colorful bands on a simple, portable card loom.

I See Colors: Joy of Painting

July 25-29 | Monday-Friday, 10am-Noon

Explore various paint applications, brush work and palette knife techniques.

Plein Air

July 30-31 | Saturday-Sunday, 9:30am-2:30pm

Interpret the outdoors using your chosen medium.



WORKSHOPS FOR KIDS

Be a Super Hero/Shero & Discover the Artist Within

July 11-15 | Monday-Friday, 10am-3pm

For kids ages 7-12. Bring your Super Hero/Shero to life while also exploring your creativity through various mediums such as oil pastels, watercolors and collage.

From Trash to Puppets

July 18-22 | Monday-Friday, 10am-3pm

Make puppets from regular household items in a fun environment!

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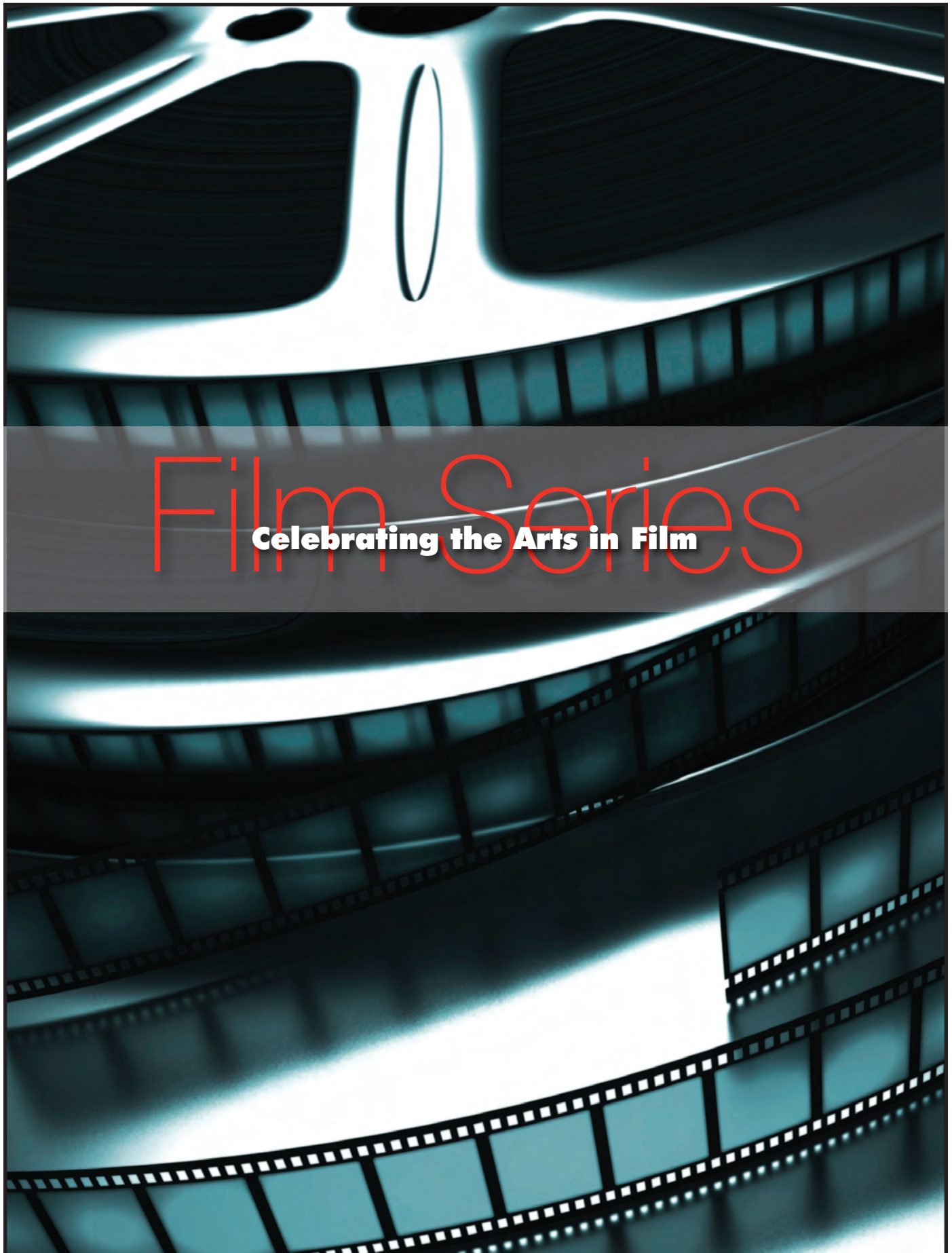
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Film Series

Celebrating the Arts in Film

CELEBRATING THE ARTS IN FILM

JULY 7, 18, 22 & 25

8 PM, FARTHING AUDITORIUM

FOTSLLOGGERS

Sponsored by Fotsloggers Outdoor and Travel Outfitters

Prior to each film, resident film advisor and festival advisory board member, Dr. John Pfeifer, offers a fun and informative talk about each film. Concessions, including popcorn, beer, wine and cold beverages are available for purchase at each event.

Mao's Last Dancer

Wednesday, July 6 | 8pm, Farthing Auditorium



In this remarkable true story based on the autobiography of one of China's greatest dancers, 11 year-old peasant villager Li Cunxin is chosen by Madame Mao's Beijing Dance Academy to study ballet in far-off Beijing,

where he trains for seven grueling years. His efforts win him the opportunity to dance in America, opening his eyes to a new love and the possibility of a dramatic defection from China.

Rated PG; Directed by Bruce Beresford (2010); 117 minutes

Séraphine

Monday, July 18 | 8pm, Farthing Auditorium



This seven-time French Academy award-winning film is based on the life of self-taught French painter Séraphine Louis, who, in 1905 at age 41, began painting brilliantly colorful canvases while working as

a housekeeper for German art critic and collector Wilhelm Uhde. A moving and unexpected relationship developed between the avant-garde art dealer and the visionary cleaning lady, leading to Séraphine's work being grouped with other naïve painters – the so-called “Sacred Heart Painters” – with acclaimed shows in France, elsewhere in Europe and eventually at New York's MOMA.

This film includes subtitles. Unrated; Directed by Martin Provost (2008); 125 minutes

Mad Hot Ballroom

Friday, July 22 | 8pm, Farthing Auditorium



Ballroom dancing goes from lame to cool for a group of New York City students in this insightful documentary, which follows a group of eleven-year-olds as they learn to dance old-school styles, including the

merengue, rumba, tango, foxtrot and swing. Candid interviews capture the kids' initial reluctance at learning ballroom dance and their transformation into serious competitors determined to win a citywide competition.

Rated PG; Directed by Marilyn Agrelo (2005); 105 minutes

The Concert

Monday, July 25 | 8pm, Farthing Auditorium



Golden Globe-nominated as Best Foreign Language Film, this uplifting comedy follows fallen Russian maestro Andrey Filipov, who seizes a chance to reunite his orchestra and reclaim his life. After intercepting an

invitation sent to the Bolshoi to perform at a Paris theater, Filipov gathers a ragtag band of ex-colleagues and a French violinist to help him realize his dream.

This film includes subtitles. Rated PG-13; Directed by Radu Mihaileanu (2009); 119 minutes



With special thanks to the sponsor for the evening's concessions, Peabody's Wine & Beer Merchants.

MOVIES ON THE LAWN: WILD & SCENIC ENVIRONMENTAL FILM FESTIVAL

SATURDAY, JULY 16

9 PM, DUCK POND FIELD, APPALACHIAN STATE UNIVERSITY
FREE EVENT

FOOTSLOGGERS

Sponsored by Foolsloggers Outdoor and Travel Outfitters

Animals Save the Planet: Energy Efficient Penguin

In this series of humorous, animated, short films, animals share tips on how to live an eco-friendly lifestyle.

Produced for Animal Planet by Aardman Animations; 1 minute

Living the Dream

A traveling vagabond following his passion for rock climbing provides the basis for this short film.

3 minutes

Evolution and Extinction

In Mexico, a Pacific Green Sea Turtle will never have a baby survive, because her eggs are taken by humans. As we continue to create a world environment ruined by pollution, overfishing, overpopulation and overconsumption, humans are threatening their own survival.

Produced for Animal Planet by Aardman Animations; 4 minutes



Meet Your Farmer

These short profiles tell the diverse stories of four Maine farms. From the potato harvest in Aroostook County, to the innovations of a seventh-generation farmer down east, to the

struggles of a dairy farmer in Western Maine, this film reminds us that farming in America is alive and well.

28 minutes

Sign Language

Ben holds a sign for a living, and he loves his job more than almost anything. But today is his last day.

Winner of Virgin Media Shorts, UK's biggest short film prize; 5 minutes

Animals Save the Planet: Hippo-Elephant Shower

One of six short clay animation films, focusing on different issues related to environmental protection.

1 minute

Animals Save the Planet: Meerkats

One of six short clay animation films, focusing on different issues related to environmental protection.

1 minute



Bag It

In this award-winning film, a lawmaker, an environmental scientist, recycling gurus and a grocery store representative all weigh in on the plastic bag debate. The film begins

with the ecological implications in the production of a plastic bag. It also investigates why plastic bags are no longer accepted in curbside recycling. Peek down three avenues a plastic bag might take after it is used: being taken to a landfill, burned at a waste-to-energy plant or becoming litter.

45 minutes



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