



# 30

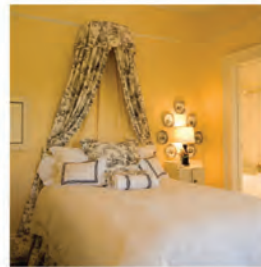
## An Appalachian Summer Festival

# WEEKENDS

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Summer Kale Salad | Marcona Almonds, Currants, Parmesan, Balsamic, Local Goat Cheese

Bonnie's Heirloom Tomato Salad | Ricotta Salata, Local Watercress, Grilled Onion Vinaigrette

Eggplant and Ricotta Ravioli | Sautéed Chard, Chili Currant Puree, Citrus Foam, Cognac Cream

Pan Seared Duck Foie Gras | Grape Salsa, Orange Pudding, Sesame Crisps, Local Greens, Green Onion Dressing

Tiger Prawn | Tomato, Edamame, Baguette, Garlic, Butter

King Salmon Sashimi | Avocado, Chili Rice Crisps, Yuzu Pudding

Charcuterie and Local Cheese Board | Purple Mustard, Marcona Almonds, Georgia Honey Comb

Roasted Vegetable Plate

#### ENTRÉES

Seared Dry Pack Scallops | Grilled Radicchio Puree, Roasted Beet Medley, Apricot Cardamom Custard, Ivory Lentils Parsnip Chips, Peas, Saba

Butter Poached Lobster | Radish, Heart of Palm, Citrus White Soy Panna Cotta, Sautéed Spinach, Cashew Clouds

Miso Marinated Mero Sea Bass | Black Rice, Bok Choy, Carrot, Wasabi

Seared #1 Tuna | Niçoise Vinaigrette and Crumble, Lemon Pepper Panna Cotta, Quail Egg, Heirloom Beans, Mustard Greens, Pearl Onions

Grilled King Salmon | Wild Rice Salad, Eggplant Black Garlic Puree, Pesto, Grilled Shiitakes, Golden Beets, Beer Battered Leeks

Joyce Farms Sundried Tomato and Goat Cheese Chicken Roulade | Creamy Polenta, Summer Squash, Mushroom Crumble, Broccoli Puree, White Wine Mustard Panna Cotta

Espelette Marinated Rack of Lamb | Grilled Eggplant, Pickled Okra, Smoked Tomato Custard, Brown Butter Powder, Basil Gel, Curried Cauliflower Puree

Seared Rib Eye | Local Potato and Kale Terrine, Beet Carrot Puree, Pistachio Mouse, Romanesco, Pinot Beurre Rouge, Farro, Lemon Oil

#### DESSERTS

Carrot Cake | Crème Fraîche Ice Cream, Bourbon Soaked Fruit, Orange, Candied Pecans, Amaretto Gastrique, Salted Marcona Almond Butter

Strawberry Crostata | Crème Fraîche, Strawberry Reduction, Raspberries, Mint, Walnut Crisps, Brown Butter Ice Cream

Peach Cheesecake Beggars Purses | Black Pepper Thyme Ice Cream, Peach Puree, Black Berries, Five Spiced Whipped Cream

S'mores | House Cracker Jacks, Marshmallow, Chocolate, Graham Cracker Ice Cream

Chocolate Earth | Custard, Bisque, Crumble

Mountain Berry Crisp | Local Granola, Vanilla Ice Cream

Trio of House Made Ice Cream

## AN APPALACHIAN SUMMER FESTIVAL



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Summer Festival


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## YOUR GUIDE TO THE PLAYBILL

Page Numbers and Event Dates

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<b>An Appalachian Summer Festival</b> <b>June 28-July 26</b>						<b>28</b> Outdoor Fireworks Concert: Little Big Town Page 69
<b>29</b> Broyhill Chamber Ensemble Page 28	<b>30</b> FILM: "The Rocket" Page 99 Action Figures, Self-Reflection & Salt Glazing Workshops Page 94	<b>1</b> Broyhill Chamber Ensemble Page 32	<b>2</b> LUNCH & LEARN Page 93	<b>3</b> Pilobolus Page 74	<b>4</b> Fireworks at Westglow Resort with Sophie B. Hawkins & BETTY For tickets: 828-295-5146	<b>5</b> Michael McDonald Page 70
<b>6</b> Eastern Festival Orchestra Page 36	<b>7</b> FILM: "The Lunchbox" Page 99	<b>8</b>	<b>9</b> LUNCH & LEARN Page 93 Hayes School of Music Faculty Showcase Concert Page 42	<b>10</b> TRIAD STAGE: "All's Well that Ends Well" Page 88	<b>11</b> Turchin Center Summer Exhibition Celebration Page 94	<b>12</b> Family Day at TCVA Page 95 Matthew Morrison with the Greensboro Symphony Page 70 Plein Air Workshop Page 94
<b>13</b> Rosen-Schaffel Competition for Young & Emerging Artists Page 47	<b>14</b> Nickel Creek Page 71 Kid's Art Week Workshop Page 94	<b>15</b> FILM: "Like Father, Like Son" Page 99	<b>16</b> LUNCH & LEARN Page 93	<b>17</b>	<b>18</b> The Making of a Ballet Dancer Workshop Page 93	<b>19</b> Dance Theatre of Harlem Page 80
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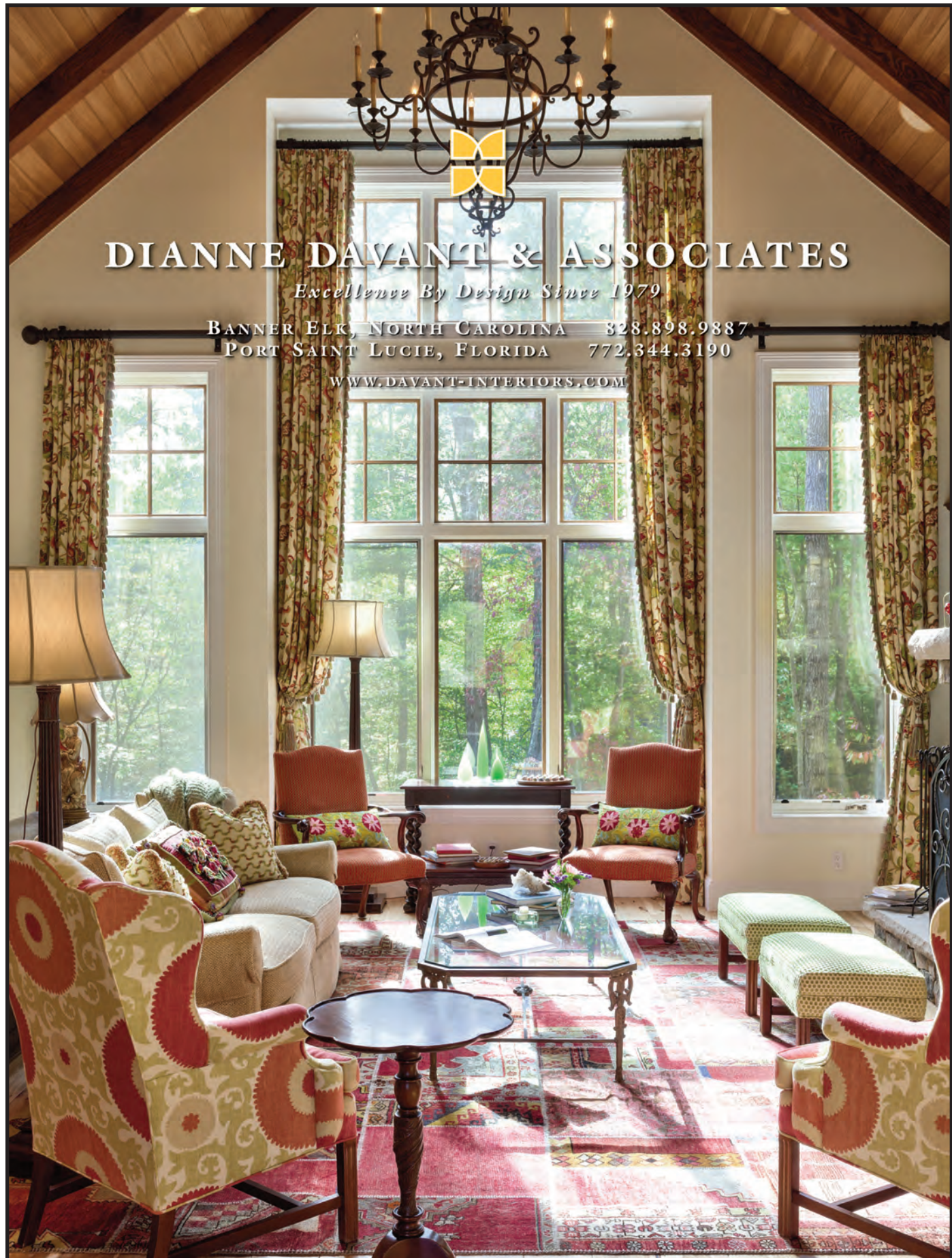
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Voice: January 24\*; February 7\*, 21\*; April 3

*\*Scholarship priority auditions*

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## CALENDAR OF EVENTS

### JULY 2014

- 5 Independence Day Parade & Activities
- 7 Park Dance
- 19 Art in the Park, 10am – 5pm
- 22-27 Blowing Rock Charity Horse Show, Hunter Jumper I, Tate Show Grounds
- 25 Symphony by the Lake at Chetola
- 25 Blowing Rock Tour of Homes
- 29-3 Blowing Rock Charity Horse Show, Hunter Jumper II, Tate Show Grounds

### AUGUST 2014

- 2-3 BRAHM Arts & Antiques Weekend
- 16 Art in the Park, 10am – 5pm

### SEPTEMBER 2014

- 6 Art in the Park, 10am – 5pm
- 13 Beach Blast on the Blue Ridge

### OCTOBER 2014

- 4 Art in the Park, 10am – 5pm
- 25 Halloween Festival, Downtown

## Tom Robbins: A True Account of an Imaginative Life



Internationally-renowned novelist and North Carolina native Tom Robbins returns home for the first time in more than seven decades, and with a new book. *Tibetan Peach Pie: A True Account of an Imaginative Life* is Robbins' own story, which began in Blowing Rock, North Carolina. Robbins says it isn't the story of his life, but a series of "true stories from my life." Robbins offers intimate memories of his Appalachian upbringing during the depression, the psychedelic 1960's and his start as an author. This will be the only southern

stop for the author of multiple cult classics including *Another Roadside Attraction*, *Even Cowgirls Get the Blues*, and *Skinny Legs and All*.

[www.library.appstate.edu/news/2014/06/tom-robbins](http://www.library.appstate.edu/news/2014/06/tom-robbins)

### Thursday, September 11

7 p.m., Rosen Concert Hall

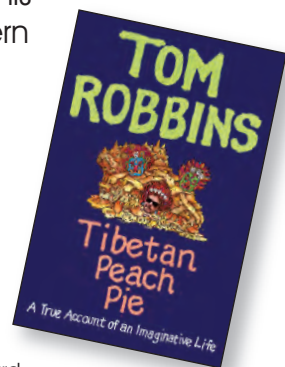
Doors open: 6:30 p.m.

Free Event

University Libraries

APPALACHIAN STATE UNIVERSITY

Presented by: Appalachian State University Libraries and the Library Advisory Board





## AN APPALACHIAN SUMMER FESTIVAL WELCOMES CHANCELLOR SHERI NOREN EVERTS



Dr. Sheri Noren Everts, provost and vice president for academic affairs at Illinois State University since 2008, was elected chancellor of Appalachian by The University of North Carolina Board of Governors on Wednesday, March 19. Dr. Everts assumes her new duties July 1, succeeding Dr. Kenneth E. Peacock, who announced in April 2013 that he would step down this year after a decade in the post.

Dr. Everts has spoken to Chancellor Peacock's accomplishments during his 10-year tenure and his stature on campus. "Following a talented and wildly popular chancellor may seem a daunting task, but I would offer that I am very fortunate to be able to build on the strength of the Peacock legacy," she said. "The Appalachian tradition of excellence in undergraduate experience will go forward. I know we will work together to transition in order to continue to build upon the strengths of Appalachian and continue the focus on students and their successes."

A Nebraska native who attended elementary school in a one-room schoolhouse, Dr. Everts graduated from the University of Nebraska-Lincoln with a bachelor's degree in English instruction and secondary education. After teaching middle school and high school English in Kansas and Nebraska, she returned to UNL, where she earned a master's degree in literacy education and English and a doctorate in administration, curriculum, and instruction.

Dr. Everts began her higher education career in 1994 as an assistant professor in the Department of Teacher Education at the University of Nebraska Omaha. Rising through the academic and administrative ranks at UNO, she was named assistant vice chancellor for academic and student affairs in 2000, promoted to associate vice president in 2003, and named interim senior vice chancellor for academic and student affairs in 2006. She served in that interim capacity until June 30, 2008, when she left Nebraska to become provost and vice president for academic affairs at Illinois State University.

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Lorelle Rau '09  
Gallery Assistant,  
Crossroads Art Center  
Richmond, VA

Every day, **Lorelle Rau '09** applies the skills she developed both in class and as a Turchin Center curatorial assistant. Since graduation, she has worked in several professional art settings, including the Corcoran College of Art + Design, in Washington, D.C. An accomplished arts management professional, Lorelle contemplates the meaning of success. "I love going to art exhibitions and openings in museums and galleries, and doing it relates directly to my job," she says. "Success equals contentment with your life, and merging these personal and professional aspects of my life feels like success."



# 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 representatives 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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# 30 YEARS OF UNFORGETTABLE PERFORMANCES, 30 YEARS OF MEMORIES... AN APPALACHIAN SUMMER FESTIVAL HOW IT ALL BEGAN...

The origins of An Appalachian Summer Festival date to the early 1980s, beginning with a desire on the part of Appalachian State University to enhance its summer programs and role in the broader community. While Appalachian had an excellent program of academic, cultural and athletic activities during the academic year, there was an interest in further expanding and strengthening the university's summer programs.

University officials recognized that a significant contribution to the region could be offered in the area of the arts and cultural programs. By creating a quality arts program, a stronger partnership with the local community would result and the campus could begin to attract visitors from outside the immediate community.

During this same period, summer residents Arnold and Muriel Rosen were addressing the need for diverse cultural activities from a different angle. As a board member of the Chopin Foundation, Arnold Rosen was involved through the Miami chapter in the staging of various competitions and concerts, featuring foundation-sponsored musicians. He and Robert Chumbley, the foundation's director in Florida, began to discuss the formation of a North Carolina chapter, and made arrangements for a group of musicians to come to Boone for a series of recitals. The concept for the festival was now beginning to emerge, and by 1984, the idea had come to fruition with the staging of a series of cultural activities that also included a residency by the North Carolina Symphony, in conjunction with the Cannon Music Camp.

Initially, the festival complemented its name in the truest sense, with events scheduled from May through August. By the summer of 1985, "An Appalachian Summer" began to establish itself as a permanent fixture on the High Country's summer scene. In addition to the vision they provided, the Rosens generously responded to the university's request for the first major financial contribution to the program. Support from Paul and Faye Broyhill, the Broyhill Family Foundation, Robert G. and Mariam Cannon Hayes, the Cannon Foundation, Martin and Doris Rosen, Satie Hunt Broyhill, James and Louise Broyhill, Robert and Allene Broyhill Heilman, Willard and Bettie Gortner, Eileen Lackey Sharpe and Bernard and Shirley Spector was also critical during this period.

The Chopin Foundation musicians became established as the Appalachian Chamber Ensemble in 1985, and with a generous gift from the Broyhill family, the group was renamed the Broyhill Chamber Ensemble. Also featured during these early years were performances by the North Carolina Symphony with conductor James Ogle, who was instrumental in forming the festival's strong alliance with the symphony. Other popular features included the North Carolina Dance Theatre, Cannon Music Camp concerts, the Acting Company directed by John Houseman, and the Smithsonian Lecture Series. Internationally renowned sculptor Richard Hunt played a key role in the development of the visual arts component of the festival, which was initiated with the support and sponsorship of Martin and Doris Rosen.

As the desire to present the finest in the performing and visual arts evolved, so did the need to concentrate these events into a shorter time period. The festival eventually dropped its summer-long time frame in favor of a more condensed schedule. Continuing as a program of the Appalachian State University Foundation office for five years, management of the festival was transferred to the newly established Office of Cultural Affairs in 1989.



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

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**SUSAN PETTYJOHN**

Senior Associate Vice Chancellor for Advancement  
and Chief Communications Officer  
**HANK T. FOREMAN**

Director, Arts and Cultural Programs  
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**ANNA GAUGERT**

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Lead Technician, Arts & Cultural Programs  
**CONOR MCKENZIE**

The artistic leadership of Robert Chumbley, and later Gil Morgenstern, played a key role in developing the festival's artistic identity and establishing standards of artistic excellence for which it is known.

In the years to follow, the festival made major strides in expanding the scope of its artistic programming, strengthening and diversifying its audience base, and building a strong and loyal base of private supporters and corporate sponsors who sustain the festival and invest in its growth and development.

Over the course of three decades, the festival has maintained its commitment to the values upon which it was founded: artistic excellence, innovation and audience-building, which has catapulted it to national prominence. With recognition in *The New York Times*, *US Airways Magazine* and designation as one of the "Top Events in the Southeast" by the Southeast Tourism Society, An Appalachian Summer Festival is no longer the "best kept secret" in the High Country. This event has truly evolved into a community festival that is embraced by a wide network of stakeholders who take pride in it, and who are committed to its future success and longevity.



## FOUNDERS SOCIETY

On July 22, 2000, the university created a Founders Society to recognize the people whose vision, generosity and hard work helped build An Appalachian Summer Festival. The festival, a vision turned reality, owes its success in large part to these extraordinary individuals.

### CHARTER MEMBERS

INDUCTED JULY 22, 2000:

THE BROYHILL FAMILY FOUNDATION:  
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INDUCTED JULY 14, 2002:

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D. GRADY MORETZ JR. and  
REBA SMITH MORETZ  
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Education and Outreach Coordinator,  
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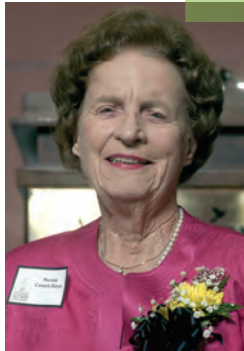
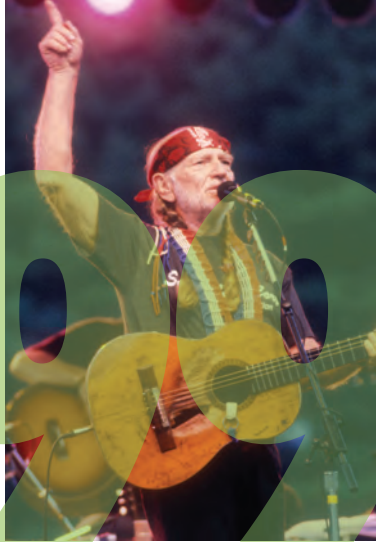
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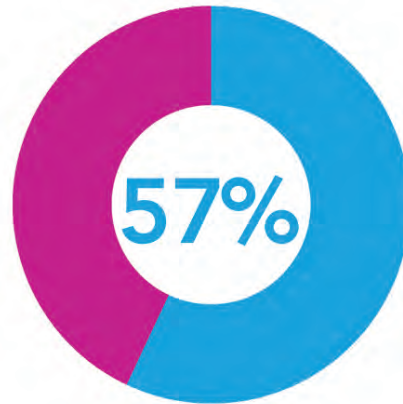
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We are extraordinarily fortunate that our community embraces the arts so passionately, and that festival donors have chosen to support An Appalachian Summer Festival so generously. This loyal annual support is the critical element in sustaining the artistic quality of the festival, enabling it to thrive for three decades.

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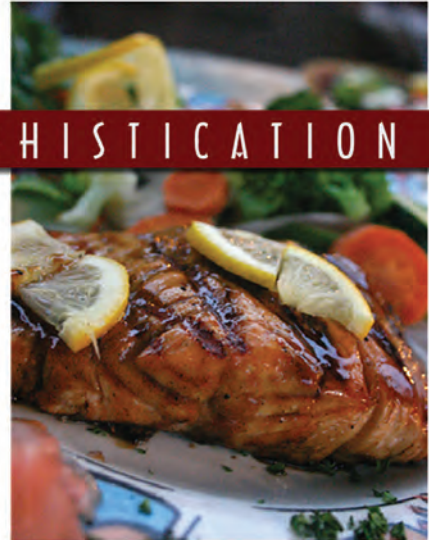
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**Dept. of Theatre & Dance Presents:**

**Holmes– *The Art of Deduction***  
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Thursday, July 3 7 pm	Faculty Recital
Sunday, July 6 2 pm	"Kaleidoscope Concert" Featuring a variety of large & small ensembles
Sunday, July 13 2 pm	Honors Recital I Selected camper solo performances
Tuesday, July 15 7 pm	Honors Recital II Chamber Groups
Thursday, July 17 7 pm	FINALE CONCERT I Percussion Ensemble String Orchestra
Friday, July 18 7 pm	FINALE CONCERT II Women's Choir Chamber Singers Concert Choir Wind Ensemble
Saturday, July 19 10 am	FINALE CONCERT III All Things Jazz
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1 pm	FINALE CONCERT V Symphony Orchestra

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# BROYHILL CHAMBER ENSEMBLE

## THE MAGIC OF MENDELSSOHN

### SUNDAY, JUNE 29

8 PM, ROSEN CONCERT HALL



Sponsored by McDonald's of Boone

Gil Morgenstern, violin; Ole Akahoshi, cello; Rieko Aizawa, piano

- |  |   |
|--|---|
| 1. Piano Trio No. 1 in d minor, Op. 63<br>Mit Energie und Leidenschaft   | Robert Schumann   |
| 2. Song Without Words<br>Op. 8, No. 3<br>D Major, Op. 109<br>B-flat Major, Op. 62, No. 1   | Fanny Mendelssohn Hensel<br>Felix Mendelssohn<br>Felix Mendelssohn<br>(arr. Fritz Kreisler) |
| 3. Piano Trio No. 1 in B Major, Op. 8<br>Scherzo: Allegro  | Johannes Brahms   |
| 4. <i>Die Sterne</i> , Op. 96, No. 1   | Franz Schubert  |
| 5. Piano Trio No. 1 in d minor, Op. 49<br>Molto Allegro agitato<br>Andante con molto tranquillo<br>Scherzo<br>Finale: Allegro assai appassionato | Felix Mendelssohn   |

*The Broyhill Chamber Ensemble Concert Series is generously supported  
by the Broyhill Family Foundation (in memory of Faye Broyhill),  
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*Biographical information for this evening's performers begin on page 60.*

THE BUDD AND  
NANETTE MAYER CHAIR

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

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

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 U.S. Poet Laureate Robert Pinsky, Pulitzer Prize-winning poet Yusef Komunyakaa and performance artist Laurie Anderson.

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." He can regularly be heard on National Public Radio and classical music radio stations across the country.

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

Highlights of his 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:

**Robert Schumann**

*Piano Trio No. 1 in d minor, Op. 63; Mit Energie und Leidenschaft*

(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. By the time he was 14, he had become 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; when he was in his third year, he left the university, determined to become a great pianist. It is unknown whether it was accident or illness that caused an injury to Schumann's hand, but regardless, as a result of this injury, he suddenly gave up hope of a career as a performer, turned to composition and wrote the several brilliant collections of short, descriptive and atmospheric piano pieces that established his position as Germany's leading composer.

In 1838, Schumann wrote to Clara Wieck, who was later to be his wife, "The piano has become too limited for me." He confided that he had begun working on ideas for string quartets. In 1840, the year of his marriage, he wrote almost nothing but songs, more than 130 of them, in a great outpouring of love. 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 finally put other work aside to concentrate on chamber music. That April, he ordered scores of all the Mozart and Beethoven quartets available and then studied them. In a furious burst of creative energy between June and October, he composed three string quartets, a piano quartet and a piano quintet. It was not until 1847 that he wrote this, the first of his three trios for piano, violin and cello. (He also wrote *Op. 80 in F Major* in 1847 and he completed *Op. 11, in g minor*, four years later in 1851.) Since piano was Schumann's instrument of choice, he included the piano as part of his trio's instrumentation. The work puts heavy emphasis on the piano with the stringed instruments acting together opposing the keyboard or even sometimes subsidiary to the piano as an element in what is a piano dominated texture. *Piano Trio No. 1* is the most often performed of the three

trios and the one historians and commentators have agreed is the strongest of the three.

The first movement, *Mit Energie und Leidenschaft*, ("With energy and passion") is thoroughly expansive and passionate. Written in contrapuntal sonata form in the minor tonality, it begins with a fervent violin theme. As Arthur Cohn comments, "Schumann, a fully developed romanticist at the age of 37, would not have much, if any, proportions to his themes; they were now the almost non-adhering, tonally swerving type." Cohn also notes that Schumann made this movement quite chromatic in a Romantic style. The pianist plays rapid arpeggios throughout the first section to emphasize the harmony. The cello echoes fragments of the main theme, in free imitation.

Since Schumann clearly wished to attain rhythmic variety, he immediately presented the principal theme in three slightly different versions. The opening theme is an example of his new style of composing. In the contrasting second theme, the pianist plays the melody together with the strings, and when the second theme repeats, the violin and cello play in canon two octaves apart, following each a half measure apart. Near the exposition's end, the main theme reappears combined with fragments of the second. During the development, Schumann introduces a new theme that has a distinctive melodic character and unusual scoring. This theme appears softly in the piano's high range, and Schumann directs the accompanying strings to play "*am Steg*" which means bowing the string as close as possible to the bridge. After repeating the new theme a few times, Schumann reverts back to the two themes from the exposition. In the recapitulation, the passionate energy returns, and the theme from the development makes its hushed appearance, too.

**Fanny Mendelssohn Hensel**

*Song Without Words: Op. 8, No. 3*

*Larghetto from Vier Lieder für das*

*Pianoforte*

(Born November 14, 1805 in Hamburg, Germany; died May 14, 1847 in Berlin)

Fanny Mendelssohn Hensel, Mendelssohn's talented sister, dedicated much effort to this unique genre, composing short song-like piano pieces throughout her life. At the time, the *lied* for piano was deemed an appropriate genre for her: short works were thought

to be feminine as well as effective for house concerts. An early critic noted in the *Allgemeine musikalische Zeitung* that in comparison to works of her brother in the same genre, Fanny's "fantasy is permitted a freer reign, and form is applied with broader brush strokes."

As she did not compose for the public sphere, she allowed her works to juxtapose unrelated harmonies and unusual chromatic progressions. Many were simple and songlike, with a clear homophonic texture, but some were too technically challenging to have met the needs of the market; her more difficult works charmed the salons at which she played because of her virtuosic piano technique. Her usually moderate tempi allow her lyrical expressiveness to be highlighted.

Fanny used rather conservative, uncomplicated formal structures in order to focus on restrained and simple melodies: typically her *lied* follow ABA form and feature lyrical upper lines, written within the range of the human voice (compared to her vocal songs these cover a wider range of pitches and include more leaps of large intervals) with frequently two layers of accompaniment, with chords in the middle. The three sections are more or less equal in length, and usually the A section serves an expository function. Often the A and B sections are connected by a transition that includes innovative modulation; the transition leads to a contrasting B section. Brilliant unexpected modulations lend drama to the music but still preserve its elegance and sensitivity. Fanny typically separates the A and B sections by changes of key signature and/or texture. She also often uses arpeggios in her accompaniments. Her use of chromaticism is the most notable feature of her piano works. Chromatic harmonic movement helped her to focus on the linear melodic lines and to produce a variety of harmonic colors. One can imagine that she set some of her *lieder* to poetic texts.

Her elegant work has not only delicacy, but also emotion and compassion. It is not known who compiled *Op. 8 No. 3*, which has been perceived to have the qualities of an art song as well as those of a piano miniature. Her inclusion of the name of the poet Nikolaus Lenau (1802-1850) in the title raises questions: did Fanny use a specific poem of his that she set without words, or was she just generally inspired by his work?

**Felix Mendelssohn**

***Song without Words in D Major Op. 109***  
(Born February 3, 1809, in Hamburg;  
died November 4, 1847, in Leipzig)

In addition to his collection of *Songs without Words* for piano published in eight books, Mendelssohn also composed a short piece for cello and piano in 1843 published posthumously as *Op. 109*, which he gave the identical title. Only on this one occasion did Mendelssohn compose a lyrical work in this genre for cello and piano: he dedicated it to Lisa Cristiani, one of the few women cellists of the time.

The use of the title *Song without Words* was of apparently Mendelssohn's own invention, which he also used to describe his lyrical and melody-driven short compositions for piano. It is also appropriate for this particular poetic piece, which is entirely dominated by its melodious cello line.

After a one bar introduction in which the pattern of the tranquil piano accompaniment becomes established, the cello plays a glowing melody with a gentle ebb and flow. It follows the outlines of a descending tonic triad and has two parts, each repeated. The middle section modulates to the tonic minor and introduces a new more agitated melody, and it also outlines the notes of a triad, but here, an ascending one. This central section passes through multiple keys, increasing the tension of the music. Finally the cello stops, resting on a high note while the piano journeys to the Major tonality. In the final part of this ternary form piece, a condensed reprise, somewhat altered, completes the work. A coda first brings back an awareness of the unsettled nature of the middle section, then later displays its melody in the tonic Major key in a quiet and serene ending.

**Felix Mendelssohn**

***Song without Words: Op. 62, No. 1 in B-flat Major***

The art of songwriting was carried to great new heights in the early decades of the 19<sup>th</sup> century, and soon composers began to write similarly lyrical pieces for instruments alone. The idea of a song without words may have originated with Mendelssohn and his greatly talented sister, Fanny, when they were still children. Such pieces became very popular among

the European public, and Mendelssohn's reputation as a composer for the keyboard was actually built, in part, upon these miniatures. The rise of the piano as the predominant instrument for home music-making in Mendelssohn's time is a phenomenon that is related to the plethora of song-writing, with and without words. Karl Schumann, a famous German musicologist and *Lieder* scholar, characterized Mendelssohn's *Lieder ohne Worte* as not simply "pillars of the piano repertoire," but also as "a household possession, as widespread in Germany as the Grimm brothers' fairy tales... and no less beloved in Victorian England."

The existence of the *Songs without Words* is first documented in 1828, when the 19 year-old composer gave one of them to Fanny, his sister, for her birthday. He had already written several by then, and in 1832, the first collection of eight was published in London. Mendelssohn composed these pieces initially for family and friends but then decided to revise and publish them. He continued adding to the series until the end of his life; the last two collections of them, *Op. 85* and *Op. 102*, were published posthumously including some additional miniatures that he had rejected from earlier sets. These cycles are partly lyrical, partly virtuoso pieces, which explore the artistic capabilities of the piano in free form.

Many of these pieces are now known by fanciful titles that were almost all added later by other people. Mendelssohn himself, when asked to explain the content of the piano songs and their relationship to vocal songs, pointed out that his are purely musical, non-literary expressions. He said, "Even if I had specific words in mind, I would not tell, for the same words mean different things to different people, but the song [that is, the music itself] arouses the same feeling in everyone—a feeling that cannot be expressed in words."

The genuineness and simplicity of the 'songs' spoke to several qualities that were much in favor at that time: the form of the small piece, a certain amount of sentimentality, the expression of folk song characteristics, the use of polyphonic texture, and the new possibilities of piano sound. The latter were made available through the "English" Broadwood action and the double escapement mechanism first introduced in piano building by

Erard in 1821. In fact, one of the reasons the series is justly renowned is its pianistic importance historically. The themes of most of the songs are naturally long song-like themes, woven into a tripartite ABA structure. Most of the compositions retain a unified mood throughout and also typically conclude with a codetta, although some of the best-loved pieces deviate from the form most usually used.

**Johannes Brahms**

***Piano Trio in B Major, Op. 8, No. 1:***  
***Scherzo: Allegro***  
(Born May 7, 1833, in Hamburg;  
died April 3, 1897, in Vienna)

At about the time Brahms turned 20 years old, he went on a tour as a pianist with the Hungarian violinist, Eduard Reményi. Reményi introduced Brahms to the Hungarian "alla zingarese" (gypsy) style and the dance, *csárdás*, two elements of Hungarian folk music that would influence Brahms in his use of triplet figures and irregular rhythms in his compositions. In the course of that tour, Brahms met the violinist, Joseph Joachim, who was only two years his senior, but who had been a prominent figure since he gave the first performance in England of the Beethoven *Violin Concerto* in 1844 with Felix Mendelssohn conducting. Joachim was immediately impressed with Brahms and arranged for him to meet both Liszt and Schumann. Brahms did not see eye to eye with Liszt's musical objectives, but when he met the Schumanns, he felt an immediate closeness both musically and personally with both Robert and Clara. Schumann provided Brahms with encouragement and public support, writing about him in his influential journal the *Neue Zeitschrift für Musik*, and he even arranged for publication of some of Brahms' early compositions. Many of the works that Schumann praised, however, never met with Brahms' relentless standards for himself, and although he wrote many chamber works early in his life, he was dissatisfied with most of them and burned them.

Brahms began this *Trio* in 1853, and was at work on it in Hamburg when he received the news of Schumann's apparent suicide attempt and subsequent institutionalization in a mental hospital. Brahms returned to be with his mentor's wife, and in the following two years,



before Schumann's death, Brahms and Clara, 14 years his senior, developed an intense affection for one another. Although Clara retained her loyalty to her husband, Brahms wrote in a letter to her, "Would to God that I were allowed this day... to repeat to you with my own lips that I am dying for love of you." It was under those conditions that he completed the *Trio*. Schumann had introduced Brahms to his publishers at Breitkopf & Härtel, and in 1854, the *Trio in B Major*, Op. 8 was the first of Brahms' chamber works to be published. This work was also his first music performed in the United States; it was given its première in New York, on November 17, 1855. Brahms, then only 22, was not present.

According to Brahms scholar, Walter Frisch, the *Trio* contains many references to Brahms's feelings towards the Schumanns: "The second theme of the finalé seems based on the last song of Beethoven's cycle *An die ferne Geliebte*, a work which also had particular significance for Schumann. Brahms's slow movement contains an apparent reference to the song *Am Meer* (from Schubert's cycle *Schwanengesang*), whose text by Heine about frustrated love may have had special resonance for Brahms at the time."

Around 1889, over 30 years later, the publisher, Simrock, wanted to issue a new printing and asked Brahms if he wanted to make any corrections. Although Brahms initially intended to make only minor revisions, he actually made significant changes, revising the *Trio* extensively. He began, he said, planning only to "do its hair," but ended by giving it a "new wig." One of his colleagues described the new version as an amalgam of a composition by two masters, one young and one old. In a letter to Clara, Brahms worried, "It will be less dreary than before, but will it be better?" The answer is that the revised *Trio*, not the original one, is the version almost always performed now, yet uncharacteristically, Brahms did allow both versions of the work to stand and even suggested to Simrock that both versions be promoted together.

The first version was youthful and fresh, but looser and too protracted. The more mature Brahms simplified the early sprawling work, making it more coherent, ridding it of anything that did not further its momentum, and even replacing some

of the original themes, writing a new contrasting theme for the slow movement and a new second theme for the finalé. He also changed connecting passages and wrote entirely new development sections and altered some of the original tempi, leaving only the Scherzo substantially unaltered. The later work reflects his technical confidence and the musical judgment he had perfected during his life. He changed very little, although he shortened it considerably, and thus its musical essence remains intact. When he had finished, Brahms had a trio two-thirds the length of the original that more closely matched his later chamber works. The revised work premiered in Budapest on January 10, 1890.

The *Trio*, the longest of Brahms' chamber compositions, brings together Classical and Romantic styles. The work is in four movements, adding a second movement scherzo to the traditional three movements of the usual Classical trio structure.

This Scherzo, *Allegro molto*, is a soft, skipping minor dance reminiscent of Mendelssohn. The movement as a whole has a lightness, with staccato rhythms and a charming, bucolic theme in the contrasting central section. The lyrical and somewhat slower trio seems indebted to folk music. Brahms changed almost nothing in this movement when he made his revisions, except for giving it a new coda.

**Franz Schubert**  
***Die Sterne* Op. 96, No. 1**  
**(Born January 31, 1797 in Vienna;**  
**died November 19, 1828, in Vienna)**

Schubert, most critics agree, created the German *lied*, or song. His output was vast— he wrote about 600 songs expressing every type of emotion.

*Die Sterne*, one of Schubert's most well-known songs, sets a rather conventional Leitner poem, a eulogy of the stars. Schubert gives it strophic form using a predominant dactyl rhythm in every measure except the final one, with other rhythms running against the dactyl simultaneously. Brian Newbound suggests the music may symbolize the "constant flickering to which the heaven-turned eye must accustom itself, or the immeasurable repetition between galaxies."

**Felix Mendelssohn**  
***Piano Trio No. 1, in d minor, Op. 49***

The richness and the elegance of Mendelssohn's melodic invention, the beautifully proportioned extension and development of musical ideas, the rhythmic vigor and the brilliance of his writing for the combination of strings and piano make this one of the composer's most enthusiastically received chamber works. Mendelssohn composed the work when he was at the height of his career as conductor of the orchestra of Leipzig's Gewandhaus, or "Draper's Hall" in 1839. Robert Schumann praised it most highly saying that the happiest of all music lovers were those who heard its "enchanted freshness" when it was performed with the composer at the keyboard. "It is the masterpiece of our time, as the trios of Beethoven and Schubert were in their day. Mendelssohn is the Mozart of the 19<sup>th</sup> century."

Most of the writing of this work took place during the summer of 1839 when Mendelssohn spent time in Frankfurt with his wife's family. It was a relaxed period for him that he described in a letter to a friend as refreshing. "In the mornings I work, then swim or sketch; in the afternoons I play the organ or piano, and afterwards walk in the woods, and then go visiting— or home, where I always find the most charming company." He completed the score on September 23, in Leipzig, and on February 1, 1840, he and two of his colleagues from his orchestra, Ferdinand David (for whom he later wrote his *Violin Concerto*) and Karl Wittmann gave the first performance.

The first movement, *Molto allegro ed agitato*, is based on two clearly defined, broad themes, which the cello introduces, that seem, ironically, to be both similar and contrasting. Next a rapturously lovely movement in three-part form, *Andante con moto tranquillo*, in the style of Mendelssohn's *Songs without Words*, follows. The third movement is a Scherzo, *Leggiero e vivace*, in which a single theme is developed into a fanciful, elfin dance. In the Finale, *Allegro assai appassionato*, the main theme is a gypsy dance that recurs as in a classic rondo.

Program Notes: Susan Halpern, copyright, 2014

# BROYHILL CHAMBER ENSEMBLE

## TUESDAY, JULY 1

8 PM, ROSEN CONCERT HALL



Sponsored by McDonald's of Boone



Gil Morgenstern, violin; Harumi Rhodes, violin  
Ole Akahoshi, cello; Rieko Aizawa, piano

Piano Trio No. 1 in D Major, Op. 70  
("The Ghost")

Allegro vivace e con brio  
Largo assai ed espressivo  
Presto

Ludwig van Beethoven

Songs Without Words:

Hebrew Melody, Op. 33

Nigun

Duo for violin and cello (unfinished, 1941)

Allegro con fuoco  
Lento

Joseph Achron

Ernest Bloch

Gideon Klein

### INTERMISSION

Piano Trio No. 1 in B Major, Op. 8

Allegro con brio  
Scherzo  
Adagio non troppo  
Allegro molto agitato

Johannes Brahms

The Broyhill Chamber Ensemble Concert Series is generously supported by the Broyhill Family Foundation (in memory of Faye Broyhill), and by Ralph and Venda Lerch/McDonald's of Boone. Additional performance underwriting has been provided by Budd and Nanette Mayer, Neil and Nancy Schaffel, the R.Y. and Eileen L. Sharpe Foundation, and the Muriel and Arnold Rosen Endowment for the Arts.

This evening's Broyhill Chamber Ensemble concert series is dedicated to the memory of Martin Rosen, a member of the festival's Founders Society. Martin and his wife Doris have provided long-standing support for the festival and for classical music programming, as well as leadership and vision that established the Rosen Outdoor Sculpture Competition and Exhibition. We fondly remember Martin, and are deeply grateful for his friendship and support over the years.

Biographical information for this evening's performers begin on page 60.  
Mr. Morgenstern's biographical information is on page 28.

### PROGRAM NOTES:

Ludwig van Beethoven

*Piano Trio No. 4, in E-Flat, Op. 70, No. 1, Geistertrio ("Ghost Trio")*

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

In Beethoven's time, the trio for piano, violin and cello was a very popular medium, and it occupied an important place in Beethoven's work. His *Op. 1* was made up of three trios that he played in 1793 for Joseph Haydn, who thought the third of them so advanced that he suggested that it be withheld from publication at the time. That one was Beethoven's favorite, and he finally returned to it again only 24 years after first completing it when he arranged it as a string quintet that was published as his *Op. 104*.

In his middle years, when he brought the forms he had inherited from Mozart and Haydn to their greatest fulfillment, Beethoven wrote three more trios, the two of *Op. 70* and *Op. 97*. He completed *Op. 70* in 1808, at the time he was composing the *Symphonies Nos. 5 and 6*; during this same period, he worked on the music for Goethe's *Egmont*, as well as learning to accommodate the stresses of his increasing deafness.

When he offered these works to the publisher Breitkopf and Härtel, he wrote that he had decided to write two piano trios "since such trios are rather scarce." He dedicated both to the Countess Anna Maria Erdödy, in whose house he occupied an apartment at the time. Erdödy, a frail woman, related by marriage to Haydn's patrons, the Esterházy's, was a student of Beethoven's, and she performed his music well. Beethoven originally had planned that *Op. 70* was to be dedicated to the Emperor's son, Archduke Rudolph, his most generous, most faithful and most elevated student. However, he made a sudden switch, and Rudolph received the dedication of *Op. 97*, now always called the *Archduke Trio*.

At that time, trios were more frequently played as *hausmusik* (concerts in homes) than in concert halls. The composer Louis Spohr, a contemporary of Beethoven's, mentioned hearing the composer playing the trios of *Op. 70* and wrote in his *Autobiography*, "As at the time I made Beethoven's acquaintance, he had already discontinued playing both in public and at private parties; I had therefore but one opportunity to hear him, when I casually came to the rehearsal of a new Trio at



Beethoven's house. It was by no means an enjoyment; for in the first place the pianoforte was woefully out of tune, which, however, little troubled Beethoven, since he could hear nothing of it, and secondly, of the former so admired excellence of the virtuoso, scarcely any thing was left, in consequence of his total deafness... I felt moved with the deepest sorrow at so hard a destiny. It is a sad misfortune for anyone to be deaf; how then should a musician endure it without despair? Beethoven's almost continual melancholy was no longer a riddle to me." Nevertheless, during this middle period, Beethoven composed fast and furiously.

The *Trio, Op. 70, No. 1* is very dramatic. Throughout, the music moves quickly from loud and violent to soft and lyrical and uses deceptively simple materials, and the work creates masterful effects. Its first movement, *Allegro vivace con brio*, begins with all three instruments playing a unison rhythmic motif, violent and fiery, which blends into a more melodic motif that the cello first introduces. These two motifs, displaying Beethoven's fondness for working with small motifs rather than with expansive themes, dominate the movement. The movement ends suddenly, with a final repeat of the original motif.

The extraordinarily slow second movement, *Largo assai ed espressivo*, has the programmatic quality that gives this work its name. In Beethoven's sketchbook, music for this movement appeared in the same location as an idea for the opera *Macbeth*, which he never completed. Some commentators indicate that the name "Ghost" may have been derived from these entries in the sketchbook, making the name "Ghost" reflect some connection in Beethoven's mind between the spectral music he writes in its slow movement and the ghostliness of the witches' scene in Shakespeare's *Macbeth*. On the other hand, other commentators indicate Beethoven had just completed reading *Hamlet* and may have been recalling the terror of the ghosts that tormented the protagonist. Lewis Lockwood in his book, *Beethoven: The Music and the Life* notes that Czerny wrote in 1842 that the second movement "reminded him of the first appearance of the Ghost in *Hamlet*, thus coining the colloquial title 'Ghost' for the whole work." Regardless of how the trio became associated with ghostliness, the music throughout shows that Beethoven,

now in his middle period, was reaching toward Romanticism. This tension filled, suspenseful slow movement includes serious, dark, mysterious rumblings and other dramatic and eerie effects, and like the first movement, this powerful movement grows out of a motif that Beethoven states at the very beginning.

The exciting finale, *Presto*, has a completely cheerful, bright aspect and was composed in clearly-defined sonata form with several contrasting themes. Basil Smallman describes this movement as "an admirable compound of high spirits, wit and occasional rustic good humor."

#### Joseph Achron

*Songs without Words: Hebrew Melody, Op. 33*

(Born 1886 in Lodzey, Russia (now Lithuania); died in April 29, 1943 in Hollywood)

Achron was a child prodigy, who made his concert debut at the age of seven. He is little known for his composition, but he began to compose in early adulthood; the composer Arnold Schoenberg commented that Achron was "one of the most underrated modern composers."

Born in a shtetl, a small insular Jewish community formerly found in Eastern Europe, the son of a *ba'al tefillah* or prayer leader, Achron studied with two renowned violin teachers, Leopold Auer of the St. Petersburg Conservatory and the famed virtuoso, Joseph Joachim in Berlin. At the turn of the 20<sup>th</sup> century, a number of Jewish musicians who were stimulated by their love of Judaism and their longing for the re-establishment of a Jewish homeland, created their own style of musical expression and elicited a response from Jewish musicians who might otherwise have been assimilated in the national traditions. The members of the group founded the Society for Jewish Folk Music in St. Petersburg in 1908.

Inspired by the contemporary national movement among fellow Russian Jewish composers to create Jewish classical music, Achron, who said he had not thought of Jewish music before the Society was formed, composed one of his earliest works, *Hebrew Melody* in 1911. It, based on a theme he had heard as a boy in a Warsaw synagogue, became his most renowned piece, recorded many times by violinists beginning with Jascha Heifetz. It was first performed as an encore after a classical music concerto of Achron's other music in 1912 in St. Petersburg at a

ball-concert given by the Czar's adjutant for an aristocratic audience. It was presumably written in a half-hour of intense inspiration after Achron met with composer Salomon Rosowsky, a student of Rimsky-Korsakov, and president of the newly-formed Society for Jewish Folk Music. Some of the melody was derived from music of the Hasidic tradition. The piece was described as "giving vent to the outburst of suppressed pain and emotion, and then, towards the end, falling back exhausted." When Achron ended his performance, there was tumultuous applause and the composer was asked to repeat the piece. After this piece's success, Achron composed more music in the same vein that year, including two pieces based on Jewish folk songs, the *Hebrew Dance* and the *Hebrew Lullaby, Op. 35*. In them, he synchronizes traditional Jewish melody with the contemporary harmonic and thematic practices.

Achron moved to the United States in 1925. In Hollywood, he composed film scores and taught music. One of his most famous students is Andre Previn. Achron's work, including many chamber works collected after his death, has been held at the National Library of Israel. With the National Library's help and the assistance of the Hebrew University Jewish Music Research Center, Achron's forgotten compositions have been recovered and are now being performed.

#### Ernest Bloch

*Nigun*

(Born July 24, 1880, in Geneva, Switzerland; died July 15, 1959, in Portland, Oregon)

Before 1916, Ernest Bloch, Swiss by birth, had a symphony performed in Munich and an opera performed in Paris, but after 1916, he found it increasingly difficult to succeed as a composer and conductor in Europe. He emigrated to America where he spent the rest of his life. Bloch was an important figure in the musical community of the United States. He became a widely performed composer, a music educator and an influential teacher of younger composers. During his last years in Europe, he had written a cycle of large works that were inspired by Jewish history and tradition. The most striking of these works is *Schelomo, a Hebrew Rhapsody for Cello and Orchestra*. In his later years he wrote several more works of this kind, including the colorful *Hebraic Suite*. *Nigun* is a part of Bloch's *Baal Shem, Three Pictures from Hassidic Life*, which he composed in 1923, the year in

which he became an American citizen. Although less known than his *Schelomo*, it is one of the most expressive of Bloch's works.

In the triptych *Baal Shem*, Bloch's personal voice is powerfully established as being distinctively Jewish in utterance. The critic Erik Levi suggests that Bloch's Jewishness grew from an "inner impulse, not through a conscious absorption of Hebraic folk elements." The way Bloch himself has explained it, it is clear that his music has no superimposed layer of ethnicity to it: "It is neither my purpose nor desire to attempt a reconstruction of Jewish music, nor to base my work on more or less authentic melodies... I am not an archaeologist; for me the most important thing is to write good and sincere music." Writing specifically about *Baal Shem*, Bloch addresses this issue again: "What interests me, is the Jewish soul, the enigmatic, ardent, turbulent soul that I feel vibrating throughout the Bible... it is all this that I endeavour to hear in myself and to transcribe into my music; the venerable emotion of the race that slumbers way down in our souls."

*Nigun* ("Improvisation"), *Adagio non troppo*, is the central movement of the three-movement *Baal Shem*. The other movements are: I. *Vidui* ("Contrition") and III. *Simchas Torah* ("Rejoicing.") Levi writes that *Nigun* is the most extroverted composition. "Here, Bloch attempts to recreate the feeling of ecstatic religious chanting through a highly charged and ornate melodic line that rises to a fever pitch of spiritual intensity before dying away to a gentle close. Before this comes *Vidui* in which the fervour of a sinner returning to God is evoked by *cantilena* writing of considerable nobility. The final section of *Baal Shem*, *Simchas Torah*, inspired by the moment when Moses handed down the torch to the children of Israel, is a lively, optimistic and exhilarating piece." Bloch originally wrote the work for violin and piano; however, he also composed an orchestral accompaniment in 1939. Now, cellists, too, occasionally perform *Baal Shem*.

#### Gideon Klein

***Duo for Violin and cello, unfinished*  
(Born in Prerov, Moravia, now the Czech Republic on December 6, 1919; died in Fürstengrube, near Katowice, Poland in January 1945)**

Gideon Klein was a Moravian Jew, a composer and a pianist. From the age of 11, he studied music in Prague. When he

attended the Prague Conservatory, he studied composition with Alois Hába. He also studied musicology at Charles University in Prague, but was forced to discontinue his studies in 1940 because of the Nuremberg Laws. The National Socialist Protectorate barred him from accepting a place at the Royal Academy of Music in London. The strongest influences on his music are those of Janáček, Schoenberg and Berg. Since compositions and performances by Jewish musicians were banned, his own earliest works could not be played in public, but he continued in his career as concert pianist by assuming several pseudonyms. Klein was sent to Theresienstadt (Terezín) a month after it opened in 1941. At that time, musical instruments were smuggled into the camp, and performances were given in secret. This site, not far from Prague, became a way station for thousands of Jews who were eventually deported to extermination camps, mostly to Auschwitz. In Theresienstadt a creative, cultural, and intellectual life actually flourished with artists, academics, professionals and intellectuals who, in contrast with those interned in other camps, were given a modicum of freedom in their daily lives. The Nazis recognized the beneficial propaganda potential in their ability to showcase those incarcerated going about a wide range of "normal" activities. In 1944, the Nazis documented life at Theresienstadt in their propaganda films and showed delegates from the International Red Cross this camp with the assumption that the outside world would believe that all the concentration camps were running on this model.

Until 1944, Klein formed chamber ensembles, organized solo concerts and performed the works of Bach, Mozart, Brahms and his countryman, Janáček, as well as his own compositions and those of other composers living in the camp. Klein principally composed vocal and chamber works both before and during his years in Theresienstadt (Terezín.) Some were experimental, exploring Schoenberg's 12-tone techniques or micro-tonal procedures. The pieces he composed while in the concentration camp were intended for specific performances. Life in the camp understandably discouraged composers from writing orchestral works, which had only a remote chance of getting performed.

Klein began this intensely expressionistic

and often starkly dissonant duo in 1941, but left it unfinished when he was deported to Theresienstadt. His sister discovered the remaining manuscript in 1990. The first movement, *Allegro con fuoco*, is nervous, opening with the two instruments clashing strongly against each other harmonically. A swinging dance rhythm attempts to make an appearance, but cannot establish itself in this movement of many changes. The writing is powerful and effective: Klein frequently uses double stops, pizzicato and bowed tremolos, the latter in the cello.

The second movement, *Lento*, begins intensely with each instrument independent but lyrical. It starts out with the violin playing a bowed line over strummed chords in the cello; it ends without completion.

#### Johannes Brahms

***Piano Trio No. 1, in B Major, Op. 8*  
(Born May 7, 1833, in Hamburg; died April 3, 1897, in Vienna)**

Brahms was a perfectionist and routinely destroyed works that did not please him, and thus much of his early chamber music was never released. It is estimated he presumably destroyed around 20 quartets before the first one was published. When he composed this work, he was visiting his friend, the violinist Joseph Joachim, who had been instrumental in introducing him to the successful composer Robert Schumann. Schumann subsequently became Brahms' artistic hero. Schumann introduced the young composer to his publisher, who issued this trip in 1854.

Brahms finished writing the *Piano Trio No. 1* early in 1854 when he was only 21 and just beginning to enter the musical world. Surprisingly, even though Clara Schumann, the wife of Robert and also Brahms' trusted friend, gave the work some severe criticism, he allowed it to be performed. The first public concert performance of this trio, its official premiere, was in New York on November 27, 1855, at Dodsworth Hall.

Around 1889, over 30 years later, the publisher, Simrock, wanted to issue a new printing and asked Brahms if he wanted to make any corrections. Although Brahms initially intended to make only minor revisions, he actually made significant changes, revising the trio extensively. He began, he said, planning only to "do its hair," but ended by giving it a "new wig." One of his colleagues described the new version as an amalgam



of a composition by two masters, one young and one old. In a letter to Schumann's widow, Clara, Brahms worried, "It will be less dreary than before, but will it be better?" The answer is that the revised trio, not the original one, is the version almost always performed now, yet uncharacteristically, Brahms did allow both versions of the work to stand and even suggested to Simrock that both versions be promoted together.

The first version was youthful and fresh, but looser and too protracted. The more mature Brahms simplified the early sprawling work, making it more coherent, ridding it of anything that did not further its momentum, and even replacing some of the original themes, writing a new contrasting theme for the slow movement and a new second theme for the finale. He also changed connecting passages and wrote entirely new development sections and altered some of the original tempi. When he had finished, Brahms had a trio two-thirds the length of the original that more closely matched his later chamber works. The revised work premiered in Budapest on January 10, 1890.

The trio, the longest of Brahms' chamber compositions, brings together Classical and Romantic styles. The work has four movements, adding a second movement

schерzo to the traditional three movements of the usual Classical trio structure. The first movement, *Allegro con brio*, is extensive, reflecting the heroic length of its main themes. A cello solo follows the pensive piano introduction, which recurs in the whole ensemble. The second theme, introduced by the piano in octaves, is curving and introspective. This long movement has fully five themes, and at the end, the music tapers into a peaceful sounding mellow coda, yet one not without drama. This first movement is the one Brahms revised most radically in his second version of the work.

Next comes a Scherzo, *Allegro molto*, a soft, skipping minor dance reminiscent of Mendelssohn. The movement as a whole has lightness, with staccato rhythms, and a charming, bucolic theme in the contrasting central section. The lyrical and somewhat slower trio seems indebted to folk music. Brahms changed almost nothing in this movement when he made his revisions, except for giving it a new coda. The serene slow movement, *Adagio*, is a solemn, hymn-like meditation that begins with a chorale-like theme. This movement was shortened considerably in the revisions of 1889, when Brahms removed an allegro section. In its first interlude, Brahms quotes from Schubert's

*Lied Am Meer*. Quiet piano chords accompanying a lyric violin section lead to an extended and warm cello solo in its middle section. The feel of the movement is dark-hued yet calm, with a rich texture. The movement ends with the same piano chords with which it began.

The finale is an expansive Rondo, *Allegro*, whose main theme in b minor has a feeling of restlessness and instability that dissipates when the music shifts to the major key in which the first movement began and with which this movement ends. Here, the piano's power gives the work almost a symphonic feel. In his rewriting, Brahms changed this lyrical, passionate movement the most dramatically, even though Clara Schumann disagreed violently with his alterations and hated the new theme with its bold triadic outline. Theorists debate the source of the second theme of this movement. It may be based on the last song of Beethoven's song cycle *An die ferne Geliebte*, a work that also had particular significance for Schumann, or it may be a quote from Schumann's *C Major Fantasy* which, in turn, Schumann quoted from Beethoven's *An die Musik*.

Program Notes: Susan Halpern, copyright, 2014



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MORAVEC

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Concertino da camera for alto saxophone and orchestra

IBERT

Shane Rathburn, alto saxophone

INTERMISSION

Symphony No. 8 in G Major, Op. 88, B. 163

DVOŘÁK

*This performance has been supported in part by the Rosen-Schaffel Endowment for Classical Music Programming at An Appalachian Summer Festival, and is dedicated to the memory of Muriel and Arnold Rosen, whose vision and generosity led to the founding of An Appalachian Summer Festival. Additional performance underwriting has been generously provided by Harold Libby and Wanda Rayle-Libby.*

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## PROGRAM NOTES:

### Paul Moravec *Brandenburg Gate* (b.1957)

No composer has been more admired by his colleagues or exerted a deeper influence on them than J. S. Bach. Beethoven called Bach “father of harmony.” Mozart studied Bach’s fugues diligently and wrote several pieces in frank imitation of them. So did Robert Schumann. Others, as diverse in style and outlook as Brahms, Liszt, Mahler, Stravinsky, Schoenberg, Shostakovich, Hindemith and Philip Glass, have acknowledged debts to Bach.

Bach continues to inspire and provide a model to composers. A case in point is Paul Moravec. Moravec, winner of the 2004 Pulitzer Prize in music, wrote this piece in 2008. Scored for solo violin and small orchestra, it is a present-day gloss on the style of Bach’s famous Brandenburg Concertos. Its title, the composer has written, “suggests a portal through which we enter Bach’s world of exuberant invention. It also refers to the actual monument in Berlin, which I personally associate primarily with the astonishing images of the opening of the Berlin Wall on November 9, 1989.”

*Brandenburg Gate* unfolds in a single-movement encompassing two fast sections framing a central passage in slow tempo, a form that mirrors Bach’s usual concerto design of three movements in a fast-slow-fast arrangement. The energetic first section uses, in a modern way, two features of the Brandenburg Concertos. First is a steady micro-pulse, a rapid stream of notes in even rhythms, though varied accents and phrase lengths maintain variety and interest. The second is lively instrumental dialogues, especially between the featured violin and wind instruments.

Further transformations of Bach’s style follow in the central episode. Here somber music for the strings vie with a consoling chorale. The final portion of the piece begins with a line plucked by the strings. Quickly this figure expands, becoming a torrent that carries interjections by the winds and solo violin. Moravec admits that this music

embodies an extra-musical idea. “I have the entire string section pitching very loudly in this chaotic, nutty way,” he notes, “and programmatically I associate that with the sound and the image of these chisels and hammers chipping away at the Berlin Wall.”

### Wolfgang Amadeus Mozart *Flute Concerto No. 2 in D Major*, K. 314 (1756-1791)

Mozart created his Flute Concerto in D Major in 1778 for a Dutch merchant and amateur flutist named De Jean. This “gentleman of means and lover of the arts,” as Mozart described him, offered a handsome commission for a pair of concertos and some quartets for flute and strings. Mozart set to work but soon found his interest waning, and progress on the promised compositions slowed to a crawl. Eventually, he turned to an oboe concerto he had written the previous year, transposing it from C Major to D and modifying the solo part slightly. He presented this to De Jean, along with three quartets and a newly-composed concerto (in G Major, K. 313), as fulfillment of the commission.

Whether or not the Dutchman realized that he had received second-hand goods, he must have been delighted with this concerto. Its first movement opens with a vigorous orchestral tutti passage. The solo instrument then makes one of the most striking entrances in any of Mozart’s concertos, running up a scale to a high D and perching on that note while the orchestra restates the principal theme. The developments that follow are bright and athletic, like so much of Mozart’s youthful music.

There follows a slower movement whose music conveys an air of nocturnal romance: its melodies are lyrical and poetic, its harmonies imbued with a distinctly Mozartian sweetness. The composition closes with a sprightly finale. Here the recurring principal theme is given out by the solo flute and repeated by the orchestra in the opening measures. Each of the two secondary themes Mozart considers between recurrences of this main idea

begins with the initial figure of the main melody, a thoughtful touch that serves to unify the movement’s several episodes. Before the close of each movement Mozart provides opportunity for a cadenza solo by the featured instrument.

### Jacques Ibert *Concertino da camera for alto saxophone and orchestra* (1890-1962)

Jacques Ibert might be what the French call a *petite maître*: a composer of impeccable skill and artistry, but one who did not produce the expansive and weighty works that would have ranked him among the great musicians of his time. Ibert did write large-scale compositions, particularly operas and ballets, and some of his pieces convey real depth of expression. But his most popular works are sunny in character, light in texture, economical in scale and endowed with pleasing melodies.

These are the virtues of Ibert’s *Concertino da camera*, or Small Chamber Concerto. Composed in 1935, this piece features alto saxophone accompanied by a small orchestra. Ibert wrote it for Sigurd Raschèr, a German-born saxophone virtuoso. Raschèr had begun his career as a classical clarinetist but took up the saxophone because there was more call for that instrument in dance bands during the 1930s. He soon became dissatisfied with the music such ensembles played, and he set out developing a formidable technique that allowed him to commission concertos from nearly two dozen composers. Eventually he emigrated to the United States, where he performed with the Boston Symphony, New York Philharmonic and other orchestras and taught at the Juilliard, Eastman and Manhattan Schools of Music.

Ibert’s *Concertino da camera* is nominally in two movements, but the second is divided into slow and fast sections. The piece therefore unfolds in essentially the three-movement concerto form we have encountered already on our program. Ibert draws on Raschèr’s classical virtuosity in the opening movement, but also acknowledges his dance-band experience with syncopated rhythms



and a lush, silky lyricism in the more relaxed subsidiary theme. The second movement begins with a ruminative soliloquy by the saxophone alone. When the orchestra enters, it colors the solo instrument's line with melancholy harmonies, giving the music the character of a minor-key ballad. All pensiveness vanishes as the tempo quickens for the second half of the movement, where the music is lively and ebullient.

**Antonín Dvořák**  
**Symphony No. 8 in G Major, Op. 88,**  
**B.163**  
**(1841-1904)**

Antonín Dvořák was born into a poor family in Bohemia, the largest part of what is today the Czech Republic. He spent the early part of his career struggling to support himself as a church organist and by playing viola with café and theater orchestras in Prague. Only after years of perseverance did he achieve success as a composer and a measure of material security.

One of the first expressions of Dvořák's new found prosperity was the purchase of a modest country house in the rural village of Vysoká. There he lived with his family for many years and in 1889, during a particularly cheerful period in his life, he composed his Eighth Symphony. Its music mirrors both Dvořák's contented frame of mind and the Czech countryside in which it was created. It is one of the composer's happiest creations, and it is infused with unmistakable local color in the

form of melodic inflections that mirror those of Czech folk music.

Of course, more than just themes redolent of folk tunes distinguish this composition. Dvořák had attained, by this time, a thorough command of symphonic form. And having mastered its rules and procedures, he was able to vary the genre's established patterns in striking and successful ways. The opening of the Eighth Symphony provides an example. The first movement is in the bright key of G Major, but Dvořák begins in the minor mode with a melody that exploits the rich timbre of the cellos. This passage serves as a prelude to the movement's principal theme (announced by the flute), but without being a distinctly separate section, as in the typical classical symphony.

A long, energetic transition leads to the second subject, which emerges from the dying tone of a brief horn solo. Here we find two distinct melodic ideas, both of which display a common characteristic of Czech folk music: the initial phrase which is begun three times, as if to gather momentum. A rather heroic final theme then leads seamlessly into the central development section. When the principal subject makes its definitive return, we find it transformed into a blazing trumpet call.

The ensuing Adagio is exceptionally rich in moods and ideas. Moving fluidly between intimate and grandiose expression, it is by turns grave and playful. Although the rhythms and clear A-B-A design of the following

movement indicate a scherzo, its relaxed pace and wistful tone are more in character with the intermezzo movements that Brahms, Dvořák's friend and mentor, favored for his symphonies.

A trumpet fanfare heralds the finale, whose broad principal theme, given out by the cellos, is related not only to the preceding trumpet call but also to the flute melody of the first movement.

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## WEDNESDAY, JULY 9

8 PM, ROSEN CONCERT HALL

### Ensemble 322

*Douglas James, guitar; Nancy Bargerstock, violin; Chung Park, violin  
Eric Koontz, viola; Kenneth Lurie, violoncello*

Malagueña, Op. 21	Pablo de Sarasate
Siete canciones populares españolas El paño moruno Asturiana	Manuel de Falla (arr. Torrent/Koontz)
Capricho Arabe	Francisco Tarrega
Vistes al Mar for String Quartet I. La ginesta (Allegro con brio)	Eduard Toldrà
Quintet No. 4 in D, G. 448, "Fandango" III. Grave assai - Fandango	Luigi Boccherini

### Inalare

*Kay Borkowski, flute; Linda Larson, soprano; Bair Shagdarov, piano*

Rossignols Amoureux From <i>Hippolyte et Aricie</i> (1733)	Jean Philippe Rameau
Soir Païen	Georges Hüe
La flûte enchantée From <i>Shéhérazade</i> (1903)	Maurice Ravel
Une flûte invisible (1855)	Camille Saint-Saëns
Portrait (Valse chantée) (1904)	Cécile Chaminade

*Translations on page 44*

### New River Brass Ensemble

*James Stokes, trumpet; Brent Bingham, trumpet; Karen Robertson, horn  
Drew Leslie, trombone; Bernard Flythe, tuba*

Bright Brass	Gwyneth Walker
Laura	Henry Mancini (arr. Jack Gale)
Escape	Kevin McKee
It Don't Mean a Thing	Duke Ellington (arr. Jack Gale)

## ARTIST BIOS

Violinist **Nancy Bargerstock** has appeared as a recitalist, soloist and chamber musician in the US, Europe and the Far East. With degrees from the Juilliard School and the University of NC-Greensboro, she has participated in music festivals across the world. Presently Professor of Violin at Appalachian State University, she has given master classes at the Hartt School, SUNY Fredonia, Washburn University, Belmont University and Greensboro Music Academy. She adjudicates competitions regularly, serves on national committees of the American String Teachers Association and has presented pedagogical sessions. She has recorded for Fabel Sound, Vanguard, Cala Vista and Lyra Records and the Cypriot and Greek Radio and Television Networks.

**Brent Bingham** received his Bachelor and Master of Music from Appalachian's Hayes School of Music. An active freelancer and clinician throughout the Southeast, Bingham also performs regularly with the Symphony of the Mountains (Kingsport Tenn.), Johnson City Symphony and New River Brass. His trumpet teachers include Joe Phelps, Bill Adam, and Vince DiMartino.

**Kay Borkowski** has been principal flutist with the Jacksonville Symphony Orchestra, the Ft. Wayne Philharmonic Orchestra, the Indiana Chamber Orchestra, the South Carolina Philharmonic and Chamber Orchestras and the Augusta Symphony Orchestra. She has taught at West Virginia University, Ohio University, Indiana University-Fort Wayne, Columbia College, Augusta College, the University of South Florida and Appalachian State University and has participated in faculty chamber music groups at each of those universities. She holds the Bachelor of Music degree in Performance at Indiana University and the Master of Arts degree in Music Theory from Ohio State University.

As an orchestral tubist, **Bernard Flythe** has performed with the Detroit Symphony Orchestra, the Atlanta Symphony Orchestra, the Nashville Symphony and the North Carolina Symphony. As a chamber musician,



Flythe has performed with the Detroit Chamber Winds, the Atlanta Symphony Orchestra Brass Quintet and the North Carolina Symphony Brass Quintet. He received a bachelor of music degree from the University of North Carolina at Greensboro and his master of music and specialist in music degrees from the University of Michigan. Flythe has held faculty positions at Kennesaw State University, Austin Peay State University, Sewanee Summer Music Festival, University of Georgia, the University of Toledo, the University of North Carolina at Chapel Hill, the University of Michigan All State Program at Interlochen, the University of Michigan Summer Arts Institute and the UNC-Greensboro Summer Music Camp.

Guitarist **Douglas James** has appeared in concerts throughout North America and Europe and performs regularly throughout the U.S. and Europe with the Italian guitarist Pasquale Rucco. James has recorded three critically acclaimed CD's for the Cala Vista label. He holds the Doctor of Musical Arts degree from the University of Arizona, where he studied with Thomas Patterson. James is Professor of Guitar at Appalachian State University where he also directs the annual Appalachian GuitarFest and is a member of the Board of Trustees of the Guitar Foundation of America.

**Eric Koontz** has led the viola sections of the Barcelona Symphony Orchestra and the Jerusalem Symphony Orchestra. While in Barcelona, Koontz also led an intense chamber music activity with several ensembles and premiered the Max Bruch "Double Concerto for Viola and Clarinet." He has performed many chamber and symphonic concerts around the world. Since returning to the United States, Koontz has performed in chamber music concerts with Bernard Greenhouse, Dmitri Sitkovetsky, Gary Hoffman, the Brevard Music Center faculty series and Charlotte's Music at St. Peter's series. He holds degrees from the Cincinnati College-Conservatory of Music, Yale University and the University of North Carolina at Greensboro.

**Drew Leslie**, a native of Ann Arbor, MI, joined the faculty of the Hayes School

of Music in the fall of 2011 and is currently the Assistant Professor of Trombone. He has broad experience as a professional trombonist and music educator, performing and teaching throughout the world in a number of different settings. Leslie received his doctor of Musical Arts degree in trombone performance from the University of Texas at Austin, his master of music from the Manhattan School of Music in New York City and his bachelor of music from the University of Michigan. Additionally, he spent four summers studying and performing at the Aspen Music Festival and School. His primary instructors include Nathaniel Brickens, Per Brevig, Michael Powell, David Jackson, H. Dennis Smith and Jonathan Holtfreter. Drew Leslie is a Conn-Selmer sponsored artist/clinician and plays on Bach trombones.

**Kenneth Lurie** earned degrees at the Eastman School of Music, the Cleveland Institute of Music and Ithaca College. His studies included summers at Kneisel Hall, Meadowmount, the International Course of Violoncello Paraiba Brazil and the Berklee College of Music. Lurie's orchestral experience includes performing with the Caracas Philharmonic, Roanoke Symphony, Rochester Philharmonic, Syracuse Symphony and the Shreveport Summer Music Festival. Lurie has performed as guitarist with Mance Lipscomb and Mississippi Fred McDowell, mandolinist with the High Country Klezmer Ensemble and recorded two CDs of traditional Appalachian music with the Appalachian Acoustic Ensemble. Prior to joining the faculty at Appalachian in 1987, Lurie held academic appointments at Shenandoah Conservatory, Roanoke College and the Caracas Conservatory.

Soprano **Linda Larson** has sung leading operatic roles throughout the United States with companies including New York City Opera National Company, Opera Illinois, Syracuse Opera, Tri-Cities Opera, Indianapolis Opera and Opera Memphis. Larson holds degrees from the University of Michigan and the University of Texas at Austin. She is a graduate of the Tri-Cities Opera Resident Artist Training Program and participated in the Twentieth Century

Opera and Song program at the Banff Centre for the Arts. She has taught at New York University and Ithaca College and served as coordinator of the Vocal Coaching Program at Cornell University and is now conductor of the Appalachian Chorale.

**Chung Park** is quickly establishing himself amongst the finest of the current generation of American conductors, educators and string pedagogues. Park currently serves as Director of Orchestral Studies at the Hayes School of Music and also leads the String and Symphony Orchestras at the HSOM's Cannon Music Camp. Prior to his appointment at Appalachian, Park was Assistant Professor of Upper Strings at Idaho State University. He draws inspiration for his work from a wide variety of sources, including Thomas Sleeper, Charles Dutoit, John Eliot Gardiner, the art of Johannes Vermeer and Andy Goldsworthy, the writings of Chögyam Trungpa Rinpoche and the Orpheus Chamber Orchestra, among others.

**Karen Robertson** received a bachelor of Music degree from the University of Tennessee/Knoxville, a master of music degree from the College-Conservatory at the University of Cincinnati and a doctor of musical arts degree at the Conservatory of Music, University of Missouri at Kansas City. She is currently the Professor of Horn at the Hayes School of Music. Before Appalachian, she served on the faculties of the University of Missouri at Kansas City and William Jewell College. Robertson has performed with symphony orchestras throughout the nation and has won several awards for her solo performances, including the 1993 Concerto-Aria competition at the Conservatory of Music, University of Missouri at Kansas City. Robertson was a guest artist at the 2006 and 2009 International Horn Symposiums and is a frequent Regional Artist at the Southeast Horn Workshop. She has performed solos with orchestras in Missouri, Tennessee and North Carolina.

Pianist **Bair Shagdaron** was born in Moscow, Russia and began studying music at age four. He studied at the

prestigious Moscow Gnesins Music School for Gifted Children and then at the Moscow Tchaikovsky Conservatory, obtaining a doctorate degree in piano performance and then assuming the position of assistant professor. He served as assistant to Tatiana Nikolaeva for six years. In 1990, Shagdaron graduated from the Conservatory with his second degree in composition. After coming to the United States in 1996, he has taught at Ottawa University in Kansas and in 2000, he joined the faculty of Appalachian State University where he currently serves as professor of piano.

**James Stokes** is the professor of trumpet for the Hayes School of Music. He holds a doctoral degree in performance from Ohio State University and a bachelors degree in music education from Indiana University where he studied with William Adam. He is co-principal trumpet of the Symphony of the Mountains and has performed with the Columbus, Promusica, Charlotte and Asheville Symphony Orchestras and the CAPA Broadway Show Series. He has been a featured artist across the U.S., Australia and China as a soloist and clinician. Stokes serves as an adjudicator and an artist performer for the National Trumpet Competition and is a member of the International Trumpet Guild. He is a founding member of the Cathedral Brass Ensemble and the New River Brass Ensemble. He is an Artist/Clinician with the Conn/Selmer/Bach Corporation.

#### Translations for Inalare Program

##### *Rossignols Amoureux* (Amorous nightingales)

Amorous nightingales, respond to our voices  
With the sweetness of your songs.  
Your songs are tender tributes  
To the deity who reigns over our woods.

##### *Soir Païen* (Pagan Evening)

The moon shines over the woods, her paleness sweet and opaline. Are you listening to all the voices rising from all the ravines? Be silent! Listen...a flute prelude from the depths of the wood! I dream of forms on the road which will come alive again. We will forget that the hour is short and that dawn will return. The flowers of the night open and pour out a dream, but the sun will close them again.

—André Lebey

##### *Une flûte invisible* (An invisible flute)

Come! An invisible flute sighs in the orchards.  
The most gentle song is the song of the shepherds.  
The wind ruffles, under the oak tree, the shadowy mirror of the water.  
The most joyous song is the song of the birds.  
That no care torments you, let us love, let us love always!  
The most charming song is the song of love.

—Victor Hugo

##### *La flûte enchantée* (The enchanted flute)

The shade is soft and my master sleeps  
Wearing a bonnet of conical silk  
And his long nose yellow in his white beard.

But I, I am awake still  
and I hear outside a flute song which pours out,  
in turn, sadness or joy.

An air, by turns langorous or frivolous  
That my dear lover plays.

And when I approach the window,  
It seems to me that each note flies  
From the flute to my cheek  
Like a mysterious kiss.

—Tristan Klingsor

##### *Portrait*

Her name is sweet as honey,  
She is blonde as a fairy,  
Her eyes are made of a corner of the sky,

Is it real or did I dream it?

She is frail and sweet as a lily.

She is melancholy and grace.

Do you know this one who has caused my madness?

Her voice contains the flowers' honey,  
It is unreal and profound.

And I drink all the sorrow

In the voice of the blonde siren.

Her gaze touches me

But she ignores me.

She passes and my fervent heart

Flies on her trail and adores her.

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# ROSEN-SCHAFFEL COMPETITION FOR YOUNG AND EMERGING ARTISTS

## FINAL ROUND OF COMPETITION: PUBLIC PERFORMANCE

SUNDAY, JULY 13

1 PM, SCHAEFER CENTER FOR THE PERFORMING ARTS

Krisztina Dér, flute  
Robert Rocco, accompanist  
*Fantaisie sur le Freischütz* (c. 1880)

Claude-Paul Taffanel

Chris Plaas, tenor  
Susan Slingland, accompanist  
*Je crois entendre encore*  
*Il mio tesoro intanto*  
*Dies Bildnis ist bezaubernd schön*  
*New York Lights*  
*Ecco, ridente in cielo*

Georges Bizet  
W.A. Mozart  
W.A. Mozart  
William Bolcom  
Gioachino Rossini

Bennett Astrove, violin  
Nancy Johnston, accompanist  
*Violin Concerto No. 1 in g minor, Op. 26*  
*Vorspiel: Allegro moderato*  
*Adagio*  
*Finale: Allegro energico*

Max Bruch

Alex Sidwell, marimba  
Jonathan Asbell, accompanist  
*Concerto No. 2 for Marimba*  
*Slowly and mysteriously; Quick with restlessness*  
*Chaconne*  
*Very fast and lively*

David R. Gillingham

INTERMISSION

## ABOUT THE COMPETITION

The festival, in partnership with the Hayes School of Music, proudly presents the fourth season of the Rosen-Schaffel Competition for Young and Emerging Artists.

During the spring of 2014, contestants submitted recordings of their work and a panel of judges selected seven finalists to compete in a public performance. During the final round, jurors will choose three top prizewinners and the audience will select and Audience Choice Award Winner. In addition to a cash prize, the first-prize winner will receive the opportunity to perform with conductor Gerard Schwarz and the Eastern Festival Orchestra during the 2015 season of An Appalachian Summer Festival.

## ARTIST BIOS



**Bennett Astrove** began his formal education on the violin at the University of South Florida, where he studied with Dr. Carolyn Stuart.

Currently a student of Kevin Lawrence, he recently completed his master's degree at the University of North Carolina School of the Arts. Bennett has participated in a variety of festivals and ensembles including the Green Mountain Chamber Music Festival, NU Music Ensemble, Music from Salem and the Robert Helps New Music Festival. When it doesn't come to music, Bennett enjoys cooking a good stew and is also a certified canoe instructor.



**Amber Joy Carpenter** decided to become a harpist at the age of four. She has performed a solo for the Charlotte Philharmonic Orchestra's summer concerts, won two

regional concerto competitions and the Suzuki Association of the America's national harp competition and was a finalist in the International Lyon and Healy Awards Harp Competition. Carpenter has twice been a featured artist on WDAV Classical Radio's "Main Street Sessions." She has performed with the

Amber Carpenter, harp

Ginger Wyrick, accompanist

*Concerto in B-flat*

*Andante Allegro*

*Larghetto*

*Allegro Moderato*

George Friderich Handel

Erica Spear, flute

Susan Slingland, accompanist

*Fantasie-Brillante sur "Carmen"*

Francois Borne

Diana Yodzis, mezzo-soprano

Benjamin Blozan, accompanist

*Anakreons Grab*

*Kennst du das Land*

*Wo die schönen Trompeten blasen*

Hugo Wolf

Hugo Wolf

Gustav Mahler

*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. 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 2014 Rosen-Schaffel Young Artist*

*Competition has also received generous support from the Bruce J. Heim Foundation, and from Mark and Nancy Tafeen. These gifts have enabled the program to increase the amount of its cash awards to the competition's winners.*

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

*Please join us for a reception in the lobby of the Schaefer Center following the competition program.*

Charlotte Symphony Orchestra and is also an active member of the Oratorio Singers of Charlotte. Carpenter currently serves as a teacher for the American Youth Harp Ensemble's European Summer Institute where she has accompanied her students on a tour of Austria and the Czech Republic, performing a weeklong concert series, and also to New York City for the ensemble's Lincoln Center debut. Carpenter is a graduate of the University of North Carolina at Charlotte.



**Krisztina Dér** received her bachelor of arts in music performance and musicology with the academic honors *summa cum laude* at the University of Maryland, Baltimore

County. While serving as 2013 National Flute Association Assistant Program Chair, she received her master of music in flute performance at the University of North Carolina, School of the Arts, was the Large Ensemble Librarian, a Nutcracker Scholar and the Flute Studio Teacher's Assistant. She has placed first in both the Flute Society of Washington's Collegiate Competition and Student Honors Competition. She has soloed twice with orchestra—performing with the UMBC Orchestra and the DC Youth Orchestra. Dér is a lover of Hungarian music and culture, a proponent of new music and collaborative artwork, a musicology enthusiast and member of the flute and harp duo Winds Upon a String.

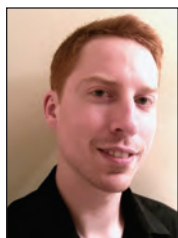


Tenor **Chris Plaas** has entertained audiences throughout the United States and Europe. Growing up in Johnson City, Tennessee, Plaas obtained his Bachelor of Music in Vocal

Performance degree at East Tennessee State University. There, he participated in ensembles such as the ETSU Chorale and the BucsWorth men's ensemble. He is currently at Appalachian State University finishing his master of music in vocal performance degree. Plaas has been featured at multiple National Conferences of the American Choral Directors Association as well as a National



Conference of the Intercollegiate Men's Choruses. He is a founding member of the Living Harmony Gospel Quartet based in Johnson City and is a member of Brethren, a professional men's ensemble based out of Washington, D.C. He was recently honored as a winner of the Appalachian State University Concerto/Aria Competition.



**Alex Sidwell** received his bachelor's of music in percussion performance from Auburn University where he was principal percussionist of the Auburn

University Symphonic Winds, with whom he participated in a tour throughout China. He also performed with the Percussion Ensemble, Steel Band and the Auburn University Marching Band, with whom he performed at the 2009 Fiesta Bowl and the 2010 BCS National Championship. In 2011, he was selected to participate in the first ever Alabama Intercollegiate Band. Sidwell is currently seeking his masters of music in percussion performance at Appalachian State University where he has performed as principal percussionist of the Appalachian Wind Ensemble and principal timpanist of the Appalachian Symphony Orchestra. He is currently a substitute percussionist with the Johnson City Symphony Orchestra and currently holds an assistantship at Appalachian in both music history and administration.



**Erica Spear** is currently an undergraduate student at Appalachian State University, pursuing degrees in both music education and flute performance. She

began her musical studies in Japan with piano at the age of five, picking up the flute several years later. She has been a finalist in the Hayes School of Music Concerto-Aria Competition twice (2012, 2013) and has played in various chamber, orchestral and wind band settings, serving as principal flute in numerous ensembles. Spear is a member of the National Flute

Association, Raleigh Flute Association and the National Association for Music Education. She is a recipient of the North Carolina Teaching Fellow Scholarship and the Appalachian State University Diversity Scholarship.



**Diana Yodzis**, mezzo-soprano, will be returning to Carnegie Hall in January, 2015 to give a Spotlight Recital as part of Marilyn

Horne's annual song celebration, *The Song Continues*. She participated in the workshop, singing on Christa Ludwig's masterclass in January 2014. Yodzis made her West Coast debut last summer as Second Lady in The Music Academy of the West's production of *Die Zauberflöte*. She has made appearances with the Albany Symphony, Winston Salem Symphony, Music Academy of the West Festival Orchestra and the Greensboro Symphony among others. She has been awarded first-place prizes at the Opera Guild of Charlotte (2013), MTNA Southern Regional (2013) and the North Carolina and Southern Regional NATS (2009-2013) competitions. She recently received an encouragement award at the N.C. District Metropolitan Opera National Council Auditions in 2013. Yodzis is currently a student at the University of North Carolina at Greensboro.

## FINALIST JURORS

Biographical information for **Gerard Schwarz** appears on page 36.



**Robert Moody** has had the honor of serving as music director for the Winston-Salem Symphony since 2005, artistic director for Arizona Musicfest

since 2007 and Music Director for the Portland Symphony Orchestra (Maine), since 2008. Moody is the fourth music director in the Winston-Salem Symphony's 64-year history. Unprecedented success has been the hallmark of this tenure, including the creation of Pops, Kicked-Back Classics, Discovery, Side-by-Side and Handel's

Messiah concert series. Under his tenure the orchestra has also taken the Winston-Salem Youth Orchestras program completely under its umbrella, hired a full-time assistant conductor, and performed a first-ever joint classics concert with the Greensboro Symphony Orchestra. The Portland Symphony announced the appointment of Moody as music director/conductor starting with the 2008/2009 season.

Additionally, Moody serves as artistic director of Arizona Musicfest, the nation's premiere winter destination music festival, held in north Scottsdale, Carefree, Cave-Creek and through the Arizona Desert Foothills region. Born and raised in Greenville, S.C., Moody took up the cello in the 4th grade. He completed his undergraduate studies at Furman University, and his master of music in conducting at the Eastman School of Music in Rochester, N.Y., where he studied with Donald Neuen. Moody is a frequent guest conductor with orchestras across the United States, and has conducted many of the world's top classical and pops artists in concert. A champion of new music, Moody is proud to have played an instrumental role in the commissioning and premiere performances of several important new works for orchestra.



After an extensive two-year search with applicants from 15 countries, **Jacomo Rafael Bairos** became the 17th music director for the Amarillo Symphony

Orchestra during the fall of 2013. Described as "expressive and passionate" [*Malaysian Straits Times*] and lauded by the *Leipziger Volkszeitung* as an "impressive conductor... who is elegantly demanding," Bairos enjoys an emerging career as an imaginative and inclusive conductor, dedicated educator and ardent champion of new American music.

During his tenure as associate and guest conductor for the Charlotte Symphony Orchestra from 2010-2013, Bairos reached tens of thousands of enthusiastic listeners through the broad spectrum of concerts he programmed and conducted. His performances on the innovative Knight Sounds and her-

alded Pops series garnered consistent praise for not only his adventurous programming, but his collaborations with dancers and visual artists as well as his use of technology to enhance and bring more excitement to the concert experience. He regularly performed and premiered new music by living composers on every series he conducted in Charlotte, including reinventing famous classics with modern twists on his Family, Education, Outreach and Parks concerts.

Bairos' guest engagements have been with orchestras in the U.S. and abroad and has collaborated with an array of distinguished artists such as violinists Shlomo Mintz and Elena Urioste, Latin-Grammy winner, Nestor Torres, the eclectic cross-over group ProjectTrio and three-time Grammy nominated Cuban Band, Tiempo Libre.

Awarded the prestigious 2012 Mendelssohn-Bartholdy Scholarship by Maestro Kurt Masur, he traveled to Leipzig, Germany to share concerts with the Leipzig Symphony Orchestra, assist at the Gewandhaus Orchestra and further his studies and mentorship with Mo. Masur.



Winner of the 2013 Solti Foundation US Career Assistance Award, **Roger Kalia** is currently in his first season as assistant conductor of the Charlotte Symphony Orchestra where he will conduct the orchestra's "Lollipops" series, On Campus and Education concerts and cover all classical subscription concerts for Maestro Christopher Warren-Green and guest conductors.

As a recipient of the BMI/Lionel Newman Conducting Scholarship and YMF Conducting Grant, Kalia is entering his second season as music director of the Young Musicians Foundation Debut Orchestra of Los Angeles. Winner of YMF's 2012 National Conductor Search, he follows in the footsteps of such illustrious conductors as Michael Tilson-Thomas, Andre Previn and Myung Whun Chung.

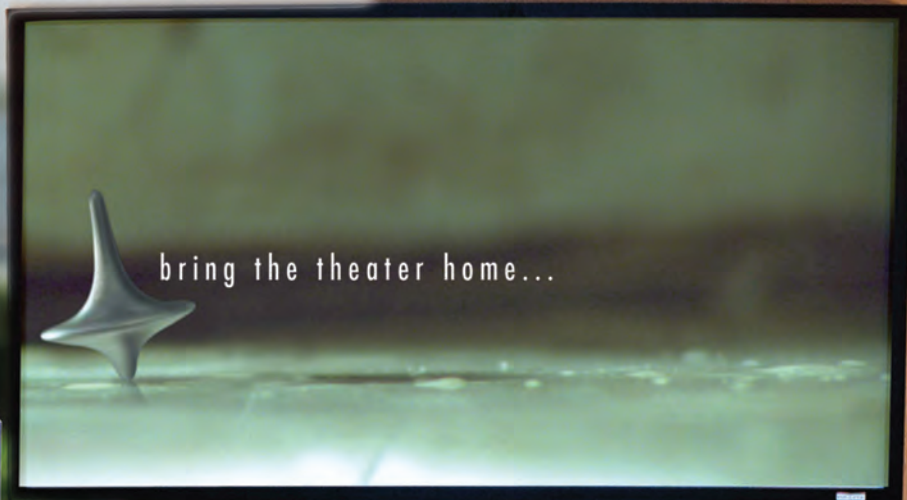
Roger is entering his fourth season as music director of the Lake George Music Festival. In addition, he has been invited to serve as cover conductor with the St. Louis Symphony and has served as an adjudicator in the classical instrumental division for the 2013 Spotlight Awards at the Dorothy Chandler Pavilion.

Kalia made his subscription debut with the Memphis Symphony Orchestra in October 2011 after winning second prize in their inaugural International Conducting Competition. In recent seasons he has worked with orchestras and ensembles across North America and Europe. He was chosen by former New York Philharmonic Music Director Kurt Masur to participate in his weeklong Conducting Seminar at the Manhattan School of Music in January 2013. He was also personally selected by David Zinman to conduct the Tonhalle Orchestra Zurich as part of his 2011 International Conducting Masterclass at the Zurich Festspiele. In 2011, Kalia was also awarded a Bruno Walter Conducting Scholarship to attend the Cabrillo Festival of Contemporary Music and in 2010 he was a Conducting Fellow at the American Academy of Conducting at the Aspen Music Festival.

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# BROYHILL CHAMBER ENSEMBLE

## SUNDAY, JULY 20

8 PM, ROSEN CONCERT HALL



Sponsored by McDonald's of Boone



Gil Morgenstern, violin; Harumi Rhodes, violin; Kathryn Lockwood, viola;  
Inbal Segev, cello; J.Y. Song, piano

Songs Without Words Fanny and Felix Mendelssohn

Cello Suite No. 5 (BWV 1011) J.S. Bach  
Prelude and Fugue

String trio No. 3 in c minor, Op. 9 Ludwig van Beethoven  
Allegro con spirito  
Adagio con espressione  
Scherzo: Allegro molto e vivace  
Finale: Presto

### INTERMISSION

Piano Quintet No. 1 in c minor, Op. 1 Ernst von Dohnányi  
Allegro  
Scherzo. Allegro  
Adagio, quasi andante  
Finale, Allegro animato

*The Broyhill Chamber Ensemble Concert Series is generously supported  
by the Broyhill Family Foundation (in memory of Faye Broyhill),  
and by Ralph and Venda Lerch/McDonald's of Boone.  
Additional performance underwriting has been provided by  
Budd and Nanette Mayer, Neil and Nancy Schaffel,  
the R.Y. and Eileen L. Sharpe Foundation,  
and the Muriel and Arnold Rosen Endowment for the Arts.*

*Biographical information for this evening's performers begin on page 60.  
Mr. Morgenstern's biographical information is on page 28.*

### PROGRAM NOTES:

Felix Mendelssohn and Fanny  
Mendelssohn

*Songs without Words*

*(Born February 3, 1809 in Hamburg;  
died November 4, 1847, in Leipzig)  
(Born November 14, 1805 in Hamburg,  
Germany; died May 14, 1847 in Berlin)*

The art of songwriting was carried to great new heights in the early decades of the 19<sup>th</sup> century, and soon composers began to write similarly lyrical pieces for instruments alone. The idea of a song without words may have originated with Mendelssohn and his greatly talented sister, Fanny, when they were still children. Such pieces became very popular among the European public, and Mendelssohn's reputation as a composer for the keyboard was actually built, in part, upon these miniatures. The rise of the piano as the predominant instrument for home music-making in Mendelssohn's time is a phenomenon that is related to the plethora of song-writing, with and without words. Karl Schumann, a famous German musicologist and *Lieder* scholar, characterized Mendelssohn's *Lieder ohne Worte* as not simply "pillars of the piano repertoire," but also as "a household possession, as widespread in Germany as the Grimm brothers' fairy tales, ... and no less beloved in Victorian England."

The existence of the *Songs without Words* is first documented in 1828, when the 19 year-old composer gave one of them to Fanny, his sister, for her birthday. He had already written several by then, and in 1832, the first collection of the eight was published in London. He composed them initially for family and friends but then decided to revise and publish them. He continued adding to the series until the end of his life; the last two collections of them, *Op. 85* and *Op. 102*, were published posthumously including some additional miniatures that he had rejected from earlier sets. These cycles are partly lyrical, partly virtuoso pieces, which explore the artistic capabilities of the piano in free form.

Many of these pieces are now known by fanciful titles that were almost all added later by others. Mendelssohn himself, when asked to explain the content of the piano songs and their relationship to vocal songs, pointed out that his are purely musical, non-literary expressions. He said, "Even if I had specific words in mind, I would not tell, for the same words mean different things to different people, but the song [that is, the music itself] arouses the same

feeling in everyone—a feeling that cannot be expressed in words.”

The genuineness and simplicity of the ‘songs’ spoke to several qualities that were much in favor at that time: the form of the small piece, a certain amount of sentimentality, the expression of folk song characteristics, the use of polyphonic texture, and the new possibilities of piano sound. The latter were made available through the “English” Broadwood action and the double escapement mechanism first introduced in piano building by Erard in 1821. In fact, one of the reasons the series is justly renowned is its pianistic importance historically. The themes of most of the songs are naturally long song-like themes, woven into a tripartite ABA structure. Most of the compositions retain a unified mood throughout and also typically conclude with a codetta, although some of the best-loved pieces deviate from the form most usually used.

The ideas encompassed in the “*Songs Without Words*” stimulated other composers for the piano from Grieg to Brahms, Fauré, and Bizet. The popularity of the composition during Mendelssohn’s lifetime alone was phenomenal, most especially in England where all of his music was popular. The ‘songs’ are still much appreciated everywhere today for their combination of Romantic elements and Classical form, their simplicity and elegance.

**Johann Sebastian Bach**  
***Cello Suite No. 5, in c minor, BWV 1011:***  
***Prelude and Fugue***  
**(Born March 21, 1685, in Eisenach;**  
**died July 28, 1750, in Leipzig)**

The six *Cello Suites* are among the most extraordinary inventions of Bach’s incomparable creative power, yet in Bach’s time the cello was considered an instrument inferior to the viola da gamba. The cello’s main use then was to fill out the continuo, or bass, of chamber and orchestral works, yet around the same date that Bach wrote the six works for unaccompanied violin in 1720, he composed a similar series for unaccompanied cello. These *Cello Suites* have the distinction of being the first of their kind; they now still arguably stand as the finest works in the cello repertoire.

Bach was his period’s most accomplished keyboard player, and he liked to play the viola in ensembles, but he did not play the cello. He was, nevertheless, the complete master of any musical medium

for which he chose to compose. The cello suites contain musical and mechanical challenges for the performer because the music in them contains so much more than is apparent on a simple reading of the notes. To do them justice, a musician truly has to “read between the lines.” Forkel, Bach’s first biographer, said in his book, “Bach went so far in his understanding of melody and harmony that he could exhaust their possibilities. He combines in a single part all the notes needed to make the harmony and counterpoint complete, so that another note is neither necessary nor possible.”

In 1717, Bach was composer and music director for Prince Leopold, ruler of the tiny state of Anhalt-Cöthen. The Prince was an accomplished musician, and it was at his court that Bach wrote most of his chamber music. The Prince played the viola da gamba, an instrument whose range resembled that of the cello, and he had on his staff two members of the Abel family, who, for three generations, were known as great gambists and cellists. The *cello suites* were probably written for the younger of them, Christian Ferdinand Abel or perhaps for another skilled cellist in Cöthen at that time, Christian Bernhard Linigke. Bach also wrote three sonatas for viola da gamba and harpsichord that may not have been beyond the powers of the Prince. They are now often played on the cello.

Like much of Bach’s music, the *Cello Suites* were neglected for many years after his death, and it was not until well after the revival of his music in the 19<sup>th</sup> century that they began to be appreciated by a wider public. Even then, they were first thought unimportant, too dry and academic for the romantic generation of the time.

The dance suite was already an established form in Bach’s time, and its order had become codified. Originating as folk and court dances, the suite’s parts had become highly stylized and had moved from the ballroom to the concert room. Each of Bach’s six cello suites has six movements, consisting of a formal opening movement, a *Prélude*, followed by five dances. In *Suite No. 5*, Bach specifies a variant of the usual tuning of the instrument’s highest string in order to make a different harmonic vocabulary available. The *Prélude* derives from the kind of improvisation once expected of instrumentalists when they first sat down to play, and thus was called “preluding.” The *Prélude* of this *Suite* has two parts in

the manner of a French opera overture, the first grave, the second the only fugue in the suites.

**Ludwig van Beethoven**  
***String Trio No. 3 in c minor, Op. 9***  
**(Born December 16, 1770, in Bonn;**  
**died March 26, 1827, in Vienna)**

Among Beethoven’s noble friends and supporters, when he was a young musician in Vienna, were the Count and Countess von Browne. The Count, whose family was Irish in origin, was only three years older than the composer; he served Catherine the Great, Empress of All the Russias, as a Brigadier and Governor General of most of what is now Lithuania and Estonia. His immense properties in the Baltic region then called Livonia gave the Count a huge income that he spent freely in Vienna. In 1796, he took a German baroness to be his Countess, and the two of them rewarded Beethoven generously for the dedications of several compositions.

In April 1797, when he inscribed a set of variations on a Russian dance to the Countess, Beethoven was given a fine riding horse, which, characteristically, he soon forgot he owned. The three *String Trios*, *Op. 9*, are dedicated to the Count, the three *Piano Sonatas*, *Op. 10*, to the Countess. The *Trios* were probably written in 1797 and 1798, and in 1798 were published with a dedication in French so flowery in its expression of gratitude to the “Maecenas of my Muse,” so modest about “the inspiration of genius,” that it makes sense only if read as an elaborate formal, 18<sup>th</sup> century thank you note for the gift of a horse.

Beethoven had written string trios before, but soon after he had finished this set he began his first set of string quartets, and then he composed no more trios. The richly textured music he gets from just three instruments demonstrates his incomparably inventive imagination and the technical mastery he already possessed at the age of 28. Chamber music players sometimes say that these are quartets that do not need a second violin.

The key of c minor was one in which the stormy passions of the Romantic movement made their way directly into Beethoven’s music. In 1798, when he published the *String Trios*, it was only a few years since Haydn, whose sensibilities were those of an earlier generation, had urged him to withhold the *c minor Piano*



*Trio* from publication. In one of Beethoven's notebooks there are rough sketches of musical ideas in c minor that eventually found their way into this String Trio and into one of the early masterpieces of musical Romanticism, his *Sonate pathétique*, Op. 13.

This Trio was one of his favorites among his early works, and there are ideas in it that would stay with him until the end of his career. The first movement, *Allegro con spirito*, opens with one of them, a little four-note minor-key falling figure that will have an important place thirty years later in the last movement of the *c-sharp minor String Quartet*, Op. 131. It is rather ominous-sounding as heard here, played in octaves, which gives it strength and at the same time prevents the ear from finding out just how many instruments are playing it. In a moment the three instruments assume their separate identities, and the little figure turns out to be just the opening gesture of a long-spun, wide-ranging, dramatic first theme. The second theme is charmingly lyrical, while the stormy development section of the movement is devoted to a musical discussion of the great differences between them.

Next come a slow movement, *Adagio con espressione*, of as great intensity as could be achieved in a quartet, and an impetuous Scherzo, *Allegro molto e vivace* whose power comes principally from Beethoven's manipulation of its rhythms. In the Finale, *Presto*, Beethoven organizes his fiery themes in a form that is rich in episodes and events until he lets the music come to an end with a light and quiet gesture.

**Ernst von Dohnányi**  
*Quintet for Piano and Strings No. 1, in c minor, Op. 1*  
(Born July 27, 1877, in Pozsony, Hungary; died February 9, 1960, in New York)

The leading figures in Hungary's rich musical life during the first half of the 20<sup>th</sup> century were three composers who were born only five years apart, Béla Bartók, Zoltán Kodály and Ernst von Dohnányi. They were friends and colleagues in many artistic projects, but they were also rivals who took very different positions on important issues in politics and esthetics. Paradoxically, the intense nationalism in the music of Bartók and Kodály has made their works better known now in the rest of the world than the music of Dohnányi's cosmopolitan classicism.

Dohnányi's professional life began brilliantly in 1895, when he was still an 18 year-old student. That summer his teacher, Koessler, showed Brahms a piano quintet his pupil had written, which so impressed the great master that Dohnányi was summoned by telegram to come see Brahms at the resort where he was staying. Brahms organized a private reading of the work with the famous Kneisel Quartet, with conductor Arthur Nikisch as pianist. It became known as *Piano Quintet No. 1, Op. 1* when it was published in 1902. Brahms also arranged for the first public performance, which was given in Vienna in 1903. Dohnányi dedicated the work to Koessler "in admiration and friendship."

At the very beginning of the *Allegro* first movement, the listener becomes aware of what attracted Brahms to this music. The broad opening theme in the piano, with its firmly based harmony, lets the listener

know where Dohnányi stands musically and gives a sense of direction for everything that is to follow. Soon the instrumental texture and the sonority are enriched by a very Brahmsian use of different rhythms in the several parts and by thickening the web of woven counterpoint. For good contrast, the second theme is clearly set for strings alone in the new key of E-flat. With the enthusiasm of youth, Dohnányi sometimes presses his subjects too hard and stays with one idea longer than a more experienced composer would have done, but we must forgive him for it, as Brahms did, and admire the fertility of his imagination.

The second movement is a charming Scherzo, *Allegro vivace*, full of rhythmic ingenuity. After the contrasting central trio section, an altered reprise of the opening music follows. The slow movement, *Adagio, quasi andante*, is a lovely expression of the composer's romantic lyricism, in a three-part form.

Dohnányi, taking Brahms as a model, decided that one Hungarian-flavored movement was enough in a long work. Brahms, however, had not been Hungarian, but rather was a north German who simply liked what he learned of Hungarian and Gypsy music. In this Gypsy finale, *Allegro animato* (following not only the model of Brahms but of Schubert, Mozart and Haydn too), the form is that of a rondo. A principal subject of irregular meter recurs in alternation with contrasting ideas, the first lyrical, the second fugal, and the last a restatement of the grand theme with which the Quintet began.

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# BROYHILL CHAMBER ENSEMBLE

## TUESDAY, JULY 22

8 PM, ROSEN CONCERT HALL



Sponsored by McDonald's of Boone



Gil Morgenstern, violin; Harumi Rhodes, violin; Kathryn Lockwood, viola;  
Inbal Segev, cello; J.Y. Song, piano

*Duo for Violin and Viola No. 2*      Wolfgang Amadeus Mozart  
*in B-Flat Major, K. 424*

Adagio - Allegro

Andante cantabile

Theme with Six Variations; Andante grazioso

*Nacht und Traüme, Op. 43, D. 827*      Franz Schubert

*Porgy and Bess*

George Gershwin

(arr. Heifetz)

*Summertime/A Woman is a Sometime Thing*

*It Ain't Necessarily So*

*Waltz and Hoedown*

Aaron Copland

### INTERMISSION

*Piano Quintet in f minor, Op. 34*      Johannes Brahms

Allegro non troppo

Andante, un poco adagio

Scherzo: Allegro

Poco sostenuto; Allegro non troppo

*The Broyhill Chamber Ensemble Concert Series is generously supported  
by the Broyhill Family Foundation (in memory of Faye Broyhill),  
and by Ralph and Venda Lerch/McDonald's of Boone.*

*Additional performance underwriting has been provided by Budd and Nanette  
Mayer, Neil and Nancy Schaffel, the R.Y. and Eileen L. Sharpe Foundation,  
and the Muriel and Arnold Rosen Endowment for the Arts.*

*Biographical information for this evening's performers begin on page 60.  
Mr. Morgenstern's biographical information is on page 28.*

### PROGRAM NOTES:

Wolfgang Amadeus Mozart

*Duo for Violin and Viola No. 2 in B-Flat  
Major, K. 424*

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

In 1783, when Mozart returned to his native Salzburg for the last time, he found that one of his friends among the local musicians, Michael Haydn, the younger brother of Joseph Haydn, was in trouble. Michael Haydn had joined the musical staff of the Prince-Archbishop of Salzburg as concertmaster and conductor, and later served as organist as well. As two of Michael Haydn's pupils told the story many years later, illness had prevented Haydn from writing more than four duos for a set of six that his employer had ordered. The Archbishop thought that lowering his pay would get the composer out of bed and back to his writing desk. Mozart, understanding the gravity of the illness, used to visit the sick man every day, and when he heard of Haydn's problem, went home, wrote the two duos we now know as K. 423 and 424, and gave them to Haydn to send to the Archbishop as his own.

Mozart was writing some of his best chamber music at this time. He had recently completed three of the six string quartets that he was to dedicate to Joseph Haydn, and he may have enjoyed the discipline of writing for only two instrumental voices. In the duos that both Michael and Joseph Haydn composed, the violin is the soloist and the viola accompanies it. Mozart, with the experience of the beautiful *Sinfonia Concertante for Violin and Viola, K. 364*, which he had composed in Salzburg in 1779, knew how to broaden and enrich the musical possibilities of the two instruments. By treating them almost as equals, he drew a rich texture from them.

This *Duo* opens with a huge, symphonic movement that has a grand, slow introduction, *Adagio*, to the sonata-form main section, *Allegro*. Next come a brief slow movement, *Andante cantabile*, and then a finale, which is made up of a theme with six variations, *Andante grazioso*.

**Franz Schubert**

*Nacht und Träume*, Op. 43, D. 827  
(Born January 31, 1797, in Vienna;  
died November 19, 1828, in Vienna)

*Nacht und Träume* ("Night and Dreams," D. 827) was composed in 1822 and although you hear it in this concert as a cello and piano arrangement, it was originally a rapturous and exalted song for voice and piano. Schubert used two poems by Matthäus von Collin together to create its text. In a very slow, *Sehr langsam* but majestic tempo, the very soft *Nacht und Träume* maintains a complete sense of simplicity as its lyric, noble lines are set above a gently swaying accompaniment. Harmonically interesting with an artful modulation and an almost ethereal chromaticism, this little piece has an exquisite luminosity and beauty.

**George Gershwin, arr. Heifetz**  
*Summertime and It Ain't Necessarily So*  
from *Porgy and Bess*  
(Born September 26, 1898, in Brooklyn,  
New York; died July 11, 1937, in  
Hollywood, California)

George Gershwin, one of the best known American composers of the early 20<sup>th</sup> century, composed concert music and wrote songs for the Broadway theater and Hollywood films, most of them with clever and poetic lyrics by his older brother, Ira. *Porgy and Bess* is the last and greatest composition in which Gershwin extended his genius as a melodist from songs to larger musical forms. He had searched extensively for an American opera subject and found it in Dubose and Dorothy Heyward's play, *Porgy*, about life among the black poor of Catfish Row in Charleston, South Carolina in the 1930s. He and Ira worked with Dubose Heyward for years on the music, the book and the lyrics, and the opera debuted in Boston on September 30, 1936.

This violin arrangement by Jascha Heifetz of famous songs from *Porgy and Bess* includes the marvelous, memorable sultry song *Summertime*, with which Clara tries, in Act I, to sing her baby to sleep. When she is unsuccessful, her husband Jake, a fisherman, volunteers to try his hand at calming the baby, singing the considerably less soothing *A Woman Is a Sometime Thing*.

In Act II, at the picnic on Kittiwah Island, everyone is having a good time. Sporting Life regales them with the humorously skeptical song, *It Ain't Necessarily So*.

**Aaron Copland**

*Scenes from Rodeo Waltz and Hoedown*  
(Born November 14, 1900 in Brooklyn,  
New York; died December 2, 1990 in  
North Tarrytown, New York)

In 1942, Copland composed *Rodeo*, the second of his three popular ballets on American subjects, on a commission for Agnes de Mille, who wrote him in early that year asking that he write the score for a "cowboy ballet" that she wanted to choreograph for the Ballets Russe de Monte Carlo, (the former Diaghilev group) which had been relocated to New York due to World War II. Now subtitled *The Courting at Burnt Ranch*, the original title that Copland gave the work, *Rodeo* details the story of a young cowgirl who desperately attempts to find herself a man. She finally succeeds in making the desired impression on the head cowhand when she appears at a hoedown in a fetching red dress.

*Rodeo* tells its simple story with warmth and humor. Its première on October 16, 1942, at the Metropolitan Opera in New York was a large success, and Copland soon produced a four-movement suite from the ballet, which the Boston Pops Orchestra premiered in May 1943.

Copland quoted folk songs in this work in order to create a feel of time and place of the setting. He used cowboy songs, fiddle melodies, railroad songs and also a Scottish dance song.

Tonight's concert features two movements: The slow third movement *Saturday Night Waltz* begins with the sound of country fiddlers tuning up, then goes on with a dance-like almost-quotation of *Goodbye, old Paint*. (or *I Ride an Old Paint*). The finalé, *Hoe Down* is based on *Bonyparte*; it also briefly quotes *McLeod's Reel* as well as *Gilderoy* and *Tip Toe, Pretty Betty Martin*, all tunes Copland found in *Traditional Music* by Ira Ford. Most of these songs appear whole and in generally traditional settings. Since Copland also composed some original music in folk style, he made it hard for the listener to know which is the original material and which not. Even though he incorporates folk-type music, the piece definitely displays Copland's musical personality and his brilliant orchestration.

**Johannes Brahms**

*Piano Quintet in f minor*, Op. 34  
(Born May 7, 1833, in Hamburg;  
died April 3, 1897, in Vienna)

The *Piano Quintet in f minor*, Op. 34 is the climactic composition of the young Brahms; it is one of the very greatest of his works, yet one that arrived in its final form with great difficulty. In his early career, after Brahms completed a work, he usually became severely self-critical. Only then did he decide whether to allow his creation to be performed or to reject it, often perhaps because he judged his composition needed greater self-discipline than he had given it. He was frequently reluctant to launch works that he knew would be compared to those of Beethoven and other great masters; therefore, much of the music he composed, he subsequently destroyed. The pieces that do survive were often those he created with instrumentation that others had not used extensively, and thus he avoided the possibility of direct comparison. For example, he wrote string sextets and piano quartets rather than string quartets, and he made sure that these were mostly note-perfect in their original manuscripts with but a few important exceptions. The history of the changes in the present work differs somewhat from those of other works, for on this occasion Brahms tried the composition out with varying instruments.

The *Piano Quintet* made its first appearance in 1861, as a string quintet in f minor with two cellos. (The most memorable work written for this combination is Schubert's majestic *Quintet in C Major*, Op. 163, D. 956.) Brahms sent the first three movements of his work, even before he had finished the quintet, to Clara Schumann, herself a pianist and Robert Schumann's wife, to ask her to judge it. As soon as he completed it, he sent it to the violinist Joachim for the same purpose. Joachim arranged for the quintet to be played in May 1863, and he subsequently told Brahms that the strings could not effectively convey the power and range of some of the music without some additional instrumental help. The content was simply too rich and too forceful for the strings to express, he felt, but the musical quality was fine. Seeking a more dynamic medium for his work, Brahms responded by converting it into a sonata for two pianos.



Clara Schumann and Anton Rubinstein played it in this form at Baden-Baden, and at a later time, performed it with Brahms for Princess Anna of Hesse. The Princess so liked the sonata that Brahms decided to dedicate it to her when he had it published. Princess Anna carefully checked with Clara Schumann to make sure that both published versions would bear her name and that she would have the first copies off the press. A letter of November 3, 1864, signed "your old Clara" tells Brahms, "The Princess was so pleased that I seized the opportunity to suggest a beautiful gift for you, and the moment was so well chosen that she then and there commanded me to buy it. You will understand the joy with which I did so when you see it." The gift was indeed precious; it was the original manuscript of Mozart's *Symphony in g minor*.

Unfortunately, the two-piano work still did not feel right to Brahms, and when he and Carl Tausig played the sonata at a concert of Brahms' works in Vienna in April 1864, it was the only work on the program that the audience did not seem to like. Echoing in kind Joachim's earlier comment about the quality of the sound

of the strings alone, Clara Schumann ultimately felt that the music demanded more variety in sound than the two pianos could provide and suggested that Brahms convert the work into an orchestral piece. By the end of the year, Brahms had instead combined piano and strings to create the *Piano Quintet, Op. 34*. His original version for strings no longer exists, but Brahms published the *Sonata for Two Pianos* in 1871 as *Op. 34 bis*.

When Joachim saw the changes that Brahms had made, he was very impressed and declared that Brahms's *Piano Quintet* was the greatest piece of chamber music written since Schubert's death. The only other work that could have possibly approached it was Schumann's quintet, written in 1842. The opening movement of Brahms's *Quintet, Allegro non troppo*, has both drama and an epic scale. It is based on several themes that have an unusually wide range of expression. They include the brooding, the dramatic, the exultant, and the lyrical. A solemn theme predominates, but there is also a plethora of subsidiary themes, each functioning importantly in the rich, dramatic structure. The simplest of the movements

is the second, a serene and tender *Andante, un poco adagio* in a three-part song form, notable for its gentle, swaying piano melody with its restrained and rhythmic string accompaniment. The Scherzo, *Allegro*, an exciting movement of substantial dimension and intense power, has an irresistible rhythmic drive based in part on material related to the first movement. The contrasting, calm central trio section derives its themes, in turn, from the first part of the strongly syncopated Scherzo. The syncopation and march-like rhythms return to close the movement. The *Finale* begins with a slow and mysterious introduction, *Poco sostenuto*, full of germinal ideas that come into bloom in the lively main section, *Allegro non troppo*. The material of this vibrant movement is subjected to further development in the coda, *Presto non troppo*, which leads to the powerful climax.

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American Routes @ 7pm



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Biographical information for **Gil Morgenstern** appears on page 28.



THE ARNOLD AND  
MURIEL ROSEN 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. 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 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 degree from Yale University. 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.



THE BROYHILL FAMILY  
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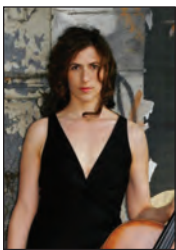
Having performed at world-renowned locations including Lincoln Center's Avery Fisher Hall, Boston's Symphony Hall, Chicago's Orchestra Hall and Vienna's Konzerthaus, Japanese pianist **Rieko Aizawa** is praised by the *New York Times* for her "impressive musicality, a crisp touch and expressive phrasing." Studying at the Curtis Institute and the Juilliard School, Aizawa was the youngest-ever participant at the Marlboro Music Festival and has become an active chamber musician. Aizawa is a founding member of the Horszowski Trio and of the prize-winning Duo Prism, and became the artistic director of the Alpenglow Chamber Music Festival in Colorado in 2010. Aizawa has established her own unique musical voice

after opening concerts of Tokyo's Casals hall and debut concerts at the Kennedy Center and Carnegie Hall under conductor Alexander Schneider's New York String Orchestra. She currently lives in New York City with her husband, violinist Jesse Mills, and is on faculty at Longy School of Music of Bard College.



THE NEIL AND NANCY  
SCHAFFEL CHAIR

Acclaimed by *The New York Times* as a "deeply expressive violinist," **Harumi Rhodes** has gained broad recognition as a multifaceted musician with a distinctive and sincere musical voice. Her generosity of spirit on stage is contagious, making her one of the most sought after violinists and chamber musicians of her generation. In addition to her career as a founding member of the Naumburg Award-winning ensemble, Trio Cavatina, Rhodes was named an Artist Member of the Boston Chamber Music Society in 2009. While completing her residency with Lincoln Center's Chamber Music Society Two, she also participated in several festivals including Marlboro Music, Mainly Mozart, Bard, Bridgehampton, Caramoor, and the Saito Kinen Festival in Japan. A graduate of the Juilliard School and the New England Conservatory, Rhodes has served as assistant violin faculty at the Juilliard School since 2010, and has most recently been appointed assistant professor of violin and head of strings and chamber Music at the Setnor School of Music, Syracuse University.



THE ARNOLD AND  
MURIEL ROSEN CHAIR

Israeli-American cellist **Inbal Segev's** playing has been described as "richly inspired," and "very moving indeed," by Gramophone. In February 2013, she gave the world premiere of a new cello concerto by Avner Dorman with the Anchorage Symphony Orchestra. Grammy-Award winning composer Fernando Otero is also at work on a Tango-inspired concerto for her. Segev is a founding member of the Amerigo Trio with NY Philharmonic concertmaster Glenn Dicterow and violist Karen Dreyfus. Segev regularly performs chamber music with artists including Emanuel Ax, Agustin Dumay, Pamela Franck, and Gilbert Kalish. At 17, she debuted with

the Berlin Philharmonic and Israel Philharmonic, led by Zubin Mehta.



THE RALPH AND VENDA  
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**Kathryn Lockwood** has been hailed as a violist of exceptional talents in reviews around the country and abroad for her performances as a chamber musician and soloist. Formerly a founding member of the Pacifica Quartet, she currently performs with the Lark Quartet, duoJalal with percussionist and husband Yousif Sheronick, and teaches at the University of Massachusetts, Amherst. Lockwood is frequently invited back to her homeland of Australia to perform with the Camerata of St. John's and to teach at her alma mater school at the Queensland Conservatorium of Music. Lockwood plays on an unknown Italian viola from the 18th Century Brescian School and performs during the summer for the Broyhill Chamber Ensemble, at Elm City ChamberFest in Connecticut and at the Telluride ChamberFest in Colorado.



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Since her Lincoln Center recital debut and as Pro Piano Artist of the Year, **J.Y. Song** has developed a reputation as a musician with broad and eclectic musical tastes. Her recording of piano music by Jiang Wenye was selected by film director Hou Hsiao-Hsien for his movie "Café Lumière," which premiered at the Venice Film Festival. Song has appeared in concert in New York at Alice Tully Hall and Avery Fisher Hall in the Mostly Mozart Festival; in Paris at Théâtre de l'Athénée and Salle Cortot; in Washington, DC, at the National Gallery and Kennedy Center and in Taipei at the Taipei National Concert Hall. She has received numerous awards, including the Pro Musicis International Award, the Christel Award from American Pianists Association and the Petschek Award, Juilliard's highest honor awarded to a pianist. She has given master classes in France, Taiwan and the U.S. and is currently the artistic director of Classics Abroad's summer Paris Piano Program at the Ecole Normale de Musique de Paris. She has served on the piano faculty of Mannes College since 1999.





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AN APPALACHIAN SUMMER FESTIVAL PRESENTS

# NATIONAL YOUTH ORCHESTRA OF THE UNITED STATES OF AMERICA

David Robertson, conductor; Gil Shaham, violin

## SATURDAY, JULY 26

8 PM, SCHAEFER CENTER FOR THE PERFORMING ARTS



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Symphonic Dances from *West Side Story* (1960)

Prologue  
Somewhere  
Scherzo  
Mambo  
Cha-Cha  
Meeting Scene  
Cool, Fugue  
Rumble  
Finale

LEONARD BERNSTEIN  
(1918–1990)

Violin Concerto, Op. 15 (1938–1939, rev. 1950, 1954, 1965)

Moderato con moto—  
Vivace—  
Passacaglia: Andante lento (un poco meno mosso)

BENJAMIN BRITTEN  
(1913–1976)

INTERMISSION

Radial Play (2014, commissioned by Carnegie Hall)

SAMUEL ADAMS  
(b. 1985)

Pictures at an Exhibition (1874; orch. Ravel, 1922)

Promenade  
The Gnome  
The Old Castle  
Tuileries  
Cattle  
Ballet of Unhatched Chicks  
Samuel Goldenberg and Shmelye  
The Market at Limoges—  
The Catacombs  
The Hut on Fowl's Legs—  
The Great Gate at Kiev

MODEST MUSSORGSKY  
(1839–1881)

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This performance has been supported in part by the Rosen-Schaffel Endowment for Classical Music Programming at An Appalachian Summer Festival, and is dedicated to the memory of Muriel and Arnold Rosen, whose vision and generosity led to the founding of An Appalachian Summer Festival. Additional performance underwriting has been generously provided by Harold Libby and Wanda Rayle-Libby.

## PROGRAM NOTES

LEONARD BERNSTEIN (1918–1990)  
*Symphonic Dances from West Side Story*

### About the Composer

Leonard Bernstein rocketed to fame when, as the New York Philharmonic's 25-year-old assistant conductor, he stepped in for an indisposed Bruno Walter to lead the orchestra in a nationally broadcast concert on November 14, 1943. The success of his jazzy musical *On the Town* the following year transformed him into a Broadway celebrity as well. By 1958, when Bernstein became the Philharmonic's first American-born music director, he was a household name throughout the United States and Europe. A musical magpie, he took compositional inspiration wherever he found it and took delight in knocking down cultural and stylistic barriers. In addition to four more Broadway shows, including *West Side Story*, he wrote three symphonies and a wide range of other music for the concert hall, as well as such hybrid works as the operetta *Candide* and the wildly eclectic *Mass*, a "theater piece" for singers, dancers and instrumentalists.

### About the Work

*West Side Story* is so familiar today that it's easy to forget how breathtakingly original it seemed when it opened on Broadway on September 26, 1957. Loosely based on Shakespeare's *Romeo and Juliet*, the show projected the tragedy of the star-crossed lovers onto a street-gang rivalry between the all-American Jets and the Puerto Rican Sharks. Bernstein and choreographer Jerome Robbins combined elements of European opera, Latino music and dance and American popular musical theater into what has been described as a "Broadway opera." When Bernstein asked the show's orchestrators, Sid Ramin and Irwin Kostal, to put together a symphonic suite in 1960, they jumped at the chance to revise the original small pit-orchestra scoring. "We were in ecstasy!" Ramin wrote. "Every orchestral color was ours for the asking; strings could be subdivided ad infinitum, percussion could be spread out among many players, winds and brass were expanded; and our only concern was whether the classically oriented symphonic player could handle the 'jazzier' elements of the score."



### A Closer Listen

The Symphonic Dances seamlessly stitch together nine numbers from *West Side Story*. Bernstein's music runs the gamut from Latin beats and popular song styles to jazzy dance rhythms and hints of early rock 'n' roll. By contemporary Broadway standards, the score was daringly dissonant; listen for the menacing tritone (the interval of an augmented fourth) that pervades the music of both *Jets* and *Sharks* in the Prologue. The raw kinetic energy of the opening number melts into the yearning strains of "Somewhere." That in turn fades out to the motif of a rising whole step, a basic building block of the ensuing Scherzo. This is followed by a pair of Latin dances—a fast, syncopated Mambo and a more relaxed Cha-Cha. The signature tritone recurs in the short "Meeting Scene" that leads to a coolly atonal fugal treatment of the *Jets'* ballet. The suite climaxes in the "Rumble"—in the original musical, the scene in which the rival gang leaders are killed—then segues to the tender Finale by way of newly composed flute solo.

### BENJAMIN BRITTEN (1913-1976) Violin Concerto, Op. 15

#### About the Composer

Despite his non-traditional views, Benjamin Britten— a professed pacifist, homosexual and agnostic— paradoxically came to be widely regarded as the most quintessentially English composer since Henry Purcell. As a young man he had little sympathy for the patriotic effusions of the older generation, preferring to align himself with mavericks like Frank Bridge, William Walton and Lennox Berkeley. During the 1930s, work in a government film-production unit brought him into contact with left-wing writers and artists who shared his disdain for bourgeois convention. When his friends W. H. Auden and Christopher Isherwood moved to New York in 1938, Britten and his lover, the tenor Peter Pears, quickly decided to join them. Returning to England in 1942, Britten initially made his mark in the field of opera. *Peter Grimes*, which crystallized his signature theme of the "deviant" individual in conflict with society, was the first of a series of masterpieces that revitalized British

opera. In his last years, Britten turned increasingly inward, concentrating on the chamber music festival that he founded in Aldeburgh.

#### About the Work

Among the highlights of Britten's three productive years in North America are the folk operetta *Paul Bunyan*, the powerful *Sinfonia da Requiem*, the ever-popular *Ceremony of Carols* and the somberly lyrical Violin Concerto. The last, composed in Canada in the summer and early fall of 1939, was born under the looming specter of World War II. In a letter to his publisher in England, the young composer boasted that the concerto was "without question my best piece. It is rather serious, I'm afraid— but it's got some tunes in it!" The Spanish violinist Antonio Brosa premiered the work at Carnegie Hall on March 28, 1940, with John Barbirolli conducting the New York Philharmonic. The performance was widely and, for the most part favorably, reviewed. Britten, too, pronounced it a success, reporting that "John B. was very serious and took great pains over it— and the orchestra liked playing it a lot."

#### A Closer Listen

Like Beethoven, Britten begins his only Violin Concerto with a soft drumroll. Soon picked up by the bassoon, its insistent five-note pattern rumbles beneath the solo violin's soaring cantilena. These contrasting ideas— one ominous and vaguely militaristic, the other lyrical and bittersweet— recur throughout the concerto and define its emotional terrain. As the Moderato con moto progresses, the violin part becomes steadily more angular and percussive. Although the first movement ends on an elegiac note, the martial atmosphere returns with a vengeance in the Vivace, a strutting, often savage scherzo characterized by pounding ostinato rhythms, spiky syncopations, and swooping glissandos. In the haunting cadenza, the violin recalls the drumroll motif from the first movement then proceeds without pause to the majestic Passacaglia. The lyrical tune from the Moderato con moto comes back, this time set against a broad, slow-moving melody in the trombones. This stately theme, in various forms, runs

throughout the finale in the manner of a ground bass, freeing the violinist to spin ever more elaborate, fanciful and virtuosic webs of passagework.

### SAMUEL ADAMS (b. 1985) *Radial Play*

#### About the Composer

Widely acclaimed acoustic and electroacoustic composer Samuel Adams draws from his experiences in a diverse array of fields, including noise and electronic music, jazz and field recording. He has received commissions from Carnegie Hall, San Francisco Symphony, New World Symphony, Ensemble ACJW and St. Lawrence String Quartet.

Adams's recent works include a violin concerto for Anthony Marwood, which received its première with the Berkeley Symphony in February 2014. In the spring of 2013, Adams was composer in residence at Spoleto Festival USA, where his String Quartet in Five Movements was premièred by St. Lawrence String Quartet. In April 2013, his *Tension Studies* were presented as part of the Los Angeles Philharmonic's *Brooklyn Festival* and, in the following November, were released on post-classical duo The Living Earth Show's first full-length album, *High Art*.

This fall, Adams' *Drift and Providence*, a work co-commissioned by the San Francisco Symphony and New World Symphony, will be featured as part of the San Francisco Symphony's national tour. The following January, he will continue his activities with the San Francisco Symphony, curating two evenings as part of their new *SoundBox* series.

#### In the Composer's Own Words

*Radial Play* is constructed of a series of contrapuntal "objects." Each contains a center pitch around which the rest of the music orbits. Over the course of the work's brief duration, these objects move, evolve, collide, split, expand and contract. In the final moments of the work, the counterpoint extends itself to the thresholds of the orchestra's range, weakens itself and quickly dissolves.

I would like to dedicate *Radial Play* to the National Youth Orchestra of the United States of America.

## MODEST MUSSORGSKY (1839-1881) *Pictures at an Exhibition*

### About the Composer

As one of the group of Russian nationalist composers known as the “Mighty Handful,” Modest Mussorgsky was in the vanguard of the movement to create a specifically Russian musical tradition in the mid-1800s. Neither by training nor by temperament was he fitted to join the ranks of the European-oriented musical establishment. A career civil servant, he gravitated instead toward men such as Alexander Borodin and Nikolai Rimsky-Korsakov—largely self-taught composers who drew inspiration from Russian folklore and history and disparaged Western influences. Declaring that “my music must be an artistic reproduction of human speech in all its finest shades,” Mussorgsky forged a powerfully expressive, proto-modernist musical language in works such as the orchestral tone poem *Night on Bald Mountain* and the opera *Boris Godunov*.

### About the Work

Mussorgsky wrote *Pictures at an Exhibition* in June 1874, fresh from the hugely successful premiere of *Boris Godunov* at the Mariinsky Theater in St. Petersburg. This popular suite of miniature tonal sketches commemorates an exhibition of drawings and watercolors by the composer’s recently deceased friend Viktor Hartmann, and though originally composed for piano, *Pictures* is best known in the masterful symphonic transcription that Maurice Ravel made in 1922 (following the example of Rimsky-Korsakov, who had taken it upon himself to correct the “mistakes” in Mussorgsky’s orchestrations before the work was published). However, many pianists have championed the original keyboard version, including Vladimir Horowitz, who couldn’t resist adding a few “improvements” of his own to the score.

### A Closer Listen

A majestically striding melody, which will recur throughout the work as both interlude and thematic motif, ushers the listener into the exhibition hall. The aura of nobility is soon spoiled by the grotesque antics of a clumsy gnome—the first of Mussorgsky’s incisive musical

pen-portraits. One-by-one the vivid images pass before our eyes: a gloomy medieval castle; children gamboling in the Tuileries gardens in Paris; a lumbering Polish oxcart; a scherzo-like vignette of chicks pecking at their eggshells; two Jewish men animatedly arguing and gesticulating; a bustling French marketplace; a ponderously chordal descent into Paris’s subterranean catacombs; a witch’s hut transformed into a strutting hen; and, in a resplendent climax, the hymn-like strains inspired by Hartmann’s sketches for an imposing city gate at Kiev.

—Harry Haskell

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## THE ARTISTS



A consummate musician, masterful programmer, and dynamic presence, **David Robertson** has established himself as one of today’s most sought-after American

conductors. A passionate and compelling communicator with an extensive knowledge of orchestral and operatic repertoire, he has forged close relationships with major orchestras around the world through his exhilarating music making and stimulating ideas. In fall 2013, Mr. Robertson launched his ninth season as music director of the 134-year-old St. Louis Symphony. In January 2014, he assumed the post of chief conductor and artistic director of the Sydney Symphony Orchestra in Australia.

In 2012-2013, Mr. Robertson led the St. Louis Symphony on two major tours: his first European tour with the orchestra—its first European engagements since 1998—in fall 2012, which included critically acclaimed appearances at London’s BBC Proms, at the Berlin and Lucerne festivals, and at Paris’s Salle Pleyel; and a spring 2013 California tour that included a three-day residency at the University of California, Davis, and performances at the Mondavi Center for the Performing Arts and venues in Costa Mesa, Palm Desert, and Santa Barbara.

Mr. Robertson is a frequent guest conductor with major orchestras and opera houses around the world. In the 2013-2014 season, he conducted the new production of Nico Muhly’s *Two Boys* at the Metropolitan Opera and appeared with orchestras that included the Royal Concertgebouw Orchestra, The Cleveland Orchestra and the Cincinnati Symphony Orchestra. In past seasons, he has appeared nationally with the Boston and Chicago symphony orchestras, Philadelphia and Cleveland orchestras; and internationally with the Berliner Philharmoniker, Staatskapelle Dresden, Royal Scottish National Orchestra, and Sydney and Melbourne symphony orchestras, among others.

With more than 50 operas in his repertoire, Mr. Robertson has appeared at many of the world’s most prestigious opera houses, including the Metropolitan Opera, La Scala, Opéra de Lyon, Bavarian State Opera, Théâtre du Châtelet, Hamburg State Opera, Santa Fe Opera and San Francisco Opera.

Born in Santa Monica, California, Mr. Robertson was educated at London’s Royal Academy of Music, where he studied horn and composition before turning to orchestral conducting. Mr. Robertson is the recipient of numerous awards and honors.



**Gil Shaham** is one of the foremost violinists of our time. His combination of flawless technique and inimitable warmth has solidified his legacy as an

American master. Highlights of his 2013-2014 season included performances of Korngold’s Violin Concerto with the Vienna Philharmonic Orchestra at Carnegie Hall, The Cleveland Orchestra, and Orchestre de Paris; a continuation of his exploration of the concertos of the 1930s with the San Francisco Symphony, Los Angeles Philharmonic, and on tour with the Bavarian Radio Symphony Orchestra; the world, Asian and European premieres of a new concerto by Bright Sheng; and a recital tour that featured Bach’s sonatas and partitas for solo violin.



Mr. Shaham has more than two dozen concerto and solo CDs to his name, including bestsellers that have appeared on record charts in the US and abroad, winning him multiple Grammy Awards, a Grand Prix du Disque, a *Diapason d'Or* and a *Gramophone* Editor's Choice award. His recent recordings are produced by the Canary Classics label, which he founded in 2004; they comprise *Nigunim: Hebrew Melodies*, Haydn violin concertos and Mendelssohn's Octet with the Sejong Soloists, *Sarasate: Virtuoso Violin Works*, Elgar's Violin Concerto with the Chicago Symphony Orchestra, *The Butterfly Lovers* and Tchaikovsky's Violin Concerto, Tchaikovsky's Piano Trio in A Minor with Yefim Bronfman and Truls Mørk, *The Prokofiev Album*, *The Fauré Album*, *Mozart in Paris* and works by Haydn and Mendelssohn.

Mr. Shaham was awarded an Avery Fisher Career Grant in 1990, and in 2008 he received the coveted Avery Fisher Prize. He plays the 1699 "Countess Polignac" Stradivarius. He lives in New York City with his wife, violinist Adele Anthony, and their three children.

### NATIONAL YOUTH ORCHESTRA OF THE UNITED STATES OF AMERICA

Each summer, Carnegie Hall's Weill Music Institute brings together 120 of the brightest young musicians, ages 16-19, from across the country to form the **National Youth Orchestra of the United States of America** (NYO-USA). Following a comprehensive audition process and a two-week training residency at Purchase College, SUNY, with faculty made up of principal players from top American orchestras, these remarkable teenagers embark on a tour to some of the great music capitals of the world, serving as dynamic musical ambassadors. Launched in summer 2013 to great critical acclaim, the first-ever NYO-USA presented concerts with conductor Valery Gergiev and violinist Joshua Bell in Washington, D.C.; Moscow and St. Petersburg in Russia; and at the BBC Proms in London.

The 2014 orchestra— with members hailing from 35 US states plus Washington, DC, and Puerto Rico, and featuring 24 returning musicians from the inaugural season— traveled to New York in early July to begin their training with section leaders from America's greatest professional orchestras, including the Chicago Symphony Orchestra, Pittsburgh Symphony Orchestra, The Cleveland Orchestra, St. Louis Symphony, New York Philharmonic, Los Angeles Philharmonic, Metropolitan Opera Orchestra, San Francisco Symphony, and National Symphony Orchestra. James Ross, director of orchestral activities at the University of Maryland, returned this summer to lead the NYO-USA faculty for a second year.

This eight-city, coast-to-coast US tour introduces concertgoers across the country to the extraordinary music-making of their nation's very own national youth orchestra. In summer 2015, the members of NYO-USA will add more stamps to their passports as the ensemble makes its first tour to China.

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**LITTLE BIG TOWN**

**SATURDAY, JUNE 28**

7:30 PM, KIDD BREWER STADIUM  
 GENERAL ADMISSION SEATING, GATES OPEN AT 6:00 PM



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Music Video of the Year. Single of the Year. Vocal Group of the Year. These are just a few of the CMA and ACM awards country powerhouse, Little Big Town, has won in the past three years!

Comprised of singers Karen Fairchild, Kimberly Schlapman, Phillip Sweet and Jimi Westbrook, this chart-topping group is famous for their trademark four-part harmonies.

Releasing hits such as *Little White Church*, *Tornado*, *Boondocks*, and their 2012 CMA Single of the Year, *Pontoon*, Little Big Town has sold millions of records and racked up multiple CMA, ACM and Grammy nominations throughout their 14-year career.

Little Big Town has been soaking in the success of their most recent album, *Tornado*. "I think 'edge' is a word that gets overused," singer Karen Fairchild says. "But this record does have a raw edge to it." "It has a really different vibe to it," fellow member Jimi Westbrook agrees. "It doesn't sound like anything else on the radio right now."



"*Tornado* seems designed to demonstrate that stardom hasn't separated the band from the backwoods roots it famously celebrated in the song *Boondocks*."

- Billboard

With special thanks to Appalachian's Athletics Department for their support and assistance in presenting this event, and to Mr. John Carter from WBTV, our emcee for the evening.



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# MICHAEL MCDONALD

## SATURDAY, JULY 5

8pm, Schaefer Center for the Performing Arts

Two notes. That's all it takes to recognize the voice of Michael McDonald. His formidable songwriting, keyboard skills and distinctive and soulful sound has contributed to a career that spans four decades. From Doobie Brothers classics such as *What A Fool Believes* and *Takin' It To The Streets* and solo hits like *I Keep Forgettin'*, through two highly-acclaimed Motown cover albums, the five-time Grammy-winning McDonald is an artist whose work is both timeless and ever-evolving.



Performance sponsorship provided by:  
Mast General Store, Storie Street Grille,  
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This evening's performance has been underwritten in part by a generous gift from Nancy and Mark Tafeen.



This Schaefer Popular Series event is sponsored by Westglow Resort and Spa and Rowland's Restaurant, and is made possible through the generous support of Bonnie and Jamie Schaefer.

# MATTHEW MORRISON

## WITH THE GREENSBORO SYMPHONY

## SATURDAY, JULY 12

8pm, Schaefer Center for the Performing Arts

From Broadway to *Glee*, Matthew Morrison performs some of Broadway's greatest hits alongside the Greensboro Symphony. Morrison is an Emmy, Tony and Golden Globe-nominated star, achieving recognition from the Satellite Awards and Screen Actors Guild Awards with honors such as Best Actor in a Series and Best Performance by an Ensemble in a Television Series—Comedy or Musical. He released his latest Broadway-inspired album, *Where It All Began*, in 2013 as a salute to the music that means the most to him.



This Schaefer Popular Series event is sponsored by Westglow Resort and Spa and Rowland's Restaurant, and is made possible through the generous support of Bonnie and Jamie Schaefer.



Performance sponsorship provided by:  
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# NICKEL CREEK

## MONDAY, JULY 14

8pm, Schaefer Center for the Performing Arts

This year marks 25 years of music-making for the Grammy award-winning, multi-platinum selling, roots-music trio Nickel Creek. Releasing their latest album, *A Dotted Line* in April of this year, this is the band's first tour since 2007. Known for producing hits such as *When You Come Back Down*, *The Lighthouse's Tale*, *The Fox*, and off their most recent album, *Destination*, Nickel Creek has been nominated for a Grammy Award for Best Bluegrass Album, a CMA Award for Best Vocal Group and won the Grammy Award for Best Contemporary Folk Album.

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



This Schaefer Popular Series event is sponsored by Westglow Resort and Spa and Rowland's Restaurant, and is made possible through the generous support of Bonnie and Jamie Schaefer.



Performance sponsorship provided by:

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# SHERYL CROW

## THURSDAY, JULY 24

8pm, Schaefer Center for the Performing Arts

Nine-time Grammy award-winner, Sheryl Crow, has released nine studio albums throughout her career. With top hits such as *The First Cut is the Deepest*, *Every Day is a Winding Road*, *All I Wanna Do*, *Soak Up the Sun*, *Easy*, and her collaborative hit with Kid Rock, *Picture*, Crow has sold more than 35 million albums worldwide. Her most recent album, *Feels like Home*, is Crow's first country album, inspired by her childhood in Kennett, MO and current home of Nashville, TN.



This Schaefer Popular Series event is sponsored by Westglow Resort and Spa and Rowland's Restaurant, and is made possible through the generous support of Bonnie and Jamie Schaefer.



Performance sponsorship provided by:

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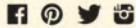
This evening's performance has been underwritten in part by a generous gift from Helene and Steve Weicholz and the Circle S Foundation.





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# PILOBOLUS

## THURSDAY, JULY 3

8 PM, SCHAEFER CENTER FOR THE PERFORMING ARTS

### Artistic Directors

Robby Barnett Michael Tracy

### Associate Artistic Directors

Renée Jaworski Matt Kent

### Dancers

Shawn Fitzgerald Ahern Benjamin Coalter Matt Del Rosario Eriko Jimbo  
Jordan Kriston Nile H. Russell Mike Tyus

Co-Dance Captain  
Matt Del Rosario

Co-Dance Captain  
Nile Russell

Executive Producer  
Itamar Kubovy

Co-Executive Director, Development  
Lily Binns

Sales & Touring  
Karen Feys

Director of Finance & Administration  
Jeffrey Bledsoe

Director of Production  
Shane Mongar

Senior Company Manager  
Kirsten Leon

Production Manager  
Kristin Helfrich

Eminence Grise/Lighting Designer  
Neil Jampolis

Production Stage Manager  
Shelby Sonnenberg

Lighting Supervisor  
Mike Faba

Video Technician  
Chris Owens

Stage Ops  
Eric Taylor

Artistic Associate  
Jun Kuribayashi

Dancer Apprentice  
Derion Loman

Marketing & Media Coordinator  
AJ Radford

Project Manager  
Hannah Cohen

Education Coordinator  
Emily Kent

Sales Assistant  
Maarten Verbeuren

Development Assistant  
Isabella Joslin

Executive Assistant  
Amalia La Roche

Administrative Assistant  
Kate Olsen

Assistant Company Manager  
Hannah Abair

## PROGRAM

### PILOBOLUS IS A FUNGUS

Edited by Oriel Pe'er and Paula Salhany

Score by Keith Kenniff

### ON THE NATURE OF THINGS (2014)

**Created by** Robby Barnett, Renée Jaworski, Matt Kent, and Itamar Kubovy in collaboration with Shawn Fitzgerald Ahern, Benjamin Coalter, Matt Del Rosario, Eriko Jimbo, Jordan Kriston, Jun Kuribayashi, Derion Loman, Nile Russell and Mike Tyus

**Performed by** Benjamin Coalter, Jordan Kriston and Nile Russell

**Music:** Michelle DiBucci and Ed Bilous

**Lighting and Set Design:** Neil Jampolis

*On The Nature Of Things* was commissioned by The Dau Family Foundation in honor of Elizabeth Hoffman and David Mechlin; Treacy and Darcy Beyer; the American Dance Festival with support from the SHS Foundation and the Charles L. and Stephanie Reinhart Fund; and by the National Endowment for the Arts, which believes a great nation deserves great art.

## ABOUT PILOBOLUS:

**Pilobolus**—named after a barnyard fungus that propels its spores with extraordinary speed, accuracy and strength—is a dance company founded by a group of Dartmouth College students in 1971. Pilobolus continually forms diverse collaborations that break down barriers between disciplines and challenge the way we think about dance. Physically and intellectually, the company engages and inspires audiences around the world through performance, education, and consultation.

Pilobolus propels itself in a variety of directions to reach these goals. The original company, Pilobolus Dance Theater, has been touring its 115 pieces of repertoire to more than 64 countries over the last 42 years. Pilobolus's *Shadowland*, the company's evening-length show currently touring Europe, the Middle East and Asia, has been seen by more than a half-million people in the five years since it was created.

Pilobolus' collaborative creative and educational work takes place through the Pilobolus Lab, in which the company both convenes diverse artists in the development of new work and teaches its creative method to individuals and institutions. To date, the Pilobolus Lab has produced collaborations with Penn & Teller, the MIT Distributed Robotics Laboratory, Art Spiegelman, Maurice Sendak, OK Go, Radiolab and many others.

The Lab's educational programming—which applies Pilobolus' unique collaborative process includes workshops, master classes, residencies and children's programming.

Pilobolus Creative Services applies this same method of invention to business, offering a wide range of educational, directorial, design, and movement services for film, advertising, publishing, and corporate groups and events.

Pilobolus has been featured across the world at the 79th Annual Academy Awards (2007), and on *Sesame Street*, *Oprah*, *60 Minutes*, and *Late Night with Conan O'Brien*. It has been recognized with prestigious honors, such as the Berlin Critic's Prize, the Scotsman Award, the Brandeis Award, the Primetime Emmy Award for Outstanding Achievement in Cultural Programming, the Samuel H. Scripps American Dance Festival Award



**WIND**

Directed by Robert Löbel

**ALL IS NOT LOST (2011)**

**Created by** OK Go, Pilobolus and Trish Sie, created in collaboration with Pilobolus dancers Shawn Fitzgerald Ahern, Winston Dynamite Brown, Matt Del Rosario, Andy Herro, Eriko Jimbo, Jordan Kriston, Jun Kuribayashi and Nile Russell

**Performed by** Shawn Fitzgerald Ahern, Benjamin Coalter, Eriko Jimbo, Jordan Kriston, Nile Russell and Mike Tyus

**Music:** OK Go**Costume construction:** Phoebe Katzin**Lighting:** Michael Dostal and Shane Mongar

*Creation of ALL IS NOT LOST was made possible by The O'Donnell Green Music and Dance Foundation.*

**DANIELLE**

Directed by Anthony Cerniello

**OCELLUS (1972)**

**Choreographed by** Robby Barnett, Lee Harris, Moses Pendleton and Jonathan Wolken

**Performed by** Benjamin Coalter, Matt Del Rosario, Nile Russell and Mike Tyus

**Music:** Moses Pendleton & Jonathan Wolken**Lighting:** Neil Peter Jampolis**INTERMISSION****[esc] (2013)**

**Created by** Penn & Teller, Robby Barnett, Renée Jaworski, and Matt Kent in collaboration with Shawn Fitzgerald Ahern, Benjamin Coalter, Matt Del Rosario, Eriko Jimbo, Jordan Kriston, Jun Kuribayashi and Nile Russell

**Performed by** Shawn Fitzgerald Ahern, Benjamin Coalter, Matt Del Rosario, Eriko Jimbo, Jordan Kriston and Mike Tyus

**Music:** "Gumba Blue" Maria Schneider; "The Penguin" Raymond Scott, G. Schirmer Inc.; "Whipping Post" The Allman Brothers Band; "Bondage" Johnnyangel; "The Game has Changed" Daft Punk; "Come Fly With Me" Words by Sammy Cahn, Music by James Van Heusen; "You Shook Me All Night Long" Written by Angus Young, Malcolm Young, and Brian Johnson; "Swingin'" Mudfoot Jones & The Basement Boys

**Costumes:** Liz Prince**Lighting:** Neil Peter Jampolis**Magic Consultant:** John Thompson

*[esc] was commissioned by the American Dance Festival with support from the SHS Foundation and the Charles L. and Stephanie Reinhart Fund. [esc] was created through Pilobolus's International Collaborators Project, which received funding from the National Endowment for the Arts and the Xerox Foundation.*

**EXPLOSIONS**

Film by Dumt &amp; Farligt

**LICKS (2013)**

**Created by** Trish Sie and Renée Jaworski in collaboration with Shawn Fitzgerald Ahern, Benjamin Coalter, Matt Del Rosario, Eriko Jimbo, Jordan Kriston, Jun Kuribayashi, Nile Russell and Christopher Whitney

**Performed by** Shawn Fitzgerald Ahern, Benjamin Coalter, Matt Del Rosario, Eriko Jimbo, Jordan Kriston, Nile Russell and Mike Tyus

**Music:** Nortec Collective Presents: Bostich & Fussible**Costumes:** Liz Prince**Lighting:** Neil Peter Jampolis

*LICKS was commissioned by the American Dance Festival with support from the SHS Foundation and the Charles L. and Stephanie Reinhart Fund. LICKS was created through Pilobolus's International Collaborators Project, which received funding from the National Endowment for the Arts and the Xerox Foundation.*

THIS PROGRAM IS SUBJECT TO CHANGE

for Lifetime Achievement in Choreography, and a TED Fellowship for presenting at the TED conference in 2005. Pilobolus holds the 2011 Guinness World Record for fitting the most people into a Mini Cooper (26); and in 2012, the company was nominated for a Grammy® Award for its interactive music video collaboration with OK Go and Google Chrome Japan, "All is Not Lost." Recently, Pilobolus was honored as the first collective to receive the Dance Magazine Award, which recognizes artists who have made lasting contributions to the field.

**THE COMPANY:****ROBBY BARNETT (Artistic Director)**

was born and raised in the Adirondack Mountains and attended Dartmouth College. He joined Pilobolus in 1971.

**MICHAEL TRACY (Artistic Director)**

was born in Florence and raised in New England. He met the other Pilobolus founders at Dartmouth in 1969, and became an Artistic Director after graduating Magna Cum Laude in 1973. Michael toured with Pilobolus for 14 years—for eight as the only touring Director—and continues to choreograph and direct the company. He has set his work on the Joffrey, Ohio, Hartford, Nancy and Verona Ballets and choreographed a production of Mozart's *Magic Flute* with John Eliot Gardiner, the Monteverdi Choir and the English Baroque Soloists, and a national tour production for the National Theater of the Deaf. Michael taught at Yale University for two decades and lives in northwestern Connecticut.

**ITAMAR KUBOVY (Executive Producer)**

oversees the many moving parts of Pilobolus. He founded and co-curates Pilobolus's critically acclaimed International Collaborators Project, which opens the choreographic process to artists and thinkers from diverse fields. Recent collaborators include the MIT Distributed Robotics Lab, Steve Banks, head writer of *SpongeBob SquarePants*, choreographers Inbal Pinto and Avshalom Pollak, Sidi Larbi Cherkaoui, comics artist Art Spiegelman, puppeteer Basil Twist, masters of trickery Penn & Teller, and writers Etgar Keret and Shira Geffen. Itamar is one of the creators of Pilobolus's *Shadowland*, the evening-length hit show in its fourth year touring internationally. He also evolved Pilobolus

Creative Services, collaborating with clients such as Google, IBM, Boston Consulting Group, the US Olympic Committee, the NFL Network, Pfizer, and many others to develop movement for film, advertising, publishing, and corporate events. Pilobolus's interactive music video collaboration with OK Go and Google Chrome Japan, *All is Not Lost*, was nominated for a 2012 Grammy® Award. In keeping with Pilobolus's traditionally collective approach to creative work, Itamar now focuses his efforts on developing the Pilobolus Lab, where the company convenes creative minds to produce imaginative physical entertainment and distribute it on diverse platforms. Prior to joining Pilobolus, Itamar studied philosophy at Yale, ran theaters in Germany and Sweden, directed plays by John Guare, co-directed the 2002 season finale of *The West Wing*, and made a film, *Upheaval*, starring Frances McDormand.

**LILY BINNS (Co-Executive Director, Development)** oversees all internal and external communications; builds Pilobolus's extended communities of supporters and outreach program participants; and oversees the effective integration of all the moving parts of Pilobolus toward a sustainable future. Together with Kubovy, she developed Pilobolus's critically acclaimed International Collaborators Project, which opens the choreographic process to artists and thinkers from diverse fields. Before joining Pilobolus in 2008, Lily worked in the world of food as Managing Editor of *Saveur* magazine and as a book editor at Ten Speed Press. She is the co-author of *The Hungry Scientist Handbook* (Harper Collins, 2008) and author of the fiction chapbook *The First American Wilderness* (JR Vansant, 2011). She graduated from Columbia University in 2003 with a degree in English and Creative Writing.

**RENÉE JAWORSKI (Associate Artistic Director)** received her BFA from the University of the Arts in Philadelphia. Upon graduating she began work with MOMIX, performing and teaching throughout the world as well as creating her own work in Philadelphia. She began performing with Pilobolus in 2000, working on exciting projects such as the 2007 Academy Awards. She has served as dance captain, master teacher,

rehearsal director, and most recently director and choreographer for many of the companies collaborations with artists and entities such as Dan Zanes, Steven Banks, Takuya Muramatsu, the rock band OK Go, Michael Moschen, Radiolab and Sidi Larbi Cherkouli. In 2010 her alma mater honored her with the University's Silver Star Alumni Award for work as an artist in the field of dance. Renee lives in Connecticut with her husband and daughter.

**MATT KENT (Associate Artistic Director)** has worked with Pilobolus since 1996 as a dancer, collaborator, creative director, choreographer, and associate artistic director. Past Pilobolus projects include Head Choreographer for Andre Heller's *Magnifico*, a large-scale circus production; Choreographer for a Sports Emmy-nominated teaser created in collaboration with the NFL network; and Choreographer for a television appearance on *Late Night with Conan O'Brien*. Matt is one of the creators of the Pilobolus's European hit *Shadowland*, and he has performed in over 24 countries and on Pilobolus's appearance on the 79th Academy Awards. Outside of Pilobolus, he has worked as zombie choreographer for AMC's hit series "The Walking Dead" and as movement consultant on the Duncan Sheik musical, *Whisper House*. Matt lives in Connecticut with his wife and two sons.

**SHAWN FITZGERALD AHERN (Dancer)** grew up climbing trees and skipping stones in Dublin, New Hampshire. After graduating from rural public school and the Monadnock Performing Arts Academy, both located in his native New Hampshire, Shawn moved to Vienna, Austria to continue his studies in dance and visual arts. He later returned to New Hampshire, where he worked in steel construction and pursued his undergraduate degree at Keene State College. He graduated Magna Cum Laude from Keene as a Theatre and Dance major under the mentorship of William Seigh. Shawn owes his passion for movement and for learning to the inspired instructors at MPAA, KSC, and the American Dance Festival. He is truly excited each day to collaborate, travel, and perform with Pilobolus! Shawn thanks you for sustaining the arts, and he thanks his family from the bottom of his heart for

all of the unending support and love they bring into his life.

**BENJAMIN COALTER (Dancer)** is from Hurricane, West Virginia. He began his undergraduate work in Engineering and International Affairs at Marshall University in Huntington, West Virginia. During his second year at Marshall, Ben took his first formal dance class. He continued training for the next five months under the direction of Ella Hay, after which he transferred to the University of North Carolina School of the Arts, graduating in 2012 with a BFA in Contemporary Dance. Ben can't thank his parents enough for supporting him in his career change into the arts and putting their trust in God that he would have a job upon graduation. Ben joined Pilobolus in the fall of 2012.

**MATT DEL ROSARIO (Co-Dance Captain)** was born and raised in Hawaii. He began formal dance training at age 20 under the guidance of Paul Maley, who inspired him to earn a BFA in Contemporary Dance at the North Carolina School of the Arts. In his free time, Matt loves to surf, spear dive, dance Hula, and play the ukulele. A special thanks to his Ohana for their love and support.

**ERIKO (Erica) JIMBO (Dancer)** was born in Japan, raised all over the states, and earned her BFA in Dance from North Carolina School of the Arts. Since then, she has danced professionally with several different companies, productions, and choreographers, and broadened her movement knowledge through aerial work, wushu, Capoeira, hip hop, house, waacking, vogue, breakin, African, swing, hustle, and more. She has a special passion for the NYC underground house and hip hop culture, and won House Dance International in 2009. When time permits, she performs and engages in events with her crew, MAWU. Jimbo has traveled throughout the world to perform and teach, and aspires to continue exploring the globe while sharing her passion. She joined Pilobolus in 2009.

**JORDAN KRISTON (Dancer)** was born in Illinois and grew up in Phoenix, Arizona. She earned a BFA in Dance Performance from Arizona State University while performing with



Movement Source Dance Company of Phoenix. In 2006 she moved to Brooklyn, NY. During her time in New York, Jordan performed with H.T Chen and Dian Dong, Douglas Dunn, and Karl Anderson. She was overjoyed to start a full-time position with Pilobolus in August 2010. She takes pride in making new work with Pilobolus, and is grateful to be able to share and teach all over the world. Jordan also enjoys writing, caring for horses and *National Geographic Magazine*. She will always be thankful for the family and friends who have helped shape who she is and encouraged her along the way.

**NILE H. RUSSELL (Co-Dance Captain)** is originally from Baltimore, MD. In 2004, he received a BA in Dance from Connecticut College, where he was fortunate enough to have the guidance of wonderful dancers and teachers such as Dan Wagoner, Lan Lan Wang, Jeff Rebudal, Robyne Watkin, Eddie Taketa, and Jeremy Nelson. In 2002, inspired by his love for Indian culture, Nile traveled to India to study Temple and Architecture studies and Bharatanatyam dance at the University of Mysore. Since moving to New York in 2004, Nile has danced with Silver-Brown Dance, LeeSaar The Company, Luis Lara Malvacias, Stefanie Nelson Dance Group and Naganuma Dance. He will forever thank his friends, family, and mother, Sharon, for their love and support. Nile joined Pilobolus in August 2009.

**MIKE TYUS (Dancer)** was born in Seattle, Washington but grew up in the entertainment capitol—Los Angeles. After undergoing reconstructive leg surgery and being prescribed dance as physical therapy, dance became his passion. He started his training with jazz competitive dance, which led him to audition for the renowned Cirque du Soleil hungry to learn more about dance. Mike worked with Cirque Du Soleil from 2008-2012, which gave him the opportunity to share and experience dance throughout the entire world. This experience also helped mold his sense of discipline, work ethic, and pride in movement. Mike wants to specifically thank Alfonso Coro for supporting him through the rough stuff. This is Mike's first season with Pilobolus.

**JUN KURIBAYASHI (Artistic Associate)** was born in Japan and raised in the US since age five. Before pursuing a career in dance he was a competitive swimmer, breakdancer, and studied various martial arts. At age 22, he began learning dance technique at the University of Kansas, where he earned his BFA. He debuted professionally with Momix in 2004 and shortly after joined Pilobolus and toured as a dancer then dance captain and communications liaison for ten years. He gives special thanks to the dance faculty at KU, families (Kuribayashi and Jones) and friends who have always shown unwavering support, and especially to his wonderful wife, Casey, who always keeps him grounded and level headed. Jun joined Pilobolus in August 2004.

**SHANE MONGAR (Director of Production)** is originally from Chattanooga, Tennessee.

**KRISTIN HELFRICH (Production Manager)** holds a BA in Lighting Design and Photography from Columbia College in Chicago, Illinois. She started working for Pilobolus in 2008 as Production Stage Manager. Prior positions include Production Manager for the Kelly Strayhorn Theater in Pittsburgh, PA; Production Manager and Lighting Supervisor for Deeply Rooted Dance Theater in Chicago, IL; Master Electrician for the American Dance Festival in Durham, NC; and Assistant Lighting Designer and Master Electrician for the National Playwrights Festival at the Eugene O'Neill Theater Center in New London, CT.

**MIKE FABA (Lighting Supervisor)** is a graduate of the Professional Theater Arts Training Program in Lighting Design at the Seattle Repertory Theater, and holds a BA in Drama from Vassar College. He worked as the Production Stage Manager and Lighting Supervisor for the Kate Weare Company and for *Radiolab Live: In The Dark*, a collaboration between WNYC's Radiolab and Pilobolus. Mike was the Lighting Supervisor for Martha Clarke's *Angel Reapers*, and spent two summers working as the Master Electrician at the American Dance Festival.

**CHRIS OWENS (Video Technician)** is from the great state of Nebraska. He attended Doane College in Crete, Nebraska, and earned a BFA in Theatre, Journalism and Media. Since College Chris has been a media technology

intern at Actors Theatre of Louisville, video intern at New York Stage and Film's Powerhouse Theatre, and a directing intern at Woolly Mammoth Theatre in Washington D.C. for their production of "The Elaborate Entrance of Chad Deity." Chris currently resides in Chicago as a freelance director and videographer.

**SHELBY SONNENBERG (Production Stage Manager)** was born and raised in Wisconsin. She graduated from the University of Wisconsin-Madison (UW-Madison) with a Bachelor of Fine Arts degree in Dance in 2012 and completed production apprenticeships at Bates Dance Festival and New York Live Arts in 2013. She would like to thank her mom and dad for all their love and support.

**ERIC TAYLOR (Stage Ops)** is from Tennessee, where he still spends his time off from touring working as a rigger and stagehand for area theater productions and corporate events. Eric has enjoyed touring with Pilobolus since 2011.

**OK GO (Composers & Creative Collaborators)** has been called "the first post-internet band" and is at the forefront of an emerging class of independent creative entrepreneurs making art that is both digital and physical. OK Go's self-produced videos have been viewed over 175 million times on YouTube. The band's critically acclaimed release *Of the Blue Colour of the Sky* has garnered much praise, with a 4 star review in *People Magazine* and the *Alternative Press* writing that "it fills you with hope for the next decade's musical offerings." Their previous collaboration with Pilobolus, made in collaboration with Google Japan and Trish Sie, was an innovative HTML5 video for "All Is Not Lost" which was nominated for a Grammy and recently won five Cannes Golden Lions awards. Their other recent award-winning videos include "Needing/Getting" (debuted at the Super Bowl, and since viewed nearly 21 million times), a collaboration with Sesame Street, and a fan-favorite pairing with the Muppets. Last year, they released the live album *180/365* on their newly launched independent label, Paracadute. They are currently writing and recording music for their fourth full-length album, due in 2013.

**LEE HARRIS (Choreographer)**

Dartmouth class of 1973, was a member of the original Pilobolus troupe of four men who founded Pilobolus. In addition to the roles of dancer and joint choreographer, he managed Pilobolus's finances, stage management, and lighting activities. He left the company in the spring of 1974 after the company's initial breakout tour of Europe and Israel to pursue a career in computer software. However, he has retained a passionate interest in the Company ever since, never misses an opportunity to see a performance, and is grateful to have had a small part in launching Pilobolus as one of America's premier modern dance companies.

**MOSES PENDLETON (Choreographer)**

was born and raised on a farm in northern Vermont. He received his B.A. in English Literature from Dartmouth College in 1971 and co-founded Pilobolus that same year and was one of its artistic directors until 1990. In addition to his work with Pilobolus, Moses has choreographed and performed for numerous companies throughout the world. He was a Guggenheim Fellow in 1977. Moses has performed as a soloist in galas throughout Europe and at the Metropolitan Opera House as well as with his own company, Momix, which he founded with Alison Chase in 1980.

**TRISH SIE (Creative Collaborator)**

With a background in freaky low-budget filmmaking, modern dance, ballet, ballroom dancesport, and music, Sie conceptualizes, creates, choreographs and directs projects for film, television and the Internet. She has collaborated with OK Go to conceive, produce and direct many of OK Go's music videos, including the Grammy-winning treadmill video, "Here It Goes Again" and the dancing dog video, "White Knuckles." Sie, a Featured Director at Saatchi & Saatchi's New Director Showcase in Cannes in 2007, won a Grammy Award for Best Short-Form Music Video and a YouTube Award for Most Creative Video for her work on OK Go's "Here It Goes Again," plus garnered another Grammy nomination and seven Cannes Golden Lions at the International Ad Fest for her collaboration with OK Go and Pilobolus with the Google Chrome Experiment, "All Is Not Lost."

**PENN & TELLER (Creative Collaborators)**

have been amazing and cracking up audiences for nearly 40 years with their own very special blend of magic and comedy. Emmy Award winners and *New York Times* best-selling authors, the duo's live shows have been a hit on Broadway, on sold-out international tours, and for the last 20 years as one of the longest-running and most beloved shows on the Las Vegas Strip. Their television appearances have run the gamut from *Oprah* to *Late Night with Jimmy Fallon*, *Dancing with the Stars* to *Piers Morgan Tonight*, *The Celebrity Apprentice* to animated versions of themselves on two episodes of *The Simpsons*. Their Showtime series *Penn & Teller: Bullshit!* ran for eight seasons and was nominated for 13 Emmy Awards. In April of this year, the pair was honored with their very own star on the Hollywood Walk of Fame.

**JOHN THOMPSON (Creative Collaborator)**

got his start in show business as a musician and musical arranger. He developed a successful comedy magic act, "The Great Tomsoni," a parody of serious magical performers, and later joined forces with his wife and partner, Pamela Hayes, to form "The Great Tomsoni and Company". John is a noted close-up magic performer, illusion inventor, highly respected trade show spokesman, and magical consultant. He has written, developed and provided material for magicians Siegfried and Roy, Penn and Teller, Doug Henning, Lance Burton, Criss Angel and David Blaine. John was a member of the magic staff for the FX cable channel's series, *Penn & Teller's Sin City Spectaculars*. He was the magic consultant for the off-Broadway production of *Play Dead*, written and directed by Teller and, in conjunction with Teller, he designed the magic effects for *The Exorcist*, which premiered at the Los Angeles Geffen Theatre.

**JONATHAN WOLKEN (1949-2010)**

**(Choreographer)** co-founded Pilobolus in 1971 and remained one of its Artistic Directors as well as Director of Development until his death on June 13, 2010. Jonathan graduated from Dartmouth College with a degree in Philosophy. During his career he created 46 works for Pilobolus, in collaboration with its other artistic directors, with

guest artists and as sole choreographer. He also choreographed for the Glyndebourne Festival Opera's production of Maurice Sendak's "Where the Wild Things Are", and created "Oneiric" featured in a jointly produced Danish Television feature for members of the Royal Danish Ballet. Over the years he taught many workshops and was dedicated to the furtherance of Pilobolus technique not only in dance but as a model for creative thinking in any field.

**EDWARD BILOUS (Composer)** is a composer and Founding Director of the Center for Innovation in the Arts at the Juilliard School. His compositions feature works for film, stage, dance, and multimedia including *Lucid Dreams* for the American Composers Orchestra, *Night of the Dark Moon* for Pilobolus Dance Theater and *Mission Eternity* for the Juilliard School. His film credits include the scores to *Scottsboro* (2001 Academy Award nominee) and *Portraits of Grief – A Tribute to the Victims of the September 11th Tragedy* (New York Times Television) and *Forgiveness* (PBS). Edward is also the creator of BASETRACK a multimedia theatrical experience that tells the stories of one-eight Marines in Afghanistan. BASETRACK begins a national tour of performing arts centers and military bases in the fall of 2014. He recently joined the creative team as composer and music director for SACRED, a global-documentary event and multimedia concert produced by WNET-New York Public Television.

**NORTEC COLLECTIVE PRESENTS: BOSTICH & FUSSIBLE**

**(Composers)** Nortec Collective emerged from the burgeoning Tijuana electronic scene, performing a style of music that they invented called Nortec—a fusion of Norteño ("from the North") and Techno, documenting the collision between the style and culture of electronica music, characterized by dance beats layered with traditional forms of Mexican music. With two Grammy and Latin Grammy nominated Bostich & Fussible albums (*Tijuana Sound Machine* and *Bulevar 2000*) under their belts, the Nortec sound has been embraced by an international audience and has become an entire movement encompassing music, film and graphic design. In recent years, Nortec Collective Presents: Bostich & Fussible has played high-profile U.S. stages like Bonnaroo, Outside Lands and Central



Park SummerStage as well as around the globe from Sweden and Germany to Australia, Japan and China. Stars in their native Mexico who routinely headline major festivals, the duo is currently in the studio preparing its latest album set for release in the summer.

**NEIL PETER JAMPOLIS** (*Éminence Grise/Lighting Designer*) has been lighting Pilobolus since 1975, creating more than 50 new works for the company. He has also had an active career as a set, lighting and costume designer for Broadway - where he has four Tony Nominations and a Tony Award, Off-Broadway, Dance, Regional Theater, and Opera, which he also directs. His designs, large and small, have appeared on every continent. His most recent New York outing was lighting the Metropolitan Opera's *Iphigenie en Tauride* in November of 2007. In addition, Neil is Professor of Theater at UCLA.

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E-mail kfeys@pilobolus.org US +1.860.717.0517 UK +44.207.193.9877

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# DANCE THEATRE OF HARLEM

## SATURDAY, JULY 19

8 PM, SCHAEFER CENTER FOR THE PERFORMING ARTS



### FOUNDERS

Arthur Mitchell Karel Shook

### ARTISTIC DIRECTOR

Virginia Johnson

### EXECUTIVE DIRECTOR

Laveen Naidu

### BALLET MASTERS

Keith Saunders Kellye Saunders

### GENERAL MANAGER

Elizabeth England

### DANCERS

Lindsey Croop Chyrstyn Fentroy Jenelle Figgins Emiko Flanagan  
Ashley Jackson Alexandra Jacob Nayara Lopes  
Ashley Murphy Ingrid Silva Stephanie Rae Williams  
Darius Barnes Fredrick Davis Da'Von Doane Dustin James  
Francis Lawrence Dylan Santos Anthony Savoy Samuel Wilson

### ARTISTIC DIRECTOR EMERITUS

Arthur Mitchell

Dance Theatre of Harlem is supported in part by public and private funds from  
The Andrew W. Mellon Foundation, The Thompson Family Foundation, Inc.  
The Ford Foundation, The Carl & Lilly Pforzheimer Foundation, Inc.  
The Shubert Foundation, NYC Department of Cultural Affairs in Partnership with the City Council  
New York State Council on the Arts with the support of Governor Andrew Cuomo  
and the New York State Legislature National Endowment for the Arts



### THE LARK ASCENDING

(World Premiere 1972, DTH Premiere: October 20, 2012)

*Choreography: Alvin Ailey*

*Staging: Elizabeth Roxas-Dobrish*

*Music: Ralph Vaughan Williams*

*Costumes: Bea Feitler*

*Lighting: Chenault Spence*

CHYRSTYN FENTROY FREDRICK DAVIS

JENELLE FIGGINS DUSTIN JAMES

Emiko Flanagan Stephanie Rae Williams Alexandra Jacob Lindsey Croop  
Anthony Savoy Darius Barnes Dylan Santos Francis Lawrence

The restaging and performance of The Lark Ascending has been made possible by the National  
Endowment for the Arts as part of American Masterpieces: Three Centuries of Artistic Genius.  
Special Thanks to the Alvin Ailey Theater Foundation for the permission to perform this piece.

*Pause*

### SWAN LAKE

(Act III Pas de Deux)

(DTH Premiere: November 9, 2012)

*Staging: Anna-Marie Holmes after Marius Petipa and Nicholas Sergeyev*

*Music: Pyotr Illyich Tchaikovsky*

*Costumes: Courtesy of Boston Ballet*

*Lighting: Peter D. Leonard*

NAYARA LOPES SAMUEL WILSON



## ABOUT DANCE THEATRE OF HARLEM:

Dance Theatre of Harlem is a leading dance institution of unparalleled global acclaim that uses the art form of classical ballet to change people's lives.

Dance Theatre of Harlem was founded in 1969 by Arthur Mitchell and the late Karel Shook. Mitchell, the first African American dancer to become a principal dancer with a major U.S. ballet company (New York City Ballet) turned his despair at the assassination of Dr. Martin Luther King, Jr. into hope by establishing a school and later a company to bring new opportunities to the lives of the young people in the Harlem neighborhood in which he grew up. He believed in the power of training in a classical art form to bring discipline and focus to a challenged community. Dance Theatre of Harlem's unprecedented success is built on creating innovative and bold new forms of artistic expression. Through varied artistic interactions, Dance Theatre of Harlem has inspired countless people in New York City, across the country and around the world.

Now 45, Dance Theatre of Harlem remains committed to the excellence that has sustained it over the years. At the same time, it is dedicated to reaching new audiences with a powerful message of self-reliance, artistic relevance and individual responsibility, all hallmarks of an organization that has played a key role in the national cultural dialogue.

In only its second year, the DTH has toured across the U.S. and internationally, taking with it the legacy of thrilling performances, artistic innovation and inspiration to audiences wherever it performs. In addition, the company offers extensive community engagement and arts exposure opportunities as part of the organization's mission to transform lives through the art form of ballet.



*Intermission***past-carry-forward**

(World Premiere October 17, 2013)

*Choreography: Tanya Wideman-Davis and Thaddeus Davis**Dramaturge: Thomas F. DeFrantz**Music: Willie "The Lion" Smith and SLIPPAGE**(Thomas F. DeFrantz and Jamie Keesecker)**Costumes Design and Execution: Charles Heightchew**Lighting: Peter Jakubowski and Peter D. Leonard*

Ashley Jackson Emiko Flanagan Lindsey Croop Jenelle Figgins Chyrstyn Fentroy

Darius Barnes Anthony Savoy Samuel Wilson Da'Von Doane

"Harlem Joys" words and music by Walter Bishop, William H. Smith and Clarence Williams.

"Sing Brother Swing" words and music by Walter Bishop, Lewis Raymond and Clarence Williams.

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past-carry-forward was developed in part at the Vineyard Arts Project in Edgartown, MA: Ashley Melone, Founder and Artistic Director.

*Intermission***RETURN**

(World Premiere September 21, 1999)

*Choreography: Robert Garland**Music: James Brown, Alfred Ellis, Aretha Franklin, Carolyn Franklin**Costume Design and Execution: Pamela Allen-Cummings**Lighting: Roma Flowers***"Mother Popcorn"**

INGRID SILVA

Nayara Lopes Alexandra Jacob Ashley Jackson

Stephanie Rae Williams Emiko Flanagan

DA'VON DOANE

Dylan Santos Fredrick Davis Darius Barnes Dustin James Anthony Savoy

**"Baby, Baby, Baby"**

STEPHANIE RAE WILLIAMS FREDRICK DAVIS

Emiko Flanagan Dylan Santos Ashley Jackson Dustin James

**"I Got The Feelin'"**

DYLAN SANTOS INGRID SILVA ANTHONY SAVOY

Nayara Lopes Darius Barnes Alexandra Jacob

**"Call Me"**

EMIKO FLANAGAN DUSTIN JAMES

The Company

**"Superbad"**

DA'VON DOANE

The Company

"Mother Popcorn" and "Superbad" performed by James Brown  
Courtesy of Dynatone Publishing Company By arrangement with Warner Special Products"Baby, Baby, Baby" and "Call Me" performed by Aretha Franklin  
Courtesy of Pronto Music and Fourteenth Hour Music, Inc. By arrangement with Warner Special Products

"I Got the Feelin'" performed by James Brown

By arrangement with Fort Knox Music, Inc.

Return was commissioned by Arthur Mitchell and Dance Theatre of Harlem.

**THE COMPANY:****Virginia Johnson  
(Artistic Director)**

A founding member of Dance Theatre of Harlem, Virginia Johnson was one of its principal ballerinas

over a career that spanned nearly 30 years. After retiring in 1997, Johnson went on to found *Pointe Magazine* and was editor-in chief for 10 years.

A native of Washington, D.C., Johnson began her training with Therrell Smith. She studied with Mary Day at the Washington School of Ballet and graduated from the Academy of the Washington School of Ballet and went on to be a University Scholar in the School of the Arts at New York University before joining Dance Theatre of Harlem.

Johnson is universally recognized as one of the great ballerinas of her generation and is perhaps best known for her performances in the ballets *Giselle*, *A Streetcar Named Desire* and *Fall River Legend*. She has received such honors as a Young Achiever Award from the National Council of Women, Outstanding Young Woman of America and the Dance Magazine Award, a Pen and Brush Achievement Award, the Washington Performing Arts Society's 2008-2009 Pola Nirenska Lifetime Achievement Award and the 2009 Martha Hill Fund Mid-Career Award.**Arthur Mitchell  
(Co-Founder and Artistic  
Director Emeritus)**

Arthur Mitchell is known around the world for creating and sustaining

the Dance Theatre of Harlem which he co-founded with Karel Shook. Following a brilliant career as a principal artist with the New York City Ballet, Mitchell dedicated his life to changing perceptions and advancing the art form of ballet through the first permanently established African American and racially diverse ballet company.

Born in New York City in 1934, Mitchell began his dance training at New York City's High School of the Performing Arts, where he won the coveted annual dance award and subsequently a full scholarship to the School of American Ballet. In

1955, he became the first African American to become a permanent member of a major ballet company when he joined New York City Ballet. He rose quickly to the rank of Principal Dancer during his 15 year career with New York City Ballet and electrified audiences with his performances in a broad spectrum of roles. Upon learning of the death of Reverend Dr. Martin Luther King, Jr. and with financial assistance from Mrs. Alva B. Gimbel, the Ford Foundation and his own savings, Mitchell founded Dance Theatre of Harlem with his mentor and ballet instructor Karel Shook. With an illustrious career that has spanned over 50 years, Mitchell is the recipient of the Kennedy Center Honors, a National Medal of the Arts, a MacArthur Foundation Fellowship, the New York Living Landmark Award, the Handel Medallion, the NAACP Image Award and more than a dozen honorary degrees.



**Keith Saunders  
(Ballet Master)**

Keith Saunders, a native of Baltimore, Maryland, began dancing in 1971 while a student at Harvard University. He began his ballet training in 1973 at the National Center for Afro-American Artists in Dorchester, Massachusetts. Saunders joined Dance Theatre of Harlem in 1975 and continued his development under the tutelage of Arthur Mitchell, Karel Shook and William Griffith. He became a principal dancer with DTH and performed a wide range of roles throughout the company for more than 17 years. He also danced with France's Ballet du Nord (1986) and BalletMet of Columbus, Ohio (1987-1989). He has performed as a guest artist with many established companies throughout the world and has taught at DTH, BalletMet Dance Academy and Ballet Tech. Saunders was appointed DTH's assistant ballet master in 1994 and ballet master in 1996. From 2004-2010, he was director of Dancing Through Barriers®, DTH's international education and outreach initiative, in addition to directing the DTH Ensemble.

## DANCERS:



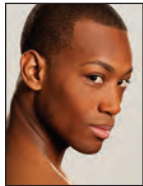
**Darius Barnes,  
Baltimore, Maryland**

Darius Barnes attended Baltimore School for The Arts and was later accepted into the School of American Ballet. In 2007 he was offered an apprenticeship with the New York City Ballet and joined the corps de ballet. In 2010, he joined the Suzanne Farrell Ballet and made his Broadway debut in the Tony Award-winning musical *Memphis*. Barnes has been seen in Broadway's *Spider-Man: Turn off the Dark*, the First National tour of *Memphis*, NBC's *SMASH*, the Metropolitan Opera and the Radio City Christmas Spectacular.



**Lindsey Croop,  
Midland, Texas**

Lindsey Croop began her formal ballet training at Coleman Academy and continued her studies during summer intensives with Milwaukee Ballet, Atlanta Ballet, Orlando Ballet, Ballet Austin and The Ailey School. Following high school, she attended Butler University, where she received dual degrees in dance arts administration and strategic communications. Croop began her professional career with Nashville Ballet's second company, performing under the direction of Paul Vasterling in full-length ballets that included *The Nutcracker*, *Giselle* and *Swan Lake*.



**Fredrick Davis,  
Brooklyn, New York**

Fredrick Davis started his training at the age of 11 with a full scholarship for Ballet Tennessee. After graduating from the Chattanooga High School Center for Creative Arts, he moved back to his native New York City to train with the Joffrey Ballet School. He then studied at summer intensives with companies all across the country. Davis danced with Roxey Ballet Company before joining the DTH Ensemble. He has participated in the Dance for America Tour, DTH Vision Gala, The Kennedy Center Honors, the Donald McKayle Tribute performance in Irvine, California and the Paramount Theatre Gala.



**Da'Von Doane,  
Salisbury, Maryland**

Da' Von Doane began his training at the Salisbury Dance Academy and was a member of the schools' regional dance company. He has attended summer intensives at the Kirov Academy of Ballet and the Atlantic Contemporary Ballet Theatre, where he returned at age 15 as a student. In 2008, Doane moved to New York City to join the DTH Ensemble. As a guest artist, he has performed with the Classical Contemporary Ballet Theatre and with choreographer Ja' Malik. In 2010, he performed with Ballet Noir in the 200th Anniversary Chopin Celebration and the 2010 World Dance Gala in Poland.



**Chyrstyn Fentroy,  
Los Angeles, California**

Chyrstyn Mariah Fentroy trained with her mother Ruth Fentroy until the age of 17. After being offered a scholarship to the Joffrey Ballet School trainee program, she moved to New York City. During her first year there, she was asked to join the Joffrey Ballet School Performance Company in which she danced several principal roles. Fentroy competed in the Youth America Grand Prix finals in New York in 2010 and 2011, where she was then asked to compete in the Beijing International Ballet and Choreography Competition.



**Jenelle Figgins,  
Washington, D.C.**

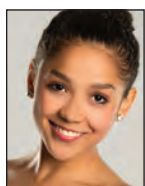
Jenelle Figgins began her training at the Jones-Haywood School of Ballet, Dance Institute of Washington and Duke Ellington School of the Performing Arts where she received scholarships to attend DTH's Kennedy Summer Intensive. She went on to attend SUNY Purchase New York and received her B.F.A. with honors in dance. Following graduation, she attended Springboard Danse Montreal. Figgins has been featured in works by Sarah Mettin, Twyla Tharp, Paul Taylor, George Balanchine and Nora Reynolds among others. She has danced professionally with Mettin Movement Collective, Collage dance Collective and Les Grands Ballet Canadiens de Montréal.





**Emiko Flanagan,  
Westlake Village, CA**

Emiko Flanagan received her early dance training from California Dance Theatre and attended summer programs at Pacific Northwest Ballet, Boston Ballet and San Francisco Conservatory of Dance. She studied at UC Irvine as a BFA student in Dance Performance where after her sophomore year, she took a leave of absence to train with the Joffrey Ballet. Flanagan was an apprentice with the Richmond Ballet for and then spent one year in the Alonzo King LINES Ballet Training Program. She has performed in works by George Balanchine, William Forsythe, Salvatore Aiello, Jodie Gates, Alexei Kremnev, and Keelan Whitmore.



**Nayara Lopes,  
Curitiba, Brazil**

Nayara Lopes started dancing at age six and trained both at the School of Theatre Dance Guaira in Brazil and American Ballet Theatre's Jacqueline Kennedy Onassis in New York City. Following her early

training, she joined the Orlando Ballet II and in 2011, she joined The National Ballet of Canada as an apprentice. Lopes has competed in ballet competitions such as the Youth America Grand Prix-finals where she received the Mary Day Special Award and the Youth America Grand Prix- Regionals where she was the Grand Prix Winner 2011. This will be her first year with the DTH.



**Ashley Jackson,  
High Point, NC**

Ashley Jackson graduated from the North Carolina School of the Arts, while also training at Susan's Dance Unlimited. She began her professional career at North Carolina Dance theatre. She joined Alonzo King LINES Ballet in 2008 and received a Princess Grace Award and the Chris Hellman Award in 2010. Ashley is featured in the August 2009 edition of *Dance Magazine's* article "On the Rise" and on the cover of the April 2011 *Baystages Magazine*. Ashley is currently enrolled in the LEAP program at Saint Mary's College of California. This is her first season with DTH.



**Alexandra Jacob,  
Oakland, California**

Alexandra Jacob began her first formal Vaganova ballet training at the age of eight at Berkeley City Ballet and attended summer programs at the DTH and Alonzo King LINES Ballet on scholarships. After graduating high school, she pursued an architecture degree at the California College of the Arts. Three years into her college career, she rediscovered her love for ballet and returned to New York to attend the Joffrey Ballet School. She joined the DTH Ensemble in 2005 and has toured with the ensemble throughout the United States and internationally.



**Dustin James,  
Houston, Texas**

Dustin James began his dance training at age 11 in Houston and later attended the city's High School for the Performing and Visual Arts. While there, he also began studying at Houston Ballet's Ben Stevenson Academy and became a

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**HOLMES: THE ART OF DEDUCTION** October 1 - 5 / Valborg Theatre

**NORTH CAROLINA DANCE FESTIVAL** October 23 - 25 / Valborg Theatre

**TARTUFFE** November 5 - 16 / IG Greer

**FALL APPALACHIAN DANCE ENSEMBLE** November 19 - 22 / Valborg Theatre

**THE COUNTESS** February 25 - March 1 / Valborg Theatre

**SPRING APPALACHIAN DANCE ENSEMBLE** March 25 - 28 / Valborg Theatre

**THE DIARY OF ANNE FRANK** April 22 - 26 / Valborg Theatre

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Photo by Greg Williams

member of Houston Ballet II for two years where he was trained and coached by Claudio Muñoz as well as Lázaro Carreño, Phillip Broomhead and Priscilla Nathan-Murphy. After completing his training, James joined BalletMet Columbus, where he danced for four seasons and performed works by such choreographers as Stanton Welch, Darrell Grand Moultrie and Ma Cong.



**Francis Lawrence,  
Melbourne, Australia**

Francis Lawrence studied at The Australian Ballet School and danced with The Australian Ballet and with its regional Dancers Company for two years. Upon arriving in the states, Lawrence joined New York Theatre Ballet for their 30th season and has danced for the Grand Rapids Ballet Company. He has studied under programs offered by The Ailey School, Complexions and Hubbard Street, getting to work with choreographers like Pedro Ruiz, Dwight Rhoden and Desmond Richardson. Lawrence most recently worked with Olivier Weavers on *Fragments*, as well as a new work, *The Couch*.



**Ashley Murphy,  
Shreveport, Louisiana**

Ashley Murphy began her dance training at age three and was enrolled in the pre-professional division at Carol Anglin Dance Center. While there, she became a member of Louisiana Dance Theatre. She has performed for Shreveport Opera and Moscow State Ballet. She represented LDT in the Regional Dance America performance at the International Ballet Competition and attended summer programs at New York's Joffrey Ballet School and The Ailey School. In 2002, Murphy went on to train and perform with DTH's Dancing Through Barriers® Ensemble. The following year, she was accepted into the DTH Company.



**Dylan Santos,  
Sao Paulo, Brazil**

Dylan Santos began his studies at Centro de Artes Pavilhao D in Brazil. At the age of 15 he was a

finalist at Youth American Grand Prix in NYC where he was awarded scholarships at several schools including the Harid Conservatory in Boca Raton, FL where he ultimately decided to continue his studies. After working as a trainee with the Houston Ballet, Santos joined the Orlando Ballet. With Ballet Chicago, Santos first performed such Balanchine works *Serenade*, *Swan Lake*, *Who Cares* and *Divertimento No.15*. He has worked with many choreographers and teachers including Stanton Welch, Phillip Broomhead Claudio Munoz, Andrew Murphy, Anna-Marie Holmes, Deidre Miles Burger among others. He has worked in company productions with the Houston Ballet, Joffrey Ballet and Paris Opera Ballet. He joined Dance Theatre of Harlem in January, 2014.



**Anthony Javier Savoy,  
Annapolis, Maryland**

Anthony Javier Savoy began his classical training, at Abigail Francisco's School of Classical Ballet at the age of 16. In 2006, he participated in the National High School Dance Festival and was awarded the title Maryland All State Dancer by the Congressional House Representative of Maryland. He attended Point Park University and Anne Arundel Community College, working towards a B.F.A. and a minor in biology. In 2010, Savoy joined DTH Ensemble and participated in the Fire Island Dance Festival 17. He has served as a cultural ambassador for the U.S. in Kingston, Jamaica and has worked on the hit television series, *So You Think You Can Dance* Season 10.



**Ingrid Silva,  
Rio de Janeiro, Brazil**

Ingrid Silva began her formal ballet training at the age of eight at Dançando Para Não Dançar, the Deborah Colker school and Escola de Dança Maria Olenewa. She has also apprenticed with Company Grupo Corpo in Brazil. After entering the Universidade da Cidade College, she traveled to New York in 2007. That summer, she attended the DTH Summer Intensive program and then joined the school's Professional Training

Program. She became a member of the DTH Ensemble in 2008. Silva has also performed with Armitage Gone! Dance performing GAGA-Gaku at the Joyce Theater in 2011.



**Stephanie Rae  
Williams,  
Salt Lake City, Utah**

Born in Utah and raised in Texas, Stephanie Williams received her early training at Dallas Dance Academy. She made her professional debut with Texas Ballet Theater and she most recently danced as a company member with the Francesca Harper Project and Ballet Black. Williams was an apprentice with Complexions in 2009, and has also studied during summers at The Juilliard School, Alonzo King LINES Ballet and Houston Ballet's Ben Stevenson Academy. She was a fellowship recipient at The Ailey School, a 2006 National Foundation on the Arts award winner, a 2006 Youth America Grand Prix Finalist and a 2004 Texas Commission on the Arts Young Master.



**Samuel Wilson,  
Bremerton, Washington**

Samuel Wilson started ballet at the age of 15 with the Peninsula Dance Theatre. He has danced in summer programs such as Summer Dance Lab in Washington and American Ballet Theatre in Texas. Wilson came to DTH in 2003 and joined the Dancing Through Barriers® Ensemble. He has performed at the White House, BET's 106 & Park, Fox 5 News, The Kennedy Center and The Joyce Theater. He has also worked with world-renowned choreographers and has studied under influential teachers like Arthur Mitchell and Eva Evdokimava.



## PROGRAM NOTES:

### The Lark Ascending

To Vaughan Williams, with his intense love of the English countryside that he knew in his youth, the lark represented the heart's rapture and the soul's aspiration. A miniature violin concerto in all but name, the composer called it a "Romance" when he completed it in 1920, after beginning it before war broke out in 1914. The violin rises and soars aloft above a delicate orchestral accompaniment, followed by a short folksong-like middle section, and then the soloist again takes wing. Some lines from a poem by George Meredith are inscribed on the score and aptly define the music's rhapsodic character:

*Singing till his heaven fills  
Tis love of earth that he instils  
And ever winging up and up  
Our valley is his golden cup  
And he the wine which overflows  
To lift us with him as he goes.*

from *Poems and Lyrics of the Joys of Earth*  
by Noel Goodwin

### Black Swan

Originally produced in 1877, *Swan Lake* has become one of the most enduring of classical ballets. The Act III *Pas de Deux*, which dates from 1895, is a universal favorite and a showcase for bravura technique. The *Black Swan pas de deux*, as this selection is popularly known, was staged for Dance Theatre of Harlem in 2012 by former ballerina and renowned coach and teacher Anna-Marie Holmes who learned the role in St. Petersburg from the great Kirov ballerina Natalia Dudinskaya.

### past-carry-forward

*past-carry-forward* choreographers Tanya Wideman-Davis and Thaddeus Davis have created a work that considers the legacy of the Great Migration of African Americans from the agrarian South to the industrial North in the early part of the 20<sup>th</sup> century. The migration forced many young African Americans into difficult situations, making choices to leave family at home in the South while they searched for the promise of a better life in the North. The Harlem Renaissance, the African American presence in a segregated military, working in the segregated service industry as Pullman railroad porters and as entertainers to white American audiences are also considered in the work.

The choreographers began this project as a way to consider the legacy of the Harlem Renaissance, a dynamic cultural movement that shaped African American participation in world culture in the 1920s. Wideman and Davis conceived the work as an exploration of the concept of "double consciousness," a philosophical idea proffered by leading African American intellectual W.E.B. DuBois, who wondered at the necessity for African Americans to live behind the "veil" of racial separation; to strive as both black and American, with those often contradictory political identities.

### Return

A rousing blend of the elegance of classical ballet and the gritty drive of soul music, *Return* is a quintessential DTH ballet. To songs of Aretha Franklin and James Brown, Garland pushes the boundaries of ballet technique and form, incorporating and blending vernacular movement from the African American experience. From *Pas de Bouree* to the *Cabbage Patch*, Ballone to the bump, the ballet fulfills Dance Theatre of Harlem's idea of what it means to be "classically American."





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Pictured: The cast of *Pump Boys and Dinettes* (2014). Photo by VanderVeen Photographers.



Preston Lane  
Artistic Director

**TRIAD  
STAGE**

Richard Whittington  
Managing Director

THE FRESH MARKET  
PRESENTS

# All's Well that Ends Well

Written by William Shakespeare

Directed by Preston Lane

## THURSDAY, JULY 10

8 PM, SCHAEFER CENTER FOR THE PERFORMING ARTS

Scenic Design by  
Robin Vest

Costume Design by  
Bill Brewer

Lighting Design by  
Robert Perry

Sound Design by  
David E. Smith

Voice and Text Coach  
Christine Morris

Fight Choreographer  
Jim Wren

Dramaturg  
Bryan Conger

Casting by  
Cindi Rush Casting

Stage Manager  
Emily J. Mails

Production Sponsors

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Presented as part of THTR 232, Triad Stage and UNCG's annual collaboration.

*The play will performed with one fifteen-minute intermission.*

### CAST

(in order of appearance)

5th Lord / Guard	..... Tyler Barnhardt <sup>o</sup>
1st Lord	..... Alex Cioffi <sup>o</sup>
King of France	..... John Herrera <sup>*</sup>
3rd Lord / Guard	..... DeAndre' Hicks <sup>o</sup>
Bertram	..... Anthony Michael Martinez <sup>*</sup>
Diana	..... Chloe Clark Oliver <sup>o</sup>
Mariana / Page	..... Madelynn Poulson <sup>o</sup>
Countess of Rossillion	..... Beth Ritson <sup>*</sup>
Parolles	..... David Ryan Smith <sup>*</sup>
Widow Capilet	..... Cinny Strickland <sup>o</sup>
Steward	..... Sibel Turkdamar <sup>o</sup>
4th Lord / Attendant	..... Brady Wease <sup>o</sup>
Lafew	..... Jeffery West <sup>*</sup>
2nd Lord	..... Lee Wilson <sup>o</sup>
Helena	..... Kim Wong <sup>*</sup>
Stage Manager	..... Emily J. Mails <sup>*</sup>

Setting: France and Italy – 1920-1922

*This evening's performance has been underwritten in part by a generous gift from  
Peter and Joni Petschauer.*

### CAST



#### TYLER BARNHARDT<sup>o</sup> (5th Lord/Guard)

Triad Stage debut.  
Regional/Local: *How to Succeed in Business Without Really Trying*, *Pippin* (Theatre Charlotte); *Spamalot*,

*Pride and Prejudice* (UNCG). Education: Rising Senior BFA actor at UNCG.



**ALEX CIOFFI<sup>o</sup> (1st Lord)** Triad Stage: *A Christmas Carol* (2013). Education: *This* (UNCG), *Bachelorette* (UNCG), North Carolina Theatre for Young People 2013 tour

of *Charlotte's Web*. Rising Senior in the BFA Acting program at UNCG.



**JOHN HERRERA<sup>\*</sup> (King of France)** Triad Stage debut. John created the role of Neville in the original production of *The Mystery of Edwin Drood* (Tony<sup>®</sup> nomination) and

Kevin in the Off-Broadway production of *In the Heights*. Other Broadway: *Evita*, *1776*, *Camelot*, *Man of La Mancha* and *The Threepenny Opera*. Off-Broadway: *Cactus Flower*, *Lies and Legends*. National Tours: *Chess* (Carbonell Award), *Falsettos*, *Les Misérables*, *Angels in America*. Regional: *Red* (Orlando Shakespeare Theatre); *Anna in the Tropics*, *A Little Night Music* and *LMNOP* (Goodspeed); *Sunday in the Park with George* (Goodman Theatre). Film/TV: *The House That Jack Built*, *Law and Order: SVU* and *Person of Interest*. Thanks to Ron.



#### DEANDRE' HICKS<sup>o</sup> (3rd Lord/Guard)

Triad Stage debut.  
Regional/Local: *Pathway to Freedom* (Snow Camp Outdoor Theatre). Other: *A Year with Frog and Toad* (NCTYP); *The*

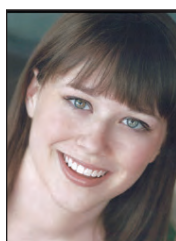
*Metal Children*, *In The Blood*, *Spamalot* (UNCG). Education: BFA Acting, UNCG 2015.




**ANTHONY MICHAEL MARTINEZ\***

(**Bertram**) Triad Stage debut. Off-Broadway: *Romeo & Juliet* (Classic Stage Company); *I'll Be Damned* (The Vineyard Theatre). Regional/

Local: *Cymbeline* (Theatreworks, CO); *Romeo & Juliet*, *The Comedy of Errors* (The Shakespeare Theatre of NJ); *Floyd Collins* (Kentucky Stages); *Restoration Comedy* (The Flea Theater, directed by Ed Iskandar). Education: BA Florida State University; LAMDA Summer Shakespeare with John Barton and Cicely Berry.


**CHLOE CLARK OLIVER\*** (**Diana**)

Triad Stage debut. Regional: *HAIR*, *Love's Labour's Lost*, *Richard III* (Burning Coal), *Hedda Gabler*, *Peter Pan*, *Hot 'n' Throbbing*,

*Man and Superman*, *The Threepenny Opera* (UNCG). Education: Rising senior BFA Acting student at UNCG, UNCSCA high school class of 2011.


**MADLYNN POULSON\***

(**Mariana/Page**) Triad Stage: *The Mountaintop* trailer. Regional/Local: *Ruined* (Burning Coal Theatre Co.), *Pride and Prejudice* (UNCG), *Fall*

*Briefs* (UNCG). Film/TV: *Untitled: A Story of Lost Love* (UNCG). Education: BFA in Acting, UNCG. Other: 2011 VA Residential Governor's School for the Visual and Performing Arts.


**BETH RITSON\*** (**Countess of Rossillion**)

Triad Stage: *A Christmas Carol* (2013), *Steel Magnolias*, *The Night of the Iguana*, *Picnic*, *Bus Stop*, *Brother Wolf*

(2006), *Tobacco Road* and *The Rainmaker*. Past Shakespeare roles include: *Gertrude*, *Viola*, *Olivia*, *Helena* and *Lady Macbeth*. Other: Founding Member of Paper Lantern Theatre Company which performs at Triad Stage's UpStage Cabaret and where she has performed

in *Dead Man's Cell Phone* and *This Wide Night*; Associate Professor of Theatre at the awesome Bennett College.


**DAVID RYAN SMITH\*** (**Parolles**)

Triad Stage debut. Broadway: *One Man Two Guv'nors* and *Passing Strange*. Off-Broadway/New York Theater: *The Steadfast* (Slant Theatre Project);

*Marat/Sade* (Classical Theatre of Harlem); *The Rover* (New York Classical Theatre); and *#9* (59E59) Regional Theatre: Actors Theatre of Louisville, Barrington Stage Company, American Conservatory Theater, Crossroads Theatre Company, Dallas Theater Center, California Shakespeare Theater, Cincinnati Shakespeare, among others. Film: *The Amazing Spider-Man 2*, *Bee Season*, *Medal of Victory* (upcoming). Education: Smith received his M.F.A. from American Conservatory Theater.


**CINNY STRICKLAND\*** (**Widow Capilet**)

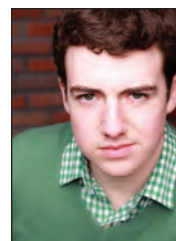
Triad Stage: *Snow Queen*, *Steel Magnolias*, *Providence Gap*, *Beautiful Star* (2006-2009). Other NC

credits: North Carolina Shakespeare Festival, Charlotte Repertory Theatre, Blowing Rock Stage Company, The Actors' Ensemble, The Broach Theatre, Wilmington's Dog Eat Dog Theatre. Regional: Arkansas Repertory Theatre, Monomoy Theatre, Bristol Riverside Theatre. Education: BFADrama, UNCSCA; AB-Political Science, Princeton University. Other: guest artist, UNCSCA School of Music; guest artist, Princeton University's Theatre Intime; guest artist, Reynolda House Museum of American Art.


**SIBÉL TURKDMAR\*** (**Steward**)

Triad Stage debut. Regional: *Jack and the Jelly Beanstalk* (THTR 232).

Educational: Junie B. Jones in *Jingle Bells*, *Batman Smells*, *Peter Pan*, *Pride and Prejudice* (UNCG); Studies BFA Acting at UNCG.


**BRADY WEASE\*** (**4th Lord/Attendant**)

Triad Stage Debut. Regional/Local: *A Year with Frog and Toad* (NCTYP), *Jack and the Jelly Beanstalk* (THTR 232). UNCG Theatre:

*Spamalot* (2013), *Romeo & Juliet* (2013), *Bloody Bloody Andrew Jackson* (2012). Education: BFA Acting, UNCG 2016 .


**JEFFERY WEST\*** (**Lafew**)

Triad Stage: *New Music*, *The Woman in Black*, *Providence Gap*, *Ghosts*, *Bloody Blackbeard*, *On Golden Pond*. Directing: *Red* (Triad Stage at the

Hanesbrands Theatre). Regional: *August: Osage County* (HSN/Theatre Raleigh), *True West*, *Death of a Salesman*, *King Lear*, *The Miser* (PlayMakers Repertory Company), *The Night Before Christmas Carol* (Temple Theatre and Raleigh Ensemble Players). TV: *All My Children*, *Guiding Light*, *Surface*, *Dawson's Creek*, *One Tree Hill*, *Brookfield* (pilot). Faculty: UNCCChapel Hill, Duke University, UNCG, Elon University, Greensboro College, High Point University. Education: BA, College of William and Mary; MFA, University of Virginia.


**LEE WILSON\*** (**2nd Lord**)

Triad Stage debut. Regional/Local: *Jack and the Jelly Beanstalk* (THTR 232), *Periphery* (CTG).

Other: (2014), *Quake* (2013), *Romeo and Juliet* (2013), *Bloody Bloody Andrew Jackson* (2012). Education: BFA Acting, UNCG 2016.


**KIM WONG\*** (**Helena**)

Triad Stage debut. Recent credits include: *Much Ado About Nothing* (Barrington Stage), *Romeo & Juliet* and *Hamlet* (Pennsylvania

Shakespeare Festival), *Romeo & Juliet* (American Globe Theatre), *The Philanderer* (Pearl Theatre), *Henry VI 1-3/Richard III* in rep (Adirondack Shakespeare), and *South Pacific* (Summer Theatre of New Canaan). TV/Film: *Deception* (NBC), *Pirates vs. Ninjas*

(HubTech Productions). Other: Artistic Director of Accidental Shakespeare Company in NYC.

## CREATIVE TEAM



**PRESTON LANE (Director)** is in his 13th 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 fourth year as the Artistic Partner for Theatre for An Appalachian Summer Festival. Preston has taught at UNCG, NC A&T, UNCSA, 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 BFA from NCSA and his MFA from the Yale School of Drama.

**ROBIN VEST (Scenic Designer)** Triad Stage: *Mirandolina*, *The Rainmaker*, *Dracula*, *The Diary of Anne Frank*, *Brother Wolf* (2006), *The Little Foxes*, *Bell, Book and Candle*, and *Black Pearl Sings*. NYC: MTC, MCC, Playwright's Horizons, Lincoln Center LCT3, Second Stage Uptown, Juilliard's Drama Division, Barnard, TACT, Clubbed Thumb, 13p, and WET. Regional: Yentl (Cleveland Playhouse), *Animal Crackers* (The Goodman), *The Mystery of Irma Vep* (The Old Globe), *Animal Crackers*, *One Slight Hitch*, *The Bluebird*, *A Servant to Two Masters* (Williamstown Theatre Festival), *Hansel and Gretel* (Washington National Opera), *Ariadne Auf Naxos* (Utah Opera, Vancouver Opera), *It Pays to Advertise* (Yale Rep). Education: Yale School of Drama. Other: Faculty for Guilford College's Theatre Studies program.

**BILL BREWER® (Costume Designer)** Bill designs for theatre, ballet, opera, film and television across the country and abroad. Recently at Triad Stage: *Snow Queen*, *Wait Until Dark*, *Kingdom of Earth*, *Trouble in Mind*, *The Illusion*, *Ain't Misbehavin': The "Fats" Waller Musical Show*, *the New Music trilogy*. United States: Berkeley Rep; Minnesota Rep; Pioneer Theatre Company; Pittsburgh Ballet Theatre; American Stage; Lucas Film; *Sweeney Todd*, starring Jean Stapleton; *Peter Pan*, starring Cathy Rigby. Abroad: ballet, contemporary dance and film in Paris; ballet in Milan;

designs featured in World Stage Design and Prague Quadrennial exhibits. As a director and producer, Bill's award-winning production of *Side by Side by Sondheim*, ran in San Francisco for two years. Bill teaches costume design at UNCSA and is a member of United Scenic Artists 829.

**ROBERT PERRY (Lighting Designer)** Triad Stage: *Julie's Dance*, *Steel Magnolias*. Off-Broadway: *The Water Engine* (Atlantic Theater Company); *Reefer Madness* (Variety Arts Theatre); *Boston Marriage* (NY Public Theater); *Kingdom of Earth* (The Drama Dept.). Regional/Local: *Drowning Crow* (Goodman Theatre); *Crowns* (The McCarter Theatre); *Billy the Kid* (LaJolla Playhouse); *Coriolanus* (The Shakespeare Theatre-DC). Education: MFA, Yale School of Drama; BFA, North Carolina School of the Arts. Other: Assistant Professor of Lighting Design, University of Illinois at Urbana-Champaign. robertperrydesign.com

**DAVID E. SMITH® (Sound Designer)** is director of the University of North Carolina School of the Arts theatre sound design program. David spent eight years with the Royal National Theatre in London, England. Triad Stage: *Brother Wolf* (2014), *Snow Queen*, *Tennessee Playboy*, *Trouble in Mind*, *The Illusion*, *A Doll House*, *Dial "M" for Murder*, *Masquerade*, *A Christmas Carol* and *The Glass Menagerie* among others. Regional: Arena Stage, North Shore Music Theatre, Trinity Repertory Theatre, Alliance Theatre, Cape Fear Regional Playhouse. Local: Paper Lantern Theatre Company, Little Theatre of Winston-Salem. David was recently selected as a finalist in World Stage Design 2013 held in Cardiff, Wales, with music for four of the productions he composed for Triad Stage: *Dial "M" for Murder*, *Oleanna*, *A Christmas Carol* and *A Doll House*.

**CHRISTINE MORRIS® (Voice and Text Coach)** At Triad Stage since 2006. Other coaching includes *A Thousand Clowns* (starring Tom Selleck); *Kudzu* (with The Red Clay Ramblers); and Sheridan's *The Critic* at American Players Theatre in Wisconsin. As an actor for Triad Stage: Marthy Owen in *Anna Christie*; Taw Avery in *New Music: Better Days*; Cordie Grindstaff in *Providence Gap*; Mme. Pernelle in *Tartuffe*; various ladies & King George in *Bloody Blackbeard*. UNCG Theatre faculty. Member of Actors' Equity Association, Screen Actors Guild, and the Voice and Speech Trainers Association (VASTA).

**JIM WREN® (Fight Choreographer)** has staged the violence for over a dozen Triad Stage productions, including the battles in *Bloody Blackbeard*, the fantastical fights in *Brother Wolf* (2006 and 2014), and the general behavior of the Lesters in *Tobacco Road*. Education: MFA, University of Florida. Jim is Performance Program Coordinator for the UNCG Department of Theatre, and is a two-time recipient of the Kennedy Center Gold Medallion for Excellence.

**CINDI RUSH, C.S.A. (Casting Director)** New York: *Silence! The Musical*, *My Mother's Jewish Lesbian Wiccan Wedding* (NYMF Winner 2010), Jay Alan Zimmerman's *Incredibly Deaf Musical*, *Bonnie and Clyde*, *Rooms*, *Jacques Brel*, *Six Dance Lessons*, *The Thing About Men*, *Urinetown*, *The Hurricane Katrina Comedy Festival*. Regional: Penguin Rep, Triad Stage, Act II Playhouse, Arena Stage, Goodman, Humanafest. Film: *Ghoul*, *The Woman* (Top 9 Sundance 2011), *In the Family*, *Offspring*, Jack Ketchum's *The Girl Next Door*, *Headspace*. Tours: "Barney," "Curious George," "Kidz Bop." Consultant for National Alliance for Musical Theatre (2004–2008), Consultant for NYU Graduate Program for Musical Theatre Writing.

**EMILY J. MAILS® (Stage Manager)** Triad Stage: *Pump Boys and Dinettes*, *Anna Christie*, *Snow Queen*, *The Mountaintop*, *Wait Until Dark*, *Tennessee Playboy*, *My Fair Lady*, *Kingdom of Earth*, *A Christmas Carol* (2012), *Shipwrecked!*, *Trouble in Mind*, *The Illusion*, *Ain't Misbehavin'*, *The Mystery of Irma Vep* (2011), *The America Play*, *Billy Bishop Goes to War*, *Oleanna*, *Bloody Blackbeard*, *Mad at Miles*, *The Santaland Diaries* (2008–2011), *Dracula* (2008) and "MASTER HAROLD" ...and the boys. Regional: *A Thousand Cranes* (North Carolina Shakespeare Festival); *Rigoletto* (Greensboro Opera); *Crime and Punishment*, *Merry Wives of Windsor*; *Into the Woods* (Orlando Shakespeare Festival). Education: BFA in Technical Production, University of North Carolina at Greensboro.

\* Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States

◊ Student or Faculty Member with the University of North Carolina at Greensboro Theatre Department

⊙ Student or Faculty Member with the School of Drama at the University of North Carolina School of the Arts



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# EDUCATIONAL EVENTS

CAROL GROTNES BELK  
DISTINGUISHED LECTURE:  
**FRANCES MAYES**  
**THURSDAY, JULY 24**

3:30 PM, PARKWAY BALLROOM  
IN THE PLEMMONS STUDENT UNION

FREE EVENT

Reception and book signing to follow

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Author Frances Mayes divides her time between North Carolina and Tuscany— the place that has inspired some of her greatest works, including *Under the Tuscan Sun*, *Bella Tuscany* and *The Tuscan Sun Cookbook*. Appalachian State University is a special stop on the book tour for her most recent and personal memoir, *Under Magnolia*. Based on Mayes' personal

memories of growing up in the South, *Under Magnolia* is a searingly honest and unforgettable story of a girl whose perspicacity and dawning self-knowledge lead her out of the South and into the rest of the world, and then to a profound return home.

**THE MAKING OF A  
BALLET DANCER**  
WITH THE DANCE THEATRE OF HARLEM

**FRIDAY, JULY 18**

6-7 PM, SCHAEFER CENTER FOR THE PERFORMING ARTS  
AGES 5 & UP

FREE EVENT

An informal presentation on the art and science of classical dancing, "The Making of A Dancer" is a fun and accessible introduction to ballet. Specific exercises that develop jumping, turning, partnering, lifting and dancing on pointe are demonstrated and explained. Excerpts from Dance Theatre of Harlem's eclectic repertoire conclude the show. Great for all ages! Beware: audience participation!

TURCHIN CENTER FOR THE VISUAL ARTS:  
**LUNCH & LEARN**  
**WEDNESDAYS IN JULY**

NOON, TURCHIN CENTER FOR THE VISUAL ARTS  
LECTURE HALL

FREE

These interactive and informative lectures offer an insider's look at festival programming and beyond from experts in the field. Bring a bagged lunch to enjoy during the lecture!

**July 2- TWENTY: Contemporary Art from South Africa**  
with Hank Foreman, Director and Chief Curator of the  
Turchin Center

Hank Foreman will provide an overview of the summer visual arts exhibitions, featuring *TWENTY: Contemporary Art in South Africa* as the center's International Showcase Series for 2014-15. A private tour with Hank Foreman will immediately follow this Lunch and Learn. Light refreshments will be served.

**July 9- Give my Regards to Broadway with Keith Martin,**  
John M. Blackburn Distinguished Professor of Theatre at  
Appalachian

Broadway is the heart of musical theatre, a truly American art form. But how did it emerge from its accidental birth nearly 150 years ago to its current prominence on stages around the globe? Join Keith Martin, the John M. Blackburn Distinguished Professor of Theatre at Appalachian State University, as he traces the evolution of the American musical, including a behind the scenes look at the Tony Awards.

**July 16- Penland Resident Artists with artist David Eichelberger**

David Eichelberger is a ceramics artist concentrating in functional pottery. He is currently a resident artist at the Penland School of Crafts. During this lecture, Eichelberger will talk about his own works and the nature of Penland residencies and its place in the world of developing artists. An artist meet-and-greet will immediately follow this Lunch and Learn. Light refreshments will be served.

**July 23- Education Takes the Stage: Arts Education and Outreach at Appalachian with Christy Chenausky,**  
Director of Arts Education and Outreach in the Office  
of Arts and Cultural Programs

Appalachian State University's arts education and outreach program is committed to connecting university arts resources to a diverse audience of community arts patrons, teachers and learners in the campus community, and in the public, private and home school network across our region. Arts Education and Outreach Director Christy Chenausky will share details about recent statewide initiatives and university programs geared to promote North Carolina's Comprehensive Arts Education Plan and lifelong learning through the arts.



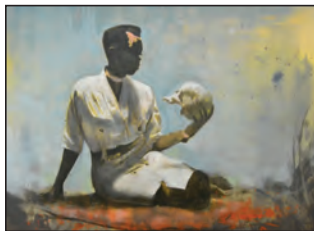
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## SUMMER EXHIBITION CELEBRATION

July 11 | Friday, 6-10pm  
Free Event

Celebrate summer and the opening of the Turchin Center's international exhibition, *TWENTY: Contemporary Art from South Africa*. Join us for live music and a chance to meet the artists—all while taking a tour through six galleries filled with an extraordinary collection of art!



### **TWENTY: Contemporary Art from South Africa**

July 11- February 7, 2015  
Main & Mezzanine Gallery,  
East Wing

As South Africa celebrates its 20th year of democracy, having made a peaceful transition from apartheid state to a new and more equitable society, this show depicts a slice of South African life through contemporary art. The show explores social conditions like land issues, HIV/Aids and resistance art and contrasts these with more positive aspects like the Mandela years and the influence of traditional craft on contemporary South African art.



### **Ivan Fortushniak: In Christ Alone**

Through August 2, 2014  
Gallery B, West Wing

Heavily influenced by early Modern American Art of the 19th century, the motivation behind Ivan Fortushniak's recent work is his belief of the dire state of man and the human need for what the Gospel offers. Some of these paintings convey biblical references through collaged material from art historical texts while others use appropriated figurative imagery inspired by Winslow Homer and are juxtaposed with water-towers, smokestacks and aircraft.



### **Legacy, Tradition, Reinvention: Penland Resident Artists**

Through August 2, 2014  
Gallery A and Mayer  
Gallery, West Wing

Located just 45 miles from the Turchin Center, nestled in the Blue Ridge Mountains, is one of the most unique artistic educational facilities in the nation. Penland School of Crafts is a national center for craft education, hosting workshops of all varieties. Approximately 1,200 people come to Penland for instruction each year and another 14,000 visit the Penland Gallery and Visitor Center. This exhibition features the work of the current artists in residence at the Penland School of Crafts.

## VISUAL ARTS WORKSHOPS

Artists of all skill levels are welcome. Advanced registration and payment required. Enrollment is limited so register today! For detailed information and more workshops offered throughout the summer, visit [tcva.org/workshops](http://tcva.org/workshops) or call 828-262-3017.

### FOR KIDS:

#### **Action Figures Ages 6-11**

June 30-July 3

#### **Self-Reflection Ages 12-16**

June 30-July 3

#### **Kid's Art Week Ages 7-12**

July 14-18

### FOR OLDER TEENS & ADULTS:

#### **Salt Glazing (11017 ART 3540)**

June 30-July 2 and July 5

\*Offered through the Art Department

#### **Plein Air Painting- Getting Started**

July 12

#### **Discovering Your Inner Artist**

July 21-25





## FAMILY DAY AT THE TURCHIN CENTER

July 12 | Saturday, 1-4pm  
Free Event

Where in the world is South Africa? In celebration of the Turchin's international exhibition, *TWENTY: Contemporary Art From South Africa*, families are invited to experience the culture of Africa through art activities. Discover how South African children live, work and play!

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## “Remembering the Holocaust”

12 July - 18 July, 2014  
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- Origins & History of the Holocaust
- Survivor Testimonies
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# 28TH ANNIVERSARY OF THE ROSEN OUTDOOR SCULPTURE COMPETITION & EXHIBITION

Sculpture Walk with Juror, Wayne Trapp

## SATURDAY, JULY 26

10 AM, CATHERINE J. SMITH GALLERY IN THE SCHAEFER CENTER FOR THE PERFORMING ARTS  
FREE EVENT



Joseph Bigley  
*Formal-ly #1*



Robert Buganski  
*Profiles #14*



Justin Dearduff  
*Prairie Ray*



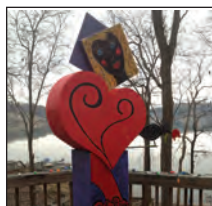
Catherine Hoskinson  
*The Shooting Star*



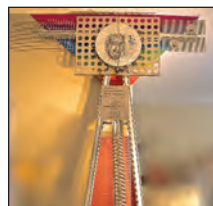
Aaron Hussey  
*Turret*



David Jones  
*Monument to Nowhere*



Gwendolyn Kerney  
*Tango Heart*



Mary Ruden  
*Einstein Sundial*



Davis Whitfield  
*Keeping Venice Afloat*



Glenn Zwegardt  
*Isis Revisited*



2013 First Place Winner: Marvin Tadlock,  
*Altered*

The Rosen Outdoor Sculpture Competition & Exhibition is a national, juried competition presented annually by the Turchin Center for the Visual Arts on the campus of Appalachian State University. Made possible by the generosity of longtime arts supporters Doris and Martin Rosen, this competition continues a long-held tradition of showcasing the best of contemporary American sculpture. Each year, 10 finalists are selected for exhibition and three sculptures are chosen as the Martin and Doris Rosen Award winners.

The juror for this year's competition is sculptor and painter Wayne Trapp. Creating lavish, outdoor sculptures, he is known for his colossal pieces for corporate and private clientele. Trapp will announce this year's competition winner on July 26 at the conclusion of the sculpture tour.

### COMPETITION FINALISTS

Joseph Bigley, *Formal-ly #1* (Boone, NC)  
Robert Buganski, *Profiles #14* (Garrettsville, OH)  
Justin Dearduff, *Prairie Ray* (Dell Rapids, SD)  
Catherine Hoskinson, *The Shooting Star* (Brooklyn, NY)  
Aaron Hussey, *Turret* (Baton Rouge, LA)  
David Jones, *Monument to Nowhere* (Laramie, WY)  
Gwendolyn Kerney, *Tango Heart* (Lenoir City, TN)  
Mary Ruden, *Einstein Sundial* (Seymour, TN)  
Davis Whitfield, *Keeping Venice Afloat* (Sylva, NC)  
Glenn Zwegardt, *Isis Revisited* (Alfred Station, NY)



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Happy 30th anniversary to the Appalachian Summer Festival bringing the best in music, dance, theatre, visual arts, and film to the High Country.

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# FILM SERIES

## JUNE 30, JULY 7, 15, 21 & 25

7 PM, SCHAEFER CENTER FOR THE PERFORMING ARTS

*With special thanks to our host for the Film Series, Dr. John Pfeifer.*

### GLOBAL CINEMA FILM SERIES

Prior to each film, film advisor Dr. John Pfeifer offers a fun and informative talk about each film, beginning at 7pm and lasting approximately 30 minutes. Concessions, including popcorn, beer, wine and cold beverages are available for purchase at each event.



#### ***The Rocket***

**Monday, June 30 | 7pm**

Ahlo's a 10 year-old boy who is believed to bring bad luck. When his family loses their home and are forced to move, Ahlo meets the spirited orphan Kia and her

eccentric Uncle Purple. In a last plea to prove he's not cursed, Ahlo builds a giant explosive rocket to enter the most lucrative but dangerous competition of the year: the Rocket Festival.

*Laos/Australia; Not rated; Directed by Kim Mordaunt; 96 minutes. Includes subtitles.*



#### ***The Lunchbox***

**Monday, July 7 | 7pm**

A government accountant pays for his lunch to be delivered at work from a local restaurant, but his order is switched with a meal prepared by Ila, a housewife who

thought she was making lunch for her husband. The mistaken delivery connects Ila to an older man in the dusk of his life, and they build a fantasy world together through notes in the lunchbox.

*India; Rated PG; Directed by Ritesh Batra (2013); 104 minutes. Includes subtitles.*



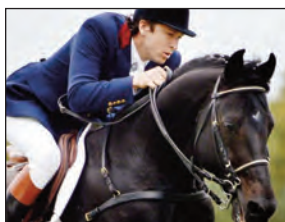
#### ***Like Father, Like Son***

**Tuesday, July 15 | 7pm**

Six years into raising their only child, Keita, Ryota and Midori are told that the child is not in fact theirs at all— that a hospital error switched two baby boys at birth.

Soon the couple is meeting their biological child for the first time, along with the family that raised him, and must make a life-changing decision and choose their true son or the boy they raised as their own.

*Japan; Not rated; Directed by Hirokazu Koreeda (2013); 121 minutes. Includes subtitles.*



#### ***Jappeloup***

**Monday, July 21 | 7pm**

At the start of the 1980s, Pierre Durand abandons a promising legal career and throws himself into his true passion— show jumping. With his father's

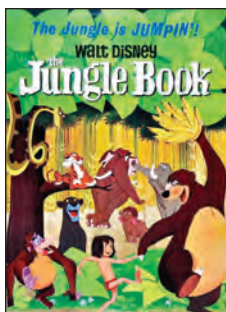
backing, he gambles everything on a young horse no one else had any faith in: Jappeloup. With each competition, the pair improve. But the Los Angeles Olympic Games is a disaster for them. With the help of his wife, Nadia, and groom Raphaëlle, Pierre has to regain Jappeloup's confidence and build a relationship with the remarkable horse, as the 1988 Seoul Olympics looms.

*France; Not rated; Directed by Christian Duguay (2013); 130 minutes. Includes subtitles.*

### FAMILY FILM NIGHT

SCHAEFER CENTER FOR THE PERFORMING ARTS

FREE EVENT



#### ***The Jungle Book (1967)***

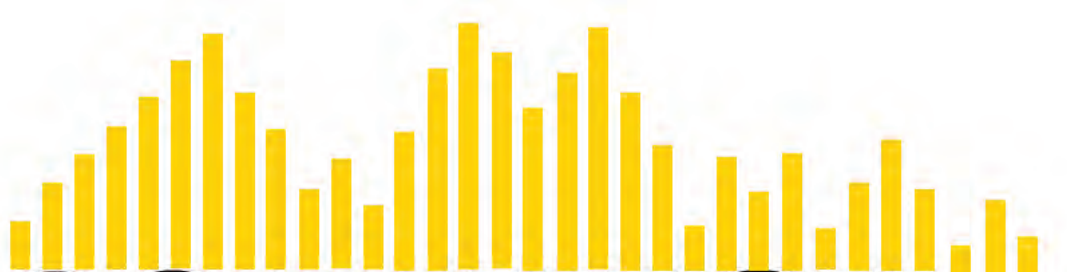
**Friday, July 25 | 7pm**

Embark on a thrilling adventure with Mowgli as he journeys deep into the jungle and learns "The Bare Necessities" of life from happy-go-lucky Baloo the bear. Meet Bagheera, the wise old panther and crazy King Louie, the orangutan. But watch out for the cunning tiger Shere Khan and

Kaa, the sssneakiest snake in the jungle! Explore your family's wild side as you venture into *The Jungle Book* for extraordinary adventures and a heartwarming tale that celebrates the true meaning of friendship.

*Rated G; Directed by Wolfgang Reitherman (1967); 78 minutes*

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At Blue Ridge Electric, we're extremely proud to be part of a community so committed to quality of life and artistic endeavor. We live in the communities we serve, and we love seeing them at their best.

Here's to the Appalachian Summer Festival and more curtain calls, standing ovations, and repeat performances for decades to come.

*We're proud to be a part of the communities we serve with offices in: Alleghany, Ashe, Caldwell and Watauga counties.*

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