



An
Appalachian
Summer
Festival

JULY 1-29, 2006

PRESENTED BY

APPALACHIAN STATE UNIVERSITY
BOONE, NORTH CAROLINA

Gil Morgenstern, Artistic Director



AN APPALACHIAN SUMMER FESTIVAL'S 2006 CALENDAR OF EVENTS JULY 1 - 29, 2006

For tickets or information call **800-841-2787** or **828-262-4046** or visit us online at www.appsummer.org

SUNDAY	MONDAY	TUESDAY	WEDNESDAY
<p style="text-align: center;">2 <i>Page 52</i></p> <p style="text-align: center;">BROYHILL CHAMBER ENSEMBLE</p> <p style="text-align: center;"><i>(Haydn, Beethoven, Brahms)</i> 8pm, RCH</p>	<p style="text-align: center;">3 <i>Page 55</i></p> <p style="text-align: center;">MARCUS BELGRAVE'S OCTET: A Louis Armstrong Tribute</p> <p style="text-align: center;">8pm, FA</p>	<p style="text-align: center;">4</p>	<p style="text-align: center;">5</p> <p style="text-align: center;">Lunch & COLLABORATION PAIN</p> <p style="text-align: center;">noon-1pm</p>
<p style="text-align: center;">9 <i>Page 65</i></p> <p style="text-align: center;">EASTERN PHILHARMONIC ORCHESTRA</p> <p style="text-align: center;">Andreas Delfs, conductor with André Watts, <i>(Brahms, Rachmaninoff)</i> 8pm, FA</p>	<p style="text-align: center;">10</p>	<p style="text-align: center;">11 <i>Page 70</i></p> <p style="text-align: center;">Works in Progress Music-Theatre Series: THE KREUTZER SONATA</p> <p style="text-align: center;">8pm, VT</p>	<p style="text-align: center;">12</p> <p style="text-align: center;">Lunch & VITREOUS</p> <p style="text-align: center;">noon-1pm</p> <p style="text-align: center;">BROYHILL CHAMBER ENSEMBLE</p> <p style="text-align: center;"><i>(Mozart, Chen, Mendelssohn)</i> 8pm, RCH</p>
<p style="text-align: center;">16</p>	<p style="text-align: center;">17 <i>Page 84</i></p> <p style="text-align: center;">Appalachian Retired Faculty Seminar: APPALACHIA IN THE WORLD</p> <p style="text-align: center;">9:30am-3pm, BLIC</p>	<p style="text-align: center;">18 <i>Page 86</i></p> <p style="text-align: center;">NORTH CAROLINA SYMPHONY POPS</p> <p style="text-align: center;">William Henry Curry, conductor 8pm, FA</p>	<p style="text-align: center;">19</p> <p style="text-align: center;">Lunch & TWENTY YEAR ROSEN OUTDOOR COMPETITION</p> <p style="text-align: center;">noon-1pm</p> <p style="text-align: center;">BROYHILL CHAMBER ENSEMBLE</p> <p style="text-align: center;"><i>(Dohnányi, Schubert)</i> 8pm, RCH</p>
<p style="text-align: center;">23 <i>Page 94</i></p> <p style="text-align: center;">EASTERN PHILHARMONIC ORCHESTRA</p> <p style="text-align: center;">Gerard Schwarz, conductor with Frederica von Stade <i>(Mendelssohn, Mahler, Bach, Respighi)</i> 8pm, FA <i>Page 7</i></p> <p style="text-align: center;">Silent Auction Closes, 9pm</p>	<p style="text-align: center;">24 <i>Page 100</i></p> <p style="text-align: center;">BROYHILL CHAMBER ENSEMBLE</p> <p style="text-align: center;"><i>(Turina, Álvarez, Montsalvatge, Rodrigo, Nin, Dohnányi)</i> 8pm, RCH</p>	<p style="text-align: center;">25</p>	<p style="text-align: center;">26</p> <p style="text-align: center;">Lunch & HANNA</p> <p style="text-align: center;">noon-1pm</p> <p style="text-align: center;">BUCKLE UP ZYD</p> <p style="text-align: center;">8pm</p>



VENUE KEY:

- FA** = Farthing Auditorium
- RCH** = Rosen Concert Hall, Broyhill Music Center
- CJSG** = Catherine J. Smith Gallery, Farthing Auditorium
- VT** = Valborg Theatre
- KBS** = Kidd Brewer Stadium
- BICC** = Broyhill Inn & Conference Center
- TCVA** = Turchin Center for the Visual Arts
- BLIC** = Belk Library and Information Commons

WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p>Page 37</p> <p>& Learn: ORATIVE TING m, TCVA</p>	<p>6 Page 57</p> <p>BROYHILL CHAMBER ENSEMBLE <i>(Mozart, Volkmann, Schumann)</i> 8pm, RCH</p>	<p>7 Page 59</p> <p>OPENING RECEPTION at the Turchin Center (Vitreographs from Littleton Studios) 7-9pm, TCVA</p>	<p>1 Page 50</p> <p>DOC WATSON AND THE SAM BUSH BAND 8pm, FA</p>
<p>Page 37</p> <p>& Learn: GRAPHY m, TCVA Page 71</p> <p>YHILL MBER MBLE <i>(Martinů, Brahms)</i> RCH</p>	<p>13 Page 74</p> <p>Belk Distinguished Lecture: doris davenport Affrilachia & Poetry: 'the egotistical sublime' 3-4:30pm, BLIC</p>	<p>14 Page 78</p> <p>LIMÓN DANCE COMPANY 8pm, FA</p>	<p>8 Page 60</p> <p>PILOBOLUS DANCE 8pm, FA</p>
<p>Page 37</p> <p>& Learn: ARS OF THE OR SCULPTURE & EXHIBITION m, TCVA Page 88</p> <p>CHAMBER MBLE <i>(Lubert, Brahms)</i> RCH</p>	<p>20</p>	<p>21 Page 90</p> <p>"GYPSY JAZZ JAM" STARRING THE JOHN JORGENSEN QUINTET 8pm, VT</p>	<p>15 Page 82</p> <p>NITTY GRITTY DIRT BAND 8pm, FA</p>
<p>Page 37</p> <p>& Learn: JUBRAN m, TCVA Page 102</p> <p>WHEAT ECO m, FA</p>	<p>27 Page 103</p> <p>BROYHILL CHAMBER ENSEMBLE <i>(Mozart, Dun, Dvořák)</i> 8pm, RCH</p>	<p>22 Page 86</p> <p>SYMPHONY MATINEE with the North Carolina Symphony and Cannon Music Camp's Symphony Orchestra 12:30pm, FA Page 92</p> <p>ARLO GUTHRIE: Guthrie Family Legacy Tour 8pm, FA</p>	<p>29 Page 107</p> <p>20TH ANNUAL ROSEN OUTDOOR SCULPTURE WALK 10am, CJSG Page 108</p> <p>Outdoor Fireworks Concert: JOHN MICHAEL MONTGOMERY with Cowboy Crush 7:30pm, KBS <i>(gates open 6:30)</i></p>

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TABLE OF CONTENTS

GENERAL INFORMATION

FESTIVAL SCHEDULE (ALL EVENTS)	1
FESTIVAL MISSION	6
FESTIVAL ADVISORY BOARD, FOUNDERS SOCIETY	6
GREETINGS FROM CHANCELLOR PEACOCK	6
GREETINGS FROM GOVERNOR EASLEY, MAYOR CLAWSON	7
ABOUT AN APPALACHIAN SUMMER FESTIVAL	8
GENERAL FESTIVAL INFORMATION	8
FESTIVAL STAFF, TURCHIN CENTER STAFF	8
THE FRIENDS OF AN APPALACHIAN SUMMER FESTIVAL	9
FESTIVAL SUPPORTERS	12
CORPORATE AND MEDIA SPONSORS	15
BECOME A SUPPORTER	18

FESTIVAL RESOURCES

PARK & RIDE SHUTTLE SERVICE	24
RESTAURANT DISCOUNTS AND ARTS GETAWAY PACKAGES	24
FESTIVAL SILENT AUCTION	25

THE ARTS AT APPALACHIAN

OFFICE OF ARTS AND CULTURAL PROGRAMS	30
TURCHIN CENTER FOR THE VISUAL ARTS	30
HAYES SCHOOL OF MUSIC	30
DEPARTMENT OF THEATRE AND DANCE	30
DEPARTMENT OF ART	30
VISITING WRITERS SERIES	31
CREATIVE WRITING PROGRAM	31
CANNON MUSIC CAMP	31

FESTIVAL PROGRAMS

COMMUNITY ART SCHOOL EVENTS AND WORKSHOPS	37
LUNCH & LEARN SCHEDULE	37
ABOUT THE BROYHILL CHAMBER ENSEMBLE	40
JULY 1 DOC WATSON WITH THE SAM BUSH BAND	50
JULY 2 THE BROYHILL CHAMBER ENSEMBLE (HAYDN, BEETHOVEN, BRAHMS)	52
JULY 3 MARCUS BELGRAVE'S OCTET: A LOUIS ARMSTRONG TRIBUTE	55
JULY 6 THE BROYHILL CHAMBER ENSEMBLE (MOZART, VOLKMANN, SCHUMANN)	57
JULY 7 OPENING RECEPTION AT THE TURCHIN CENTER FOR THE VISUAL ARTS	59
JULY 8 PILOBOLUS	60
JULY 9 THE EASTERN PHILHARMONIC ORCHESTRA WITH ANDREAS DELFS & ANDRÉ WATTS	65
JULY 11 THE KREUTZER SONATA	70
JULY 12 THE BROYHILL CHAMBER ENSEMBLE (MOZART, CHEN, MARTINŮ, BRAHMS)	71
JULY 13 BELK DISTINGUISHED LECTURE: DORIS DAVENPORT, "AFFRILACHIA AND THE EGOTISTICAL SUBLIME"	74
JULY 14 LIMÓN DANCE COMPANY	78
JULY 15 NITTY GRITTY DIRT BAND	82
JULY 17 APPALACHIAN RETIRED FACULTY SEMINAR: "APPALACHIA IN THE WORLD"	84
JULY 18 NORTH CAROLINA SYMPHONY POPS WITH WILLIAM HENRY CURRY	86
JULY 19 THE BROYHILL CHAMBER ENSEMBLE (DOHNÁNYI, SCHUBERT, BRAHMS)	88
JULY 21 "GYPSY JAZZ JAM" STARRING THE JOHN JORGENSEN QUARTET	90
JULY 22 ARLO GUTHRIE: "THE GUTHRIE FAMILY LEGACY TOUR"	92
JULY 23 EASTERN PHILHARMONIC ORCHESTRA WITH GERARD SCHWARZ & FREDERICA VON STADE	94
JULY 24 THE BROYHILL CHAMBER ENSEMBLE (TURINA, ÁLVAREZ, MONTSALVATGE, RODRIGO, NIN, DOHNÁNYI)	100
JULY 26 BUCKWHEAT ZYDECO	102
JULY 27 THE BROYHILL CHAMBER ENSEMBLE (MOZART, DUN, DVOŘÁK)	103
JULY 28 FIFTH ANNUAL WINE TASTING	106
JULY 29 20TH ANNUAL ROSEN OUTDOOR SCULPTURE WALK	107
JULY 29 OUTDOOR FIREWORKS CONCERT WITH JOHN MICHAEL MONTGOMERY & COWBOY CRUSH	108

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OFFICE OF THE CHANCELLOR
ASU Box 32002
BOONE, NC 28608-2002

July, 2006

To all of the Appalachian State University "family":

As the new Chancellor of this very prestigious university, it is my pleasure to welcome you to the 22nd season of An Appalachian Summer.

With a continued commitment to the arts, not only for the students, staff and faculty on campus, but for the benefit of the residents and visitors throughout all of the High Country, Appalachian has, once again, sought to provide an outstanding array of superb music, theatre, dance and art for your enjoyment.

The enrichment provided by these various venues will only enhance the many opportunities provided by Appalachian State. Share with me this remarkable month of exciting programming and enjoy all of the aspects of our fine university.

We are delighted to have you here and welcome your return as often as possible.

With warmest regards,

Kenneth E. Peacock
Chancellor



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HANK FOREMAN

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CHARTER MEMBERS

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FESTIVAL MISSION

An Appalachian Summer Festival is a multi- and inter-disciplinary arts festival presenting and producing programs in music, theatre, dance and visual arts. The festival will forge a unique national identity through artistic excellence, innovative programming, commissioning new works, and educational opportunities. By bringing the most accomplished and respected creative and performing artists from around the world to Appalachian State University, the festival supports the overall university mission, enhances the cultural life of the Appalachian community, and serves as an important gateway onto the campus.



STATE OF NORTH CAROLINA
OFFICE OF THE GOVERNOR
2030 MAIL SERVICE CENTER • RALEIGH, NC 27699-0301

July 1, 2006

Dear Friends:

It is my privilege to welcome you to Boone for An Appalachian Summer Festival 2006. I know this event comes with much preparation and hard work by the Appalachian State University Office of Arts and Cultural Programs.

This year's Appalachian Summer Festival features performers such as Doc Watson and the Sam Bush Band, Buckwheat Zydeco, John Michael Montgomery and Cowboy Crush, Arlo Guthrie, and many more. The Appalachian Summer Festival is a wonderful way to celebrate and recognize the arts in our state. I know this festival will be enjoyed by many North Carolinians.

Mary joins me in welcoming you to this year's events. We send our best wishes for an enjoyable and fulfilling festival.

With kindest regards, I remain

Very truly yours,

Michael F. Easley
Governor

Town of Boone



PO DRAWER 192
BOONE, NORTH CAROLINA 28607

July 1, 2006

Dear Friends:

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

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

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

Sincerely,

Loretta Clawson
Mayor

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ABOUT AN APPALACHIAN SUMMER FESTIVAL

Celebrating its 22nd anniversary season, An Appalachian Summer Festival has long been credited for its leadership role in enriching the cultural landscape of northwestern North Carolina. In recent years, under the leadership of artistic director Gil Morgenstern, the festival has attained national stature— and is now regarded as one of the country's leading regional arts festivals. For nearly a decade, the festival has been named one of the "top twenty events in the southeast" by the Southeast Tourism Society, and attendance exceeds 25,000.

Presented by Appalachian State University, the four-week festival is held every July on and around the university campus, and features an astonishingly diverse mix of music, dance, theatre, and visual arts. While many of its artists are world-renowned, this distinctive arts celebration also prides itself on presenting new art forms, new works, and emerging artists whose names may not be instantly recognizable, but who many festival fans claim have created some of their most memorable moments, both on its stages and in its galleries. The festival's commitment to developing ensemble performances across disciplines, shaped by collaborations among artists of all disciplines, has catapulted it to national prominence.

In keeping with its status as a university-based arts program, the festival continually seeks to enlighten and educate— a focus reflected in such initiatives as the festival's discounts for children's tickets and community outreach programs, in which young people are exposed to performances, demonstrations and presentations by artists in partnership with area schools.

GENERAL FESTIVAL INFORMATION

- Festival tickets and information may be obtained by calling the Box Office at 828.262.4046 or 800.841.ARTS. Box Office hours are 10 a.m. to 6 p.m., Monday through Saturday.
- Doors are open for all events one hour prior to curtain time.
- The festival regrets that there can be no refunds on ticket purchases. Individual tickets may be exchanged for equal value, subject to availability. All exchanges must be made at least 48 hours prior to the event.
- Seating for our patrons with disabilities is available at all festival venues. At Farthing Auditorium, this seating is only available on the main floor. The Box Office staff is available to assist you in making seating arrangements for you or someone in your party. Farthing Auditorium is equipped with an infrared audio system for the hearing impaired. Headsets are available at the Box Office.
- As a courtesy to the artists and our audiences, latecomers will be seated by the ushers during the first convenient pause in the program. Audience members who must leave their seats are asked to do so between works or movements.
- The use of cameras and recording equipment during any performance is strictly prohibited. Such items may be checked at the Box Office.
- Audience members are kindly asked to turn off cellular phones, and all electronic devices with alarms during performances. Physicians are asked to check their pagers at the Box Office.
- Smoking, food and drink are prohibited in all auditoriums and theaters. Farthing Auditorium has been designated a smoke-free workplace; the cooperation of our audience is appreciated.

AN APPALACHIAN SUMMER FESTIVAL STAFF

Artistic Director
GIL MORGENSTERN

Director
DENISE RINGLER

Financial Manager
SANDRA BLACK

Administrative Assistant
KAREN BROWN

Artist Relations Manager
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FRIENDS OF AN APPALACHIAN SUMMER FESTIVAL:

CELEBRATING 22 YEARS OF DEDICATION AND SERVICE

Co-Coordinator:

CONNIE ADAMS, JANA DUKE

Usher Supervisors:

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Advisor, Festival Founders' Society:

MELINÉ MARKARIAN

Liaison to Festival Advisory Board:

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DAN MORGAN
SUSAN MORGAN
FAITH MURRAY
MIKE MURRAY
CAROL O'LOUGHLIN
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SANDRA PERRY
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JAN ROWE
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KAY STROUD
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On Your Side



WBTV NEWS 3 with Tonia Bendickson, Jamie Boll, Maureen O'Boyle and Paul Cameron

LIFETIME CUMULATIVE FESTIVAL SUPPORT:

Since the festival's inception in 1984, many individuals, corporations and foundations have made significant contributions to the creation and growth of An Appalachian Summer Festival. This list recognizes their cumulative commitments.

\$500,000 AND ABOVE

The Broyhill Family Foundation
The Cannon Foundation, Inc.

Arnold and Muriel Rosen
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\$250,000 - \$499,999

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Mrs. Nan Van Every
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\$10,000 - \$24,999

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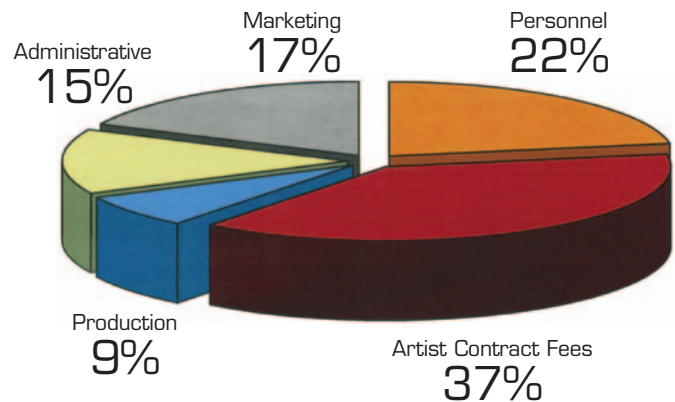
BECOME A SUPPORTER!

An Appalachian Summer Festival has always been largely self-sustaining, and has benefited from strong private support through individual and corporate giving, which has enabled it to not only survive— but to thrive and grow. Still, the festival faces the challenge of rising artist fees, coupled with major reductions in foundation and endowment funding. Maintaining quality arts programming, quite simply, is expensive. Because we are committed to preserving affordable ticket prices, ticket revenues cover only about 30% of the festival's needed income, and simply can't keep pace with the rising costs of presenting quality arts programs.

Private support— from you and other loyal patrons who share a passionate devotion to the arts— is more critical than ever before.

We're encouraging all those who appreciate the festival and its contributions to our region's quality of life to participate in this year's Annual Campaign. If you are not a current festival donor, we hope you'll consider making a tax-deductible gift or pledge of \$50 or more at this time, using the coupon to the right. Your gift or pledge helps us move forward, confident of a strong and growing support base.

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- One complimentary "Park & Ride" shuttle bus pass from the Broyhill Inn to all Mainstage Series (Farthing) events
- For gifts of \$1,000 or more:
 - Chancellor's Society Parking Pass (campus visitor parking privileges)*

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All of the above... plus:

- Two complimentary "Park & Ride" shuttle bus passes from the Broyhill Inn to all Mainstage Series events
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All of the above... plus:

- Two complimentary tickets to all Mainstage Series events
- Two complimentary tickets to all Recital Series events
 - VIP Parking Pass (offering parking privileges in lot adjacent to Farthing Auditorium)

ARTISTS' CIRCLE

\$6,000 - \$9,999

All of the above... plus:

- Performance or guest artist sponsorship (with recognition in appropriate section of Festival Playbill)
- Two complimentary tickets to all other festival performances (in addition to Mainstage and Recital Series events)

CHANCELLOR'S CIRCLE

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- Dinner for two with the Artistic Director and/or selected festival artists, and up to four additional guests
- Invitation to Chancellor's Box VIP event (at the annual Outdoor Fireworks Concert)

FESTIVAL SPONSOR

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All of the above... plus:

- Recognition on a list to be prominently displayed in the lobby of Farthing Auditorium, throughout the festival

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PLEASE CLIP THIS FORM...**AND RETURN TO THE BOX OFFICE IN THE LOBBY, OR MAIL TO THE ADDRESS SHOWN BELOW.**

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Name: _____
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Signed: _____ Date: _____

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Donations are tax deductible to the fullest extent allowable by law. Questions regarding giving options are welcome. Please contact the ASU Office of Arts and Cultural Programs at 828.262.6084, ext. 100.

Please return this form to the Festival Box Office (in the Farthing Auditorium lobby), or mail to:

ASU Office of Arts and Cultural Programs, PO Box 32045, Boone, NC 28608.

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Finding a parking space for festival performances in Farthing Auditorium can now become a thing of the past— simply by taking advantage of the festival's "Park and Ride" shuttle service. For the ten Mainstage Series events at Farthing Auditorium (listed below), the shuttle service will be available. Simply park at the Broyhill Inn, and a comfortable shuttle will take you directly to the door of Farthing Auditorium and back to your car following the performance. Each round-trip fare is \$5 per person, payable at the "door" of the shuttle, which departs from the Inn at 7:30pm. Passes for all ten performance nights are \$40 per person, and may be purchased at the Box Office. Park and Ride shuttle service is available for the following performances:

Doc Watson and the Sam Bush Band (July 1)
Marcus Belgrave Octet: "A Louis Armstrong Tribute" (July 3)
Pilobolus Dance (July 8)
**Eastern Philharmonic Orchestra
 with André Watts** (July 9)
Limón Dance Company (July 14)

Nitty Gritty Dirt Band (July 15)
North Carolina Symphony Pops (July 18)
Arlo Guthrie: "Guthrie Family Legacy Tour" (July 22)
**Eastern Philharmonic Orchestra
 with Frederica von Stade** (July 23)
Buckwheat Zydeco (July 26)

FINE ARTS AND GREAT FOOD!

Dine at any of the following restaurants (Monday through Thursday) and receive a 10% discount for the meal of anyone in your party who presents a festival ticket for that evening's performance!

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Sirius Restaurant at Crestwood
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The Gamekeeper Restaurant

NOTE: Participants are required to make their own reservations (if reservations are required) and to inquire about each restaurant's hours. (Some are not open every day). Festival tickets must be presented to restaurant personnel upon arrival, in order to receive the discount. Tickets may be picked up from the Farthing Auditorium Box Office (Monday – Saturday, 10am to 6pm) or mailed to participants in advance, if time permits.

* Louisiana Purchase and Broyhill Inn diners may use a ticket for any 2006 performance to qualify for discount. **On Mainstage Series performance nights, Broyhill Inn diners will receive a complimentary Park & Ride pass.**

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- Lodging at one of the area's finest accommodations, including the Broyhill Inn and Conference Center, Best Western-Blue Ridge Plaza, Chetola Mountain Resort and Crestwood Inn.
- Tickets to An Appalachian Summer Festival and its wide array of music, dance and theatre performances— ranging from symphony, classical recitals and dance to jazz, bluegrass and folk.
- Guides and maps leading you to arts treasures, such as the area's best galleries and craft centers, the magnificent Turchin Center for the Visual Arts, the 20th Rosen Outdoor Sculpture Exhibition (a fascinating walking tour featuring the best in outdoor, contemporary sculpture), the Southern Highland Craft Guild Shop at the Parkway Craft Center, Ashe County's magnificent "Churches of the Frescoes" and Blowing Rock's popular "Art in the Park."
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- The option of adding two popular area attractions to your package: Grandfather Mountain and Tweetsie Railroad.



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Free event: pre-registration is required in order to bid. For further information, inquire at the festival Box Office, or call 800-841-2787 or 828-262-4046.

SILENT AUCTION RULES

- Registration is required. YOU MUST BE PRESENT TO WIN UNLESS YOU PRESENT YOUR CREDIT CARD UPON REGISTRATION. The festival accepts Visa and MasterCard credit cards only.
- Cash or checks are accepted on the evening of the auction's closing (July 23). Items are tax deductible to the extent allowed by law, and ALL PROCEEDS BENEFIT AN APPALACHIAN SUMMER FESTIVAL.
- In order to bid on one of the featured items, please register with the auction attendant. (During performance times, attendant will be located near the auction tables. During regular Box Office hours, please see the staff at the ticket desk).
- To offer a bid, enter your name and desired dollar amount on the appropriate bid sheet. Bids must be in \$10 or \$20 increments (as noted on each bid sheet). Improper bids will be stricken from the bid sheets.
- You may bid on as many items as you wish and on any single item as often as you wish.
- All bids are binding. The festival staff reserves the right to withdraw an item that, in its judgment, fails to receive an adequate bid, or that involves a dispute between two different bidders.
- Every reasonable effort has been made to describe each item correctly. Values are thought to be accurate but are not guaranteed.
- The Silent Auction closes on July 23 at 9 p.m. (following intermission). After the concert, please join us for a complimentary dessert and coffee reception, sponsored by Peabody's Wine and Beer Merchants. Winners will be announced and items may be picked up at this time.
- Bidders may pick up items upon payment, after the close of the Silent Auction on July 23.
- The auction is open during regular Box Office hours, 10a.m. to 6p.m., Monday through Saturday, as well as on the following performance nights:

Saturday, July 1 (Doc Watson and the Sam Bush Band)

Monday, July 3 (Marcus Belgrave Octet's Tribute to Louis Armstrong)

Saturday, July 8 (Pilobolus)

Sunday, July 9 (Eastern Philharmonic Orchestra)

Friday, July 14 (Limón Dance Company)

Saturday, July 15 (Nitty Gritty Dirt Band)

Tuesday, July 18 (The North Carolina Symphony)

Saturday, July 22 (Arlo Guthrie's Family Legacy Tour)

Sunday, July 23 (Eastern Philharmonic Orchestra)

Auditorium doors open at 7 p.m., one hour prior to performance time.

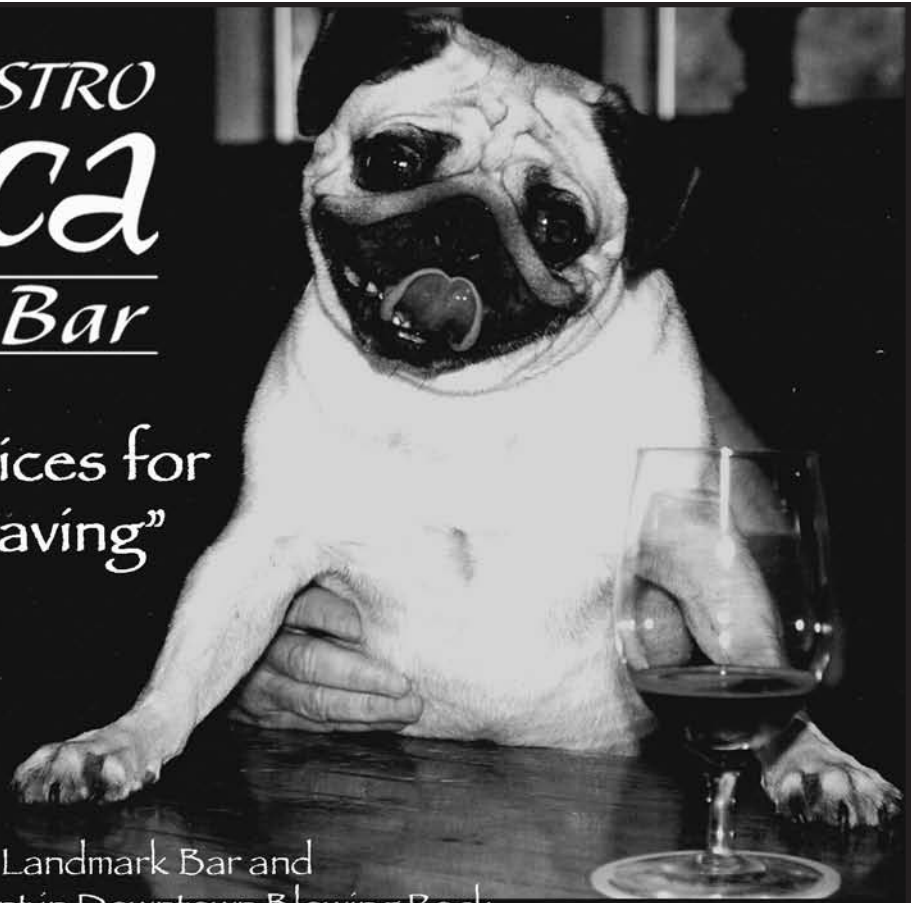
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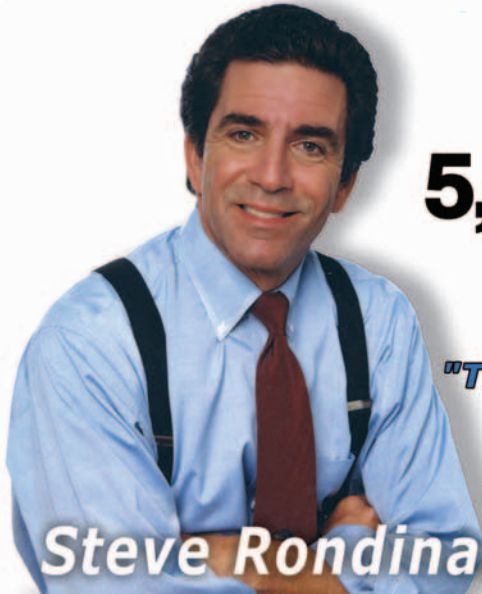
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THE ARTS AT APPALACHIAN

THE OFFICE OF ARTS & CULTURAL PROGRAMS

Programs administered by the Office of Arts and Cultural Programs are designed to complement classroom studies, as well as student and faculty presentations in music, theatre, dance and visual arts. An Appalachian Summer Festival has emerged as one of the nation's leading regional arts festivals, acclaimed for the breadth and quality of its artistic programs. In addition to the festival, the office administers a wide range of programming during the academic year. The Performing Arts Series presents a variety of nationally known and regionally prominent artists who entertain, stimulate, educate and supplement the academic programs at Appalachian. The 2006-2007 series will feature the Royal Winnipeg Ballet, Preservation Hall Jazz Band, The Bulgarian State Opera, The Acting Company, Ailey II, Jazz at Lincoln Center and Emmylou Harris, among others. The office also provides a wide array of arts education programs in partnership with the Watauga County Arts Council and the Watauga Country Public Schools. Through these programs, students attend matinee performances featured by the university, and benefit from artist residency programs and master class programs throughout the school year. Farthing Auditorium, a 1700-seat performance space administered by the office, serves as home to many school-based performance programs, as well as a venue for a variety of campus and community events and productions. For additional information about the Office of Arts and Cultural Programs, please call 828.262.6084 or visit www.oca.appstate.edu.

TURCHIN CENTER FOR THE VISUAL ARTS

The Turchin Center for the Visual Arts builds upon a strong foundation of arts programming at Appalachian State University. The establishment of this premier venue for visual arts research is a great resource not only for the campus but for the community and region as well. The center is proud of the inroads it has made into involving the community, and of creating a dynamic space where visitors feel comfortable learning about art and, ultimately, themselves. Since opening in May of 2003, the center has presented nationally and internationally acclaimed art in addition to recognizing the wealth of fine art within the region. The completion of the Turchin Center's New Wing re-orientates the building's entrance and brings a new pedestrian gateway to the community from King Street, connecting the campus with downtown. The center's openings have become community celebrations, and attendance records have surpassed expectations. Partnerships with campus and community groups have created the strong education outreach program known as The Community Art School, housed in the newly opened Arnold P. Rosen Family Education Wing. This program, combined with a challenging and exciting exhibition program, has the Turchin Center poised to become a regional model for visual arts programming. For more information about the Turchin Center, call 828.262.3017 or visit www.tcva.org.

HAYES SCHOOL OF MUSIC

The Mariam Cannon Hayes School of Music is the prime purveyor of music for the University community, presenting an exciting and stimulating array of cultural events throughout the year. The faculty of the Hayes School of Music, composed of nationally recognized teachers, performers and composers, is a major element in sustaining the creative atmosphere that surrounds Appalachian. The community is treated to a broad spectrum of faculty, student and guest artist programs including solo recitals, instrumental and vocal ensemble concerts, chamber music and opera. The Hayes School of Music, fully accredited by the National Association of

Schools of Music, maintains a reputation of excellence in undergraduate and graduate instruction. Young musicians pursue studies in music education, music therapy, music performance, sacred music, composition/theory and music industry. Performances of the faculty and students of the Hayes School of Music are presented in the beautiful Rosen Concert Hall and the Recital Hall of the Broyhill Music Center and are free and open to the public. For more information on the Hayes School of Music, contact Dean William Harbinson at 828.262.3020, or visit www.music.appstate.edu.

DEPARTMENT OF THEATRE AND DANCE

The Department of Theatre and Dance is accredited by the National Association of Schools of Theatre and provides a variety of theatrical productions and dance concerts each year, enhancing the cultural environment of Appalachian State University and western North Carolina. Each academic year, the department produces four major productions, two children's theatre plays, two dance concerts, a festival of new plays, several evenings of one act plays and other special events. As a part of the department's outreach activities, children's theatre productions tour to public schools throughout the region. This production program serves as a teaching laboratory for majors and minors in the department and provides Appalachian State University with theatre and dance experiences throughout the year. The Department of Theatre and Dance currently offers a Bachelor of Arts in Theatre that provides students with a liberal arts education with concentrations in performance, theatre design and technology or general theatre, and a Bachelor of Science in Theatre Education. A large percentage of the theatre teachers in North Carolina public schools are graduates of the highly regarded program at Appalachian. There is also a very strong dance minor with classes taught by faculty with professional performance experience in a newly renovated dance studio space. Faculty members are actively involved in professional theatre and dance organizations and provide leadership in theatre and dance throughout the state, the region, and nationally. Highlights of the department's 2006-07 season will include the Pulitzer Prize winning play *Proof* by David Auburn, *And Other Stories*, an original play written by ASU English professor John Crutchfield, *A Christmas Carol: Scrooge and Marley* by Israel Horowitz, *Moon Over Buffalo* by Ken Ludwig, *The Physicists* by Friedrich Durrenmatt, *Bat Boy: The Musical*, and annual fall and spring concerts of the Appalachian Dance Ensemble. For more information about the Department of Theatre and Dance, contact the department office at 828.262.3028, or visit www.theatre.appstate.edu.

DEPARTMENT OF ART

The Department of Art promotes greater understanding, responsibility and informed participation in the decisions that affect our visual environment, while also cultivating the individual's ability to see and think in an original manner. A dedicated and professionally active faculty offer instruction in studio, history, professional preparation and theory. Students choose from a variety of undergraduate degree tracks, which offer concentrations in graphic design, studio, art management, art education, art history and general art. Graphic design is primarily concerned with the effective and efficient transfer of information through visual media. The studio art degree allows the student to select one studio area for in-depth investigation and an additional secondary concentration, which provides an interdisciplinary multi-studio preparation for a career as a professional artist and/or for entry into an MFA program. Arts management is a curriculum planned around the student's particular interest in art, and it can provide students with a wide variety of entry level opportunities in art merchandising, marketing or management. The art education program recognizes

the importance of preparing creative, knowledgeable and constantly resourceful art teachers who will perform with innovation, understanding and organized ability. The art history concentration provides students with a broad understanding of the history of art production on a global scale, also allowing for close studies of individual time periods and artists. The generalist art program allows a variety of experiences in art and an opportunity to specialize in any one of the following areas: painting, sculpture, printmaking, photography, fibers, ceramics or alloys. The department consists of forty-seven full-time and adjunct professors, and three hundred and fifty art majors. For more information on the Department of Art, contact chairperson Laura Ives at 828.262.2220, or visit www.art.appstate.edu.

THE VISITING WRITERS SERIES

This series annually brings about a dozen fiction writers, poets, essayists, dramatists and others to campus to read from and discuss their work and to conduct workshops for students and community members. Founded in 1989, the Series has recently featured Al Young, Robert Morgan, Ron Rash, Simon Ortiz, Martin Espada, Tim O'Brien, Charles Wright, Janet Burroway, Luis Rodriguez and numerous others. For information about the 2006-07 Visiting Writers Series, or to be placed on the mailing list, please contact Susan Weinberg at 828.262.2871 or visit www.visitingwriters.appstate.edu.

CREATIVE WRITING PROGRAM

The concentration in Creative Writing is an option within the BA in English that offers intensive instruction in literature and writing in creative genres. Students choose from courses in the writing of poetry, fiction, playwriting and creative non-fiction and from special topics offered in a Senior Seminar; students are required to take oral interpretation of literature and literary studies of poetry, short fiction or drama. Program highlights include The Truman Capote Literary Trust Scholarship for Creative Writing; The John Foster West and Marian Coe Scholarship Awards; occasional trips to writers' conferences and exposure to visiting artists. Established in 2003-04, the Rachel Rivers-Coffey Distinguished Visiting Professorship in Creative Writing brings a nationally renowned writer to campus for an extended residency to work with students and offer events for the community. North Carolina poet laureate Kay Byer will be the Rachel Rivers-Coffey Distinguished Professor in Creative Writing in Fall 2006.

CANNON MUSIC CAMP

Now in its 38th year, Cannon Music Camp offers the most comprehensive course of musical instruction in the Southeast, with intensive college preparatory work in performance and music theory. Ensemble performance is stressed, and experiences in orchestra, band, jazz, chamber music and choirs are provided.



ALL CONCERTS ARE OPEN TO THE PUBLIC WITH NO CHARGE.

Concerts are subject to change.



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

CANNON MUSIC CAMP 2006 PERFORMANCE SCHEDULE

Thursday, June 29 7 pm, RCH	Faculty Recital I
Sunday, July 2 2 pm, RCH	"Kaleidoscope Concert" Chamber Singers Stephen Hopkins, Conductor Honors Saxophone Quartet Honors Woodwind Quintet Honors Brass Quintet Honors String Quartet Wind Ensemble Scott Tobias, Conductor
Friday, July 7 7 pm, RCH	Faculty Recital II
Sunday, July 9 2 pm, RCH	Jazz Vocal Ensemble Larry Lapin, Conductor Symphonic Band Dawn Perry, Conductor Symphony Orchestra Oscar Bustillo, Conductor
Tuesday, July 11 7 pm, RCH	Honors Recital I
Thursday, July 13 7 pm, RCH	Honors Recital II
Friday, July 14 7 pm, RCH	Percussion Ensemble Steve Barnhart, Conductor Flute Choir Dale Jensen, Conductor
Sunday, July 16 2 pm, RCH	Women's Choir Priscilla Porterfield, Conductor String Orchestra Oscar Bustillo, Conductor
Tuesday, July 18 7 pm, RCH	Honors Recital III (ENSEMBLES)
Thursday, July 20 7 pm, RCH	An Evening of Jazz Jazz Ensemble II Rod Berry, Conductor Faculty Jazz Ensemble
Friday, July 21 7 pm, RCH	FINALE CONCERT I Chamber Singers Stephen Hopkins, Conductor Concert Choir Roosevelt Escalante, Conductor Wind Ensemble Scott Tobias, Conductor
Saturday, July 22 10 am, RCH	FINALE CONCERT II Jazz Vocal Ensemble Larry Lapin, Conductor Jazz Ensemble I Todd Wright, Conductor
Saturday, July 22 12:30 pm, FA	FINALE CONCERT III Symphonic Band James Daugherty, Conductor Combined Cannon Music Camp North Carolina Symphonies Oscar Bustillo, Conductor

GUIDE TO PERFORMANCE LOCATIONS:

RCH = Rosen Concert Hall, Broyhill Music Center, FA = Farthing Auditorium

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Jump into fun and experience the variety of elements that make dance.

Monday through Friday, 10am-noon • Children ages 8-12
Classes held in room 208, Varsity Gym
\$25 TCVA members; \$50 for others.

July 15
“Picture Frames” for Children and Parents

Parents and children will create a fanciful photo frame from a variety of materials.

Saturday, 10am-noon • Children ages 6 and up & a parent
Free to TCVA members; \$10 for others.

July 24-28
“Puzzles”

From mazes to jigsaws to aligning wooden blocks, participants will create and solve puzzles.

Monday through Friday, 1-3pm • Children ages 6-12
\$10 for TCVA members; \$25 for others.

July 31- August 4
“Paper Art” Camp

Participants will have fun indoors and outdoors creating collages, books and sculpture with paper.

Monday through Friday, 9am-4pm • Children ages 6-12
\$75 for TCVA members; \$125 for others.

LUNCH & LEARN

Wednesday, noon-1pm • Lecture Hall, West Wing

July 5
“Collaborative Painting”

Join Appalachian Department of Art professor Ali Raza in a collaborative painting. No experience necessary- all supplies will be provided.

July 12
“Vitreography”

A look at the exciting world of vitreography, offered in conjunction with the current exhibition A North Carolina Legacy: Vitreography from Littleton Studios.

July 19
“Twenty Years of the Rosen Outdoor Sculpture Competition and Exhibition”

Celebrate this important milestone with a preview of the current exhibition, and a review of highlights from the last twenty years. (See page 107 for more information.)

July 26
“Hanna Jubran”

A feature on North Carolina artist and educator Hanna Jubran, whose work is currently featured in the center and on the grounds of University Gateway Park.

FOR OLDER TEENS AND ADULTS

July 5-7
“Mosaic”

Participants will make one-of-a-kind creations from recycled bits of broken china, ceramic tile, pottery and found objects. All supplies provided.

Wednesday through Friday, 9am-noon
\$20 for TCVA members; \$35 for others.

July 12-14
“Collage”

Learn fun and unconventional collage and painting techniques with artist Vae Hamilton. A complete supply list will be provided the first class day.

Wednesday through Friday, 9am-4pm
\$50 for TCVA members; \$80 for others.

July 17 and 19
“Figure Painting”

Using a live model, participants will learn to emphasize composition and color and utilize drawing as they paint in acrylics or watercolor.

Monday and Wednesday, 10am-noon
Free to those over 60; \$5 for others.

July 17-21
“Glass Beads”

Students will learn the elements of basic safety, chemistry and techniques for decorating beads, and come away with the skills and beads to start up a small studio.

Monday through Friday, 9am-4pm • Room 102, Wey Hall
\$100 for TCVA members; \$125 for others.

All classes held in the Arnold P. Rosen Education Wing, unless otherwise noted.

Pre-registration is required- call 828-262-3017.



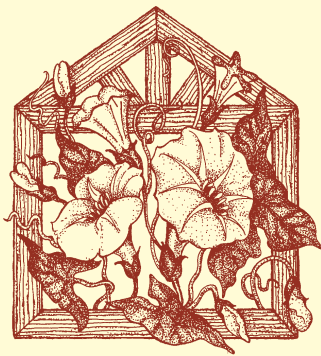
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—The Princeton Packet

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Oct 22 - Nov 12, 2006

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"Warm and audience-friendly..."

—The New York Post

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Jan 21 - Feb 11, 2007

A Delirious

Backstage Romp

"The funniest farce ever written"

—The New York Post

THE CARETAKER

Mar 11 - Apr 1, 2007

A Menacing Puzzle

"Powerful drama with a climax that tears at the heart"

—The New York Post

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—Los Angeles City Beat

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THE BROYHILL CHAMBER ENSEMBLE

The festival's acclaimed resident chamber group, the Broyhill Chamber Ensemble, under the direction of Gil Morgenstern, has been setting the bar of artistic integrity high for An Appalachian Summer Festival for more than two decades.

Exploiting their flexibility of instrumentation and great variety of repertoire to explore the full spectrum of chamber music's expressive palette, the ensemble has built a stellar reputation, in part by their unconventional approach to programming chamber music.

An extraordinary association of internationally acclaimed musicians, members of the Broyhill Chamber Ensemble have won top prizes at many of the world's most prestigious competitions, including the Queen Elizabeth of Belgium Competition, the International Flute Competition in Paris and the Washington International Violin Competition. Members of the Ensemble have appeared as guest artists with virtually every major American orchestra and at numerous festivals including Tanglewood, Ravinia, Caramoor, Santa Fe and Spoleto. Widely recognized for their extraordinary inventiveness as well as the breadth of their repertoire, the ensemble's popular recitals are aired annually on National Public Radio.

The group frequently commissions composers to create new works for diverse combinations. The Broyhill Chamber Ensemble's recent collaborations include original programming with the Smithsonian Institute and leading choreographers.

The Press Journal (Vero Beach, FL), raves that the ensemble is "superb, with the musicians seeming to act, even breathe, as one." The ensemble records for the MMC and Koch International Classics labels. An Appalachian Summer Festival records each season of Broyhill Chamber Ensemble concerts and annually produces a recording of season highlights, which may be ordered from the festival website at www.appsummer.org/bce.

Distinguishing An Appalachian Summer Festival for 22 years, the Broyhill Chamber Ensemble, listed below, will perform six concerts during the 2006 festival season, which comprise the festival's Ford Motor Company Chamber Music Series:

Sunday, July 2 (Haydn, Beethoven, Brahms)

Thursday, July 6 (Mozart, Volkmann, Schumann)

Wednesday, July 12 (Mozart, Chen, Martinů, Brahms)

Wednesday, July 19 (Dohnányi, Schubert, Brahms)

Monday, July 24 (Turina, Álvarez, Montsalvatge, Rodrigo, Nin, Dohnányi)

Thursday, July 27 (Mozart, Dun, Dvořák)

Gil Morgenstern (violin)

The Budd and Nanette Mayer Chair

Linda Chesis (flute)

The Arnold and Muriel Rosen Chair

Shirley Irek (piano)

The J. Bernard and Shirley Spector Chair

Edward Arron (cello)

The Armfield Coffey Chair

Zuill Bailey (cello)

The McDonald's of Boone/Venda Lerch Chair

Chee-Yun (violin)

The Robert and Allene Heilman Chair

Jeremy Denk (piano)

The Martin and Doris Rosen Chair

Andrés Díaz (cello)

The McDonald's of Boone/Venda Lerch Chair

Margo Drakos (cello)

The Armfield Coffey Chair

Rob Falvo (percussion)

Jennifer Frautschi (violin)

The Florence Hecht Chair

Hsin-Yun Huang (violin)

The Bastien Memorial Foundation Chair

Judith Ingolfsson (violin)

The Robert and Lillian Turchin Chair

Mark Kosower (cello)

The Robert and Allene Heilman Chair

John Leupold (percussion)

Kathryn Lockwood (viola)

The Bastien Memorial Foundation Chair

Pedja Mužijević (piano)

The J. Bernard and Shirley Spector Chair

Todd Palmer (clarinet)

The Arnold and Muriel Rosen Chair

Priscilla Porterfield (mezzo-soprano)

Bair Shagdaron (piano)

Matt Troncale (percussion)

Diane Walsh (piano)

The Martin and Doris Rosen Chair

Jay Ware (percussion)

The Broyhill Chamber Ensemble Concert Series is sponsored by Ford Motor Company, the Broyhill Family Foundation (in memory of Faye Broyhill), the R.Y. and Eileen L. Sharpe Foundation and the Muriel and Arnold Rosen Endowment for the Arts. This program has also been underwritten in part through the generous support of Florence Hecht, Isabelle Amdur, the Flagler and Naples-Fort Myers Greyhound Tracks, Robert and Allene Heilman, Budd and Nanette Mayer, McDonald's of Boone/Venda Lerch, Martin and Doris Rosen, Muriel Rosen, Shirley Stein Spector, Robert and Lillian Turchin, Armfield Coffey and the Bastien Memorial Foundation.

Refreshments served during intermission during all Broyhill Chamber Ensemble performances are generously provided by Linville Ridge Country Club and Red Onion Café.

ABOUT THE ARTISTS



The Budd and Nanette Mayer Chair

Acclaimed for his artistry and technical brilliance as soloist with orchestra, in recital or as a chamber musician, violinist **GIL MORGENSTERN** has performed all over the world to overwhelming critical praise. *The New York Times* hails his most recent

appearance as "a perfect demonstration of supreme ability;" "a remarkable violinist," writes *The Washington Post*," and the *South China Morning Post* declares him "a rare poet of the violin."

Performing in public since he was five years old, Morgenstern has gone on to tour five continents, playing in such musical centers as New York, London, Paris, Rome, Amsterdam, Berlin and Hong Kong, and has performed throughout the United States, appearing with many leading orchestras including the Baltimore, St. Louis, Indianapolis, Denver, Milwaukee, New Jersey and North Carolina Symphonies. He has collaborated with such eminent musicians as Philippe Entremont, Lynn Harrell, André-Michel Schub, Jeffrey Kahane, Sharon Isbin, Heinz Holliger, Robert White and Samuel Sanders. He has been the subject of numerous television and radio shows and his performances can be regularly heard on National Public Radio broadcasts.

Morgenstern's discography includes the duos of Ravel, Kodály and Roger Sessions, chamber works of Gabriel Fauré, Ludwig van Beethoven and Aaron Copland, and the recently released CD of music by George Tsontakis, "Piano Quartet Trilogy", available on the Koch International Classics label.

In addition to his solo and chamber music work, Mr. Morgenstern is the artistic director of An Appalachian Summer Festival. During his tenure, it has become one of the leading regional performing and visual arts festivals in the United States as well as an important venue for commissioning and presenting original works. As the co-founder and co-artistic director of Nine Circles Chamber Theatre, a creative organization dedicated to exploring and expanding the collaborative nature of inter-disciplinary performance, Mr. Morgenstern continues to find new ways to communicate with his audiences and expand the performance traditions of music, theatre and dance. Mr. Morgenstern is also violinist and artistic director of the Broyhill Chamber Ensemble, a diverse chamber group specializing in Classical, Romantic and contemporary works of mixed instrumentation. The Ensemble is in residence at An Appalachian Summer Festival in Boone, North Carolina.

A graduate of the Juilliard School where he studied with the famed violin pedagogue Ivan Galamian, he was first prize winner in two of the country's most demanding competitions: The Washington International and The National Society of Arts and Letters. Mr. Morgenstern has been the recipient of many honors and awards including "Outstanding Young American" by the Jaycees of America and a Rockefeller Foundation grant. He has performed at the White House in honor of His Royal Majesty Juan Carlos, King of Spain and his wife, Queen Sofia, and at President Clinton's inaugural festivities.

Highlights of Mr. Morgenstern's recent seasons include appearances as soloist, in chamber music concerts, and in interdisciplinary performance in the United States, Europe and Australia. His regular appearances in New York City have included a world premiere work of music and dance with the Juilliard Dance Ensemble at Lincoln Center, and a series of new experimental works of words and music at various venues in the city. He was also featured in a collaborative project with U.S. Poet Laureate Robert Pinsky and New York's prestigious Unterberg Poetry Center at the 92nd Street Y, a staged version of Dante's *Inferno* for actors and solo violin. It was performed in New York City, Boston, Montgomery, Miami, Kansas City, Seattle and Los Angeles, and was broadcast on PBS and NPR, for which it received a Peabody nomination.



The Arnold and Muriel Rosen Chair

LINDA CHESIS,

flutist and founder and artistic director of the Cooperstown Chamber Music Festival, has been hailed by critics on three continents as one of the most exciting and dynamic flutists of her generation. She has frequently collaborated with such

renowned artists as Jessye Norman, Dawn Upshaw, James Levine and the late Jean-Pierre Rampal and has performed with orchestras and in solo recitals throughout the U.S., France, Great Britain, Germany Japan and Korea.

The top prizewinner at the Paris and Barcelona International Competitions and at the National Flute Association Competition, Ms. Chesis has been the recipient of many awards including a Solo Recitalist's Fellowship from the National Endowment for the Arts. She has been the subject of numerous television and radio broadcasts, and her performances can be regularly heard on National Public Radio's *Performance Today*.

Ms. Chesis has been a guest artist at the Salzburg Mozarteum, the Spoleto Festival of

Two Worlds, Bravo! Colorado, An Appalachian Summer Festival and Music from Angel Fire, among others. She is a founding member of both the Chesis/Cutler flute and harp duo, the Broyhill Chamber Ensemble and often performs with flutists Carol Wincenc and Laura Gilbert as "The Three Flute Moms."

Ms. Chesis is a member of the flute faculty and chair of the Woodwind Department at the Manhattan School of Music. She also serves on the faculties of the Aaron Copland School of Music at Queens College and New York University. She has offered master classes at universities, conservatories and for flute associations across the globe. Her recordings can be heard on the EMI, Nonesuch and Music Masters labels.



The J. Bernard and Shirley Spector Chair

Born in Croatia and educated at the Royal Conservatory of Music in Toronto, the California Institute of the Arts and The Juilliard School, where she received her bachelor's and master's degrees in performance, pianist **SHIRLEY IREK** has firmly established a reputation as a leading collaborative pianist. Her critically acclaimed live performances and recordings continue to place her in high demand. She was a member of a two-piano team for over 15 years, during which time she toured Japan, Africa, France, Portugal and the United States. Highlighting these engagements were the performances of a two-piano concerto by Pulitzer Prize-winning composer Michael Colgrass, with the Minnesota Orchestra conducted by Leonard Slatkin. Other orchestral appearances include the North Carolina Symphony, the Buffalo Philharmonic and the Orchestre de Provence in Cannes, France. As a member of the Broyhill Chamber Ensemble, Ms. Irek performed two critically acclaimed recitals at Carnegie Hall, sponsored by the Carnegie Hall Corporation. As a soloist, she made her formal debut at the age of seven with the Toronto Chamber Orchestra, performing the Mozart Piano Concerto in A, K.488. This was followed by recital appearances throughout Canada and the U.S. She performed as the official representative of Canada at the 1964 World's Fair in New York City and at Expo '67 in Montreal. In her early teens, she performed eight piano concerti with the CalArts Symphony, as well as with the Redlands Bowl Orchestra and the California Chamber Orchestra. While a student at the Juilliard School, she won the Mozart Concerto Prize and performed with the Juilliard Orchestra under Sixten Ehrling at Lincoln Center. She was also the first recipient of the Van Cliburn Award in

memory of Rosina Lhevinne, a prize awarded once each year for outstanding achievement among pianists. Ms. Irek has taught piano for over 20 years. She served as Professor of Piano at the University of Nebraska-Lincoln (1990-1994) where she was also Chair of the Keyboard Department, and as visiting Professor of Piano at the State University of New York in Buffalo (1994-1996). She has lived in Atlanta since 1996 and has become a very sought-after accompanist in the southeast United States. She accompanies annually for the National Foundation for Advancement in the Arts Competition in Miami, Florida, and the Blount Competition, sponsored by the Montgomery Symphony in Alabama. In 2002, she accompanied the national winner of the Music Teachers National Association Competition in Cincinnati, Ohio. Ms. Irek continues to perform as piano soloist with the Atlanta Ballet. In 2003, she performed the world premiere of the ballet, *Partnering Granados*, playing *5 Spanish Dances* by Enrique Granados. In March 2004, she performed the Tchaikovsky *Piano Concerto #3* for the George Balanchine ballet, *Allegro Brillante*, performed with the Atlanta Ballet.



The Armfield Coffey Chair

Cellist EDWARD

ARRON is rapidly gaining recognition worldwide for his elegant musicianship, impassioned performances, and creative programming. A native of Cincinnati, Ohio, Mr. Arron made his New York recital debut in 2000 at the

Metropolitan Museum of Art. Earlier that year, he performed Vivaldi's *Concerto for Two Cellos* with Yo-Yo Ma and the Orchestra of St. Luke's at the Opening Night Gala of the Caramoor International Festival. Since that time, Mr. Arron has appeared in recital, as a soloist with orchestra and as a chamber musician throughout the United States, Europe and the Far East.

The 2005-2006 season marks Mr. Arron's third season as the Artistic Director of the Metropolitan Museum Artists in Concert, a chamber ensemble created in 2003 to celebrate the 50th anniversary of the Museum's prestigious Concerts and Lectures series. Each performance of the MMaInC is broadcast live on New York's classical radio station, WQXR. Mr. Arron is also the artistic coordinator of the Caramoor Virtuosi and is the artistic director of the Alpenglow Chamber Music Festival in Summit County, Colorado. For four seasons, he was the artistic administrator and resident performer for WQXR's *On A+R* series, a weekly radio program dedicated to chamber music.

Recent highlights of Mr. Arron's career include guest appearances with the Tokyo

and Shanghai Quartets, as well as collaborations with Renee Fleming, James Taylor, and the Persian singer Shahram Nazeri. Mr. Arron has performed numerous times at Carnegie's Weill and Zankel Halls, Lincoln Center's Alice Tully Hall, New York's Town Hall, and the 92nd Street Y, and is a frequent performer at Bargemusic. Past summer festival appearances include Ravinia, Salzburg, BRAVO! Colorado, Tanglewood, Bridgehampton, Piccolo Spoleto, Santa Fe, the North Country Chamber Players, the Chamber Music Conference of the East, and Isaac Stern's Jerusalem Chamber Music Encounters. Mr. Arron has participated in the Silk Road Project and is currently a member of MOSAIC, an ensemble dedicated to contemporary music.

Edward Arron began his studies on the cello at age seven in Cincinnati and, at age ten, moved to New York, where he continued his studies with Peter Wiley. He graduated in 1998 from the Juilliard School, where he was a student of Harvey Shapiro.



The McDonald's of Boone/Venda Lerch Chair

A multi-faceted musician of consummate virtuosity, **ZUILL BAILEY** has established himself as one of the most sought-after and active cellists today. Mr. Bailey's 2005-2006 season commenced with a host of appearances at such summer venues as the Santa Fe,

Montreal, and Australian Chamber Music Festivals, in addition to the WITF Next Generation Festival in Pennsylvania. He will also be a featured performer in the Elgar cello concerto at Virginia's Wintergreen Music Festival, and at the Maverick Festival in Woodstock, NY, with pianist Simone Dinnerstein. An avid chamber musician, Mr. Bailey continues his collaboration with trio partners pianist Navah Perlman and violinist Giora Schmidt with a tour of Alaska and performances in Florida and Tennessee. Spring 2006 found Mr. Bailey in solo appearances at New York City's 92nd Street Y, as well as in a series of recitals with his duo partner, pianist Awadagin Pratt, and further performances of Beethoven sonatas across the U.S. and Mexico with Ms. Dinnerstein.

Mr. Bailey's television appearances include a nationally broadcast recital for NHK-TV in Japan; a performance of the Beethoven Triple Concerto broadcast live nationally from Mexico City; a televised appearance in Havana with the National Orchestra of Cuba, in which he gave the Cuban premiere of Victor Herbert's *Cello Concerto No. 2*; three appearances on HBO; and an extended interview/recital on A&E's *Breakfast with the Arts*. Among Mr. Bailey's appearances

on radio are his performances on *Saint Paul Sunday Morning*, XM Satellite Radio's *Live from Studio II*, SIRIUS Satellite Radio, a recital for RTHK Radio Hong Kong and the BBC's *In Tune*.

Zuill Bailey's recordings include 2003's eponymous debut recital disk for Delos (DE 3326); the Korngold *Cello Concerto* with Caspar Richter and the Bruckner *Orchester Linz for ASV* (DCA 1146), which was featured on the cover of *Fanfare* magazine and *Janos Starker Celebration*. As the Classical Recording Foundation's 2006 winner, Mr. Bailey will add a recording of the complete Beethoven cello sonatas to his discography later this year.

A graduate of the Peabody Conservatory and The Juilliard School, Mr. Bailey's principal teachers were Loran Stephenson, Stephen Kates and Joel Krosnick. He performs on a 1693 Matteo Goffriller cello, formerly owned by Mischa Schneider of the Budapest Quartet. Mr. Bailey serves as Professor of Cello at the University of Texas, and as the Artistic Director of El Paso Pro Musica. He resides in El Paso with his wife, artist Margarita Cabrera, and their young son.



The Robert and Allene Heilman Chair

Violinist **CHEE-YUN**'s combination of flawless technique, beautiful tone and compelling musical temperament has captured the attention of the music world.

An Avery Fisher Career Grant recipient and Young Concert Artists International

Auditions winner, Chee-Yun has performed with many of the world's foremost orchestras, including the Philadelphia Orchestra, the London Philharmonic, the Toronto Symphony, the Houston Symphony and the National Symphony. Among her career highlights are performances at the Kennedy Center's gala farewell to Mstislav Rostropovich, the Mostly Mozart Festival's tour of Japan, a national tour with the San Francisco Symphony, performances across three continents of the Penderecki *Concerto No. 2* with the composer at the podium, the premiere of Lou Harrison's *Suite for Violin and String Orchestra*, a performance with Michael Tilson Thomas in the inaugural season of Carnegie Hall's Zankel Hall and the U.S. premiere of the Penderecki *Sonata No. 2* with pianist Barry Douglas at the Kennedy Center.

Highlights of her 2005-2006 season include performances with leading orchestras and chamber ensembles throughout North America, Europe and Asia, including the Buffalo Philharmonic, Colorado Symphony, Indianapolis Symphony, Honolulu Symphony, Symphony of Southeast Texas, Modesto Symphony and California Symphony, a

concert at the Kennedy Center with the Sejong Soloists and a West Coast tour with the Spoleto Festival. Her international appearances include performances in Argentina, Portugal, Poland, Manchester, England and two tours of Korea. This season will see the release of a new CD featuring works of Brahms and Strauss and the recording of an all Mozart disc.

Chee-Yun's recording of the Penderecki *Violin Concerto No. 2*, on Naxos was acclaimed as "an engrossing, masterly performance" by *The Strad* magazine and "a performance of staggering virtuosity and musicality" by *American Record Guide*. Recent recordings on Denon Records include Lalo's *Symphonie Espagnole*, Saint-Saëns' *Violin Concerto No. 3* and a compilation CD, *The Very Best of Chee-Yun*.

In 1993, Chee-Yun returned to Korea to receive the "Nan Pa" award, that country's highest musical honor. She also performed at the White House for President Clinton and his guests in honor of the recipients of the National Medal of the Arts.

Chee-Yun's faculty positions include serving as the resident Starling Soloist and Adjunct Professor of Violin at the University of Cincinnati College-Conservatory of Music, and Visiting Professor of Music (violin) at Indiana University School of Music.



The Martin and Doris Rosen Chair

JEREMY DENK was a 1998 recipient of the Avery Fisher Career Grant and in 1997 won the Young Concert Artists International Auditions, both of which helped launch his national career as a recitalist and concerto soloist. He has appeared with

the Philadelphia Orchestra, the Dallas Symphony and the London Philharmonia, among others, and makes his debuts with the St. Louis, Houston, and San Francisco Symphonies next season. Also next season, he will tour as soloist with the Orpheus Chamber Orchestra, with which he will make his Carnegie Hall debut. He made his New York recital debut at Alice Tully Hall in April 1997 as the recipient of the Juilliard School's Piano Debut Award, and since then has appeared regularly in recital in Boston, Chicago, New York, Philadelphia and Washington, DC. In the summer of 2005, he was called at the last minute to replace Emmanuel Ax for two recitals at the Mostly Mozart festival, performances that were acclaimed in both *The New Yorker* and *The New York Times*. This season includes a survey of all the Partitas of Bach, all-Beethoven programs and the Berg *Chamber Concerto*. He has been a featured artist-in-residence on NPR's *Performance Today*.

Denk has participated in many premières: Leon Kirchner's *Duo No. 2* (with violinist Ida Levin) at Marlboro in the summer of 2002; Ned Rorem's *The Unquestioned Answer*; in the summer of 2003; Jake Heggie's *Cut Time* in May 2001 with the Eos Orchestra; *Alternating Current*, a piece written for him by Kevin Puts, on his Kennedy Center recital; Mark O'Connor's *Fiddle Sonata* (with the composer on fiddle) at the Library of Congress; and Libby Larsen's *Collage: Boogie* at the Kennedy Center with the American-Soviet Youth Orchestra and Zubin Mehta.

Solidly committed to chamber music, Denk has collaborated with several leading string quartets, among them the Borromeo, Brentano, Colorado and Shanghai, and has appeared at the Seattle Chamber Music Festival, the Santa Fe Chamber Music Festival and the Spoleto Festivals in Italy and Charleston, among others. He has spent six summers at the Marlboro Music Festival in Vermont and been part of "Musicians from Marlboro" national tours. He appeared with violinist Joshua Bell in Carnegie Hall, as well as in two performances at the Wigmore Hall Schubert Festival in May 2006.

Mr. Denk is a member of the faculty of the Bard College Conservatory of Music. He received both a B.A. in chemistry from Oberlin College and a B. Music degree from the Oberlin Conservatory, where he studied with Joseph Schwartz. He earned a master's degree in music from Indiana University as a pupil of György Sebök, and a doctorate in piano performance from the Juilliard School, where he worked with Herbert Stessin.



The McDonald's of Boone/Venda Lerch Chair

Since winning the First Prize in the 1986 Naumburg International Cello Competition, **ANDRÉS DÍAZ** has exhilarated both critics and audiences with his intense and charismatic performances. He has earned exceptional reviews for his "strongly personal interpretive vision" (*The New York Times*) and his "bold and imaginative" playing (*The Boston Globe*) and was awarded the prestigious Avery Fisher Career Grant as well as a generous grant from the Susan W. Rose Fund for Music in 1998.

Mr. Díaz's numerous orchestral appearances have included return engagements with the Atlanta Symphony; performances with the American Symphony, the symphony orchestras of Milwaukee, Seattle and Rochester, the Boston Pops and Esplanade Orchestras, the Chicago Symphony and the National Symphony Orchestra. Among the highlights of Mr. Díaz's recent seasons are tours of Taiwan, Hong Kong, Korea, Japan,

Canada, Chile, Venezuela, Argentina, the Dominican Republic, the Soviet Union and New Zealand.

The young virtuoso is a sought-after recitalist and made his Alice Tully Hall debut in 1987 after winning the Naumburg International Cello Competition. He received critical praise for his second appearance at Lincoln Center's Alice Tully Hall in 1989 when *The New York Times* remarked that his musical views "always seemed deeply considered rather than superficial or manufactured." His recital appearances have included the Library of Congress in Washington, D.C., Jordan Hall and the Gardner Museum in Boston, the Ambassador Auditorium in Pasadena and the highly regarded San Francisco Performances Series.

Andrés Díaz's debut solo recording on MusicMasters of works by Manuel de Falla and Robert Schumann with pianist Samuel Sanders was acclaimed by *The Boston Globe* as "strong and subtle." On the Dorian label, the two artists also released Brahms's *Sonatas for Piano and Cello, Russian Romantics* and most recently, *American Visions*. Mr. Díaz's current orchestral solo release (also on the Dorian label) features the Villa-Lobos *Cello Concerto No. 2* with the Simon Bolivar Symphony Orchestra and conductor Enrique Diemecke which won an Allegro Music Award for Best Orchestral Release. His latest recording, in memory of his collaborator pianist Samuel Sanders, won The Classical Recording Foundation 2003 Award.



The Armfield Coffey Chair

MARGO TATGENHORST DRAKOS

is one of the most recognized young cellists in America. She has performed as a soloist and recitalist throughout the United States, Europe, Japan, Singapore and China. Margo served as the cellist of the American String Quartet from 2002-2006. During her time with the quartet, she recorded the string quartets of Richard Danielpour for Arabesque Records. Prior to joining the quartet Ms. Drakos was Associate Principal Cellist of the Pittsburgh Symphony and the Principal Cellist of the Oregon Symphony, a position she won at the age of 22.

Margo has pursued a variety of musical interests since her childhood. At age five she first captured attention as a singer on a White Castle commercial, resulting in numerous national radio and television commercials ranging from McDonald's to Wonder Bread. Shifting her focus, at 16 Margo entered the Cleveland Institute of Music studying cello with Richard Aaron and composition with Donald Erb. She completed

her education at the Curtis Institute of Music where she studied with David Soyer.

Ms. Drakos has collaborated with some of the world's leading artists including members of the Emerson, Guarneri, Orion and Tokyo Quartets, the Beaux Arts Trio, Emmanuel Ax, Jonathan Biss, Yefim Bronfman, Ida Kavafian and Richard Stoltzman. She also continues to tour the U.S. with Musicians from Marlboro. Together with violinist Soovin Kim and violist Michael Tree, Margo has formed a string trio, *Divertimento*. Margo received high acclaim in October 2004 after giving the world première of David Ludwig's *Cello Concerto* with the Vermont Symphony, Jaime Laredo conducting. She was a prizewinner in the Irving M. Klein International String Competition and the Fischhoff Chamber Music Competition.

Margo has spent multiple summers as a participant at the Marlboro Music Festival. She has performed as part of the Sarasota, Kingston, and Teton Music Festivals, and at Music from Angel Fire. She is on the faculty of the Manhattan School of Music, the Aspen Music Festival and Encore School for Strings. Her instrument is a Vincenzo Postiglione, 1891. Margo is currently completing her Masters Degree at Columbia University in International Affairs focusing on Conflict Resolution.

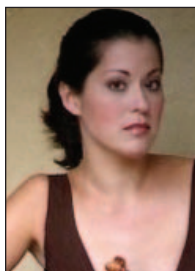


ROB FALVO is an associate professor of music at Appalachian State University, where he heads the Percussion Department, teaches applied lessons and directs the ASU Tabla Ensemble, the New Paradigm Percussion Quartet and the ASU Percussion Ensemble. Mr. Falvo is a member of the Philidor Percussion Group, and has performed with the North Carolina, Asheville, Western Piedmont and Greensboro Symphonies.

A frequent recitalist and clinician in North Carolina, Dr. Falvo has performed throughout the United States, China and Japan with such groups as the Erick Hawkins Dance Company and the English Chamber Orchestra. Dr. Falvo has performed in the New York metropolitan area with the New Music Consort, Pulse Percussion Ensemble, The New Music Orchestral Project and in many symphony and off-Broadway performances, with recordings on the Newport Classics, DMG and Koch labels.

In the summer of 1999, he revisited Japan to perform a recital of Native American flute and percussion works at the International Conference Hall in Kyoto and in the 2001-2002 academic year, he participated in a teaching exchange in England, where he studied North Indian

Tabla with Pandit Sharda Sahai and taught at Kingston University in Kingston, England. To enhance his music teaching at Appalachian, Dr. Falvo is studying to be a teacher of the Alexander Technique, and anticipates receiving certification in 2007. Dr. Falvo earned a Doctor of Musical Arts degree in percussion performance from the Manhattan School of Music.



The Florence Hecht Chair

Avery Fisher Career Grant recipient violinist **JENNIFER FRAUTSCHI** is rapidly gaining acclaim as an adventurous performer with a wide-ranging repertoire. *The Chicago Tribune* writes, "The young violinist Jennifer Frautschi is molding a career with

smart interpretations of both warhorses and rarities." Equally at home in the classic repertoire as well as twentieth and twenty-first century works, in the past few years alone she has performed the Britten *Concerto*, Poul Ruders' *Concerto No. 1*, Steven Mackey's *Violin Sonata*, and Mendelssohn's rarely played *d minor Concerto*, along with standards such as the Mozart, Tchaikovsky and Berg concerti.

Highlights of the 2005-2006 season included her return to the Chamber Orchestra of Philadelphia with Ignat Solzhenitsyn conducting the *Schumann Concerto*, and performances of the *Stravinsky Concerto* with the Louisville Orchestra and *Bernstein Serenade* with the San Diego Symphony. In the summer of 2005, she made her debut with the Cincinnati Symphony at Riverbend, performed with André Watts at Chamber Music Northwest in Portland, Oregon, and appeared at the Bravo! Vail Valley Music Festival and Caramoor.

Ms. Frautschi's recent seasons have included performances with Pierre Boulez and the Los Angeles Philharmonic, Gerard Schwarz and the Seattle Symphony, and Christoph Eschenbach and the Chicago Symphony Orchestra at the Ravinia Festival. She has also performed during opening nights at the Caramoor International Festival and Lincoln Center's Mostly Mozart Festival.

Selected by Carnegie Hall for its Distinctive Debuts series, she made her New York recital debut in April 2004. As part of the European Concert Hall Organization's Rising Stars series, Ms. Frautschi made debuts at ten of Europe's most celebrated concert venues, including London's Wigmore Hall, Salzburg Mozarteum, Amsterdam Concertgebouw, Vienna Konzerthaus, and La Cité de la Musique in Paris.

Her growing discography includes three widely praised CDs for Artek— her debut in works by Stravinsky and Ravel, a 20th

century recital of solo works by Ysaÿe, Bartók, Davidovsky, and Harbison, and her first orchestral album featuring both Prokofiev concerti with Gerard Schwarz and the Seattle Symphony. She can also be heard on the recent Naxos release of Schoenberg's Concerto for String Quartet and Orchestra, which was nominated for a Grammy Award.



The Bastien Memorial Foundation Chair

HSIN-YUN HUANG

has been firmly established since 1993 as one of the leading violinists of her generation. In that year, she won the top prizes in the ARD International Music Competition in Munich and the highly prestigious Bunkamura Orchard Hall Award,

which included a scholarship grant, and concerto and recital appearances in Japan. Ms. Huang was also the youngest-ever gold medalist in the 1988 Lionel Tertis International Competition on the Isle of Man. As a result of these and other successes, she has been telecast in concerto appearances with the Bavarian Radio Orchestra in Munich, the Zagreb Soloists in Paris and the Tokyo Philharmonic in Tokyo. Other significant appearances include live broadcast performances with the Berlin Radio Symphony, the Russian State Philharmonic and the National Symphony of Taiwan among others. A native of Taiwan, Ms. Huang currently resides in New York, and is an active soloist and chamber musician in the U.S., the Far East and Europe. She is in constant demand in her native Taiwan, appearing annually with the National Symphony of Taiwan. Ms. Huang also recently appeared in a nationally televised solo recital for President Chen Shui-Bian. She has participated in various prominent chamber music festivals, including the Spoleto Festival, Chamber Music Northwest, and Marlboro Music Festival. She has collaborated with artists such as Yo-Yo Ma, Jaime Laredo, Joshua Bell, Joseph Suk, Menahem Pressler, Joseph Silverstein, Gary Hoffman and Michael Tree. Ms. Huang was a member of the Borromeo String Quartet from 1994-2000. With the quartet, she performed in such prominent venues as New York's Alice Tully Hall, London's Wigmore Hall, Berlin's Philharmonic, Japan's Casals Hall, and the Concertgebouw in Amsterdam. In 1998 the Borromeo String Quartet was awarded the prestigious Cleveland Quartet Award and was chosen by the Chamber Music Society of Lincoln Center to be members of CMS Two in recognition of the quartet's place in the next generation of world-class chamber musicians. As part of CMS Two, Ms. Huang and the Borromeo Quartet were featured in a *Live from Lincoln Center* telecast.

Hsin-Yun Huang came to England at the age of fourteen to study at the Yehudi Menuhin School with David Takeno. She continued her studies at the Curtis Institute in Philadelphia with Michael Tree, where she earned her Bachelor of Music degree, and at the Juilliard School with Samuel Rhodes, where she earned her Master of Music. She currently serves on the faculties of the Juilliard School and the Mannes College of Music in New York.



The Robert and Lillian Turchin Chair

Violinist **JUDITH INGOLFSSON** has established herself internationally as a musician of uncompromising musical maturity and extraordinary technical command. She sprang to world attention in 1998 by winning the Gold Medal at the International

Violin Competition of Indianapolis. Also a prize winner at the Concert Artists Guild Competition and the Paganini International Violin Competition, Ms. Ingolfsson was awarded the 2001 Chamber Music America / WGXR Record Award for her debut CD on Catalpa Classics. In 1999, National Public Radio's *Performance Today* named her Debut Artist of the Year praising her "remarkable intelligence, musicality, and sense of insight."

Ms. Ingolfsson made her solo orchestral debut in Germany at the age of eight, and has subsequently been a guest soloist with some of the world's leading orchestras, including the Philadelphia Orchestra, St. Louis Symphony, Vancouver Symphony and National Symphony of Washington, D.C. In October 2000, she was heard as soloist with the Iceland Symphony on a 15-city North American tour, highlighted by concerts at New York's Carnegie Hall and Kennedy Center. She has collaborated with many renowned conductors, including Leonard Slatkin, Jesus Lopez-Cobos, Wolfgang Sawallisch, Raymond Leppard, Jorge Mester and Gerard Schwarz. In recital, she has performed throughout the United States and abroad, notably at the National Gallery of Art in Washington, D.C., Cleveland Institute of Music, La Jolla Chamber Music Society, Grand Teton Music Festival, and Reykjavik Arts Festival in Iceland. An avid chamber musician, she has recently performed with the Miami String Quartet, the Avalon String Quartet and with the Chamber Music Society of Lincoln Center Two. Highlights of her past performance season have included debut concerto engagements in Brazil and Russia, as well as in the United States, performances with the Louisville Orchestra, Chamber Orchestra of Philadelphia, Fairfax Symphony, Columbus Symphony and others. Recital and chamber

music engagement have included concerts in Germany and Italy, as well as the Juniper Music Festival in Utah and the acclaimed Barge Music series in New York.

Ms. Ingolfsson has appeared on many radio and television broadcasts, beginning with a performance on Icelandic TV at the age of five. Since then she has been seen on PBS, *CBS Sunday Morning*, and Japan's National Broadcasting Company (NHK). A graduate of the Curtis and Cleveland Institutes of Music, Ms. Ingolfsson studied with Jascha Brodsky, David Cerone and Donald Weilerstein. Born in Reykjavik, Iceland, she currently makes her home in New York City. She has recently been appointed Assistant Professor of Violin at the University of Colorado at Boulder.



The Robert and Allene Heilman Chair

MARK KOSOWER

is one of the outstanding and distinguished cellists of his generation. The recipient of an Avery Fisher Career Grant, he has performed internationally as soloist with the Hong Kong, Kansai, and Kwa-Zulu Natal philharmonics, the China National Symphony Orchestra, the National Symphony Orchestra of Taiwan, the Orchestre de Paris and the Orquestra Sinfônica Brasileira. He has also appeared as guest soloist with orchestras throughout the United States including the symphony orchestras of Detroit, Florida, Houston, Indianapolis, Milwaukee, Minnesota, North Carolina, Oregon and the St. Paul Chamber Orchestra among many others. Mr. Kosower has collaborated with many of today's prominent conductors including Christoph Eschenbach, Joanne Falletta, Erich Kunzel, Nicholas McGegan, Anton Nanut, Stefan Sanderling, Gerard Schwarz, Hugh Wolff and James DePreist, including a recording of the *Walton Concerto* with the Oregon Symphony for the Delos label. Recent and upcoming engagements include return engagements with the Florida Orchestra and the Indianapolis Symphony as well as appearances with the Alabama, Phoenix, Seattle, Spokane and Toledo symphonies, the Buffalo Philharmonic and the Ravinia Festival Orchestra.

As a recitalist, Mr. Kosower has performed at the Kennedy Center, on the *Great Performers Series* at Lincoln Center, at the Aspen Music Festival, at the National Gallery of Art and in the cities of Chicago, Cincinnati, Detroit, Milwaukee, New York, Philadelphia, Rio de Janeiro, San Francisco, Seoul and Washington D.C. In 2006 he will record the complete works for cello and piano of Alberto Ginastera along with a Hungarian album of music by Dohnányi, Bartók, Kodály, Liszt, and Popper for the Naxos label.

Mr. Kosower was selected to be a Chamber Music Two member at the Chamber Music Society of Lincoln Center and has performed at chamber music societies and festivals throughout the United States. In addition to his performing activities he is Professor of Cello and Chamber Music at the San Francisco Conservatory of Music.



JOHN LEUPOLD

was raised in Charlotte, NC where he began his percussion career studying with Rick Dior. In 2004, he received two bachelor degrees from Appalachian State University, one in Percussion

Performance and one in Music Theory/Composition. In May of 2006, he completed two master's degrees in the same fields. He has studied percussion with Rob Falvo, Scott Meister, Rick Dilling, and Arnold Sykes.

Mr. Leupold has performed with Shania Twain, the Charlotte Symphony Orchestra, Lees McRae Summer Theatre, and Highlands Playhouse Summer Series, and is currently performing with the Steely Pan Steel Band, Appalachian Tabla Ensemble and the New Paradigm Percussion Quartet. He has also been named a finalist for the North Carolina Young Composer Prize for 2006.



The Bastien Memorial Foundation Chair

KATHRYN LOCKWOOD

has been hailed as a violist of exceptional talents in reviews around the country. *The Plain Dealer* (Cleveland) proclaimed, "Lockwood played the vociferous viola cadenza with mahogany beauty and vivid character." 2005 marked the release of Kathryn's solo recital CD of viola music by Inessa Zaretsky, *Fireoptics*, in response to which *The Strad* magazine declared, "Lockwood is absolutely inside the music's idiom, finding appropriate tonal shadings."

Ms. Lockwood is a member of the internationally renowned Lark Quartet, and has been guest artist with ensembles such as Trio Solisti, The Muir Quartet and Triple Helix, and has collaborated with artists Branford Marsalis, Cho-Liang Lin and the Bill T. Jones Dance Company. A native of Australia, Kathryn moved to the U.S. in 1991 and captured solo awards at the Primrose International Viola Competition and The Washington International Competition for Strings.

As a founding member of the Pacifica Quartet, she was heard live in residence on

National Public Radio's *Performance Today* and on the stages of Carnegie Hall, Alice Tully Hall and at The Ravinia Festival. She has recorded for Cedille records, including a collaboration with Guarneri String Quartet violist Michael Tree, and for Arabesque and Bribie Recordings.

Faculty positions include recent posts at the University of Massachusetts, Amherst, Boston University Tanglewood Institute, and in the past, Northwestern University, University of Chicago, Interlochen Academy, Music Institute of Chicago and National Music Camp in Australia. She earned her master's degree with Donald McInnes at the University of Southern California and her Bachelor of Music degree from the Queensland Conservatorium of Music with Elizabeth Morgan.



The J. Bernard and Shirley Spector Chair

One of the most versatile pianists, Bosnian-born **PEDJA MUZIJEVIĆ** has been widely praised for his interpretations of the standard literature and for his imaginative programming. He has toured extensively as soloist with orchestras and as a recitalist

throughout eastern and western Europe, Great Britain, Canada, the United States, South America and Asia.

Mr. Mužijević has performed with the Milwaukee Symphony, the Residentie Orkest in The Hague, Dresden Philharmonic, Shinsei Nihon Orchestra in Tokyo, Orquestra Sinfonica in Montevideo, Zagreb Philharmonic, Boston Pops, Santa Fe Pro Musica, Napa Valley Symphony and the Richmond Symphony among others. He has played solo recitals at Alice Tully Hall in New York, Casals Hall and Bunka Kaikan in Tokyo, Teatro Municipal in Santiago de Chile, Da Camera of Houston, The Frick Collection in New York, National Gallery in Washington, DC, Lincoln Center's *What Makes It Great Series* in New York, for Arizona Friends of Chamber Music in Tucson, Lane Series at University of Vermont, the Aldeburgh Festival, Great Britain and many others.

His many festival engagements encompass, among others, performances at Tanglewood, Mostly Mozart, Newport, OK Mozart, Bay Chamber Concerts, San Miguel de Allende, Aldeburgh, Lucerne, Holland, Melbourne, Aix-en-Provence, Dubrovnik, Merano and Bratislava Festivals.

Mr. Mužijević's chamber music performances include Bargemusic, Great Performers Series at Lincoln Center and 92nd Street Y in New York, Theatre du Chatelet in Paris, with the Boston Symphony Chamber Players in Tanglewood, for La Jolla Music Society in La Jolla, CA, Da Camera in

Houston and many others. He has toured with Mikhail Baryshnikov in *Solos with Piano or not...* and with Simon Keenlyside in Trisha Brown's staged version of Schubert's *Winterreise* at Lincoln Center in New York, Barbican in London, La Monnaie in Brussels, as well as in Amsterdam, Lucerne and Melbourne.

Pedja Muzijević made his New York recital debut in Lincoln Center's Alice Tully Hall as a recipient of the Juilliard School's coveted William Petschek Award. His many honors include top prize in the Busoni International Piano Competition and a finalist diploma in the Naumburg International Piano Competition, as well as special prizes of the Chopin Society, Warsaw, and the Gulbenkian Foundation, Lisbon.

Pedja Muzijević studied at the Academy of Music in Zagreb, the Curtis Institute of Music in Philadelphia and the Juilliard School in New York. He is the Music Director of newly opened Baryshnikov Arts Center in New York City.



The Arnold and Muriel Rosen Chair

TODD PALMER'S

virtuosity, art of phrasing and ebullient stage presence have brought him a stellar reputation as a solo and chamber music clarinetist that is attained by few artists on his instrument.

Born in Hagerstown, Maryland, he began playing the clarinet at

age 16 following seven years of study on the trumpet. In New York, he studied at the Mannes College of Music under the tutelage of Gervase de Peyer, and received the Outstanding Performance and Academic Excellence Awards upon graduating. He made his NY recital debut at Weill Hall and his concerto debut with the Houston Symphony as the first wind player ever to receive the Grand Prize in the Ima Hogg Young Artist Competition.

Mr. Palmer has appeared as recitalist, concerto soloist and clinician at major performing arts centers and universities in 48 States and has been consistently lauded for his engaging and inspirational outreach programs for young audiences. His appearances abroad have included concerto, recital and chamber music performances throughout Europe, South America, the Caribbean and Japan.

In 2001, Mr. Palmer was awarded a \$20,000 grant by The National Foundation for Jewish Culture for the recording of a CD, entitled *Yiddishbuk*, which received two Grammy Award nominations.

Mr. Palmer has appeared at many music festivals including Spoleto USA, Ravinia, La Jolla SummerFest, Bravo!, the Caramoor,

Bridgehampton, Portland and the Vancouver Chamber Music Festivals. In addition, he has participated at the Marlboro Music Festival, in Vermont and the Tanglewood Music Festival where he received the Leonard Bernstein Fellowship. He has also toured with Musicians from Marlboro and with Spoleto USA Chamber Music and can be regularly heard on National Public Radio's *Performance Today*. He has been a guest artist with the Chamber Music Society of Lincoln Center, and has collaborated with the Brentano, Borromeo, Pacifica, St. Lawrence and Ying Quartets. He has also been clarinetist of choice in Schubert's *Shepherd on the Rock* with sopranos Kathleen Battle, Renée Fleming, Roberta Peters and Dawn Upshaw. He is an avid arranger and has had a number of works for chamber ensembles performed at music festivals in the U.S., the most notable being nonets of André Messager's ballet *The Two Pigeons* and Weber's *Invitation to the Dance*, both of which have been aired many times on National Public Radio.



PRISCILLA PORTERFIELD,

a native of Detroit, enjoys an active and varied career as a performer and teacher of voice. She is the recipient of many awards and fellowships which have taken her for study and performance to

the Carmel Bach Festival, the Tanglewood Music Festival and the Aspen Music Festival. She was a national finalist in the Music Teacher's National Association Collegiate Artist Awards, the winner of the Toledo Opera Young Artists Competition, and has twice been a winner in the District Metropolitan Opera Auditions.

Equally as versatile within the concert repertoire, she sings regularly with chamber music groups and orchestras throughout North Carolina as well as the Midwest. Her interest in the Anglo-American ballad and its influence on the Appalachian region resulted in a travel grant to sing a series of recitals in Great Britain. She was invited to sing and lecture at the Elphinstone Institute of the University of Aberdeen in Aberdeen, Scotland. This summer and fall she will appear as soloist at festivals in Mt. Gretna, Pennsylvania and Lexington, Michigan.

A recipient of the Doctor of Musical Arts degree from the University of Michigan, she currently serves as a member of the voice faculty at Appalachian State University in Boone, North Carolina.



Pianist **BAIR SHAGDARON** was born in Moscow, Russia and began studying music at age of four. In 1964 he entered the prestigious Moscow Gnesins Music School for Gifted Children where he studied under Esther

Fedorchenko and Valeria Polunina. After graduating in 1976, Mr. Shagdaron studied at the Moscow Tchaikovsky Conservatory under the renowned Tatiana Nikolaeva. In 1984, Mr. Shagdaron obtained his Doctorate degree in piano performance from the Moscow Tchaikovsky Conservatory. In 1988, he assumed the position of Assistant Professor at the Conservatory and was an Assistant of Tatiana Nikolaeva for six years. In 1990, Dr. Shagdaron graduated from the Conservatory with his second degree in composition, studying under Albert Leman.

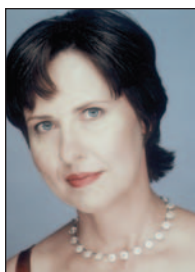
As an accomplished soloist, Dr. Shagdaron took fourth prize at the 1980 International J.S.Bach Competition in Leipzig, Germany and third prize at the 1992 International Competition for Piano and Orchestra in Mazara del Vallo, Italy. Also in 1992 he was awarded the Honorary Title of "The People's Artist of Buryat Republic" (Russia). Dr. Shagdaron has given master classes in Japan and also performed throughout the USA, Russia, Japan, Germany, Italy, Portugal, Belgium and Mongolia.

After coming to the United States in 1996, Dr. Shagdaron taught at Ottawa University in Kansas. In the fall of 2000, he joined the faculty of Appalachian State University as Assistant Professor of Piano. Dr. Shagdaron continues to actively participate in the music world of today, including the world premiere of Edward Bullock's Concerto for Piano and Orchestra. He has been guest artist for An Appalachian Summer Festival, and soloist with the Western Piedmont Symphony performing the *Second Piano Concerto* by Shostakovich.



MATTHEW TRONCALE is a native of Birmingham, AL. He holds a Bachelor's Degree in Music Performance from the University of South Alabama and is entering his second year as a graduate student at Appalachian State

University. Mr. Troncale is pursuing a Master's in Music Performance with a concentration in percussion under the instruction of Dr. Rob Falvo. Mr. Troncale is a member of PAS, the New Paradigm Percussion Quartet, Steely Pan Steel Band, the ASU Percussion Ensemble and the ASU Tabla Ensemble.



*The Martin and Doris
Rosen Chair*

DIANE WALSH

regularly performs solo recitals, chamber music and concertos worldwide. In recent seasons she has played Mozart's *Concerto No. 24* with David Zinman at the Skaneateles Festival, Strauss' *Burleske* with the Syracuse and

Delaware symphony orchestras, Berg's *Kammerkonzert* with Leon Botstein and the American Symphony Orchestra in New York City and Mozart's *Concerto No. 25*, and Bartók's *Concerto No. 3* with the Austin Symphony Orchestra. Ms. Walsh has also appeared with the radio symphonies of Munich, Frankfurt, Stuttgart and Berlin, the San Francisco Symphony, the Indianapolis Symphony, the St. Louis Symphony, toured with the Orpheus and the St. Luke's orchestras and soloed with orchestras in Brazil, the Netherlands, the Czech Republic and Russia.

Ms. Walsh has given solo recitals at the Metropolitan Museum, 92nd Street Y, Merkin Concert Hall and the Miller Theatre in New York City, the Kennedy Center in Washington, Orchestra Hall in Chicago, Wigmore Hall in London, the Concertgebouw Kleine Zaal in Amsterdam, Philharmonic Hall

in St. Petersburg, Dvorak Hall in Prague, the Mozarteum in Salzburg and halls in other major cities in the United States, Canada, Venezuela, Italy, Belgium, Germany, Poland and the Netherlands.

From 1999 to 2004 she was Artistic Director of the Skaneateles Festival in upstate New York. In great demand as a chamber musician, she has performed at many other festivals including Marlboro, Santa Fe, Bard, Music From Salem, Eastern Shore, International Musician's Seminar in Cornwall, La Musica and Strings in the Mountains. She is a member of the quintet *La Fenice*, comprised of piano quartet plus oboe.

Her many awards include the top prizes at the Munich ARD International Piano Competition and the Salzburg International Mozart Competition. She won the Concert Artists Guild International Competition, the Young Concert Artists International Auditions, and was a prizewinner in the Van Cliburn International Piano Competition and also won that competition's chamber music award.

In 2004, Bridge Records released *Sonatas and Preludes*, which presents solo works by Barber, Bartók, Prokofiev and Frank Martin. Ms. Walsh's other recordings can be heard on Newport Classic, Sony Classical, Nonesuch, Koch International, Biddulph, Stereophile, CRI and Book-of-the-Month Records.



JAY WARE received his Master of Music Degree in Percussion Performance from Appalachian State University in May 2006. Together with John Leupold and Matthew Troncale, he won the 2005 ASU Concerto/Aria

Competition. He was formerly the Director of Bands at South Lenoir High School, where he was twice nominated for Who's Who Among Americas Teachers.

Mr. Ware continues to serve as a clinician, composer and arranger for numerous schools in Tennessee, the Carolinas and Virginia. In 2006 he was accepted into the National Scholars Honor Society. He has performed with many artists and groups, including: Mary Wilson and The Supremes, Grammy Award nominees Jack Wilkins and Chuck Owens, Pulitzer prizewinner Gunther Schuller, Mike Vax, The Asheville Gentlemen, Rick Simerly, Ken Wilmont, Eric Ewazen, The United States Air Force and Army Bands, Highlands Playhouse, and the Southern Appalachian Repertoire Theatre. Jay and his wife, Deborah, reside in Todd, NC.

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DOC WATSON AND THE SAM BUSH BAND

SATURDAY, JULY 1

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The United States has honored **DOC WATSON** with the National Medal of Arts and National Heritage Fellowship; the Recording Academy has presented him with a Lifetime Achievement Award and six Grammys. For the powerful singer and tremendously influential picker who virtually invented the art of playing mountain fiddle tunes on the flattop guitar, it's been a long road from singing on the North Carolina streets.

Doc was born in Deep Gap, in the Blue Ridge Mountains of western North Carolina, into a family already rich in musical tradition. His mother, Annie Watson, sang traditional secular and religious songs, and his father, General Watson, played the banjo, which was Doc's first instrument as well. Then, at age thirteen he taught himself the chords to *When the Roses Bloom in Dixieland* on a borrowed guitar, and his delighted father bought him a \$12 Stella. He later picked up some chords from a fellow student at Raleigh

School for the Blind, and began to incorporate material that he heard on records and the radio with the music of his heritage. Back home, he played mostly with neighbors and family, among them fiddler Gaither Carlton, who became his father-in-law when Doc married Rosa Lee Carlton in 1947.

It wasn't until 1953, at age thirty, that he met Jack Williams, a local piano player, and began to play gigs for money. Doc played with Williams' rockabilly/swing band for seven years, but continued to play traditional music with his family and with his banjo-playing neighbor, Clarence "Tom" Ashley. In 1960, spurred by the growing folk revival, Ralph Rinzler and Eugene Earle came south to record Ashley and heard Doc Watson in the process. These sessions resulted in Doc's first recordings, *Old-Time Music at Clarence Ashley's*, and subsequent invitations to a concert in New York and then the Newport Folk Festival. A series of remarkable recordings, including collaborations with Flatt and Scruggs, Chet Atkins, Ricky Skaggs and the Nitty Gritty Dirt Band, helped make Watson the gold standard among traditional pickers.

For many years, Doc performed in partnership with his son Merle, who died in a 1985 tractor accident. Doc (accompanied by guitarist Jack Lawrence and grandson Richard Watson) now accepts a limited number of engagements. For the past several years, he has hosted the annual Merle Watson Memorial Festival in Wilkesboro, where, surrounded by family and collaborators, he can give full breadth to his musical imagination and still sleep in his own house, deep in the Blue Ridge, on land homesteaded by his great-great-grandfather.



THE SAM BUSH BAND

Sam Bush (mandolin and vocals)
Chris Brown (drums)
Stephen Mouglin (guitar)
Scott Vestal (banjo)



Some thirty years ago, when newgrass was still the biggest controversy at bluegrass festivals, a burly country guy approached **SAM BUSH**, then fresh off the stage after a performance. "New Grass Revival. That y'all?"

Sam remembers him saying, copping a voice not unlike Billy Bob Thornton's Karl Childers from *Sling Blade*. The Bowling Green, Kentucky farm kid/mandolin prodigy admitted as much. "Who in the hell y'all think y'all are," the old guy said. "The Mahavishnu Mountain Boys or something?"

It remains one of the most accidentally insightful interpretations of Sam Bush's musical mandate uttered to this day. Whoever the guy was, he knew enough to liken the musical eclecticism of New Grass Revival to the jazz-world fusions of John McLaughlin and the then-popular Mahavishnu Orchestra. And Sam, raconteur that he is, stashed the joke away in his memory so that he could make it the title of an original tune on studio album *King of My World* in 2004.

By ignoring orthodoxy, the three-time Grammy winner has done as much as anyone since Bill Monroe to shape the destiny of the diminutive mandolin, adding new power and syncopation to its percussive chop and a new harmonic vocabulary that embraces rock, reggae, Afro-pop and jazz.

His decades of popularity at eclectic music festivals like Telluride and MerleFest stem from the fact that he's also a stage dervish, a rhythm doctor and a party animal, not to mention an enthusiastic storyteller and a gifted mimic. Indeed, Sam's most recent CD as a bandleader, *Ice Caps: Peaks of Telluride*, captured the breadth and excitement of the Sam Bush Band in the live festival setting.

Sam latched on to the mandolin and fiddle at about 11 years old and grew into both fast. By the time he graduated high school he'd already earned three national junior fiddle championships in Weiser, Idaho and had a reputation as a hot young mandolin player. Growing up on a farm outside of Bowling Green meant it took some serious effort to get near the music community. So besides the cross-country drives to Idaho, Sam and a buddy trekked to Roanoke, Virginia in 1965 for one of the very first bluegrass festivals put on by festival father Carlton Haney. The weekend changed his life. He met David Grisman, Tony Trischka, Buck White, Andy Statman, Bobby Osborne and other key influences and future friends.

Sam's first recording was *Poor Richard's Almanac*, a blend of bluegrass and Texas fiddle made with Wayne Stewart and Alan Munde. It came out in 1969, the same year Sam made his debut on the Grand Ole Opry. Sam's first regular band came a year later when he joined the prestigious and progressive Bluegrass Alliance, replacing hot licks guitarist Dan Crary, later recruiting Tony Rice into the band on guitar so he could move back to mandolin.

Members of the Alliance became the seed for New Grass Revival, a band that made surprising commercial ripples for its left-of-center sound, along with a lasting artistic impact. Bluegrass and pop had fused, and bands like Nickel Creek and Leftover Salmon will be forever in their debt. NGR went through two key personnel periods, folding up in 1989. Free-agent Bush quickly

found a new job backing Emmylou Harris in her acclaimed acoustic band the Nash Ramblers.

But even after the Ramblers ran their course over five years, giving way to Sam's touring with Bela Fleck & the Flecktones and Lyle Lovett, he never lacked for interesting projects. One, the Strength in Numbers album *The Telluride Sessions*, became scriptural for the newgrass instrumental movement. Another, *Bluegrass Mandolin Extravaganza*, offered a platform for the greatest living mando pickers to pluck their stuff. Along the way, Sam invigorated recordings by Jerry Douglas, Steve Earle, Bill Keith, Alison Krauss, Jim Lauderdale, Maura O'Connell, Vassar Clements and many more.

It's an unusual career path for a bluegrass picker, Sam admits. Generally young prodigies get snapped up as sidemen to established stars and spend years working in the shadow of giants before being given the chance to stand alone with name recognition. "We've always done it ourselves," says Sam of his various bands. "We were hard-nosed about it. We insisted on playing like we play. We dressed like we dressed. We didn't compromise. And we had to make our own audience."

Concessions during intermission this evening have been generously provided by Bare Essentials Natural Market.



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Gil Morgenstern, violin;
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Andrés Díaz, cello; Jeremy Denk, piano

SUNDAY, JULY 2

8PM, ROSEN CONCERT HALL

SPONSORED BY FORD MOTOR COMPANY



Piano Trio in d minor, Hob. XV:23

Molto Andante

Allegro ma non troppo

Finale: Vivace

Joseph Haydn

Jennifer Frautschi, violin; Andrés Díaz, cello; Jeremy Denk, piano

String Trio in G Major, Op.9 No. 1

Adagio-Allegro con brio

Adagio, ma non tanto e cantabile

Scherzo, Allegro

Presto

Ludwig van Beethoven

Jennifer Frautschi, violin; Hsin-Yun Huang, viola; Andrés Díaz, cello

INTERMISSION

Piano Quintet in f minor, Op. 34

Allegro non troppo

Andante, un poco Adagio

Scherzo, Allegro

Poco sostenuto, Allegro non troppo

Johannes Brahms

*Gil Morgenstern, violin; Jennifer Frautschi, violin; Hsin-Yun Huang, viola;
Andrés Díaz, cello; Jeremy Denk, piano*

Biographies for the musicians performing this evening may be found on pages 40-47.

The Broyhill Chamber Ensemble Concert Series is sponsored by Ford Motor Company, the Broyhill Family Foundation (in memory of Faye Broyhill), the R.Y. and Eileen L. Sharpe Foundation and the Muriel and Arnold Rosen Endowment for the Arts. This program has also been underwritten in part through the generous support of Florence Hecht, Isabelle Amdur, the Flagler and Naples-Fort Myers Greyhound Tracks, Robert and Allene Heilman, Budd and Nanette Mayer, McDonald's of Boone/Venda Lerch, Martin and Doris Rosen, Muriel Rosen, Shirley Stein Spector, Robert and Lillian Turchin, Armfield Coffey and the Bastien Memorial Foundation.

Refreshments served during intermission for all Broyhill Chamber Ensemble performances are generously provided by Linville Ridge Country Club and Red Onion Café.

PROGRAM NOTES, JULY 2:

Piano Trio in D minor, Hob. XV: 23...

Joseph Haydn

(Born March 31, 1732, in Rohrau;
died May 31, 1809, in Vienna)

In the 1790s, Haydn wrote nineteen piano trios, twelve of which were published in four sets of three, each set dedicated to a woman whose talents he probably reflected in the piano parts. The first edition of the *Trios* called them *Sonatas for the Piano-Forte, with an Accompaniment for the Violin and Violoncello*, although the string parts have a relatively high degree of individual freedom and identity in the ensemble. Even this late in the eighteenth century, the distinctive quality of equality among the parts did not appear in the music, although such parity had been coming for some time.

The important defining characteristics took their character from a functional, perhaps social, not musical aspect: almost all chamber music was composed for private performance and for the pleasure of the performers. Composers tailored this private music to the tastes and skills of specific players, and the elaborate dedications that often accompanied them did not constitute empty gestures. Haydn's late trios contain some of his most difficult, daring and original music, and the proficient and largely female performers for whom the music was composed had a significant influence on the art of composition of that time. In fact, the amateur musician population in the last quarter of the eighteenth century grew so rapidly that composers wrote in great part to satisfy the demand brought on by the rush of piano sales and the increased publication of music to meet the demand of the home performers.

During Haydn's winter stay in London in 1794 and 1795, Beethoven was making his debut as a pianist in Vienna; revolutionaries were being executed by guillotine in France and Thomas Paine was defending the principal of universal suffrage at the Constitutional Convention in Paris. At this time, Haydn composed his last three London symphonies and a series of three piano sonatas for Princess Maria Josepha Hermenegilde von und zu Liechtenstein, the wife of Prince Nikolaus II Esterhazy, with whom he had a relationship of mutual respect.

This trio, in three movements, like the others in this set of three piano trios, is very similar to those of the set that immediately preceded it. The first movement, *Molto Andante*, is a double set of variations, with two themes of strongly contrasting character; the first somber and in a minor key, the second, playful and radiant, in a major key. Both are followed by two variations, always in alternation. The variations are based primarily on texture, the minor theme being austere and the major theme extroverted and carefree. The minor theme relies for its variations mainly on the textural treatment of sound while the

major is contrapuntal, with contrary motion among its voices emphasized by the accents that disrupt the effect of the barlines between measures.

The demanding second movement, *Adagio ma non troppo*, is in sonata form, with a varied recapitulation in the style of C.P.E. Bach. It has a much ornamented cantabile theme, and as the emotional center of this work, it requires both sensitivity and a bravura virtuosity from the players. The final movement, *Vivace*, also in sonata form, emphasizes rhythmic elements above all. It actually begins in two-part counterpoint and then develops into more of a virtuosic piece, but throughout, the instability of the rhythm is prominent.

Trio for Violin, Viola and Cello, in G Major, Op. 9, No. 1... Ludwig van Beethoven
(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-Camus. The Count, whose family was Irish in origin, was only three years older than the composer, and he was in the Russian Imperial Service in Vienna, as a Brigadier and acting as 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 married a German baroness, and the two of them rewarded Beethoven generously with gifts when he dedicated compositions to them. One of those presents was a riding horse, which Beethoven received in April 1797, when he inscribed a set of variations on a Russian dance to the Countess. Beethoven, like Haydn before him, (see above) relied on the good will, friendship, and generosity of his royal patrons and dedicated his three *String Trios, Op. 9*, to the Count and the three *Piano Sonatas, Op. 10*, to the Countess.

In 1798, the Viennese publisher Johann Traeg published the trios, with Beethoven's

overly formal dedication of gratitude to the "Maecenas of my Muse." In this same year, Napoleon, the initial dedicatee of Beethoven's *Eroica Symphony*, had begun his Egyptian campaign by capturing Alexandria, Egypt; in England, Samuel Taylor Coleridge and William Wordsworth published their *Lyrical Ballads*.

Beethoven thought the trios were his best works until that time and mentioned that fact in his dedicatory message to Count and Countess Browne-Camus. Most critics of the time, as well as those of today, have agreed with that judgment.

Beethoven's works of chamber music for strings (trios, string quartets and quintets) were initiated with the Op. 9 set of three trios. They mark his musical development in a new direction, his gradual loosening of reliance on the piano as the anchor of his compositional style. Perhaps this set of works functioned for Beethoven as a stepping stone to the quartet, as he did not return to writing string trios in subsequent years. This fact can perhaps be accounted for by his involvement in the expressiveness he could draw from the string quartet, the chamber music genre that, in the end, was dominant for him. Barry Cooper, the editor of the *Beethoven Companion*, does not accept this reasoning and feels strongly that Beethoven turned to the medium of the string trio to "avoid" the quartet. Regardless, the richly textured music Beethoven elicits from three instruments demonstrates his incomparably inventive imagination and the technical mastery he already possessed at the age of twenty-eight.

Each of the three trios in Beethoven's set of Op. 9 trios, like his earlier piano trios, Op. 1, is in four movements analogous to the contemporary Haydn symphony. This expansive and luxuriant trio begins innovatively with a slow introduction, something Beethoven had possibly transferred from what he learned from Haydn about symphonic form, and it ends with a sonata form movement rather than in the characteristic and traditional rondo form. The first movement, *Adagio*, begins in simple open octaves

and seems almost to be in B minor, so that when the intricately written main section of the movement starts, *Allegro con brio*, in G Major, it comes as a surprise. There are hints in the introduction of the broad main theme with its own inner contrasts between a brief and quiet repeated four-note figure and a broader, powerful, leaping one. The slow movement, *Adagio, ma non tanto e cantabile*, a fervent yet songlike structure in the surprisingly distant key of E Major (the submediant major), has a calmly lyrical flow. Next comes an energetic Scherzo, *Allegro*, colorfully written and graceful, including hints of the minuet form. It is followed with a whirlwind, perpetual motion Finale, *Presto*, a virtuosic finale in classical sonata form in which the musical themes are brilliantly developed and then recapitulated before a coda sweeps the work to its end.

Quintet for Piano and Strings, in F minor, Op. 34... Johannes Brahms
(Born May 7, 1833, in Hamburg; died April 3, 1897, in Vienna)

The *Quintet for Piano and Strings, Op. 34* is the climactic composition of the young Brahms; it is one of his greatest works, yet one that arrived in its final form with great difficulty. In his early career, Brahms's general practice was to compose a work complete to the last detail, and then, turning severe self-critic, make a final decision about whether to allow it to be performed or to reject it completely, perhaps because he felt his work needed greater self-discipline. Another reason is that he was often reluctant to launch compositions that he knew would be compared to those of Beethoven and other great masters. Therefore, much of the music he wrote he subsequently destroyed. The pieces that do survive were often created in configurations that others had not used so extensively in order to avoid the possibility of direct comparison. For example, he wrote string sextets and piano quartets rather than string quartets, and he made sure that these were mostly note-perfect in their original manuscripts with but a few

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important exceptions. The history of the changes in the present work is somewhat different from those in the other works, for this time Brahms tried out different permutations with varying instruments without really altering the music itself.

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

Brahms sent the first three movements of his work, even before he had completed the quintet, to Clara Schumann, herself a pianist and the composer Robert Schumann's wife, to ask her to judge it. As soon as he completed it, he sent it to the violinist Joachim for the same purpose. Joachim arranged for the quintet to be played in May 1863, and he subsequently told Brahms that the strings could not effectively convey the power and range of some of the music

without some additional instrumental help. 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 the work in this form at Baden-Baden, and later performed it with Brahms for Princess Anne of Hesse, who so liked the sonata that Brahms decided to dedicate it to her when he had it published, although by now the custom of royal patronage was in decline (see above). A letter of November 3, 1864 signed "your old Clara" tells Brahms, "The Princess was so pleased that I seized the opportunity to suggest a beautiful gift for you, and the moment was so well chosen that she then and there commanded me to buy it. You will understand the joy with which I did so when you see it." The gift was indeed precious; it was the original manuscript of Mozart's *Symphony in G minor*.

Unfortunately, the form of the work at this point was still not right, and when Brahms and Carl Tausig played it at a concert of Brahms' works in Vienna in April 1864, it was the only work on the program that the audience did not seem to like. Echoing in kind Joachim's earlier comment about the

quality of the sound of the strings alone, Clara Schumann ultimately felt that the music demanded more variety in sound than the two pianos could provide and suggested that Brahms convert the work into an orchestral piece. By the end of the year, Brahms had instead combined piano and strings to create the *Piano Quintet, Op. 34*. His original version for strings no longer exists, but he did publish the *Sonata for Two Pianos* in 1871 as *Op. 34 bis*. When Joachim saw the changes that Brahms had made, he was very impressed and declared that Brahms's *Piano Quintet* was the greatest piece of chamber music written since Schubert's death. History judges that the only one that possibly approaches it is Schumann's *Quintet* of 1842.

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

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THE MARCUS BELGRAVE OCTET'S TRIBUTE TO LOUIS ARMSTRONG

MONDAY, JULY 3

8PM, FARTHING AUDITORIUM

Selections for Marcus Belgrave's "Louis Armstrong Tradition" are drawn from recordings of both Armstrong's "classic" early period in the 1920s and 30s... as well as his big hits from the 1950s and 60s.

The program will be announced from the stage and can include:

Satchel Mouth Swing – co-authored by Armstrong, from Louis' "small" big band Decca recording of 1938.

Lazy 'Sippi Steamer – co-authored by Armstrong from his "small" big band Decca of 1940.

Heebie Jeebies – the 1926 Hot Five classic, famous for Armstrong's first "scat" singing.

Potato Head Blues – one of the most famous of the Hot Five recordings, this 1927 recording is noted for the beautiful construction of Armstrong's "stop time" chorus.

West End Blues – A Hot Five from 1928, introduced by a dazzling trumpet call, famous in jazz history, leading to a New Orleans-style earthy blues.

Blueberry Hill – an early 50s hit record for Louis (later covered by Fats Domino).

Back O Town Blues – co-authored by Armstrong in the 30s, this version based on 1955 Columbia European concert recording.

Old Man Mose – co-authored by Armstrong, showing his great comedic sense in the lyric, from Decca recording of 1935.

Mack The Knife – a hit record for Louis in 1956, later covered by Bobby Darrin, Ella Fitzgerald and Frank Sinatra.

Someday You'll Be Sorry – co-authored by Louis, arrangement from a 1953 Decca record.

I Still Get Jealous – a tune from the *Hello Dolly* LP album on Kapp Records 1964.

Stardust – an early Armstrong masterpiece of Hoagy Carmichael's classic. Vocal, trumpet solo and arrangement based on the 1931 recording.

A Kiss to Build A Dream On – a hit record for Louis in 1951.

Strutting With Some Barbeque – authored by Lil Armstrong, a Hot Five first recorded in 1927.

What A Wonderful World – Louis' hit record in 1968.

Hello Dolly – Louis' biggest hit record (It took the Beatles out of 1st place on the charts for 2 weeks in 1964).

MARCUS BELGRAVE is Detroit's internationally recognized jazz trumpet great. He came to prominence in the late '50s, touring and recording with Ray Charles' Orchestra, at the height of Ray's hit-making era. Marcus is heard as a trumpet soloist on some of Ray's most famous hits...both albums and singles. Belgrave then spent the early 60's spearheading the modern jazz movement in New York working and recording in the bands of such major innovators as Charles Mingus, Eric Dolphy and Max Roach. Many of these classic recordings (on Atlantic, Columbia and other major labels) have now been re-issued on CD.

Since moving to Detroit in the mid -1960s to join Motown Records as staff trumpeter, Marcus has established himself as Detroit's foremost jazz musician. His performances now encompass the whole history of jazz musical styles...from early New Orleans, to Swing, Bebop and on to the latest contemporary sounds.

Marcus continues to tour and record in the world's major jazz centers. He was an original member of The Lincoln Center Jazz Orchestra (chosen for that group by Wynton Marsalis), and with them played across America, appearing on national television specials. In 1992 Marcus appeared on Jay Leno's *Tonight Show* as special solo guest in the Branford Marsalis Band. He returned to that show in 1993 for a performance with the Lincoln Center Jazz Orchestra. With the LCJO Marcus recorded for CBS/SONY Records and some of that music is heard in the feature CD and video soundtrack to Ken Burn's historic film *Jazz*, shown on PBS.

Marcus' most recent project is *A Tribute to Louis Armstrong*. Mr. Belgrave has arranged an eight piece ensemble with transcriptions and written arrangements of Armstrong's classic solos and recordings from the 1920s *Hot Fives and Sevens* and 1930s *Decca Records* eras, plus Louis' giant hits from the 50s and 60s and others. In these concerts Marcus brings to life Armstrong's bravura trumpet innovations as well as vocalizing in Satchmo's inimitable "swing and scat" singing style.

Marcus has performed the music of Louis Armstrong with The Detroit Symphony and other American orchestras, at the Henry Ford Museum, the Charles H. Wright Museum of Afro-American History, The Ford Detroit International Jazz Festival and in concert halls in thirty-five U.S. states, Canada and Puerto Rico. Recent appearances (2005) include The New Orleans Jazz and Heritage Festival, New York City's Highlights in Jazz series and The Detroit Institute of Arts. In January 2006 Marcus was a featured soloist for three concerts with The Lincoln Center Jazz Orchestra at Frederick Rose Hall in a program saluting "Jazz of Detroit."

Performances by Marcus Belgrave are marked not only by his great technical virtuosity, soulful tone and style and seemingly limitless improvisational creativity, but also by an on-stage persona exuding warmth and joy in music making that communicate to audiences' where ever he performs. His performances of Armstrong's trumpet classics follow the general stylistic shape of Louis' approach, but are delivered with Belgrave's personalized interpretation and nuance. As a singer, Marcus is blessed with a low and gravelly voice, so his "Satchmo-like" vocalizing comes off naturally, evoking Armstrong's sound, spirit and warmth with uncanny ease.

In May 2005, Marcus Belgrave's CD recording of a *Tribute to Louis Armstrong* was accepted for inclusion as part of the official Louis Armstrong House and Archives at Queens College, Flushing, New York.

CHARLES GABRIEL (tenor sax, clarinet, vocals) was born in 1932 in New Orleans into a family with a music tradition going back four generations – preceding the founding of jazz! As a boy Charlie played with such New Orleans legends as the Eureka Brass Band, Kid Shiek and George Lewis. At sixteen, he toured in the Lionel Hampton Junior Beboppers. Moving to Detroit in the 1950s, Charlie co-led the Gabriel Brothers Traditional New Orleans Jazz Band for many years around that city. He also worked regularly with Aretha Franklin's Orchestra in the 70s and



with Nancy Wilson. Charlie continues to tour and record: playing at festivals in Bern, Frankfurt, Singapore, Switzerland and other countries. His duet CD with Red Richards won the prize of the hot club de France for Best Foreign Album of the Year in 1994.

PAUL KELLER (bass) of Ann Arbor was Diana Krall's bassist in 1995 and 1996, performing around the world with her trio and recording on her Grammy-nominated CD tribute to Nat King Cole. Paul continues currently with periodic tours with Krall. He has performed with such acclaimed artists as Joe Williams, Cab Calloway, Oliver Jones, Mulgrew Miller, Jay McShann, James Moody, Barry Harris, Doc Cheatham and many others, appearing at America's major jazz festivals and jazz clubs. The Paul Keller Orchestra has performed weekly for over fifteen years in Ann Arbor; toured twice in Europe, and recorded four CDs. Paul also leads several small combos (composing and arranging original music), and is in great demand for touring to festivals. He is also producer/owner of the independent PKO Records label.

PETER SIERS (drums) of Ann Arbor has been a touring member of the prominent Russell Malone Trio recording the album "Black Butterfly" on Columbia Records and has performed with Mose Allison, Frank Morgan, Mulgrew Miller, Lee Morgan and Franz Jackson among many others. Pete has played major jazz festivals including the JVC, Newport, Sunfest, Playboy Festival, The North Sea Jazz Fest in Holland and the Istanbul Festival in Turkey. He performs frequently with Paul Keller and his drumming skills are wide ranging, as evidenced by his ability to play convincingly in modern or traditional styles, Latin (leading his Los Gatos) and in big band or small combos.

BILL MEYER (piano) is a versatile professional on the Detroit music scene, at home playing a wide range of music: Latin (in Orchestra Inspiration), Broadway, pop music and all the jazz styles: Ragtime to Bebop and beyond! He is an active area conductor and music contractor, having played for such acts as George Burns, Smokey Robinson, Cab Calloway, Burt Bacharach, Nipsey Russell, Natalie Cole and Savion Glover and for Broadway shows including *Guys and Dolls*, *Forever Plaid*, *All Night Strut*, and *Mamma Mia*. He has produced shows including *The Detroit Tribute to Paul Robeson* and *Barbara Dane Returns*. Bill is Music Director for Martha Reeves and also for the new jazz opera, *Forgotten*, by Steve Jones.

CHRIS SMITH (trombone) of Ann Arbor plays both traditional and modern jazz with equal seriousness and enjoyment. For many years he has performed with the Paul Keller Orchestra as lead and solo trombonist, and has composed or arranged music for this renowned Michigan big band on their recent albums. He has also recorded and toured for a number of years with James Dapogny's Chicago Jazz Band, a Grammy-nominated traditional group that has played all over the U.S. and Canada. For three years now, he has played Sousaphone for Phil Ogilvie's Rhythm Kings, a unique early-jazz big band based in Ann Arbor, Michigan, which he also manages. Chris has also been known to perform on valve trombone, trombonium, euphonium, cornet and slide trumpet!

DAVE FLANIGAN (alto sax, clarinet) of Detroit is equally comfortable in styles ranging from rock to society music to Dixieland, swing and modern jazz. Dave is well know as lead alto saxophonist in several of Detroit's top big bands: Brookside Jazz Ensemble, the Detroit Jazz Winds, and the Emil Moro Orchestra, and he also plays tenor sax in the Mark Phillips Bands. He is an active free-lancer, and has performed at the Ford Detroit International Jazz Festival. A multi-instrumentalist, Dave also plays keyboards and serves as a church organist and has contributed to the musical arrangements for Marcus Belgrave's Armstrong presentations

HUGH LEAL (banjo) has been active in promoting, recording and playing jazz in Windsor and Detroit for over twenty-five years. In the past two decades his Parkwood Records label documented some of the last of the surviving 1920s and 30s jazzmen, beginning with Doc Cheatham's first feature album as a singer/trumpeter. The LP was named as "one of the top 10 jazz albums of 1983" by *The New York Times* jazz critic John S. Wilson. Hugh has produced recordings of Marcus Belgrave in the company of Cheatham, Art Hodes, Franz Jackson, Sammy Price, Charlie Gabriel and others. As a rhythm guitarist Leal has led his band, recording a CD with Chicago sax pioneer Franz Jackson at the 1998 Montreux Detroit Jazz Festival and has appeared at the Bix Beiderbecke and Sacramento Dixieland Festivals.

Marcus Belgrave's Octet is represented by Zajonc/Valenti Mangament, Ann Arbor, MI 734-662-9137

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THURSDAY, JULY 6

8PM, ROSEN CONCERT HALL

SPONSORED BY FORD MOTOR COMPANY



Duo for Violin & Viola No. 1 in G Major, K. 423 Wolfgang Amadeus Mozart

Allegro
Adagio
Rondo, Allegro

Jennifer Frautschi, violin; Hsin-Yun Huang, viola

Piano Trio Op. 5 Robert Volkmann

Largo
Ritornello-Allegro con Brio

Jennifer Frautschi, violin; Andrés Díaz, cello;
Jeremy Denk, piano

INTERMISSION

Piano Quartet in E-flat Major, Op. 47 Robert Schumann

Sostenuto assai, Allegro ma non troppo
Scherzo: Molto vivace
Andante cantabile
Finale: Vivace

Gil Morgenstern, violin; Hsin-Yun Huang, viola;
Andrés Díaz, cello; Jeremy Denk, piano

Biographies for the musicians performing this evening may be found on pages 40-47.

The Broyhill Chamber Ensemble Concert Series is sponsored by Ford Motor Company, the Broyhill Family Foundation (in memory of Faye Broyhill), the R.Y. and Eileen L. Sharpe Foundation and the Muriel and Arnold Rosen Endowment for the Arts. This program has also been underwritten in part through the generous support of Florence Hecht, Isabelle Amdur, the Flagler and Naples-Fort Myers Greyhound Tracks, Robert and Allene Heilman, Budd and Nanette Mayer, McDonald's of Boone/Venda Lerch, Martin and Doris Rosen, Muriel Rosen, Shirley Stein Spector, Robert and Lillian Turchin, Armfield Coffey and the Bastien Memorial Foundation.

Refreshments served during intermission for all Broyhill Chamber Ensemble performances are generously provided by Linville Ridge Country Club and Red Onion Café.

PROGRAM NOTES, JULY 6:

Duo for Violin and Viola No. 1, in G major, K. 423... Wolfgang Amadeus Mozart (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 discovered that one of his friends among the local musicians, Michael Haydn, the younger brother of Joseph Haydn, was having difficulties. 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 his pupils recounted many years later, illness prevented Michael Haydn from writing more than four duos for a set of six that his employer had ordered, and the Archbishop thought that penalizing him with lower pay might make him resume his writing, even if he were ill. Mozart visited the sick man daily, and sympathetic to the composer's hardship, wrote the two duos now correctly known as K. 423 and 424, and gave them to Haydn to send to the Archbishop as his own.

During that time, Mozart 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 of Michael and Joseph Haydn, the violin is definitely cast in the solo role and the viola is accompanist. Mozart, who was partial to the viola and enjoyed performing on that instrument, had written a *Sinfonia Concertante for Violin and Viola, K. 364*, which he had published in 1779, and the task of writing these duos to help out his colleague was not an arduous one for him. Again, he broadened the role of the viola and enriched the musical possibilities of both the instruments by treating them almost equally, and he drew a rich texture from both instruments. At this time, the new Republic of America had finally come out of the throes of the Revolutionary War, made peace with Great Britain and was beginning to be recognized by foreign countries.

Stravinsky was especially partial to this first *Duo* probably because of Mozart's brilliant solution to the problems of achieving richness of expression with economy of means. The *Duo* is written in the usual fast, slow, fast alternation typical of works of the time in three movements an *Allegro*, *Adagio* and *Rondeau: Allegro*.

In the first movement, Mozart uses imitation rather than melody with accompaniment. In the second movement, the violin is a little more prominent, particularly because of the ornamentation Mozart has given to the violin lines, while the viola only has the opportunity to state the theme once. In the last movement, the two share the responsibilities of the rondo more equally.

Piano Trio Op. 5... Robert Volkmann

(Born April 6, 1815 in Lommatzsch, Germany; died October 30, 1883 in Budapest)

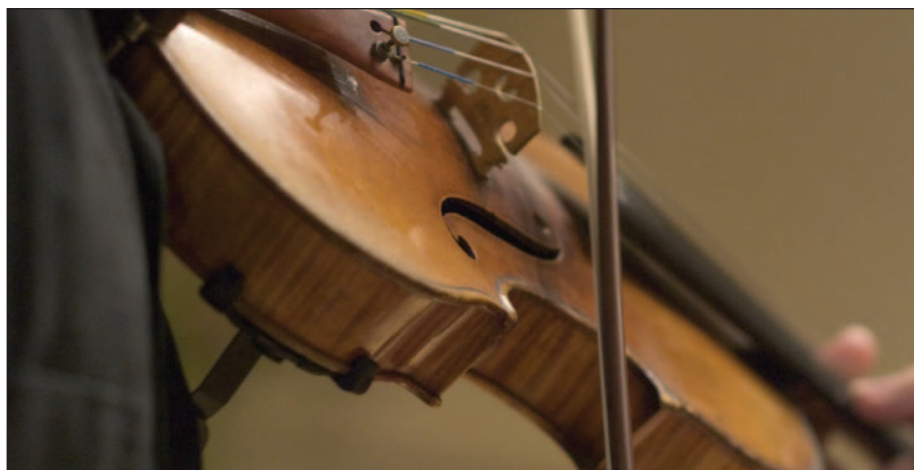
Although Volkmann is almost completely unknown today, during his own lifetime he was one of Budapest's leading musicians. His father, a church musician, trained him so that he might become his successor. Volkmann studied the organ, piano and violin and cello. In Leipzig, where he went to study, Volkmann met Robert Schumann, who encouraged him. After completing his studies, he began working as voice teacher in Prague before moving to Budapest, where he was employed as a piano teacher and a reporter for a music newspaper. His compositions did not gain any notoriety until 1852, when Franz Liszt and the pianist and conductor, Hans von Bülow, heard this piano trio and then played it several times on tours throughout Europe. In this same year, the Gold Rush in America had its richest year ever, and the Mormon Temple in Salt Lake City commenced construction.

While visiting in 1864, Volkmann met Johannes Brahms, who was eighteen years younger, and the two became close friends. Wagner also heard Volkmann's music and admired it. From 1875 until his death, Volkmann was professor of harmony and counterpoint at the National Academy of Music in Budapest where Franz Liszt was director.

Volkmann wrote most of his works either for solo piano or ensembles that included piano. He became quite involved in the Hungarian nationalistic movement in music and founded the Hungarian National Music Academy in 1875 with Liszt. One of the most distinctive features of his compositions is his unusual use of rhythmic structures: he continuously shifted accents and meters.

By this time, music frequently was not absolute, but had fully embraced the idea of creating a mood and expressing a tale. A product of the 19th century and its Romantic tradition in the arts, Volkmann verbalized his own distinct philosophy of music. He believed a composer should be satisfied with creating the mood and impression he desired to create in his listeners' minds by purely musical means; if the contours of the musical "action" and if the listener recognizes any extra-musical narrative, this result should be considered a happy coincidence.

In three passionate movements, his trio has been said to pay homage to Beethoven in its seriousness and to Liszt in its structure and operatic utterance. Hans von Bülow reported: "When Liszt had a stranger visiting him, for whom he wished to provide a superlative enjoyment, he played Volkmann's trio with his compatriot Joachim and Cossmann the cellist."



Quartet for Piano and Strings, in E-Flat, Op. 47... Robert Schumann

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

Robert Schumann wrote several brilliant collections of short, descriptive and atmospheric pieces that established his position as Germany's leading composer. Throughout his career, Schumann's output consisted of a series of works in related forms and styles. In 1840, the year of his marriage to Clara Wieck, he wrote almost nothing but songs, more than 130 of them, in a great outpouring of love and gratitude. His attention was diverted to the orchestra in 1841, when he wrote four symphonic compositions and the first movement of his *Piano Concerto*. In 1842, he put other work aside to concentrate on chamber music. That April, he ordered scores of all the Mozart and Beethoven string quartets available, which he studied for two months and then, between June and October, in a furious burst of creative energy, composed three string quartets, a piano quartet and a piano quintet. That same year also saw the birth of Arthur Sullivan (of Gilbert & Sullivan fame); the first performance ever by the New York Philharmonic and an early eruption of Washington State's Mt. St. Helens.

Schumann sketched the *Quartet for Violin, Viola, Cello and Piano*, widely considered one of his most beautiful and important compositions, in the last few days of October and it was completed soon afterward. He wrote it for Count Matvei Wielhorsky, an amateur but skilled cellist. Clara Schumann and friends read through it at home in the spring of 1843, and on December 8, 1844, she and some of Leipzig's most distinguished musicians (the violinist Ferdinand David, for example for whom Mendelssohn had just written his Concerto) gave the first public performance. The Schumanns were moving to Dresden during the following week, and this concert was a gala farewell at the Gewandhaus ("Draper's Hall"), for an invited audience.

When a great monument to Schumann was unveiled in Bonn in 1880, the ceremonies included a performance of the Quartet with Johannes Brahms as pianist, but he played so badly that Clara Schumann regretted that she had refused to participate in the musical program. Although this work has a lovely, fresh, lyrical score, it was in the shadow of the weightier forcefulness of the *Piano Quintet*.

The music of Mozart, Beethoven and Mendelssohn provided models for various aspects of this work. In the first movement, the slow melancholy introduction, *Sostenuto assai*, precedes the exposition of the two principal subjects, *Allegro ma no troppo*, and returns to introduce the other two main sections, in which the subjects are developed and then recalled. The main theme is at times rhythmically penetrating, at times lyrical and bright. The secondary theme has ascending scales and syncopated rhythms and first appears as a canon between the piano and the string instruments. After the recapitulation of the themes, the cello introduces a new theme in the quickly moving coda. Next comes a fleet, elfin Scherzo, *Molto vivace*, introduced by the piano and the cello in their low ranges. Two trio sections, providing both contrast and continuity, extend the movement. The slow movement, *Andante cantabile*, is a beautiful reverie, the emotional center of the work, whose impassioned theme is first articulated by the cello, then imitated by the violin. The middle of the movement has a very serious section before the viola and cello repeat the original theme. At the end of the movement, the cellist must lower the C string in order to sustain a pedal point tone in the coda. In the coda, a descending fifth is a foreshadowing of the theme in the next movement, and the running scales likewise will be transformed and used in the themes of the last movement. The Finale is a vigorously contrapuntal *Vivace* full of good spirits and multi-thematic.

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FRIDAY, JULY 7

7-9PM, TURCHIN CENTER FOR THE VISUAL ARTS

In the exhibition **Reflections on a Legacy: Vitreographs from Littleton Studios**, the Turchin Center assembles an amazing range of prints from a pioneering studio in Western North Carolina. Introduced into modern printmaking by glass artist Harvey K. Littleton in 1974, vitreography has been the focus of creative and technical efforts at Littleton Studios in Spruce Pine, North Carolina since 1981. Over the years, Harvey Littleton has invited painters, printmakers, glass artists and sculptors to create vitreographs at his studios. From this incredible collection, Turchin Center curators have selected works for a luminous and inspiring exhibition.

Kristallnacht - Night of the Crystal Death, is a portfolio of ten works that confront the horror of a nationwide pogrom against German Jews that took place on the night of November 9, 1938. The horrific attack, which was orchestrated by the German government to seem a spontaneous uprising of the German people, portended the Holocaust. The name *Kristallnacht* itself is a source of some controversy, as it connotes the original sardonic intent of Nazi propaganda to associate the events which, for most Germans, comprise a repulsive piece of history, with a glamorous metaphor. Eisch, whose medium is glass, hails from the Eastern Bavarian village of Frauneau, famed for its glass blowing and cutting. He has created his *Kristallnacht* portfolio as a means to "relieve some of the clinging shame that weighs down upon us Germans, and to

bring courage to all those who oppose hate and violence and the destruction of the environment, today and forever."

Appalachian alumnus Daniel Keeler Kaple will open his exhibit **34 Years and a Wake Up**, in which he focuses on landmark moments, people and events from the history of his lifetime as a means of examining how he related to and was directly affected by them. He references history through the personalized lenses of youth, adolescence and early adulthood as a means of exploring the ways in which significant aspects of the past 34 years are connected through media, personal experience and everyday life.



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THIS PROGRAM IS SUBJECT TO CHANGE.

This program has been underwritten in part through the generous support of Mark and Nancy Tafeen, and is dedicated to the memory of B. Richard Grant.

PILOBOLUS DANCE THEATRE

PILOBOLUS (crystallinus) is a phototropic zygomycete - a sun-loving fungus that grows in barnyards and pastures. It's a feisty little thing - only 1/4 inch tall - that can throw its spores nearly eight feet. Right over a cow. It is also a highly unusual dance company, now in its 35th year of evolution.

Pilobolus, the arts organism, germinated in the fertile soil of a Dartmouth College dance class in 1971. What emerged was a collaborative choreographic process and a unique weight-sharing approach to partnering that gave the young company a nontraditional but powerful new set of skills with which to make dances.

Today Pilobolus is a major American dance company of international influence. It has not, however, forsaken its original impetus and remains a deeply committed collaborative effort with four artistic directors and six dancers contributing to one of the most popular and varied repertoires in the field. More than three decades of making dances testify to the company's position as an artistic collective of remarkable fruitfulness and longevity.

Pilobolus is based in Washington Depot, Connecticut and performs for stage and television audiences worldwide. Its works are in the repertoires of major dance companies - the Joffrey, Feld, Ohio, Arizona, and Aspen/Santa Fe Ballets in the U.S., the Ballet National de Nancy et de Lorraine and the Ballet du Rhin in France, and Italy's Verona Ballet. Pilobolus also collaborates with other organizations, including the National Theater of the Deaf, John Eliot Gardiner's Monteverdi Choir and The English Baroque Soloists, and Jacob's Pillow Dance Festival.

The company has received prestigious honors, including the Berlin Critic's Prize, the Brandeis Award, the New England Theatre Conference Prize, and a Primetime Emmy Award for outstanding achievement in cultural programming. In June 2000 Pilobolus received the Samuel H. Scripps American Dance Festival Award for lifetime achievement in choreography and in 2004 the company was featured on CBS 60 Minutes.

The physical vocabularies of Pilobolus works are not drawn from traditions of codified dance movement but are invented-emerging from intense periods of improvisation and creative play. This process has been the source of much interest and in response the Pilobolus Institute was inaugurated in 1991. It is an educational outreach program using choreography as a model for creative thinking in any field. Activities include projects for the Lincoln Center Institute, the Los Angeles Music Center, the Juilliard School and the Joyce Theater Arts in Education Program, as well as Leadership Workshops at the Wharton

AQUATICA (2005)

Choreographed by Michael Tracy in collaboration with Mark Fucik, Andrew Herro, Renee Jaworski, Cleotha McJunkins III, Jenny Mendez and Manelich Minniefee as well as Jun Kuribayashi, Jennifer Macavinta and Matthew Thornton
 Performed by Andrew Herro, Jeffrey Huang, Renee Jaworski, Jun Kuribayashi, Jenny Mendez and Manelich Minniefee

Music: Marcelo Zarvos

Costumes: Liz Prince

Lighting: Neil Peter Jampolis

AQUATICA is first in a series of new works generously commissioned by Dartmouth College. Its creation was also made possible by funds from the Carpenter Center in Long Beach, California, where it was premièred May 6, 2005.

PAUSE

MEMENTO MORI (2006)

Choreographed by Jonathan Wolken in collaboration with Renee Jaworski and Andrew Herro.

Performed by Andrew Herro and Renee Jaworski

Music: Debussy, Garbarek, Bjork, Mozart

Costumes: Liz Prince

Lighting: Neil Peter Jampolis

This work has been made possible in part by a grant from Lynn and Britton Fisher.

PAUSE

PRISM (2006)

Choreographed by Michael Tracy in collaboration with Jeffrey Huang, Jun Kuribayashi, Jenny Mendez, Manelich Minniefee and Edwin Olvera

Performed by four of the following: Jeffrey Huang, Jun Kuribayashi, Jenny Mendez, Manelich Minniefee, Edwin Olvera

Music: Von Bondis, Coldplay, Yo la Tengo, Phoenix,

Acceptance-Permanent

Costumes: Angelina Avallone

Lighting: Neil Peter Jampolis

Quartet 2006 was commissioned in part by Dance Celebration, a co-presentation of Dance Affiliates and Penn Presents. It premièred on May 18, 2006 at the Annenberg Center for the Performing Arts, Philadelphia, PA. This work was also made possible in part by a grant from Lynn and Britton Fisher and funding from the National Endowment for the Arts.

INTERMISSION

Solo from the EMPTY SUITOR (1980)

Choreographed by Michael Tracy

Performed by Andrew Herro

Music: Ben Webster, "Sweet Georgia Brown" used by permission Warner Bros. Music

Costume: Kitty Daly

Lighting: Neil Peter Jampolis

PAUSE

SWEET PURGATORY (1991)

Choreographed by Robby Barnett, Alison Chase, Jonathan Wolken, and Michael Tracy in collaboration with Adam Battelstein, Rebecca Jung, Kent Lindemer, Vernon Scott, John-Mario Sevilla, and Jude Woodcock

Performed by Renée Jaworski, Jenny Mendez, Jeffrey Huang, Jun Kuribayashi, Manelich Minniefee, Edwin Olvera

Music: Chamber Symphony, Opus 110a, by

Dimitri Shostakovich, orchestral arrangement by Rudolf Barshai

Costume Design: Lawrence Casey

Costume Painting Executed by: Martin Izquierdo Studios

Costume Construction: Kitty Daly

Lighting: Stephen Strawbridge

School of the University of Pennsylvania. The Institute also maintains an ongoing residency in the Theater Studies Program at Yale University.

In 1996 Pilobolus founded Pilobolus TOO, a two-person performing company, Presenting full-evening programs of solos and duets, Pilobolus TOO has been designed to perform in smaller venues, allowing the company to bring its work to rural and/or underserved areas of the country.

Our third arm is Pilobolus Creative Services. PCS has made television commercials for companies such as Mobil, Toyota and Bloomingdale's; has created live events for corporations including IBM, United Technologies, Dupont, Merck, Procter and Gamble, Genzyme, TAP Pharmaceuticals and the TED Conference; and has presented gala performances for Joe Boxer, Marithe Girbaud, MAC Cosmetics and Krizia. We choreographed for and performed in Brian Boitano's Skating Spectacular on NBC, collaborated with the Rockettes and choreographed a work commissioned by the Smithsonian National Museum of the American Indian. Our newest work with Roaring Brook Press, *The Human Alphabet*, is currently on sale at your local bookstore.

Our 2006 season marks the beginning of Pilobolus' 35th Anniversary Celebration. The company has continued to grow, expanding and refining its unusual collaborative methods to produce a body of over 90 choreographic works, and while it has become a stable and influential force in the world of dance, Pilobolus remains as protean and surprising as ever.

WHO'S WHO IN THE COMPANY

ROBBY BARNETT, Artistic Director, was born and raised in the Adirondacks and graduated from Dartmouth College in 1972. In addition to his work with Pilobolus, he has been variously employed as a technical metal worker, an instructor for Outward Bound, Inc., a garden and landscape designer and has taught skiing and high school art. Mr. Barnett lives in northwestern Connecticut with his wife and two children.

MICHAEL TRACY, Artistic Director, was born in Florence and raised in New England. He met the other Pilobolus founders at Dartmouth in 1969, becoming Artistic Director after graduating magna cum laude in 1973. He toured with Pilobolus for 14 years - for eight as the only touring Director - and continues to choreograph and direct. 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. Mr. Tracy teaches at Yale University and lives with his wife in northwestern Connecticut.

JONATHAN WOLKEN, Artistic Director, co-founded Pilobolus in 1971. He is proud to have become acquainted with Pilobolus, the fungus, while researching its photoreceptor mechanism in his father's biophysics laboratory. Mr. Wolken graduated from Dartmouth College with a degree in Philosophy. He has 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. To find symmetry and mystery in his work, since 1991 Jonathan has led a secret second life as Pilobolus' Development Director. He lives with his wife, JoAnne, and their four daughters in Washington CT.

ITAMAR KUBOVY, Executive Director, has been producing, writing and directing since 1985. After graduating from Yale in 1988, he moved to Europe where he taught, directed and ran theaters in Germany and Sweden. Since returning to the U.S. in 1998, Kubovy directed several new works by John Guare, co-directed the 2002 season finale of *West Wing*, and made a film, *Upheaval*, starring Frances McDormand. He joined Pilobolus at the beginning of 2004 as the company's first Executive Director, overseeing the many moving parts that make up this great company.

ANDREW HERRO, Dancer, was born and raised in Greenfield, WI. A recent graduate of Marquette University in Milwaukee, he received a BA in Performing Arts. His dance training began there under the guidance of instructor Darci Wutz. Andrew has performed with the Lincoln Amphitheatre, Windfall Theater, Skylight Opera Theatre and Theatre X in addition to many Marquette performing credits. Andrew gives great thanks and credit to those who have supported him – including his family, Mary, Jim, Kristin, James, Dan and Bear, his guide Darci, his good friend Matt Jaeger and his beautiful and gifted wife, Julia. He dedicates his performances to Granny, Delores Klobukowski, who is still dancing and inspiring us all.

JEFFREY HUANG, Dancer, was born and raised in Seattle, Washington. In 2005, at the age of 22, he graduated with degrees in Business and Dance from the University of Washington, where he studied modern and ballet under the tutelage of Mark Haim, Jennifer Salk, Betsy Cooper, and Hannah Wiley, among others. During the summer of 2005 he attended the American Dance Festival as a scholarship student, where he received the invitation to audition for Pilobolus. Jeffrey loves to sing and enjoyed being a singing member in the Seattle Men's Chorus; he hopes to return to Seattle and sing with them again one day. Jeffrey would like to acknowledge his loving family and fabulous friends, dedicated

teachers and talented fellow company members who have helped him realize his dream and supported him during this awesome journey.

RENÉE JAWORSKI, Dance Captain & Dancer, is originally from Long Island, NY and received her BFA in Modern Dance from the University of the Arts in Philadelphia. Upon graduating she fell directly into the hands of Moses Pendleton, performing and teaching throughout the world with MOMIX. In 1997, she took a brief hiatus to give life to her daughter, Anastasia Winter. Returning to her career, she created and performed her own work in Philadelphia while working for Group Motion and touring part time with MOMIX. 1998 brought Renee to NYC where she soon began working with Carolyn Dorfman. She has been working with Pilobolus since the year 2000 and dedicates every performance to those in search of a full and passionate life. Many thanks to my husband, Mark, for keeping my vision clear.

JUN KURIBAYASHI, Dancer, was born in Japan and raised in U.S. since the age of five. He started dancing at the University of Kansas at the tender age of 22. After receiving his BFA, he premiered as a professional dancer with the MOMIX Dance Theatre Company in 2004. He is now thrilled to be a part of Pilobolus. He would like to thank the faculty at the University of Kansas who pushed him to pursue a career in dancing. Thanks to friends and family (Kuribayashi & Jones Family) who supported his decision to follow a once-distant dream of dancing and especially to his super wonderful fantastic fiancé, Casey Miranda.

JENNY MENDEZ, Dancer, joined Pilobolus in August 2004. Originally from Mexico, she grew up in Houston, Texas and began dancing at age 16 while a student at the High School for the Performing and Visual Arts. Jenny continued her dance studies at Texas Christian University, where she received her BFA in Modern Dance and BA in Radio/Television/Film Production. Jenny moved to New York to dance in the works of Andrew Jannetti, Jody Oberfelder, Susan Dodge and Lisa Giobbi and to present her own work at the Fringe Festival of Independent Dance Artists and Joyce Soho. She thanks her family, friends, and Pilobolus sidekicks for all the their support.

MANELICH MINNIEFEE, Dancer, was raised in North Carolina by a family of artists and was first introduced to modern dance -and to Pilobolus- as a student at the American Dance Festival in 1998. He attended the North Carolina School of the Arts, graduating in 2000 and then, on full scholarship, entered NYU's Tisch School of the Arts, graduating with a BFA in 2003. Manelich has performed works for such choreographers as Gerri Houlihan, Sarah Hook, Alwin Nicholais, Trisha Brown, Nacho

Duato and José Limón. He thanks all his friends and family who have helped him make it to this point.

EDWIN OLVERA, Dancer, was born in Chicago, raised in Green Bay and discovered dance in Milwaukee. At the age of 21– with no formal dance training– Edwin joined UW-Milwaukee Peck's school of the Arts to get his BA alongside his twin brother, Roberto. While at UWM, they both fell in love with contact improvisation, partnering and ballet. A contact improvisation duet was set on the brothers and it carried them to ACDF Nationals at the Kennedy Center. Edwin was also exposed to Yoga, which motivated him to get his Sports Yoga certification. Before dance, he was in the Army Reserve as a combat medic with the 452nd Combat Support Hospital. Edwin gives thanks to his family, friends and soldiers who believed in him as a dancer and urged him never to give up on his dreams, all the teachers at UWM's Dance Department, all of the students at HGA Inc. and last but not least his wonderful wife, Julija, for being there through his highs and lows.

JEFF SEGAL, Director of Production, joins Pilobolus after spending the last four years working for the UCLA Department of Theater. He has been working as a Lighting Designer for theater and dance for more than 20 years. He toured the U.S. and Europe with Ballet Hispanico of NY as Lighting Director for six years. Dance lighting design credits include works choreographed by Ann Reinking, Pedro Ruiz, Maria Rovira, Ramón Oller, Regina Miranda and others. He has also worked with Elisa Monte Dance, Creach/Koester Dance and Straight Jacket Dance Company. Mr. Segal received his MFA in Design from NYU, and is a graduate of Bennington College.

ELIZABETH WILLS, Production Stage Manager, is originally from Lockport, NY, and attended SUNY Brockport where she graduated with a dual BS degree in Modern Dance and Technical Theatre. She continued her studies in lighting design at the University of Connecticut where she taught Introduction to Lighting. Elizabeth first met Pilobolus while working at the American Dance Festival. She is thrilled to be part of the Pilobolus family. Elizabeth thanks her family for their love, support and uncanny need to have a postcard from each city visited.

JOSEPH FUTRAL, Lighting Supervisor, loves that he was born and raised in the South where he still lives with his wife and daughter. He enjoys working with dance companies, music and thinking about art. Joseph's career in lighting includes working with Augusta Ballet, The Augusta Players, and Russell Joel Brown in Augusta, GA; The Charleston Ballet Theatre, Charleston, SC; The University of Southern Maine, Portland Ballet, Maine State Ballet, and

Mad Horse Theatre, Portland, ME; staff lighting designer for the 1998 National Black Arts Festival; 1997 Off Broadway production of *Birth of the Boom* NY; Jomandi Productions, The Alliance Theatre, Lee Harper and Dancers, Moving in the Spirit, and Ballethnic Dance Company, Atlanta; *A Delicate Balance* for Great Lakes Theatre Festival in Cleveland, OH and numerous presentations and corporate events for Yale University, Saab, Georgia Pacific, Delta, AT&T and Puma. He has also worked in other production capacities for companies like Ohio Ballet, Fred Garbo's Inflatable Theater Company, and Spoleto Festival, USA.

ALISON BECKER CHASE, Choreographer, was born and raised in St. Louis, and received her BA in Intellectual History and Philosophy from Washington University and her MA in Dance from UCLA. She was Choreographer in Residence and Assistant Professor of Dance at Dartmouth College for three years before joining Pilobolus in 1973. With Moses Pendleton, she premiered the company MOMIX at the Milan Festival in 1980. Ms. Chase taught at Yale from 1991-1997. She was a recipient of a Guggenheim Fellowship in 1980 and a Connecticut Governor's Award in 1997. She has choreographed for La Scala Opera, the Geneva Opera, the Ballet du Rhin, the Fete du L'Humanite, the Ririe-Woodbury Company, and for the Rockettes

of Radio City Music Hall. She has also choreographed *An Urban Nutcracker* in collaboration with the Cleveland School for the Arts. Ms Chase was an Artistic Director with Pilobolus from 1974 to 2006. She lives with her husband Eric and their three children on the coast of Maine.

MARCELO ZARVOS, Composer, has written music for Film, Television, Dance, Theater and the Concert Stage. Among his recent film scores are *Strangers with Candy*, *The Door in the Floor* and *Kissing Jessica Stein*. He has released three albums for MA Recordings, *Dualism*, *Music Journal* and *Labyrinths*. Other works include commissions by DanceBrazil, Cleo Parker Robinson Dance and Quintet of the Americas. Recently the NEA awarded Zarvos a grant to write a new piece for the string quartet Ethel to be premiered in the 2005-2006 season.

ANGELINA AVALLONE, Costume Designer, has collaborated with Pilobolus Dance Theatre on more than 18 productions as costume and set designer. Her work has been seen at the Kennedy Center, The Joyce Theater, The American Dance Festival, Wolf Trap, The Shubert Theater, and The Emerson Theater. International tours include: Europe, Japan and South America. She has also worked on special projects with choreographer Alison Chase as costume and set designer on *An Urban*

Nutcracker and as costume designer for *Rockobolus* for Radio City Entertainment. She has designed for MOMIX, for the 100th anniversary of Fiat in Italy and the European tour of Attack Theatre Dance Company. Her creative credits also include designs for The Public Theater in New York City, Joe's Pub at the Public, The Rainbow Room, Yale Repertory Theatre, Yale University Theatre, Circus Flora at the Kennedy Center, Syracuse Stage, Actors Theater of Louisville, Kentucky, The Children's Theatre Company in Minneapolis, Paper Mill Playhouse in New Jersey and others. Her credits on Broadway include Associate Costume Designer on *The Scarlet Pimpernel* and *Once Upon A Mattress*. She studied fashion design in Florence, Italy and received her MFA from the Yale School of Drama. In 1994 she received the Leo Lerman Design Award at Condé Nast.

LAWRENCE CASEY, Costume Designer, designs scenery and costumes for drama, dance, and opera. He has had a long association with the San Francisco Opera, designing costumes for the televised *Aida*, which starred Margaret Price and Luciano Pavarotti. He has designed costumes for several Crowsnest pieces, and his association with Martha Clarke has resulted in two highly praised pieces: *Elizabeth Dead* with Linda Hunt and the Obie Award production of *Metamorphosis in Miniature*

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with Ms. Hunt and David Rounds. For Pilobolus, Mr. Casey has designed costumes for *Return to Maria La Baja*, *Tarleton's Resurrection*, *Land's Edge*, *Lure*, *The Golden Bowl*, *Clandestiny*, *A Portrait*, *Sweet Purgatory*, *Animundi*, *Collideoscope*, *The Doubling Cube* and *Aeros*.

KITTY DALY, Costume Designer, has worked with Pilobolus since 1975. A graduate of Cornell University, she designed and built the costumes for *Molly's Not Dead*, *The Detail of Phoebe Strickland*, *Bonsai*, *The Empty Suitor*, *Moonblind*, *Lost in Fauna*, *Mirage*, *What Grows in Huygen's Window*, *Stabat Mater* and *Elegy for the Moment*, and has collaborated on other Pilobolus designs. Other companies for which Ms. Daly has worked include the Ohio Ballet, the Pennsylvania Ballet, the Milwaukee Ballet, Merce Cunningham, Ririe-Woodbury, Crownsnest, and Parker/Pucci. Ms. Daly works in Ellicott City, Maryland.

LIZ PRINCE, Costume Designer, has worked extensively with Bill T. Jones, designing numerous works for his company as well as his work on the Boston Ballet, Berlin Opera Ballet and Alvin Ailey American Dance Theater. Other design credits include works by: Doug Varone (Doug Varone and Dancers, José Limón Dance Company, Dayton Contemporary Dance Company), Trey McIntyre (American Ballet Theater, Houston Ballet, Washington Ballet,

Pennsylvania Ballet, PHILADANCO), Mark Dendy (Dendy Dance, Pacific Northwest Ballet, Dortmund Theater Ballet), Mikhail Baryshnikov's White Oak Dance Project, Neil Greenberg, Jane Comfort, Bebe Miller, Lawrence Goldhuber and Ralph Lemon. Prince's costumes have been exhibited at The Cleveland Center for Contemporary Art, Snug Harbor Cultural Center and The New York Public Library for the Performing Arts. She received a 1990 New York Dance and Performance Award (BESSIE) for costume design.

NEIL PETER JAMPOLIS, Lighting Designer, has designed sets, costumes or lighting for more than 300 plays, musicals, operas and ballets internationally. His set designs include the Opera Theatre of St. Louis production of *Armida*, Michael Langham's productions of *The Tempest* and *The Cherry Orchard*, Stratford Ontario's 1991 *Carousel*, the London Earls Court's *Tosca*, the national tour of *The Sound of Music*, the Matrix Theatre's production of *The Homecoming* and *The Tavern* and over 40 productions of *Forever Plaid*. His dozens of Broadway designs have earned him four Tony Nominations for Lighting, including his Tony award-winning work for the Royal Shakespeare Company's *Sherlock Holmes*, the musical revue *Black and Blue* (co-designed with Jane Reisman, his wife and partner for over 25 years), Pinter's production of *The Innocents* and Peter

Hall's mounting of *Orpheus Descending*. His designs for Lily Tomlin and Jane Wagner's *The Search for Signs of Intelligent Life in the Universe* netted the Los Angeles Drama Critics' Circle Award. Designer for Pilobolus since 1974, he has also designed works in the repertoires of the Canadian National Ballet, the Berlin Opera Ballet, MOMIX, the Ballet de France at Nancy and Eliot Feld's Company. He has recently extended his work to include the role of director-designer for the Seattle Opera and the Opera Theatre of St. Louis.

STEPHEN STRAWBRIDGE, Lighting Designer, has designed 17 works for Pilobolus Dance Theatre. His lighting designs for the theatre have been seen on Broadway, off-Broadway and at regional theaters across the country. His work for the opera has taken him to New York, San Francisco, Santa Fe, Houston, Dallas, San Diego and Austin, among other places. Internationally, he has designed the lighting for major premières in Bergen, Hong Kong, Munich, Copenhagen, The Hague, Sao Paulo and elsewhere. He has been recognized with several awards and nominations including the American Theatre Wing Award, the Helen Hayes Award, the Bay area Critics Circle Award and the Dallas Theatre Critics Forum Award. He teaches lighting design and is co-chair of the design department at the Yale University School of Drama.

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PROGRAM NOTES

By Steven Ledbetter

JOHANNES BRAHMS

Symphony No. 3 in F, Opus 90

Johannes Brahms was born in Hamburg, Germany, on May 7, 1833, and died in Vienna on April 3, 1897. He completed his *Third Symphony* during a stay at Wiesbaden in the summer of 1883; the two middle movements may date back to a never-completed "Faust" project on which Brahms was working in 1880-81. Hans Richter led the Vienna Philharmonic in the first performance of the F major symphony on December 2, 1883. The symphony is scored for two flutes, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani, and strings.

By the time Brahms wrote his *Third Symphony*, he was particularly honored by those who saw in him a bulwark of instrumental abstract music against Wagner's "Music of the Future." That is not to say that new works were received with universal acclaim. For one thing, Wagner's partisans denounced Brahms as viciously as the Brahmsians attacked Wagner's music. And many simply found Brahms's elusive, complex music too demanding, highly intellectual rather than emotional. It took decades— and many rehearsals— before general audiences found the

extraordinary lyricism, the rapturous interplay of lines and rhythms which create a complexity benefiting from many hearings.

Brahms began his *Third Symphony* in the summer of 1882, completing it the following summer. So ready was he to give birth to the work that he interrupted a journey on the Rhine and rented lodgings in Wiesbaden so that he could write out the score, which he apparently did without pause. The first performance took place that December in Vienna, where it was well received except for the noisy opposition of a few members of the Wagner-Bruckner camp. Orchestras all over Europe and even the distant United States undertook to perform it in 1884 (before the end of the year performances had taken place in Cambridge (England), Berlin, Leipzig, Cologne, Meiningen, as well as both New York and Boston.

Naturally, Brahms sent a copy of the score, in a two-piano arrangement, to Clara Schumann, who wrote to him on February 11 offering her friend an enthusiastic response:

I have spent such happy hours with your wonderful creation...that I should like at least to tell you so. What a work! What a [musical] poem! What a harmonious mood pervades the whole! All the movements seem to be of one piece, one beat of the heart, each one a jewel! From start to

finish one is wrapped about with the mysterious charm of the woods and forests. I could not tell you which movement I loved most... How sorry I am that I cannot hear the symphony now that I know it so well and could enjoy it so much better. This is a real sorrow for me...

For all the immediate fame and success that the symphony achieved (and for all its influence on Brahms's contemporaries, including Dvořák and the American George W. Chadwick, whose own *Third Symphony* is in some ways an homage to this piece), the Brahms *Third* is the least-often programmed of the four symphonies, probably because it ends more quietly than any of the others. Audiences are psychologically more attuned to applaud a loud, brilliant finish rather than the subdued close.

The first, second, and fourth movements of the symphony are linked by the presence of a "motto" that appears in the opening measures: three chords underlie a three-note melody that consists of F rising to A-flat, the soaring upward to the F in the higher octave. Now in this context, A-flat would suggest that the symphony is to be in F minor, but the chords underlying the first and third pitches have instead an A natural, which suggests (as indeed the score officially decrees) that the symphony is in F major. From the first three measures, then, the symphony unfolds

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an expressive scheme that is constantly playing with the opposition between major and minor, sometimes forcefully, but most often in delicate ways.

A-natural and A-flat contend dramatically throughout the movement, a harmonic competition that helps to generate the great forward thrust continues even past the more delicate and ravishing secondary theme, first heard in the clarinet.

The two middle movements are lighter, of the type that Brahms often called "intermezzo." The second movement features a melody that seems almost as simple as a folk song, developed with rich changes in the orchestration. The lyric flow is twice interrupted by a succession of chords that sound vaguely ominous.

The cellos sing a gorgeously poignant melody at the opening of the third movement, and the first violins soon take it up. Though this movement lacks specific references to the continuing struggle between A and A-flat, its mood of overall melancholy fits right in with the nature of that harmonic combat.

The finale opens in F minor, giving the impression that the A-flat will ultimately triumph. A chorale-like passage and a succession of motives build a powerful symphonic struggle. But rather than carrying this through to anything like a heroic conclusion, Brahms draws all of the thematic materials of this movement together in a calm apotheosis that finally settles the original question—minor or major?—in favor of the latter, with shimmering strings and a hushed close.

SERGEI RACHMANINOFF

Piano Concerto No. 2 in C minor, Opus 18

Sergei Vissilievich Rachmaninoff was born in Oneg, district of Novgorod, Russia, on April 1, 1873, and died in Beverly Hills, California, on March 28, 1943. He composed his Piano Concerto No. 2 in 1900-1901; it was first performed in Moscow on October 27, 1901, with the composer as soloist. In addition to the solo

piano, the score calls for flutes, oboes, clarinets, and bassoons in pairs, four horns, two trumpets, three trombones and tuba, timpani, and strings.

The young Rachmaninoff's career got off to a brilliant start, but the disastrous première of his *First Symphony* in 1895 almost drove him from composition forever. The performance, by all accounts, was appalling. Rachmaninoff considered it "the most agonizing hour of my life," and reviews were vicious. For three years he wrote virtually nothing and concentrated on his career as a pianist.

When he tried to start a second piano concerto for a London tour, he became profoundly depressed. Nothing came. In early 1900 he was persuaded to see Dr. Nikolai Dahl, a psychiatrist whose specialty was the cure of alcoholism through hypnosis. The choice was a good one. Over some four months, the psychiatrist strengthened his self-confidence. In daily sessions the composer would sit in an armchair while the doctor repeated over and over the suggestion, "You will begin to write your concerto... You will work with great facility... The concert will be of excellent quality." In gratitude for this bolstering of his morale, Rachmaninoff dedicated the concerto to the physician who made it possible.

From its première in October 1901, Rachmaninoff's *Second* became one of the favorite concertos in the entire repertory, and he plunged into new compositions including, ultimately, two more symphonies, two more piano concertos, and two more operas.

Rachmaninoff's memorable opening gambit is a soft tolling in the solo piano, growing from almost nothing to a fortissimo cadence ushering in the somber march-like tread of the first theme in the low strings and clarinet. The melody is closed in on itself, returning again and again to the opening *C* (a characteristically Russian trait), but it opens up in a long ascent culminating in the first display of pianistic fireworks, which leads in turn to a sudden

modulation and the "big tune" of the first movement, stated at some length by the soloist.

The *Adagio* is in the distant key of E major, but the composer links the two movements with an imaginative short modulation that brings in the soloist, who presents an aural sleight-of-hand: what sounds for all the world like 3/4 time turns out to be an unusual way of articulating triplets in 4/4, but this does not become clear until the flute and later clarinet sneak in with their comments in the official meter. A faster middle section suggests a scherzo movement and gives the pianist the opportunity for a brief cadenza before returning to the *adagio* for the close.

Again, at the beginning of the third movement, Rachmaninoff provides a modulation linking the E major of the middle movement and the C minor with which the finale opens. The soloist's cadenza builds up to the energy of the first real theme, but everyone who has ever heard the concerto is really waiting for the modulation and the next melody, one of the most famous Rachmaninoff ever wrote (it was famous long before being cannibalized for a popular song—*Full Moon and Empty Arms*—in the 1940s, when the lack of an effective copyright agreement between the United States and the Soviet Union induced songwriters to ransack the works of Tchaikovsky, Rachmaninoff, etc. for hit tunes).

Though not perhaps as intricately constructed as the *Third Piano Concerto*, which was to follow some years later, the *Second* earned popularity through the warmth of its melodies and the carefully calculated layout that includes both energy and lyricism, granting and withholding each as necessary. Its success spurred Rachmaninoff to renewed composition—to such a degree, in fact, that the major portion of his work was composed between 1900 and 1917, the year he left Russia for good.

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Now in his ninth season as Music Director of the Milwaukee Symphony Orchestra (MSO), **ANDREAS DELFS** continues to garner national and international accolades through the MSO national radio series and guest conducting appearances in the USA and abroad. Through innovative and progressive programming each season with the MSO, a well-established rapport with the audience, and an electric podium presence, Mr. Delfs has fashioned a model for the next-generation music director in America.

Mr. Delfs has held chief artistic posts with several distinguished institutions both in North America and Europe. Most recently, he was music director of the Saint Paul Chamber Orchestra (2001-2004), and remains its artistic consultant through the end of the current season. In Europe, he served as General Music Director of Hannover, Germany (1995-2000), conducting that city's symphony orchestra and opera company, where he led the European premiere of American composer John Corigliano's *The Ghosts of Versailles* (commissioned by the Metropolitan Opera), in addition to premièring many works by Europe's most distinguished composers such as Hans Werner Henze and György Ligeti. Prior to his time in Hannover, Mr. Delfs was Music Director of the Bern (Switzerland) Opera, resident conductor of the Pittsburgh Symphony (during the tenure of Lorin Maazel as music director), and Music Director, at an early age, of the celebrated Orchestre Suisse des Jeunes. In addition, Mr. Delfs maintains both an active guest conducting schedule as well as maintaining and enlarging continuing relationships with distinguished institutions both in North America and abroad.

Mr. Delfs' continuing commitment to contemporary music is a distinguishing point in his career. Since his student days at the Juilliard School of Music in New York City, he has established a deep connection with living composers, and counts among his profound musical inspirations musicians such as John Corigliano, Philip Glass, Roberto Sierra, György Ligeti, Luciano Berio, Hans Werner Henze and Aribert Reimann. Similarly, Mr. Delfs is in high demand as an esteemed collaborative conductor, and is the frequent partner to many of the world's most renowned solo artists, in both vocal and instrumental fields. Emanuel Ax, Joshua Bell, Yo Yo Ma, Midori, Itzhak Perlman, Maurizio Pollini, Mstislav Rostropovich, Andre Watts, Renee Fleming and Frederica von Stade all make music with Mr. Delfs, either at his Milwaukee Symphony home or elsewhere around the globe.

The Chicago Tribune noted, "the Milwaukee Symphony made a shrewd choice in tapping Andreas Delfs to guide its artistic fortunes." With the MSO Mr. Delfs has been a leader in visionary performances and groundbreaking leadership. In 1999 Andreas Delfs took the MSO to Cuba, the first major American orchestra to perform there in 37 years. This historic tour was profiled in *The New York Times*, Associated Press, CNN, NPR and the major U.S. television networks. In recognition of this unique achievement, the Milwaukee Press Club presented Andreas Delfs with the 1999 Headliner of the Year award, stating "Andreas Delfs and the MSO were the most important news in Wisconsin in 1999."

Born in Flensburg, Germany, he began the study of piano and music theory at age five and joined the roster of the Flensburg Stadttheater as conductor and composer at 17. He studied with Christoph von Dohnányi and Aldo Ceccato at the Hamburg Conservatory and served as a staff conductor at the Luneburg Stadttheater. At 20 he became the Music Director of the Hamburg University Orchestra, the youngest person ever to hold this post, and Musical Assistant at the Hamburg State Opera. Guest conductor at the Bremen State Theatre in 1981, Mr. Delfs graduated from Hamburg Conservatory that same year. Enrolling at The Juilliard School upon the recommendation of von Dohnányi, he studied with Jorge Mester and Sixten Ehrling, and won the Bruno Walter Memorial Scholarship on the way to receiving his master's degree in 1984.



ANDRÉ WATTS burst upon the music world at the age of 16 when Leonard Bernstein chose him to make his debut with the New York Philharmonic in their Young People's Concerts, broadcast nationwide on CBS-TV. Only two weeks later, Bernstein asked him to substitute at the last minute for the ailing Glenn Gould in performances of Liszt's *E-flat Concerto* with the New York Philharmonic, thus launching his career in storybook fashion. More than 45 years later, André Watts

remains one of today's most celebrated and beloved superstars. His performances each year with the world's great orchestras and conductors and his sold-out recitals and appearances at the most prestigious international festivals take him to every corner of the globe.

In addition to his regular visits to the major summer music festivals, André Watts' recent engagements include appearances with the Philadelphia Orchestra, Los Angeles Philharmonic, and the Chicago, Pittsburgh, Houston, Dallas, National, St. Louis, Atlanta, Cincinnati and Seattle symphonies; a tour with the Israel Philharmonic with performances in Boston, Chicago and Atlanta; recitals at New York's Lincoln Center and Metropolitan Museum, the Kennedy Center and Disney Hall in Los Angeles; a Carnegie Hall appearance with the Orpheus Chamber Orchestra; a European tour with the Baltimore Symphony; and an appearance at the Proms in London.

During the 2005-2006 season, Mr. Watts returns to the New York Philharmonic, Minnesota Orchestra and the Detroit and Dallas symphonies, among others, and is the featured soloist for the Philadelphia Orchestra's opening night gala.

Mr. Watts has had a long and frequent association with television, having appeared on numerous programs produced by PBS, the BBC and the Arts and Entertainment Network, performing with the New York Philharmonic, Boston Symphony, Philadelphia Orchestra, Mostly Mozart Festival Orchestra and the Chamber Music Society of Lincoln Center among others. His 1976 New York recital, aired on the program *Live From Lincoln Center*, was the first full-length recital broadcast in the history of television, and his performance at the 38th Casals Festival in Puerto Rico was nominated for an Emmy Award in the category of Outstanding Individual Achievement in Cultural Programming. His most recent television appearances are with the Philadelphia Orchestra on the occasion of the orchestra's 100th Anniversary Gala.

Mr. Watts' latest recording release features both Liszt piano concertos and MacDowell's *Concerto No. 2* with the Dallas Symphony led by Andrew Litton for Telarc. This followed his critically acclaimed recording of Tchaikovsky's *Concerto No. 1* and Saint-Saëns' *Concerto No. 2* with the Atlanta Symphony conducted by Yoel Levi for the same label. Additionally, his discography of solo recordings includes *The Chopin Recital* (named CD of the month by *Stereo Review*) and *The Schubert Recital*, both on the Angel/EMI label. He is also included in the Great Pianists of the 20th Century series for Philips and has numerous recordings on the SONY Classical label.

A much-honored artist who has played before royalty in Europe and heads of government in nations all over the world, André Watts was selected to receive the Avery Fisher Prize in 1988. At age 26, he was the youngest person ever to receive an Honorary Doctorate from Yale University and he has since received numerous such honors from many other highly respected schools. In 1984, his Alma Mater, the Peabody Conservatory of Johns Hopkins University, honored Mr. Watts with its Distinguished Alumni Award and in May 1997, Peabody again recognized his accomplishments by presenting him with an Honorary Doctorate degree. Previously an Artist-in-Residence at the University of Maryland, Mr. Watts was appointed to the newly created Jack I. and Dora B. Hamlin Endowed Chair in Music at Indiana University in May 2004.

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WITH LUDWIG VAN BEETHOVEN'S "KREUTZER SONATA FOR VIOLIN AND PIANO"

PERFORMED BY GIL MORGENSTERN, VIOLIN AND SHIRLEY IREK, PIANO

TUESDAY, JULY 11

8PM, VALBORG THEATRE

Backstage Manager: **Jessica Hubbard**Sound Engineer: **Miles Price**Light Board Operator: **David Mathes***This evening's performance is supported in part by a generous gift from Neil and Nancy Schaffel.*

Ludwig van Beethoven's *Kreutzer Sonata for violin and piano*, was written for an African-Polish, virtuoso violinist, then living in Vienna, with the British name George Bridgetower. It was first performed in 1803 with Beethoven at the piano. Although he was apparently pleased with Bridgetower's performance, Beethoven withdrew the dedication because of an argument that was presumed to be about a woman that the two men had in a pub one night. He rededicated the sonata to Rudolphe Kreutzer, one of the preeminent violinists of the day, who declared it too difficult and refused to perform it.

Leo Tolstoy wrote his semi-autobiographical novella, *The Kreutzer Sonata*, some 85 years later. The story, set on a train leaving Moscow for the south of Russia circa 1889, concerns the turbulent marriage between Pozdnyshv (Tolstoy), a member of the intelligent and arrogant Russian elite, and his beautiful wife (Sonya), frustrated and trapped in an unhappy marriage. An encounter with a young violinist who disrupts their world of wealth and privilege, a perceived affair and a husband consumed by jealousy all lead to the story's disastrous conclusion. Banned in many countries when first published, *The Kreutzer Sonata* reflects Tolstoy's religious ideals, his conflicts with the hypocrisies of society and his views on the roles of art and music in society.

Margaret Pine on her adaptation of the story:

I was in a chair on the beach when Larry literally threw the book at me. He tossed *The Kreutzer Sonata* novella in my direction and said, "Read this!" There was something oddly appealing and even dangerous to me about a married couple working together on a play about a difficult marriage written by a man about his own difficult marriage. That is why I wrote a rough theatrical adaptation of *The Kreutzer Sonata* and gave it to Larry for his birthday. He proceeded to redo it. And we were off.

I won't reveal why we both identified with this book. I choose to remain private. Tolstoy didn't, though. *The Kreutzer Sonata* was the scandal of Moscow, publicly humiliating Sonya Tolstoy with its revelations about Tolstoy's own depraved past, the Tolstoy's hysterical fights, their active sex life, her difficulty nursing her first child and Leo Tolstoy's jealousy over Sonya's infatuation with a musician with whom she played duets. *The Kreutzer Sonata* was banned. Sonya, furious over the blatant revelation of their private marital difficulties, but always loyal to him, rose to Tolstoy's defense when the novella was banned. She was the daughter of a former Doctor to the Czar and was able to persuade the Czar himself to lift the ban. But all Moscow had glimpsed the sex life of their most

honored literary hero and it was not a pretty picture, either of the Tolstoys or of the society itself.

In the course of their marriage, the Tolstoys had thirteen children, three of whom died. The last child was born shortly after the publication of *The Kreutzer Sonata*. Thirteen children might logically be interpreted as a mark of marital harmony. It was not.

They read each others diaries. She wrote, "I read his diaries to see what I can bring into his life which will unite us again. But his diaries only deepen my despair." He wrote, "I suffer because my wife doesn't share my convictions."

At 81, Tolstoy secretly rewrote his will, depriving Sonya and his children of the copyrights to all of his works and placing them in the public domain. He made his acolyte, Chertkov, the executor of his literary estate. Was spite his most enduring marital emotion?

One year later, at age 82, Tolstoy left Sonya. He boarded a train on which he caught a chill and died some days later in the station-master's house. There is a famous photograph of Sonya on tiptoe peering in the window of the stationhouse. Chertkov, Tolstoy's "evil twin," as Sonya called him, and their daughter Alexandra, the one child to side with her father in their marital wars, would not allow her in the house. Sonya's physician father wrote of Tolstoy, "He is a great master at literature, but life is another matter."

The festival's Works in Progress Series attracts national attention for its unique formula of bringing together some of the nation's most talented writers, directors, composers, choreographers, musicians, dancers and actors to create an on-site "artists colony."

Drawing inspiration from one another, the artists produce new works and present them to the festival audience each summer in an informal setting, which allows for audience/artist discussions. This evening's performance will be followed by an audience talkback session with the playwright/director, actor and musicians.



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Todd Palmer, clarinet; Shirley Irek, piano; Rob Falvo, percussion

WEDNESDAY, JULY 12

8PM, ROSEN CONCERT HALL

SPONSORED BY FORD MOTOR COMPANY



Quartet for Flute and Strings in D Major K. 285 Wolfgang Amadeus Mozart
Allegro
Adagio
Rondo- Allegretto

Linda Chesis, flute; Judith Ingolfsson, violin;
Hsin-Yun Huang, viola; Zuill Bailey, cello

Shu Shon Key (Remembrance), a viola concerto Shih-Hui Chen
World Première

Hsin-Yun Huang, viola; Linda Chesis, flute and piccolo; Todd Palmer, clarinet;
Gil Morgenstern, violin; Zuill Bailey, cello; Shirley Irek, piano; Rob Falvo, percussion

Sonata for Flute, Violin and Piano Bohúslav Martinu
Allegro poco moderato
Adagio
Allegretto
Moderato (poco Allegro)

Linda Chesis, flute; Judith Ingolfsson, violin; Shirley Irek, piano

INTERMISSION

Quintet for Clarinet and Strings, Opus 115 Johannes Brahms
Allegro
Adagio
Andantino
Con moto

Todd Palmer, clarinet; Gil Morgenstern, violin; Judith Ingolfsson, violin;
Hsin-Yun Huang, viola; Zuill Bailey, cello

Biographies for the musicians performing this evening may be found on pages 40-47.

The Broyhill Chamber Ensemble Concert Series is sponsored by Ford Motor Company, the Broyhill Family Foundation (in memory of Faye Broyhill), the R.Y. and Eileen L. Sharpe Foundation and the Muriel and Arnold Rosen Endowment for the Arts. This program has also been underwritten in part through the generous support of Florence Hecht, Isabelle Amdur, the Flagler and Naples-Fort Myers Greyhound Tracks, Robert and Allene Heilman, Budd and Nanette Mayer, McDonald's of Boone/Venda Lerch, Martin and Doris Rosen, Muriel Rosen, Shirley Stein Spector, Robert and Lillian Turchin, Armfield Coffey and the Bastien Memorial Foundation.

Refreshments served during intermission for all Broyhill Chamber Ensemble performances are generously provided by Linville Ridge Country Club and Red Onion Café.

PROGRAM NOTES, JULY 12:

Quartet in D Major for flute and strings, K. 285... Wolfgang Amadeus Mozart
(Born January 27, 1756, in Salzburg; died December 5, 1791, in Vienna)

Mozart composed four flute quartets. Although his professed distaste for the flute is legendary, it is certainly not evident in the music he wrote for it: flute concertos, quartets for flute and strings, and ravishing flute solos in his late orchestral works. What he really disliked was the personality of the gentleman who commissioned much of his flute music, which was written in Mannheim and Paris between Christmas of 1777 and the summer of 1778. The despised individual was a wealthy amateur, an East Indian Dutchman named De Jean, who wanted four concertos and six quartets. Johann Baptist Wendling, a Mannheim musician who was a friend of Mozart, introduced him to De Jean, who expected "short and simple" works.

On February 14, 1778, Mozart, who felt these quartets distracted him from writing an opera which would have much increased his chances of gaining a good livelihood, wrote home to his father, "De Jean is leaving and, because I have finished only two concertos and three quartets, has sent me 96 gulden evidently supposing this to be half of 200, but he must pay me in full, for that was my agreement, and I can send him the other pieces later." Justifiably, De Jean had probably discovered that one of the concertos was only an arrangement of Mozart's earlier oboe concerto. In fact, De Jean had probably heard it performed as it was quite popular in Mannheim, and as is apparent from surviving documents, Mozart had, at this time, completed at most two quartets and only part of another. Mozart wrote his father the reasons for his procrastination: "One is not always in the mood for working. I could, to be sure, scribble off things the whole day long, but a composition of this kind goes off into the world, and naturally I do not want to have cause to be ashamed of my name on the title page. Moreover, you know that I become quite powerless whenever I am obliged to write for an instrument I cannot bear." Leopold Mozart's letter to his son, rebuked him, predictably, "And you received only 96 instead of 200 gulden? Why? Because you supplied him with only 2 Concertos and only 3 Quartets! How many, then, were you supposed to write for him, since he refused to pay more than half the sum? Why did you tell me a lie, that you were only expected to make him 3 small, easy little Concertos and a couple of quartets; why did you not heed me when I explicitly wrote, you must first of all, and as soon as possible, serve that Gentleman. Why? So that you could be sure of getting those 200 gulden, for I know human nature better than you do."

Mozart completed this first quartet in Mannheim on Christmas Day of 1777, just about a year after the American Declaration of Independence. (At the time, General George Washington's troops were encamped for their harsh winter at Valley Forge, Pennsylvania, and three weeks later, Captain James Cook discovered the Hawaiian Islands, making landfall in Kauai.)

This flute quartet is a compact work, light in spirit and probably well suited to the temperament of De Jean. The flute part is really little different from the first violin part of a string quartet of the time, but it is given a somewhat more conspicuous role of leadership in the ensemble. It contains very lovely idiomatic writing for the flute, and this quartet is the longest, most substantial of the four flute quartets Mozart wrote. The flute, much like the first violin in contemporaneous string quartets, has the dominant part.

The first movement is a spirited *Allegro*, in fully developed, classical sonata-form with the flute carrying the melodic line. In the center of the movement, there is some use of chromatic lines, and the flute carries on a dialogue with the strings. The next, a beautiful and poetic *Adagio*, in which the flute sings long, embellished lines above the plucked accompaniment of the strings, is an interlude that leads directly into the jolly final Rondo, *Allegretto*. This energetic movement is, like the preceding one, simple in its construction and very charming, with brief contrasting episodes, characteristic of a rondo. The noted musicologist Albert Einstein has praised the second movement in this quartet as one "suffused with the sweetest melancholy," and thus he declares it is "perhaps the most beautiful accompanied flute solo that has ever been written."

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Shu Shon Key (Remembrance), a viola concerto... Shih-Hui Chen
World Première

Written by the Award-winning composer Shih-Hui Chen, *Shu Shon Key* is scored for viola and an ensemble of six. About her work, the composer says, "Shu Shon Key, written for Hsin-Yun Huang, was inspired by a Taiwanese Folk melody and conveys homesickness as well as a reminiscence of my Taiwanese childhood. Since Hsin-Yun and I were born in Taiwan and now we both reside in the West, it is most fitting for me to use a Taiwanese folk melody as the basis for this piece. This is also consistent with my compositional focus in recent years on the integration of Western techniques with elements from a Chinese sound world."

Shu Shon Key is commissioned by a consortium of organizations including An Appalachian Summer Festival, Da Camera of Houston, Foundation for Chinese Performing Arts, and the Evergreen Symphony Orchestra in Taiwan.

Sonata for Flute, Violin, and Piano... Bohuslav Martinů

(Born December 8, 1890, in Policka, Bohemia, now the Czech Republic; died August 28, 1959, in Liestal, Switzerland)

Although Martinů took a part of Josef Suk's composition course at the Prague Conservatory and was a disciple of Albert Roussel in Paris, he was essentially self-taught as a composer. His hundreds of compositions cover an enormous range of media and of expressive characters, and his best works have a rhythmic and melodic vigor that make them directly appealing. Martinů was a kind, quiet and gentle man who lived a simple life, unburdened by possessions, and at times barely above the level of simple poverty. His fluent and colorful orchestral style made his music very popular with such mid-twentieth century conductors as Serge Koussevitsky, George Szell and Charles Munch, and with their audiences.

Martinů composed the *Sonata for Flute, Violin, and Piano* in Paris early in 1937, at which time President Franklin Roosevelt signed an act of neutrality seeking to keep America out of the conflict that was to consume the world in the 1940s and Margaret Mitchell's *Gone With the Wind*, writing of another conflict, won the Pulitzer Prize. Dedicated to Mrs. Marcel Moyse, Martinů's flute sonata was commissioned and first performed during a radio broadcast on January 7th by the renowned flutist, Marcel Moyse, with Blanche Honegger playing violin, and Louis Moyse, piano. Written shortly after Martinů's *Concerto* for flute and violin, this composition is the first of only two works for this flute, violin and piano combination.

The sonata includes a great deal of counterpoint with each instrument carrying its own line throughout most of the work. Although here Martinů also uses syncopation, he does not utilize it as extensively as he does in his later works. The first movement, a lively *Allegro poco moderato*, consists of an opening theme followed by three variations, each beginning with the original theme, which opens the movement. The second movement, *Adagio*, employs a theme with only one variation. The third movement, a rapid *Allegretto*, contains a slightly slower middle section, with the flute, accompanied by the violin and piano, introducing a simple melody. In turn, the melody is played with variation by the violin,

then the piano, accompanied by the other instruments. The final movement, *Moderato*, begins with a piano solo, followed by a thematic passage for all the instruments that is heard again at the end of the movement. Similar in form to the previous movement, this movement has a development interrupted by a short, slower passage for the flute.

Quintet for Clarinet and Strings, in B minor, Op. 115... Johannes Brahms
(Born May 7, 1833, in Hamburg; died April 3, 1897, in Vienna)

In the 1890s, the fashionable Alpine resort town of Bad Ischl had become Brahms' second home. In 1891, on his 58th birthday, he drew up his will there. He subjectively felt old, worried that his creative powers were leaving him, that it was time to prepare for the end, and that perhaps he would write no more. Two months later he sent a new piece to a friend, a trio with clarinet, that he said was "twin to an even greater folly." The "greater folly" was to be one of his most moving works, this *Clarinet Quintet*. The clarinet had never had an important place in his music before this final burst of inspiration, yet this work fully explores and develops the virtuosic possibilities of the clarinet, while at the same time integrating it completely into the work.

Brahms' last four pieces of chamber music, the *Trio*, this *Quintet* and two *Sonatas for Clarinet*, all resulted from his admiration for a clarinetist. This clarinetist, a man he first met in 1891 and called a "dear nightingale," was Richard Mühlfeld (1856-1907). Thus this work, like the others on tonight's program, was composed with a certain wind soloist in mind.

Mühlfeld was trained as a violinist and taught himself how to play the clarinet. In 1873, he joined the violin section of the fine orchestra that the Duke of Meiningen maintained at his court, and in 1876, he became its first clarinetist. In March 1891, Brahms went to Meiningen as an honored guest to hear von Bülow conduct some of his works, and on one of the programs Mühlfeld played a Weber concerto for clarinet. "The clarinet cannot be played better," Brahms, known to be sparing of praise, wrote to Clara Schumann. In July, when he had completed both the trio and the quintet, he wrote to Clara again, "I look forward to returning to Meiningen if only for the leisure of hearing them. You have never heard a clarinet player like the one they have there. He is absolutely the best I know of." Clara read through the score of the *Clarinet Quintet* at the piano with her daughter and wrote back that it was a "heavenly work." When she heard Mühlfeld play it in 1893,

she wrote to Brahms, "I am not feeling very well, but I must write you a line after having heard your exquisite Quintet at last. What a magnificent thing it is, and how moving! Words are inadequate to express my feelings. He plays so wonderfully, he must have been born for your music." When Brahms completed this quintet, those in London could now speak directly to someone in Paris by means of a telephone connection, and Carnegie Hall in New York, under Tchaikovsky's conductorship, opened and American Express issued its first Travelers Checks.

If Brahms had not encountered Mühlfeld when he did, perhaps some other performer or instrument would have caught his interest and sparked the fire of invention again. There is no way to know, but posterity is grateful to Mühlfeld for these last glorious works, and for the *Clarinet Quintet* most of all. The music is mellow and warm, even sensuous, but it is also a touching valedictory, introspective and retrospective, a calm and beautiful farewell. The movements of the quintet are interrelated, as had become usual in Brahms's late chamber music, by patterns, motives, turns of musical phrase that appear and reappear in the long course of the work. At the very end, in the coda to the finale, the music that opens the work comes back to round out the score with great elegance.

After the gentle melancholy of the *Allegro* first movement comes a remarkable *Adagio* in a simple three-part form. It begins with a floating melody in the clarinet, richly but quietly accompanied by the muted strings. A contrasting middle section does not introduce new material, but instead turns the first theme into a dark, wild gypsy rhapsody.

The third movement opens as a simple and gentle *Andantino* with two themes, which Brahms soon transforms into a scherzo-like *Presto non assai ma con sentimento* that starts quietly in the strings

alone. Despite the apparent great change in tempo, Brahms writes the music so that although it looks and feels as though it is going by at a great rate, the actual beat is in fact very nearly the same as that of the opening music. The last movement, *Con moto*, is a masterly, Mozartian set of variations on a theme that seems reminiscent of the first and third movements. As it proceeds, the opening theme from the first movement reappears as part of and in combination with the music that is new here, as though it were itself new.

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Born in Taipei, Taiwan, Shih-Hui Chen came to the United States in 1982 and received her master's degree from Northern Illinois University and her doctoral degree from Boston University. Her works have been performed by the Cleveland Chamber Symphony, Philadelphia Symphony Orchestra and Cleveland Symphony Orchestra, among others. Also frequently appearing in programs abroad, her music has been featured in China, Taiwan, Korea, Japan, Germany, Italy and Amsterdam. Ms. Chen has been awarded grants from the Fromm Foundation, the National Endowment for the Arts, Meet the Composer Foundation, the Tanglewood Music Center, the Mary Ingraham Bunting Institute of Harvard University and the Bellagio Rockefeller Foundation.

Shih-Hui Chen also enjoys collaborating with artists from other disciplines. She has completed a film score for the documentary, *Once Removed*, by filmmaker Julie Mallozzi (premiered at the Museum of Fine Arts in Boston), and written *There*, a song cycle composed with poet Robert Creeley, using paintings by Francesco Clemente. To

educate children about new music, she wrote *Little Dragonflies*, a set of children's piano pieces based on Taiwanese folk melodies. She is currently composing a short musical drama, *Lullaby*, based on Taiwanese texts to be presented to more than four thousand school children in the Houston area.

Recent performances include *Fu II*, by members of Seattle Symphony Orchestra; *Moments for Orchestra* (Shanghai, China); *Jin, Concerto for Pipa and Chamber Orchestra* with Wu Man and the Boston Modern Orchestra Project; *Shui* by the Fischer Duo (Boston and NY); *Four Little Pieces for Wood* (Dallas and Houston), and half of a Composer's Portrait Concert by the Freon Ensemble in Rome, Italy. In the Spring of 2005, four premières of her works were presented: *String Quartet #5* for the Chiara String Quartet, *Plum Blossoms* for saxophone and piano duo (commissioned by the World-Wide Concurrent Premieres & Commissioning Fund, Inc), *Sweet Rice Pie*, *Four Taiwanese Nursery Rhymes* for the Emyrean Ensemble in California, and a new solo piano piece for Hsia-Jung Chang, who will perform a solo recital at St. Martin in the Fields in London.

Shih-Hui Chen is currently an Assistant Professor of Music Composition at the Shepherd School of Music, Rice University and Composer in Residence at Boston University's Tanglewood Institute (2000, 2001, 2004). She is also a music advisor for Formosa Chamber Music Society, an active member of Musiqa (a composers' collective based in Houston), and the Asian Composers' League.



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AFFRILACHIA AND POETRY: THE EGOTISTICAL SUBLIME

THURSDAY, JULY 13

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The seventh annual Carol Grotnes Belk Distinguished Lecture features performance poet, writer and educator Doris Davenport. The multi-talented Davenport is also a visual artist and dancer, who holds a Ph.D. from the University of Southern California and has a teaching background in African American Studies, Multi-Ethnic Literature, Women's Studies and Creative Writing. She has participated in more than 100 poetry performances and workshops. In November 2005, she was named one of two "expatriate" North Carolina Poets of the Week by Kathryn Stripling Byer, Poet Laureate of North Carolina.

Inspired by the people and environments of Northeast Georgia and the beauty and mystery in the foothills of Appalachia, Davenport has published five books of poetry, numerous articles, essays, book reviews and one play. Recent publications include poems in *Appalachian Heritage*, Summer 2005, and *Pembroke Magazine* #37, as well as two essays: *A Candle for Queen Ida (Cox)* in *Black Music Research Journal* vol. 23, no. 1/2, Spring/Fall 2003, and *Katharine Newman in the After World(s) or MELUS goes to Hell* in

The Journal of the Society for the Study of the Multi-Ethnic Literature of the United States (vol. 29, no. 3/4, Fall/Wtr 2004). Her most recent scholarly event was a Seminar in Hawaii & China for Faculty at Minority Serving Institutions, May 24 - June 23, 2004. Her latest book is *madness like morning glories*. While she has lived and worked all over the United States, she is determined to return home to the mountains of North Carolina. Meanwhile, she describes her role as "working to end all 'isms,' (sexism, compulsory heterosexism, etc-ism) and to inject laughter and passion into... life."

This afternoon's event will feature Davenport presenting a brief but illuminating talk about the intense desire for poetry in all mountain people, and specifically the importance of poetry to "Affrilachians," a term she coined to describe "folk [like herself] who are both African-American and Appalachian." Following the lecture she will perform poems from *madness like morning glories*.



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 Artistic Director

DONALD McKAYLE
 Artistic Mentor

ROXANE D'ORLÉANS JUSTE and NINA WATT
 Artistic Associates

The Company

KATHRYN ALTER, RAPHAËL BOUMAÏLA, KATIE DIAMOND, KURT DOUGLAS, ** KRISTEN FOOTE,
 JONATHAN FREDRICKSON, ROXANE D'ORLÉANS JUSTE, RYOKO KUDO, BRENNIA MONROE-COOK*,
 FRANCISCO RUVALCABA, ROEL SEEBER, BRADLEY SHELVER*, RUPING WANG

***Princess Grace Awardee for 2002 *On Leave*

Randal Fippinger
 Executive Director

The Limón Dance Company's performance season is made possible, in part, with funds from the National Endowment for the Arts, the New York State Council on the Arts, the New York City Department of Cultural Affairs, New England Foundation for the Arts, Time Warner and Altria Group, Inc.

*Program and casting subject to change.
 The taking of photographs during performances is strictly prohibited.*

About this Program

This engagement of the Limón Dance Company is part of our 60th anniversary celebration and also marks the eve of the centenary of Limón's birth in 2008: A Celebration of a Century of Modern Dance. In recognition of these anniversaries, we are presenting the work of some of the world's greatest choreographers alongside our own canon of Limón masterworks. Tonight we will be showcasing a new revival of a suite from *A Choreographic Offering*, Limón's homage to his mentor, Doris Humphrey, as well as his renowned signature work, *The Moor's Pavane*. In addition, we are offering Jiří Kylián's simple and poignant *Evening Songs*, Daniel Nagrin's solo gem, *Dance in the Sun*, Carla Maxwell's lyrical solo *Etude* to the music of Schubert and Limón's masterful solo *Chaconne*.

Tonight's performance is offered in celebration of the life of Pamala Jones-Malavé, dancer extraordinaire, friend, colleague, teacher, and passionate and courageous soul. We salute you Pamala and know that you will always be dancing with us.

Carla Maxwell, Artistic Director
 Limón Dance Company

EVENING SONGS

World Première September 9, 1987, Nederlands Dance Theater

Choreography: Jiří Kylián

Music: Antonín Dvořák

Vier Lieder für gemischten Chor, Op. 29 nr. 1 & 3 In der nature Op. 63 nr. 4 & 2
 Staged by: Hans Knill; Costumes: Jiří Kylián; Lighting Design: Ted Sullivan

Dancers:

Kristen Foote, Katherine Alter, Ruping Wang,
 Roxane D'Orléans Juste, Francisco Ruvalcaba, Jonathan Riedel, Kurt Douglas

ABOUT THE DANCE COMPANY

Acclaimed as "one of the world's great dance companies," the Limón Dance Company is renowned for its dramatic expression and technical mastery. Now in its 60th year, the company demonstrates both the timelessness of José Limón's works and the strength of the vision that leads the company. Founded in 1946 by José Limón and Doris Humphrey, the dancers are now led by Carla Maxwell, who worked closely with Limón before becoming Artistic Director in 1978. The Limón Dance Company pioneered the idea that it was possible to survive the death of its founder, setting an example for the entire dance field.

Over the years, the Limón Dance Company's commitment to producing and presenting programs that balance classic works of American modern dance with commissions from contemporary choreographers has yielded a repertory of unparalleled breadth. The company is the living legacy of the movement technique and philosophy of theater developed by José Limón and his mentors, Doris Humphrey and Charles Weidman, whose innovative works have been recognized as great masterworks of American dance. In addition, the company commissions new works and acquisitions from other master choreographers, including Doug Varone, Mark Haim, Ralph Lemon, Garth Fagan, Donald McKayle, Murray Louis, Kurt Jooss, Susanne Linke, Lar Lubovitch, Meredith Monk, Alwin Nikolais, Daniel Nagrin, Anna Sokolow and Jiří Kylián. In its first half-century, the Limón Dance Company achieved many important milestones: it was the first group to tour under the auspices of the American Cultural Exchange Program (1954), the first dance troupe to perform at Lincoln Center (1963), and has had the honor of appearing twice at The White House (1967 and 1995). A recipient of the NEA's Millennium Grant, the Limón Dance Company initiated a program to expand its legacy with a major initiative providing support to independent choreographers and reconstructing modern dance masterworks that are in danger of being lost. The company is the performing component of the José Limón Dance Foundation.

WHO'S WHO IN THE COMPANY

DORIS HUMPHREY (Founder/Choreographer, 1895 - 1958) is recognized as one of the founders of American modern dance. Her legacy is a distinctive movement approach based on the body's relationship to gravity and the use of weight, and her choreographic contribution includes many works considered modern dance classics. She performed for the Humphrey-Weidman Company between 1928 and 1944. The collaboration produced great dances as well as some outstanding performers, José Limón among them. When physical disability ended her career as a dancer, she became the Artistic Director for

DANCE IN THE SUN

World première January 15, 1951 at the Henry Street Playhouse, New York, NY

Choreography: Daniel Nagrin

Music: Ralph Gilbert

Rehearsal Direction: Nina Watt; Lighting Design: Ted Sullivan

After concept by Daniel Nagrin

Dancer: Raphael Boumaila

ETUDE

First performed on Feb. 13, 2002, Winter Olympics, Weber State University, Ogden Utah

Choreography: Carla Maxwell

Music: Franz Schubert; D.118, *Gretchen am Spinnrade*

Costume Design: Katherine McDowell; Lighting Design: Ted Sullivan

Dancer: Ryoko Kudo

The Limón ETUDE was commissioned and funded by The Repertory Etudes Project, founded and directed by Carolyn Adams and Julie Strandberg. The project was conceived as a tool to study the work of a master by learning an etude based on the principles of that choreographer's work. This Limón ETUDE was derived from movements from the following dance works by José Limón: PSALM and DANCES FOR ISADORA.

CHACONNE

First performed December 27, 1942 at the Humphrey-Weidman Studio Theater, New York City, by José Limón

Choreography: José Limón

Music: *Chaconne from Partita No. 2 in D Minor for Unaccompanied Violin* by J.S. Bach

Staging and Direction: Sarah Stackhouse; Rehearsal Direction: Carla Maxwell;

Lighting: Steve Woods

Dancer: Roxane D'Orléans Juste

The Chaconne as a dance form originated in New Spain, now México, as a robust and raucous dance. Bach employed the strict musical form of the Chaconne but enriched it with powerful emotional implications. Mr. Limón has tried to capture in his dance both the formal austerity and the profound feeling of the music.

INTERMISSION**THE MOOR'S PAVANE**

Variations on a theme of Othello. First performed on August 17, 1949, at the American Dance Festival, Connecticut College, By the Limón Dance Company

Choreography: José Limón

Music: Henry Purcell, arranged by Simon Sadoff

Direction: Carla Maxwell; Costume Design: Pauline Lawrence; Lighting Design: Steve Woods
Dancers:

The Moor: Francisco Ruvalcaba, His Friend: Roel Seeber,

His Friend's Wife: Ryoko Kudo, The Moor's Wife: Roxane D'Orléans Juste

Though subtitled "Variations on a theme of Othello," this dance is not intended as a choreographic version of Shakespeare's play. In the form of a pavane and other dances of the high Renaissance, the legend is told of the hapless Moor; his wrongfully suspected wife, the Moor's treacherous friend, and his wife. The four characters portray the tragedy of "Everyman," and the dance is, therefore, timeless in its implications.

INTERMISSION**Suite from A CHOREOGRAPHIC OFFERING**

New Production

First performed by the José Limón Dance Company, August 15, 1964, at the American Dance Festival, New London, CT.

Choreography: José Limón

Music: Johann Sebastian Bach, *A Musical Offering*

Staged and Directed by: Carla Maxwell; Costumes: Marion Williams

Lighting Design: Steve Woods

This work, commissioned by the American Dance Festival, is in memory of Doris Humphrey. It is based on movements from her dances, and contains variations, paraphrases, and motifs from: Gigue, Sarabande, Water Study, Dionysiaques, The Pleasures of Counterpoint, Circular Descent, Handel Variations, Air on a Ground Bass, Rudepoema, New Dance, With My Red Fires, Passacaglia and Fugue in C minor, Ruins and Visions and Invention.

Full Company

Dance for Twelve Solo with Five Solo Quintet Duet Solo Dance for Twelve

The preservation and documentation of this production is made possible by the David and Lucile Packard Foundation and Patricia Shenker. Additional support was provided by a generous grant from Arthur E. Imperatore, Sr. in memory of Eric Oranchak. The Limón Dance Company wishes to thank Marion Williams for her generosity in bringing this production to completion.

José Limón and his company, creating new works for him as well as choreographing for The Juilliard Dance Theater. The dance critic John Martin summed up the essence of Humphrey's work and spirit:

"Having fought all her life for the creation, the development, the acceptance of the American modern dance, it was a foregone conclusion that she would continue the fight to the last minute of her power to do so. She was one of the half dozen women of great vision and total dedication, who succeeded in giving entity to what was really a new art, if any art worthy of the name can ever be said to be new. Certainly, it was the first completely and incontestably American manifestation in our artistic history."

JOSÉ LIMÓN (1908-1972) electrified the world with his dynamic masculine dancing and dramatic choreography. One of the 20th century's most important and influential dance makers, Limón spent his entire career pioneering a new art form and fighting for the recognition and establishment of the American Modern Dance. Born in Culiacan, Mexico, on January 12, 1908, Limón moved to California in 1915 and in 1928 came to New York and saw his first dance program. Of this performance, Limón said: "What I saw simply and irrevocably changed my life. I saw the dance as a vision of ineffable power. A man could, with dignity and towering majesty, dance...as Michelangelo's visions dance and as the music of Bach dances." Limón enrolled in the dance school of Doris Humphrey and Charles Weidman and from 1930 to 1940, performed in works created by his teachers. In 1946, with Doris Humphrey as Artistic Director, Limón formed his own company. Over the following 25 years, he established himself and his company as one of the major forces of 20th century dance. Limón was a key faculty member in The Juilliard School's Dance Division beginning in 1953 and continued choreographing until his death in 1972. Limón's autobiographical writings were edited by Lynn Garafola and published by Wesleyan University Press as *An Unfinished Memoir*.

CARLA MAXWELL (Artistic Director) joined the Limón Dance Company in 1965. She soon became a principal dancer under Limón's direction and, in 1975, served as Assistant Artistic Director under Ruth Currier. Ms. Maxwell was appointed Artistic Director in 1978, and during her tenure, the company has emerged as one of the finest repertory dance ensembles in the world. She received the 1995 *Dance Magazine* award and a 1998 New York Dance and Performance (Bessie) Award for "finding a creative present in the context of a revered past, and thereby offering choreographic opportunity to multiple generations of artists; for inspired leadership and artistic accomplishment." Her work has been honored by the governments of Columbia and Mexico, and she was the recipient of a

2002/2003 Isadora Duncan Award for her re-staging of José Limón's Psalm. Acclaimed as a brilliant dramatic dancer, Ms. Maxwell has danced many major roles with the company, including the title role in *Carlota*, Limón's final ballet, which he choreographed for her. She is responsible for many of the company's reconstructions of Limón's dances and, as a choreographer, has created works for the company and regional companies throughout the United States. She teaches internationally as both a representative of the company and a guest artist-in-residence. In 2003 Maxwell celebrated her 25th anniversary as Artistic Director of the Limón Dance Company.

DONALD MCKAYLE (Artistic Mentor, Choreographer) danced in the companies of Sophie Maslow and Jean Erdman, and later with the companies of Martha Graham, Merce Cunningham and Anna Sokolow. His choreography, including the classic works *Games*, *Rainbow 'Round My Shoulder*, *District Storyville* and *Songs of The Disinherited*, is in the repertoires of the Alvin Ailey American Dance Theater, the Dayton Contemporary Dance Company, the Cleo Parker Robinson Dance Ensemble, the Los Angeles Contemporary Dance Theatre, the Cleveland San Jose Ballet and the Limón Dance Company. A recipient of many prestigious national awards, Mr. McKayle has taught at The Juilliard School, Bennington College, and Bard College, and has served as the Dean of the School of Dance at the California Institute of the Arts. Presently, he is a full professor of dance at the University of California at Irvine.

ROXANE D'ORLÉANS JUSTE (Artistic Associate), a native of Montreal, Canada, graduated from The National Ballet School's Teacher Training Program in Toronto and is Member Associate of The ISTD (Imperial Society of Teachers of Dancing). Her choreography has been presented by Toronto Danceworks, Shoenberg Dancycle, Dia Center for the Arts, L'Agora de la Danse, The Yard and the Musée du Quebec. Ms. D'Orléans Juste has performed with the Eleo Pomare Dance Company and Annabelle Gamson Dance Solos. She was honored with the Canadian Dance Award, Le Prix Jacqueline Lemieux in 1980 and is the recipient of several grants from the Canada Council for the Arts and the Foundation for Creation in Fine Arts. She is an active master teacher, licensed reconstructor of José Limón's choreography, and has been Artistic Associate since 2002. Ms. D'Orléans Juste joined the company in 1983.

NINA WATT (Artistic Associate) first worked with José Limón while on scholarship at UCLA. She has received critical acclaim for her leading roles in both Humphrey and Limón repertoires as well as in commissioned pieces from over 25 works by outside choreographers. Ms. Watt was honored with a 2002 New York Dance and

Performance (Bessie) Award, in recognition of sustained achievement in the Limón tradition. In addition to teaching and restaging Limón's choreography, she has been a guest artist with Annabel Gamson, Martha Clarke, and most recently Doug Varone. Ms. Watt joined the company in 1972, and was appointed Artistic Associate in 1992.

FRANCISCO RUVALCABA, a native of San Diego, California, has toured with the Lincoln Center Institute, El Festival Nacional é Internacional de Danza en México, and the Innsbrook Festival of Ancient Music. A graduate of The Juilliard School, Mr. Ruvalcaba performed the works of José Limón, Paul Taylor, Mark Morris, Jiří Kylián, Benjamin Harkarvy and Agnes De Mille. Mr. Ruvalcaba joined the company in 1996.

RAPHAËL BOUMAÏLA is a 1994 graduate of the Conservatoire National Supérieur de Musique de Lyon. While training, he had the opportunity to work with many leading dance figures of France and Europe, and performed annually in Lyon and on tour. Before coming to the United States, Mr. Boumaïla performed in Paris and throughout France with the Red Note/Andy Degroat Company. In the summer of 1994, he became a charter member of the Limón West Dance Project in San Jose, California. He has performed duet concerts with Nina Watt in the United States and abroad and has had his own work appear on a Limón Company program. He would like to acknowledge his gratitude to Nicole Ambert-Giret, Phillipe Cohen and Gary Masters. Mr. Boumaïla joined the company in 1998.

KRISTEN FOOTE from Toronto, Canada, began performing with the Canadian Children's Dance Theatre, where she had the opportunity to work with Peggy Baker, Margie Gillis, David Earle, Carol Anderson and Keith Lee. In 2003, she danced at The Yard under the direction of Patricia Nannon and is currently a guest artist with the Thang Dao Dance Company. Ms. Foote joined the company in 2000.

JONATHAN FREDRICKSON is originally from Corpus Christi, TX. He graduated this May from CalArts with a BFA in Dance performance and choreography and joined the Limón Dance Company immediately thereafter. This is his first season with the company.

RYOKO KUDO was born in Japan and raised in New York. She graduated cum laude from The Boston Conservatory, where she performed with The Boston Dance Theatre and The Boston Conservatory Dance Theatre in works by Martha Graham, José Limón, Paul Taylor and Sean Curran. Her performing career has included work with Sophie Maslow, Martha Graham Dance Ensemble, Saeko Ichinohe Dance Company, Rae Ballard Dance Company and Riedel Dance Theater, as well as a guest

appearance with Thang Dao Dance Company. Ms. Kudo teaches the Limón Technique at the Limón Institute and universities in the U.S. Her choreography and improvisational works have been presented at Harvard University, Limón Institute, Mulberry Street Theater and Elizabeth Foundation for the Arts Gallery. Ms. Kudo joined the Limón Dance Company in 2001.

ROEL SEEBER received his BFA from SUNY Purchase. He has worked as an assistant to Carlos Orta in the United States and Europe. He enjoys rock climbing and flying trapeze. Mr. Seeber joined the company in 2001.

KURT DOUGLAS received his BFA in Dance from The Boston Conservatory where he was the recipient of the 2001-2002 Ruth Sanoholm Ambrose Scholarship Award and The Jan Veen Dance Scholarship. He has performed with the Boston Dance Theatre, Ballet Hispanico of NY, The Radio City Christmas spectacular and The Tang Dao Dance Company. His choreography has been seen in New York, Houston, Michigan and Boston. He received a 2002 Princess Grace Award for Dedication to Excellence in Dance and had the honor of performing for His Serene Highness Crown Prince Albert of Monaco and The Royal Family. Mr. Douglas joined the company in 2001.

BRENNA MONROE-COOK is from Oak Park, Illinois. She began her training at the Academy of Movement and Music under the direction of Stephanie Clemens and has performed extensively with the affiliated MOMENTA Performing Arts Company. She recently received her BFA from The Juilliard School under the direction of Benjamin Harkarvy. Ms. Monroe-Cook joined the company in 2003.

KATIE DIAMOND is from northern California and studied ballet under the direction of Richard Cammack and Zola Dishong. She also trained with Colin Connor at California State Institute of the Arts, and in 2003 graduated with a BFA degree in dance Performance and Choreography. Katie attended London Contemporary Dance School in 2002 on full scholarship. Since moving to New York, she has danced with Jamie Bishton I Dance, Sue Bernhard Danceworks, Stephen Koplowitz, Daniel Charon and Jessica Gaynor Dance Company.

KATHRYN ALTER hails from Juneau, Alaska. After completing high school at Interlochen Arts Academy in Michigan, she went on to graduate with honors from SUNY Purchase. Highlights of her career have included three summers of choreography and dancing in Spain with Kazuko Hirabayashi, and performing in projects with Jonathan Riedel Dance Theater and Alan Danielson. Her choreography was most recently seen at SUNY Purchase and as a part of the DUMBO Arts Festival in Brooklyn. Ms. Alter joined the company in 2003.



RUPING WANG was born and raised in Taiwan where she received her BFA from the Taipei National University of the Arts and worked as a freelance performer, teacher, and administrator with professional dance companies. Since moving to the U.S., she has received a MFA in dance performance from the University of Utah Modern Dance Department and worked with the Repertory Dance Theatre in Utah, Mary Anthony Dance Theatre, Kun-Yang Lin/ Dancers, Martha Graham Dance Company and Metropolitan Opera Ballet. In addition to performing, Ruping also teaches and choreographs as a guest artist in universities. This is Ms. Wang's first season with the company.

BRADLEY SHELVER is originally from South Africa. He received his training at the National School of the Arts, the ISTD in London as well as the Alvin Ailey School. He has performed with Elisa Monte Dance, Complexions Dance Company, Alvin Ailey II, Ballet Hispanico and as a guest artist with opera singer Jesse Norman and Bill T. Jones. He has choreographed and taught throughout the U.S., Europe and Africa, and his works have been shown on PBS and at various venues.

TED SULLIVAN (Production Manager and Lighting Designer) studied design for theatre and dance at the University of Michigan before moving to New York. After graduating from NYU's Tisch School of the Arts Design Department in 1993, he worked as a lighting designer and lighting director, touring domestically and internationally. He has designed lighting for works choreographed by Agnes de Mille, Jiri Kilián, Antony Tudor, Martha Graham, Sophie Maslow and George Balanchine.

Companies for which he has designed include Ballet Tech, School of American Ballet and The Juilliard School.

STEVE WOODS (Lighting Designer) began working with Limón in 1988. New York City: Joyce Theater, Lincoln Center, Riverside, Theatre for a New Audience. Regional (selected): Shakespeare Theatre, Kennedy Center, Dallas Theatre Center, NJ Shakespeare, Spoletto Festival, Jacob's Pillow Dance Festival, ADF. International: Compania Nacional de Danza, John Cranko, productions in Moscow, Athens, Sao Paulo, Budapest. Television: PBS, MTV, BBC, and Showtime.

MARION WILLIAMS' (Costume Designer) costume designs for the Limón Dance Company include: Suzanne Linke's *Extreme Beauty*, Adam Houglan's *Phantasy Quintet*, Donald McKayle's *Crossroads*, and Jonathan Riedel's *The Ubiquitous Elephant*, in addition to re-stagings of José Limón's *Psalm*, *Invention*, and *A Choreographic Offering*. Additional dance designs include work for The Juilliard School, Parson's Dance Company, and scenic and costume designs for the Louisville Ballet with choreographer Adam Houglan. Marion has designed scenery and costumes for the following theater and opera companies: Berkshire Theatre Festival, Blue Light Theatre Company, the Directors Company, Fairfield Theatre Company, Houschule Fur Musik und Theater in Leipzig, Germany, Juilliard Opera, Manhattan School of Music, MCC Theater, PlayMakers repertory Company, P.S 122, Sacramento Theatre Company, Williamstown Theatre Festival and Worth Street Theatre Company. Marion is a recipient of a 2004 Princess Grace Award.

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NITTY GRITTY DIRT BAND

SATURDAY, JULY 15

8PM, FARTHING AUDITORIUM

SPONSORED BY MAST GENERAL STORE AND BEST WESTERN- BLUE RIDGE PLAZA



In 1971, the **NITTY GRITTY DIRT BAND** was riding high on the success of the album *Uncle Charlie and His Dog Teddy*, which included the smash hit version of the Jerry Jeff Walker song *Mr. Bojangles*. Still, the band was seeking to add depth to the authenticity of its pioneering country-rock sound. Then, just two months after the conception of a side project that would pair them with their bluegrass and country heroes, the Nitty Gritty Dirt Band found itself in Nashville recording what would become the next year's landmark album, *Will the Circle be Unbroken*.

Three decades later the platinum album—recently released in an expanded, remastered 30th-anniversary edition by Capitol Records—stands as a testament to the group's place in history, and its continuing ability to successfully bridge the gap between contemporary and traditional music.

The Nitty Gritty Dirt Band grew from jams at McCabe's Guitar Shop in Long Beach, CA, in the mid-1960s, with the group's sound shaped by its members' influences— from the 1950s rock'n'roll of Eddie Cochran, the Everly Brothers and Elvis, to the popular folk music of the Kingston Trio, Peter, Paul & Mary and the Dillards.

As with any institution, time and circumstances have continually changed the face and sound of the group. Continued expansion and contraction of the band has created a storied list of Nitty Gritty Dirt Band alumni that includes Jackson Browne (in an early startup incarnation of the band), noted folk multi-instrumentalist Chris Darrow and Eagles/Flying Burrito Brothers member Bernie Leadon, among others.

Throughout its career, the Nitty Gritty Dirt Band has placed 21 albums on Billboard's albums charts, and some 30 songs on the magazine's singles tallies, many of them penned by the band's members. A shift to a more pop-friendly sound scored the band the 1980 mainstream hits *American Dream* (with Linda Ronstadt) and *Make a Little Magic* (with Nicolette Larson). In 1982, after a few years of being known as simply "The Dirt Band," the group's name was restored to its full length, and its focus to country music.

Throughout the 1980s, the Nitty Gritty Dirt Band put song after song on country radio—starting with their breakthrough hit *Dance Little Jean* and including the number-one hits *Long Hard Road* (*The Sharecropper's Dream*) in 1984, *Modern Day Romance* (1985), and *Fishin' in the Dark* (1987). During this successful time, the band shared the airwaves with such still-revered artists of the contemporary country/Americana movement as Emmylou Harris, Lyle Lovett, Rodney Crowell and Steve Earle.

The 2002 Capitol reissue of *Will the Circle Be Unbroken* comes on the heels of renewed mainstream interest in roots music, thanks to the success of the *O Brother, Where Art Thou?* soundtrack. For *Will the Circle Be Unbroken*, then-manager/producer Bill McEuen (brother of the group co-founder John), had the idea to take the band to record in Nashville with some of their musical idols. Armed with an obvious respect for traditional music, the Nitty Gritty Dirt Band won over an elite cast of Music City's greatest. With the help of noted banjo/guitar virtuoso Earl Scruggs (whose sons were Dirt Band fans), such veterans as Roy Acuff,

Mother Maybelle Carter, Merle Travis, Doc Watson, Jimmy Martin and Vassar Clements were enlisted for the sessions.

The group revisited the concept on 1989's *Will the Circle Be Unbroken, Vol. 2*. The heralded set once again featured Acuff, Scruggs and Martin, along with a new cast that included Johnny Cash, the Carter Family, John Denver, Bruce Hornsby, John Hiatt, the Byrds' Chris Hillman and Roger McGuinn, and Chet Atkins. The 20-track release earned the Nitty Gritty Dirt Band the Country Music Association's Album of the Year award. Additionally, the set garnered a trio of Grammy Awards, including Best Country Performance by a Duo or Group with Vocal.

In 1991, the Nitty Gritty Dirt Band celebrated its 25th anniversary as a group with the concert set *Live-Two-Five*, which not only included 15 of the band's classics, but a set-closing cover of the Bruce Springsteen's *Cadillac Ranch*. Along with a substantial touring regimen, the years since have seen the band appear on the Buddy Holly tribute album *Not Fade Away* and the Grammy Award-winning Chieftains album *Another Country*, and yield several notable albums, including *Acoustic* and *Bang Bang Bang*.

Now celebrating its 40th anniversary, the Nitty Gritty Dirt Band returns to Appalachian State University after 30 years. (They were last on the stage of Farthing Auditorium as The Dirt Band on October 9, 1976, performing with the band Stoney Creek which included Appalachian Students Jerry Nance, David Hendrick, Ed Bobbit and Ken Chrisman.) In that performance, commemorated in Appalachian's yearbook *The Rhododendron*, the Nitty Gritty Dirt Band brought the house down with *Mr. Bojangles*, *House on Pooh Corner*, *The Orange Blossom Special* and *Will the Circle be Unbroken*. Appalachian enthusiastically welcomes the Nitty Gritty Dirt Band back to the stage of Farthing Auditorium!

Thanks to Bill Barbour for providing the research on the 1976 concert at Appalachian.



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APPALACHIAN RETIRED FACULTY SUMMER SEMINAR:
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 MONDAY, JULY 17

9:30 AM - 3 PM, BELK LIBRARY AND INFORMATION COMMONS



The Appalachian Retired Faculty has for three years sponsored one-day, summer seminars that have developed a loyal following. Utilizing the wealth of talents possessed by retired faculty of all disciplines, the seminars have established a reputation for providing an excellent academic experience that inspires, challenges and entertains all who attend. Entering a second three-year series entitled “Appalachia in the World,” this summer’s seminar will explore the world of the arts, through the eyes of Appalachian faculty who traveled the world while teaching at the university. Current and retired faculty members who are also visual and performing artists have been invited to share their experiences abroad, and discuss how their travels have changed their perspectives on creating and interpreting their art.

The seminar will begin at 9:30am with a coffee reception, followed by a morning panel discussion. Morning sessions will include presentations by Noyes Long, Marianne Suggs and Jim Toub of Appalachian’s Department of Art. Lunch will be provided, and after a lunch break, the day’s activities will continue with a musical performance by current and retired faculty members, including Doug James, Andy Page and Todd Wright of the Hayes School of Music. The day’s activities will conclude at 3pm.

Fee: \$50 per person (includes lunch). Limited spaces are available! To register, call 828-262-3117.

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Coming Together Through the ARTS

NORTH CAROLINA SYMPHONY

William Henry Curry, conductor and speaker
Carolyn Kuan, conductor

TUESDAY, JULY 18

8PM, FARTHING AUDITORIUM

Gioacchino Rossini	Overture to <i>The Siege of Corinth</i>
Pietro Mascagni	Intermezzo from <i>Cavalleria rusticana</i>
Ralph Hermann	<i>Italian Fiesta</i>
Aaron Copland	<i>Lincoln Portrait</i> William Henry Curry, speaker Carolyn Kuan, conductor

INTERMISSION

Richard Rodgers / arr. Robert Russell Bennett	<i>South Pacific</i> Symphonic Scenario
John Williams	Flight to Neverland from <i>Hook</i>
Henry Mancini	<i>Moon River</i>
Ralph Hermann	<i>Duke Ellington Fantasy</i>

This evening's performance is supported in part by a generous grant from The Cannon Foundation, Inc., as well as by a generous gift from Mr. and Mrs. Roger Michelson.

The North Carolina Symphony, in grateful acknowledgment of its generous grant-in-aid, performs under the auspices of the State of North Carolina, the Honorable Michael F. Easley, Governor, and the Honorable Lisbeth C. Evans, Secretary of Cultural Resources.

*All programs and guest artists are subject to change.
Flash Cameras/Video/Audio Recorders are strictly prohibited.*

Join the North Carolina Symphony as they perform on Saturday, July 22 with the university's Hayes School of Music Cannon Music Camp symphonic band and symphony orchestra students in a 12:30pm matinee concert at Farthing Auditorium, featuring works by Beethoven, Copland, Bizet, Brahms and Rimsky-Korsakov.

The matinee concert is free of charge and open to the public.

The festival is pleased to offer this special opportunity for music lovers to enjoy collaborations among students and professional musicians.



The Governor and Mrs. J. Melville Broughton Chair

WILLIAM HENRY CURRY, Resident Conductor and Summerfest Artistic Director (The Governor and Mrs. J. Melville Broughton Chair), started his 10th season with the North Carolina Symphony in 2005-06. He came to the North Carolina Symphony by way of New Orleans,

where he served as Resident Conductor of the New Orleans Symphony. Maestro Curry serves as the artistic director for Summerfest and all North Carolina Symphony summer programs.

A native of Pittsburgh, Curry started conducting and composing music at age 14. His first major appointment was at age 21 when he was named Assistant Conductor of the Richmond Chamber Orchestra. He also served as Resident Conductor with the Baltimore Symphony and with the St. Paul Chamber Orchestra. Maestro Curry was appointed Associate Conductor of the Indianapolis Symphony in 1983, a post he held until 1988, the same year he was named winner of the Leopold Stokowski Conducting Competition and performed in Carnegie Hall.

Maestro Curry has conducted over forty orchestras, including appearances with the Chicago, Cleveland, Houston, National, Detroit, Denver, American and San Diego Symphonies.



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THE FORD MOTOR COMPANY CHAMBER MUSIC SERIES

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Gil Morgenstern, violin;
Judith Ingolfsson, violin; Kathryn Lockwood, viola;
Edward Arron, cello; Pedja Mužijević, piano

WEDNESDAY, JULY 19

8PM, ROSEN CONCERT HALL

SPONSORED BY FORD MOTOR COMPANY



Serenade, Op. 10
Marcia, Allegro
Romanza, Adagio non troppo, quasi andante
Scherzo, Vivace
Tema con variazioni, Andante con moto
Rondo, Allegro vivace

Ernö Dohnányi

Gil Morgenstern, violin; Kathryn Lockwood, viola; Edward Arron, cello

Nocturne in E flat Major D. 897
Judith Ingolfsson, violin; Edward Arron, cello; Pedja Mužijević, piano

Franz Schubert

Rondo in b minor, D. 895
Judith Ingolfsson, violin; Pedja Mužijević, piano

Franz Schubert

INTERMISSION

Piano Quartet in c minor, Op.60
Allegro non troppo
Scherzo, Allegro
Andante
Finale: Allegro comodo

Johannes Brahms

*Gil Morgenstern, violin; Kathryn Lockwood, viola;
Edward Arron, cello; Pedja Mužijević, piano*

Biographies for the musicians performing this evening may be found on pages 40-47.

The Broyhill Chamber Ensemble Concert Series is sponsored by Ford Motor Company, the Broyhill Family Foundation (in memory of Faye Broyhill), the R.Y. and Eileen L. Sharpe Foundation and the Muriel and Arnold Rosen Endowment for the Arts. This program has also been underwritten in part through the generous support of Florence Hecht, Isabelle Amdur, the Flagler and Naples-Fort Myers Greyhound Tracks, Robert and Allene Heilman, Budd and Nanette Mayer, McDonald's of Boone/Venda Lerch, Martin and Doris Rosen, Muriel Rosen, Shirley Stein Spector, Robert and Lillian Turchin, Armfield Coffey and the Bastien Memorial Foundation.

Refreshments served during intermission for all Broyhill Chamber Ensemble performances are generously provided by Linville Ridge Country Club and Red Onion Café.

PROGRAM NOTES, JULY 19:

*Serenade in D Major, Op. 10...***Ernö Dohnányi**

(Born July 27, 1877, in Pozsony, Hungary; died February 9, 1960, in New York)

Béla Bartók, Zoltán Kodály and Ernő Dohnányi were the leading figures in Hungary's rich musical life during the first half of the twentieth century. 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 in the rest of the world than are the works of Dohnányi's cosmopolitan classicism.

Dohnányi's professional life began brilliantly in 1895, when he was still an eighteen-year-old student. That summer, his composition teacher showed Brahms a piano quintet his pupil had written, which so impressed Brahms that Dohnányi was summoned by telegram to come to the resort where he was staying. Brahms brought Dohnányi's music to the attention of some of the great performers of the time, and soon the young composer's works were played all over Europe and America. In 1904, when tenor Enrico Caruso was making his first recording and America was leaving Cuba after having occupied it, he published his most popular chamber music work, this *Serenade*.

Dohnányi patterned his overall plan from Beethoven's serenades for three instruments, and Beethoven had inherited the idea for the form, in turn, from Mozart. In that early form, a serenade or divertimento consisted of lightened versions of the basic symphonic movements, sometimes with extra slow movements and dances added. The music often began and ended with a march that the performers played as they entered and left the concert room.

The first of the five movements in this serenade is a *Marcia: Allegro Romanza* composed in a binary form. Some of its opening measures are used at the end as a codetta. The second part of the movement seems to be fashioned in a shape more akin to sonata form than to a serenade. The second movement, *Adagio non troppo, quasi andante* contrasts with the first because it is in ternary form. The Scherzo: *Vivace* third movement begins with a fugue like section, and the trio of the movement is more lyrical. In the last section of the movement the first two sections are combined in a double fugue. A *Tema con variazioni*, makes up the fourth movement. *Andante con moto* and the last movement is a Rondo: *Allegro vivace*. At the end of the movement, the initial march of the first movement makes another appearance, rounding out the work.

Adagio for Piano Trio in E Flat Major ("Nocturne"), D. 897, Op. posth. 148... Franz Schubert

(Born January 31, 1797, in Lichtenthal; died November 19, 1828, in Vienna)

Aside from a single movement, known as the *Sonatenatz*, D. 28 composed during the summer of 1812, Schubert did not compose anything for piano trio until just a year before his death. At that time, he wrote the two trios, D. 898 and D. 929. Probably while working on the first of those two great trios, the one in B flat Major, he composed this single movement in E flat major. When Diabelli published this one movement work in 1845, almost twenty years after Schubert died, he arbitrarily entitled it *Notturmo*, or Nocturne, and it is still occasionally encountered under that title. Most likely, Schubert originally had plans to use this movement, *Adagio*, to be the slow movement of his *Piano Trio in B flat Major*. When that did not happen, the discarded movement was never incorporated into another work.

The primary theme of "Notturmo" has an unusual rhythmic character, which, at least according to legend, has been attributed to a folk tune that Schubert heard while he was on vacation in the countryside east of Salzburg. It is driven ahead either by the strings' pizzicati or the piano's arpeggio-like rolled chords. The music becomes exuberant in the quick contrasting sections.

Introduction and Rondo Brillant for Violin and Piano, in B minor, Op. 70, D. 895... Franz Schubert

Schubert wrote this elegant work toward the end of 1826, the year in which Beethoven's profound Quartet, Op. 130 premiered and the Erie Canal was completed, only two years before his death. Shortly after the turn of the year, he used it as an audition piece to display his talents to one of Vienna's important music publishers, Domenico Artaria. By this time in music history, publishers took an almost equal position in importance to patrons. Other publishers had issued a sizable number of his works, but none of them had paid him properly. Beethoven had had a very close relationship with Artaria, and Schubert hoped that a business relationship between them would advance his career. One day early in 1827, he went to Artaria's home with the two friends who were to play the Rondo. The pianist was Karl Maria von Bocklet, and the violinist, Joseph Slavik, both of whom were to have fine careers. They were even younger than the composer, and their performance was a success. In April, Artaria issued the work. It must have sold well, for in 1828, he asked Schubert to write another piece for him, a piano duet that was published less than a month after the composer's death.

Schubert seems to have called the violin piece simply "Rondo," but Artaria added the adjective "brilliant" (in German and French,

brilliant), in the hope of stimulating sales. In some later editions, the important Introduction is also mentioned in the title. However the music is not at all the kind of vacant show-piece for a virtuoso violinist that was usually described in those days as "brilliant." It is a carefully wrought, serious work that might have been part of a grand sonata, written for a pair of artists of equally matched powers.

The music starts with an earnest *Andante* introduction that is lengthy for a prefatory passage but not long enough to be an entire slow movement. It resembles the kind of long *scena* (literally, "scene") that often began big, dramatic opera arias. The tempo changes to *Allegro* for the Rondo proper, a sparkling example of the form so popular in sonata finales. The formal procedure follows Classical models, with a main theme that recurs in alternation with contrasting ideas. In the course of its development, Schubert also recalls material from the opening *Andante*.

Quartet for Piano and Strings No. 3, in C minor, Op. 60... Johannes Brahms
(Born May 7, 1833, in Hamburg; died April 3, 1897, in Vienna)

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

In January 1860, he returned to his hometown to settle down and make his livelihood as a composer, consolidating the knowledge and experience he acquired at Detmold, polishing his skills and exercising his craft. Among the compositions that he worked on was a group of piano quartets (piano, violin, viola and cello) that he had first sketched in 1855. Two of them were soon near completion and were published as his Op. 25, in G minor and Op. 26 in A Major. The third, in C minor, was put aside until 1873 or 1874, the year of Winston Churchill's birth in Blenheim, England and a time when Jesse James' notorious gang was robbing trains in Missouri, when he rewrote it (it was originally in C-Sharp minor) and gave it the designation, Op. 60.

Brahms was under terrible stress in those early years. He was by no means certain of his creative powers, and every large work he completed involved an indescribable secret struggle. His reputation slowly grew and spread to many of the cities that were

important in Germany's decentralized musical life, but in Hamburg, where he desperately craved recognition, he was just another unimportant piano teacher whose pupils were for the most part untalented young girls. As if this were not enough to make him unhappy, he fell secretly in love with the great pianist Clara Schumann, his senior by fourteen years and the wife of his respected mentor, Robert Schumann, who died in 1856 after confinement in a private asylum.

This quartet caused Brahms agony. While composing it, he told a friend that the first movement represents "a man who is about to shoot himself, because there is nothing else left for him to do." When he was preparing the work for publication many years later, he had not forgotten what he had said, and made a macabre suggestion for an illustrated title page, of "a head with a pistol held to it." In its original form, the quartet had three movements, a fast-slow-fast sequence. When he reworked it, he tightened the first movement and discarded the finale, but kept the slow movement very much as it had been: an unconscious testament of his continuing affection and friendship for Clara Schumann. Both the scherzo and the finale of the four-movement version of the quartet were late additions.

The first movement, *Allegro non troppo*, sets the character and mood of the whole work, one of tragic despair and somber grandeur with moments of grim majesty and occasional brief flashes of light. Explaining to a friend what he had tried to do in this movement, Brahms said, "Imagine a man for whom nothing is left and who wishes to put an end to himself." The opening phrase itself, the movement's main theme, the two quarter notes in the strings, could be understood to be a pair of sighs followed by a long, quiet moan. Then the music moves restlessly on to the second theme, which is slightly more lyrical, simply stated and repeated in variations. The *Scherzo: Allegro*, is brief but feverishly intense and powerful with a simple contrasting central section. The slow movement, *Andante*, is a song of love renounced, in long, beautiful and sad themes sung first by the cello and then continuing in intimate counterpoint with the other instruments. The *Finale: Allegro comodo* embraces dark and mysterious emotions, but has light scoring for the instruments, and by comparison with the rest of the quartet, is relatively optimistic yet dramatically intense.

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

“GYPSY JAZZ JAM”

STARRING THE JOHN JORGENSON QUINTET

FRIDAY, JULY 21

8PM, VALBORG THEATRE

Known as one of the pioneers of the American gypsy jazz movement, **JOHN JORGENSON** has had quite a varied career – one that is continually evolving. Growing up in Southern California, he was playing both the piano and the clarinet by age eight. At 12 he got his first guitar and practiced voraciously while continuing to study classical music on woodwinds. By age 14, John was playing professionally. Learning first to play rock, John absorbed other guitar styles as quickly as he discovered them. This broad musical palette has enabled him to play with artists as diverse as Elton John, Luciano Pavarotti, Bonnie Raitt, and Benny Goodman. He is an “A List” session player working in LA, Nashville and London and has appeared on numerous platinum-selling and Grammy-winning CDs.

Jorgenson first came to national prominence in the mid 1980s with The Desert Rose Band, which he co-founded with Chris Hillman. The band scored five Number One singles and won several awards. During this time, John won the ACM’s Guitarist of the Year award three consecutive times. Following the DRB, John formed another award winning group, the virtuosic guitar trio The Hellecasters. Originally conceived as a “one off” gig for fun, the group went on to produce three acclaimed CDs and a live video, winning both Album of the Year and Country Album of the Year from the readers of *Guitar Player* magazine for their stunning debut effort, *Return of the Hellecasters*, released in 1993.

In 1994 Elton John called and requested John’s presence on his next 18-month world tour. The 18 months stretched into a six-year period that included not only sold out world tours, but also recordings, television appearances, and collaborations with many other artists including Sting and Billy Joel. As well as the expected guitar duties, Jorgenson was also featured on saxophone, pedal steel, mandolin and vocals.

Although John Jorgenson is well renowned in the pop, country and rock world, Gypsy jazz is the style of music closest to his heart. His articles and lessons on Gypsy jazz have appeared in prominent guitar magazines and he has given master classes around the country; he has performed with some of the most respected European proponents of this style, Bireli Lagrene and Romane. His playing has been included on a CD with Babik Reinhardt and Jimmy Rosenberg, and on another featuring Angelo Debarre and Moreno. In 1988 Curb Records released Jorgenson’s *After You’ve Gone* CD, a collection of Reinhardt and Goodman styled 30s swing. Featured guests included Darol Anger and David Grisman.

Because of his international reputation as a Gypsy jazz player, Jorgenson was twice asked to recreate Django’s music for feature films, *Gattica* and *Head in The Clouds*. The latter, which was released in early 2005, stars Charlize Theron and Penelope Cruz, and Jorgenson appears on camera as Django Reinhardt, complete with burned hand and gypsy moustache.

2004 also marked the release of *Franco American Swing* on J2/FGM Records. As John Jorgenson’s latest creative work, the CD is full of infectious Gypsy jazz music. The Nashville Chamber Orchestra joins John in this collection of mostly original compositions, pushing the boundaries as it adds to the tonal palette of traditional

Gypsy jazz. Beautiful melodies and soulful virtuosity abound as Jorgenson treats listeners to his dazzling fretwork and sizzling clarinet playing.

Currently living in Nashville, John continues to tour the UK with his own band John Jorgenson and Friends, playing an eclectic blend of styles, and in the U.S. playing Gypsy jazz with The John Jorgenson Quintet. Occasionally, he will also perform with bluegrass legend Earl Scruggs, and continues to collaborate with other artists live and in the studio.

Originally from Buenos Aires, Argentina, **GONZALO BERGARA** started his music career playing the blues. After moving to the U.S., Gonzalo studied gypsy jazz and quickly rose to national prominence. In addition to playing rhythm guitar in the John Jorgenson Quintet, Gonzalo has his own gypsy jazz trio, aptly named Trio Gonzalo, in Los Angeles.

CHARLIE CHADWICK has been a resident of Nashville for 11 years, playing in the studio and clubs with the area’s finest musicians, as well as backing several national country artists. He has played with John Jorgenson since 2004, and operates OGM Studio, where he produces music for folk, jazz and country artists.

From Minnesota and now living in Nashville, **STEPHAN DUDASH** began playing piano at age five, and also plays guitar, bass, congas and mandolin, in addition to the five-string viola. Stephan has played with Olivia Newton-John, Dave Brubeck, Shania Twain and the Nashville Mandolin Ensemble.

Hailing from Italy, **CESARE VALBUSA** started playing professionally at age 18. In 1994, with the band De Iure, Cesare won Music Quest 1994 (organized by Yamaha), garnering an overall second-place finish in Tokyo. Recently, Cesare has worked with artists ranging from Luca Olivieri to James Burton, Jerry Donahue, Alan Thomson and Tommy Emmanuel.



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ARLO GUTHRIE: THE GUTHRIE FAMILY LEGACY TOUR

WOODY, ARLO AND THE GUTHRIE FAMILY

FEATURING SPECIAL GUESTS
Abe Guthrie, Sarah Lee Guthrie and Johnny Irion

SATURDAY, JULY 22

8PM, FARTHING AUDITORIUM



ARLO GUTHRIE was born with a guitar in one hand and a harmonica in the other, in Coney Island, Brooklyn, New York in 1947. He is the eldest son of America's most beloved singer/writer/philosopher Woody Guthrie and Marjorie Mazia Guthrie, a professional dancer with the Martha Graham Company and founder of The Committee to Combat Huntington's Disease.

He grew up surrounded by dancers and musicians: Pete Seeger, Ronnie Gilbert, Fred Hellerman and Lee Hays (The Weavers), Leadbelly, Cisco Houston, Ramblin' Jack Elliott, Sonny Terry and Brownie McGee, all of whom were significant influences on Arlo's musical career. Guthrie gave his first public performance at age 13, and quickly became involved in the music that was shaping the world during the 1960s.

Arlo practically lived in the most famous venues of the "Folk Boom" era. In New York City he hung out at Gerdes Folk City, The Gaslight and The Bitter End. In Boston's Club 47, and in Philadelphia, he made places like The 2nd Fret and The Main Point his home. He witnessed the transition from an earlier generation of ballad singers like Richard Dyer-Bennet and blues-men like Mississippi John Hurt, to a new era of singer-song writers such as Bob Dylan, Jim Croce, Joan Baez, and Phil Ochs. He grooved with the beat poets like Allen Ginsburg and Lord Buckley, and picked with players like Bill Monroe and Doc Watson. He learned something from everyone and developed his own style, becoming a distinctive, expressive voice in a crowded community of singer-songwriters and political-social commentators.

Arlo Guthrie's career exploded in 1967 with the release of *Alice's Restaurant*, the title song of which premiered at the Newport Folk Festival helped foster a new commitment among the '60s generation to social consciousness and activism. Arlo went on to star in the 1969 Hollywood film version of *Alice's Restaurant*, directed by Arthur Penn.

With songs like *Alice's Restaurant*, too long for radio airplay, *Coming into Los Angeles*, banned from many radio stations (but a favorite at the 1969 Woodstock Festival), and the definitive rendition of Steve Goodman's *City of New Orleans*, Guthrie was no one-hit-wonder. An artist of international stature, he has never had a hit in the usual sense.

Over the last four decades Guthrie has toured throughout North America, Europe, Asia, Africa and Australia winning a wide, popular following. In addition to his accomplishments as a musician, playing the piano, six and twelve-string guitar, harmonica and a dozen other instruments, Arlo is a natural-born storyteller, whose tales and anecdotes figure prominently in his performances.

Today Arlo spends nearly ten months of the year on the road, and is frequently accompanied by his son Abe. On special occasions, his daughter Sarah Lee and her husband Johnny Irion contribute

acoustic guitar and supporting vocals. Abe has shared the stage with his father for over 15 years, playing keyboards and providing additional vocals. His daughter Cathyaliza heads the business office in Austin, Texas, and daughter Annie heads the main office in Washington, Massachusetts. Together they provide the business and logistical support for the Guthrie family.

In 1991 Arlo purchased the old Trinity Church. It was Thanksgiving 1965 that events took place at the church which inspired Arlo to write the song *Alice's Restaurant*. Named for his parents, The Guthrie Center is a not-for-profit interfaith church foundation dedicated to providing a wide range of local and international services. Its outreach programs include everything from providing HIV/AIDS services to baking cookies with a local service organization; an HD walk-a-thon to raise awareness and money for a cure for Huntington's Disease, and offering a place simply to meditate. The Guthrie Foundation is a separate not-for-profit educational organization that addresses issues such as the environment, healthcare, cultural preservation and educational exchange.

About Abe Guthrie

If you've been to an Arlo Guthrie concert in the past 20 years it's likely you've seen Abe's great smile and heard his adept and tasteful keyboard accompaniment along with his powerful supporting vocals. In a recent interview Arlo was quoted as saying, "Abe is a great musician and covers the bass for me, and what ever else I need." It is rare to see an Arlo show without Abe by his side.

Having natural talent, at age three Abe traded another neighborhood boy his Big Wheel for a keyboard. At age 11 he was kicked out of a piano lesson for playing rock music. Abe's first paying job at age 15 was as David Bromberg's guitar tech. Abe started performing professionally with his father in the early 1980s, playing transformational "rock-ish" keyboard solos during his father's concerts with Shenandoah.

In the 80s, he founded Xavier with fellow bandmates Randy Cormier and Timothy Sears. Various forms of Xavier have been found backing up Arlo on the road. Their first full-length CD, *Full Circle*, was released on Rising Son Records in 2000. Xavier is currently at work on a follow-up album.

Against his will and better judgment, Abe has also found himself performing with his sisters Cathy, Annie, and Sarah Lee as the G Babes. This unique family ensemble can be found at the Woody Guthrie Folk Festival in Okemah, OK for their annual performance.

A multi-faceted artist, Abe Guthrie has demonstrated his versatility by having a hand in many music projects worldwide. His varied roles have ranged from performance & studio musician, engineer, producer, graphic artist, and of course, Arlo's right hand man on-stage and off.

About Sarah Lee Guthrie and Johnny Irion:

Sarah Lee was two years old when she made her singing debut as part of a children's chorus on Arlo's 1981 album, *Power of Love*, but she had little subsequent interest in making music herself, although she was surrounded by it. "I think it was in me," she says, "but I wasn't ready for it." After graduating from high school in 1997, Sarah Lee agreed to tour-manage her father, who was emceeing the Further Festival, on which members of the Grateful Dead were joined by the Black Crowes. She got on so well with the Crowes and Chris Robinson that, when the tour ended, she made what proved to be a life-altering decision: "I knew all these cool rock & roll guys, so I decided to move to LA"

Irion came out of the vibrant Carolina indie-rock scene of the early 1990s, first as a member of Queen Sarah Saturday and later with Dillon Fence. He, too, got friendly with Robinson while Dillon Fence was on the road with the Crowes. Robinson convinced Irion to come out to LA and join Freight Train, a band he was producing. That was in the fall of 1997, just after Sarah Lee arrived in town. Whether by serendipity or cosmic intervention, the two were on a collision course; they met at an LA club and began dating a week later.

Their relationship was musical as well as romantic, although tentatively so at first. Johnny provided melodies for Sarah Lee's Dylan-influenced poetry and played guitar while she sang. One night in his Santa Monica apartment, he handed Sarah Lee an acoustic and taught her a couple of basic chords. As she strummed, he started playing licks over the top, "so that it sounded kinda good, for like a second," Sarah Lee recalls. Noticing a growing smile on her face as she plucked the strings, Johnny turned to her and said, "It's fun, huh?" Johnny's words echoed in her head for days

afterward. "I thought, 'Gosh, it is fun,'" she remembers. "I'd never known that side of it; music was like a business to me." It was then that Sarah Lee realized she'd discovered her true calling.

Sarah Lee had just applied for college when word of her musical epiphany reached the family; she got a call from her mother urging her to forget higher education and join her father on tour. So she went out on the road with her dad – "I'm the comic relief in the show," she says with a laugh – but she always came back to Johnny. A year and a half into their relationship, he proposed. "It totally sideswiped me," says Sarah Lee, "but I've always been a one-person person. He solidified me and believed in me and my art." They married in 1999 and soon thereafter moved from hectic LA to Irion's birthplace, Columbia, SC.

Two years later they simultaneously released solo albums on Arlo's Rising Son label. Since setting out on the road together in 2001, they've averaged 180 shows a year. The next step was obvious – it was time to make an album together. Louis was at the top of their producer wish list, and they double-teamed him in Amsterdam late in 2003, while the couple was on the Blue Highways tour and the Jayhawks were headlining one of their own. They convened last February in Ackerson's Minneapolis studio; inspired and brimming with positive energy, the principals knocked off the record *Exploration* in 12 productive days. After New West's Peter Jespersen caught an extraordinary live show in Ventura, CA, he offered the duo a deal, which became their recording, *Exploration*.

Concessions during intermission this evening have been generously provided by Bare Essentials Natural Market.

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SUNDAY, JULY 23

8 PM, FARTHING AUDITORIUM

MENDELSSOHN Hebrides Overture (Fingal's Cave), Opus 26

MAHLER Five Songs to Poems of Friedrich Rückert
Ich atmet' einen linden Duft
Liebst du um Schönheit
Ich bin der Welt abhanden gekommen
Blicke mir nicht in die Lieder
Um Mitternacht

INTERMISSION

J.S. BACH Passacaglia in C minor, BWV 582
(orchestrated by Ottorino Respighi)

RESPIGHI The Pines of Rome

This evening's performance has been underwritten in part through the generous support of Muriel Rosen, and is dedicated to the memory of Arnold Rosen, whose vision and generosity led to the founding of An Appalachian Summer Festival.



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PROGRAM NOTES

By Steven Ledbetter

FELIX MENDELSSOHN (1809-1847)
Hebrides Overture (Fingal's Cave), Opus 26

Jakob Ludwig Felix Mendelssohn was born in Hamburg on February 3, 1809, and died in Leipzig on November 4, 1847. Mendelssohn completed the Hebrides Overture in December 1831 and revised it twice; the first performance of the final version was in Berlin on January 10, 1833, with the composer conducting. The score calls for pairs of flutes, oboes, clarinets, bassoons, horns, and trumpets, plus timpani and strings.

While visiting Scotland, Mendelssohn wrote a letter describing the impression made on him of a visit to Fingal's Cave, a celebrated sea cave in the basalt lava on the southwestern shore of Staffa, in the island group known as the Inner Hebrides. The roar of the waves, the clear air, the cries of sea birds, and the impressive rock formations were a powerful stimulant. "In order to make you understand how extraordinarily the Hebrides affected me," he wrote on August 7, 1829, "the following came into my mind there," and he wrote out twenty-one measures of music that correspond to the beginning of his overture. Though it took another sixteen months to complete, he perfectly captured the uncanny effect of the Hebridean landscape.

The wonder of Mendelssohn's score is the constant freshness and flexibility of his invention. The opening figure of his first theme recurs many times— but almost every time its appearance differs after a single measure. The freedom that he takes in the working out of this idea and its sequels is not the freedom that comes with "rule-breaking" for its own sake, but freedom derived from a firm vision of the end, from attention concentrated on the goal of a specific kind of expression, here of landscape painting via music. And it is thus that the young composer (just 21 when he finished the score in Rome) created one of his most original and compelling works.

GUSTAV MAHLER

Five Songs to Poems of Friedrich Rückert

Gustav Mahler was born in Kalischt (Kalište) near the Moravian border of Bohemia on July 7, 1860, and died in Vienna on May 18, 1911. He composed his five independent settings of texts by Friedrich Rückert during the late summer of 1901 and the summer of 1902 (details appear below). They were eventually published with his last two Wunderhorn songs as "Seven Songs of the Later Period," but in fact they are unrelated to the Wunderhorn songs and are usually performed as a separate group. Each is also scored for a different ensemble of chamber orchestras size.

While writing his first four symphonies, Mahler turned time and again to a collection of folk poems called *Des Knaben Wunderhorn* (The Youth's Magic Horn) as the basis of songs and of symphonic movements. After the *Fourth Symphony* he wrote just two more *Wunderhorn* songs, then turned definitively away from that collection as a source of song texts or musical inspiration. For the next decade his favorite poet was Friedrich Rückert (1788-1866), a lyric poet who learned Persian, Sanskrit, Arabic, Hebrew, and Chinese and provided translations of texts from all of those languages. But Rückert also wrote very personal lyrics of a more intimate sort, as in *Liebesfrühling* (Springtime of Love) dedicated to his young wife. When two of his children died in 1833, Rückert wrote the *Kindertotenlieder* (Songs on the Death of Children) in their memory, five poems of which Mahler composed eight decades later in one of his most overwhelmingly expressive compositions.

The other five Rückert poems set by Mahler were not designed to be necessarily performed together. Mahler himself changed the order of performance virtually every time he appeared in a performance, and he sometimes chose to omit one or more of them. They are simply five small masterpieces of Mahler's genius which may be heard together, or individually, in whatever order the performers choose.

Ich atmet' einen linden Duft is music of extraordinary transparency, with an intimate orchestra from which even the lower strings have been banished. The tranquil clarity of the music, the delicacy of which matches the delicacy of the fragrance from the sprig of linden tree that the singer has received, looks forward to the second movement of *Das Lied von der Erde*.

Liebst du um Schönheit is a delicate expression of love, quite possibly the simplest and most direct song Mahler ever wrote, to a poem that expresses the age-old sentiment, "Don't love me for any particular reason, for that may change and with it your love; but love for love itself."

Ich bin der Welt abhanden gekommen is regarded by common consent Mahler's greatest single song. Here the delicacy and chamber-music transparency of the orchestration is extraordinary, and the overall mood of tranquility is striking. Depending on how one wishes to stress the words of the closing lines, it can express either the artist isolated from the world in his art or the lover isolated in his love. But this isolation is all tranquility and contentment, an easy giving up of the world's noise and brilliance for the peace that fills the song's close.

Blicke mir nicht in die Lieder expresses Mahler's disinclination to show work in progress to anyone, even his most intimate

friends, and he found this poem therefore very much to his liking. The mood of the song is lightly capricious, and it is over in a trice. The accompaniment offers a light suggestion of the constant buzzing of the bees that form the principal image of the second stanza.

Um Mitternacht dispenses entirely with the strings, but calls for an unusually large (for these songs) wind ensemble. Through four stanzas, the song expresses feelings of dark torment, doubt, and despair; then, in the final stanza, Mahler breaks forth into the major mode and a chorale style.

Ich atmet' einen linden Duft

Ich atmet' einen linden Duft!
Im Zimmer stand ein Zweig der Linde,
ein Angebinde von lieber Hand.
Wie lieblich war der Lindenduft!

Wie lieblich ist der Lindenduft,
das Lindenreis brachst du gelinde!
Ich atme leis im Duft der Linde—
der Liebe linden Duft.

Breathed a Delicate Fragrance

I breathed a delicate* fragrance.
In the room stood a branch of linden,
a gift from a beloved hand.
How lovely was that fragrance of linden!

How lovely is that fragrance of linden,
the linden branch you picked so delicately!
I breathe gently the fragrance of the linden,
the delicate fragrance of love.

* The entire poem is a pun on the word Linde or Lindenbaum, referring to a linden tree, and the adjective lind, "delicate" or "gentle." One frequently encounters translations of English origin which render Linde or Lindenbaum as "lime tree"; this is a Britishism that confuses matters for us; the "lime tree" of English usage is not the citrus tree (*Citrus aurantifolia*), which is semi-tropical and, of course, does not grow naturally in northern Europe. It refers instead to any tree of the linden family (genus *Tilia*); the American variety is commonly called basswood.

Liebst du um Schönheit

Liebst du um Schönheit,
O nicht mich liebe!
Liebe die Sonne,
sie trägt ein gold'nes Haar!

Liebst du um Jugend,
O nicht mich liebe!
Liebe den Frühling,
der jung ist jedes Jahr!

Liebst du um Schätze,
O nicht mich liebe!
Liebe die Meerfrau,
sie hat viel Perlen klar!

Liebst du um Liebe,
O ja mich liebe!
Liebe mich immer,
dich lieb' ich immerdar!

If You Love for Beauty's Sake

If you love for beauty's sake,
then do not love me!
Love the sun,
which has golden hair!

If you love for the sake of Youth,
then do not love me!
Love the spring,
which is young every year.

If you love for the sake of treasures,
then do not love me!
Love a mermaid,
she has many bright pearls!

If you love for the sake of love,
then yes, do love me!
Love me forever,
you will I love evermore.

Ich bin der Welt abhanden gekommen

Ich bin der Welt abhanden gekommen,
mit der ich sonst viele Zeit verdorben;
sie hat so lange nicht von mir vernommen,
sie mag wohl glauben, ich sei gestorben!

*Es ist mir auch gar nichts daran gelegen,
ob sie mich für gestorben hält.
Ich kann auch gar nichts sagen dagegen,
denn wirklich bin ich gestorben der Welt.*

*Ich bin gestorben dem Weltgetümmel
und ruh' in einem stillen Gebiet!
Ich leb' allein in meinem Himmel,
in meinem Lieben, in meinem Lied.*

—Friedrich Rückert

I Have Gotten Lost from the World

*I have gotten lost from the world
on which I wasted so much time;
for such a long time it has heard
nothing of me,
it may well believe that I am dead.*

*Not that it concerns me at all,
of it considers me to have died.
I can't really say anything against it,
for, really, I am dead to the world.*

*I am dead to the world's tumult
and I rest in a silent realm!
I live alone, in my own heaven,
in my love, in my song.*

—English translation by Steven Ledbetter

Blicke mir nicht in die Lieder

*Blicke mir nicht in die Lieder!
Meine Augen schlag' ich nieder,
wie ertappt auf böser Tat.
Selber darf ich nicht getrauen,
ihrem Wachsen zuzuschauen.
Blicke mir nicht in die Lieder!
Deine Neugier ist Verrat!*

*Biene, wenn sie Zellen bauen,
lassen auch nicht zu sich schauen,
schauen selbst auch nicht zu.
Wenn die reichen Honigwaben
sie zu Tag befördert haben,
dann vor allen nasche du!*

Do Not Gaze into my Songs

*Do not gaze into my songs;
I cast my eyes down,
as if caught in an evil deed.
I dare not even trust myself
to watch them growing.
Do not gaze into my songs!
Your curiosity is betrayal!*

Bees, when they build cells,
also do not let themselves be observed,
and do not even watch themselves.
When the rich honeycombs
are brought to the light of day,
you shall be the first of all to taste them!

Um Mitternacht

Um Mitternacht
Hab' ich gewacht
und aufgeblickt zum Himmel;
kein Stern von Sternengewimmel
hat mir gelacht
um Mitternacht.

Um Mitternacht
Hab' ich gedacht
hinaus in dunkle Schranken;
es hat kein Lichtgedanken
mir Trost gebracht
um Mitternacht.

Um Mitternacht
nahm ich in acht
die Schläge meines Herzens;
ein einz'ger Puls des Schmerzens
war angefacht
um Mitternacht.

Um Mitternacht
Kämpft' ich die Schlacht,
O Menschheit, deiner Leiden;
nicht konnt' ich sie entscheiden
mit meiner Macht
um Mitternacht.

Um Mitternacht
hab' ich die Macht
in deine Hand gegeben!
Herr über Tod und Leben:
Du hältst die Wacht
um Mitternacht!

At Midnight

At midnight
I kept watch
and gazed up at heaven;
no star from that starry host
smiled down on me
at midnight.

At midnight
I sent my thoughts
far out into the dark limits of space;
no vision of light
brought me consolation
at midnight.

At midnight
I took note of
the beating of my heart;
a single pulsebeat of sorrow
returned the challenge
at midnight.

At midnight
I fought the battle,
O mankind, of your sufferings;
I was unable to win the decisive victory
with my own power
at midnight.

At midnight
I gave my strength

into Thy hands!
Lord of death and life,
Thou keepest the watch
at midnight!

JOHANN SEBASTIAN BACH

Passacaglia in C minor, BWV 582 (orchestrated by Ottorino Respighi)

Johann Sebastian Bach was born in Eisenach, Saxony, on March 21, 1685, and died in Leipzig on July 28, 1750. He is believed to have composed his organ *Passacaglia in C minor, BWV 582*, before he moved to Weimar in 1708. Ottorino Respighi was born in Bologna, Italy, on July 9, 1879, and died in Rome on April 18, 1936. He orchestrated Bach's *Passacaglia* early in 1930 at the request of Arturo Toscanini, who led the New York Philharmonic in the first performance in April that year. The score calls for three flutes and piccolo, three oboes and English horn, three clarinets and bass clarinet, three bassoons and contrabassoon, six horns, four trumpets, three trombones, tuba, timpani, organ, and strings.

Of Italian composers who came to their maturity near the beginning of the 20th century, Respighi was the most successful on the international scene. After studies in his native Bologna, he twice went to Russia for lessons with Rimsky-Korsakov, whose brilliance in handling the orchestra is evident in all of Respighi's scores. The idea of orchestrating Bach's great organ *Passacaglia* came from the conductor Arturo Toscanini.

While finishing his transcription, Respighi's enthusiasm for Bach's work was boundless: "It is like a cathedral constructed only of sound, an architecture divinely perfect." Transcriptions of Bach's organ works for some other medium—piano, for example, or full orchestra—used to be very common. Today's desire for musicological "purity" has given transcription a bad name, though the process of reworking a work from one medium to another is an old and honored one (Bach himself employed it on dozens of occasions). Today, perhaps, we can again enjoy the brilliant orchestral colors of a Respighi as the sincere homage of one composer to another, in which the arranger adopts all the techniques of his art to project what he hears as important in the earlier composition.

Bach's architecture is built on a thematic figure that runs eight measures and is repeated unceasingly through the work. Over, under, and around this "ostinato" figure—beginning at the bottom of the orchestra as a bass line, but moving upward through the entire texture, eventually to be dispersed in the upper registers—Bach adds new ideas at every repetition, so that the work builds to a mighty climax in sound, capped by a fugue built on a four-measure version of the same theme.

OTTORINO RESPIGHI

The Pines of Rome

Ottorino Respighi was born in Bologna, Italy, on July 9, 1879, and died in Rome on April 18, 1936. He composed *The Pines of Rome* in 1923-24. The score calls for a large orchestra consisting of three flutes (third doubling piccolo), two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, four trombones, timpani, triangle, two small cymbals, tambourine, ratchet, cymbals, bass drum, tam-tam, harp, bells, celesta, harp, piano, organ, offstage trumpet, six flugelhorn or tenor tubas and strings. In addition, Respighi specified a phonograph with a recording of a nightingale's song.

Rome, the "eternal city," is a monument to history. In one spot, the Campidoglio, for example, one may find within the space of a hundred feet, objects that evoke Romulus and Remus, the legendary founders of the city, Julius Caesar, Marcus Aurelius the philosopher-emperor, Rienzi, "last of the tribunes," the poet 14th-century Petrarch, the 16th-century artist Michelangelo, and the 20th-century dictator Mussolini. Respighi's three famous scores all suggest the modern life and the history of the city: *The Fountains of Rome*, with which he found his voice in 1914-16, was followed in 1923-24 by *The Pines of Rome* and in 1928 by *Roman Festivals*.

The four movements of the suite are designed not so much to evoke the trees themselves as the kind of activity that goes on (or went on) in their vicinity. The first and third movements are inspired by some aspect of modern Roman life, the second and fourth by its history.

The Pines of the Villa Borghese. The Villa Borghese is today an enormous park open to the public. Respighi is interested in the energy of swarming children playing in the modern park, dancing in circles, playing soldier, shouting excitedly.

Pine-trees near a catacomb. The mood suddenly changes to utter stillness. The catacombs were used by early Christians as safe places to meet for worship during the period that their sect was outlawed. Respighi builds up the picture out of little fragments intended to suggest liturgical chanting.

The Pines of the Janiculum. The Janiculum (Gianicolo in modern Italian) is a large hill in the Trastevere section of Rome, near the Vatican. It offers a magnificent view of the city's historic center across the Tiber, and it was the site of numerous historic events. Respighi, however, chooses to offer pure nature-painting. Soft shimmering sounds against long phrases in the solo woodwinds evoke the summer night. At the end of the movement, Respighi introduced the most unusual

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instrument in his orchestra: the phonograph. His score specifies a particular recording of the nightingale's song. The present performance will use the song of a more modern nightingale.

IV. The Pines of the Via Appia. The Appian Way was the great Roman road, the finest achievement of road-building in classical antiquity still, in part, used today. Completed in 312 B.C., it eventually connected Rome with Brindisi, a port on the Adriatic coast and thus became the principal road to Greece. Respighi's music is a vision of a misty dawn with the muffled march of tramping feet. It builds inexorably to a great outburst of sound, as extra brass instruments sound their fanfare, the composer's image of an ancient army marching toward the Capitol in triumph.

© Steven Ledbetter



Renowned American conductor **GERARD SCHWARZ** celebrates his 21st season as Music Director of the Seattle Symphony, his fifth as Music Director of the Royal Liverpool Philharmonic, and his second with

the Eastern Music Festival, now as Principal Conductor. His vast repertoire, including his unparalleled devotion to the music of our time, has earned him international praise both in concerts and recordings, for his compelling sensitivity and extraordinary depth.

Recent performances include Vaughn Williams' *A Sea Symphony* to a sell-out crowd at the London Proms, to glowing acclaim. Continuing his ongoing relationship with the Berlin Radio Symphony, he also recently recorded two radio broadcasts and two compact discs.

Maestro Schwarz's extensive commitment to the organizations with which he has been affiliated has garnered him a reputation as an orchestra builder. These include Lincoln Center's Mostly Mozart Festival, the New York Chamber Symphony, the Los Angeles Chamber Orchestra, the Waterloo Music Festival, New York's Music Today Contemporary Series and Bunkamura/Tokyo Philharmonic, among others.

In Seattle, he continues his unprecedented devotion to the artistic growth of the orchestra. Upon his arrival in 1983, there were 5,000 subscribers; today, there are nearly 40,000. His proudest accomplishments are the orchestra's extensive educational programs for children and adults, increased subscription concerts, new series, and acclaimed festivals. His nearly 100 recordings with Seattle

Symphony alone have resulted in 11 Grammy nominations, two ASCAP awards, Record of the Year Awards, *Stereo Review* Awards, and frequent mainstays on the classical *Billboard* charts.

Born to Viennese parents, Schwarz is a graduate of The Juilliard School. He is a recipient of the Ditson Conductor's Award from Columbia University and was named 1994 Conductor of the Year by Musical America. Schwarz holds honorary doctorates from The Juilliard School, Seattle University, the University of Puget Sound, Cornish College of the Arts and Fairleigh Dickinson University and an Honorary Fellowship from John Moores University in England.



Described by *The New York Times* as "one of America's finest artists and singers," **FREDERICA VON STADE** continues to be extolled as one of the music world's most beloved figures. Known to family, friends, and

fans by her nickname "Flicka," the mezzo-soprano has enriched the world of classical music for three decades.

Miss von Stade's career has taken her to the stages of the world's great opera houses and concert halls. She began at the top, when she received a contract from Sir Rudolf Bing during the Metropolitan Opera auditions, and since her debut in 1970 she has sung nearly all of her great roles with that company. In January 2000, the company celebrated the 30th anniversary of her debut with a new production of *The Merry Widow* specifically for her, and in 1995, as a celebration of her 25th anniversary, the Metropolitan Opera created for her a new production of *Pelléas et Mélisande*. In addition, Miss von Stade has appeared with every leading American opera company, including San Francisco Opera, Lyric Opera of Chicago, and Los Angeles Opera. Her career in Europe has been no less spectacular, with new productions mounted for her at Teatro alla Scala, Royal Opera Covent Garden, the Vienna State Opera, and the Paris Opera. She is invited regularly by the finest conductors, to appear in concert with the world's leading orchestras.

With impressive versatility, she has effortlessly traversed an ever-broadening spectrum of musical styles and dramatic characterizations. She is a noted bel canto specialist, an unmatched stylist in the French repertoire and her elegant figure and keen imagination have made her the world's favorite interpreter of the great trouser roles. Miss von Stade's artistry has

inspired the revival of neglected works such as Massenet's *Cherubin*, Thomas' *Mignon*, Rameau's *Dardanus*, and Monteverdi's *Il ritorno d'Ulisse in patria*. Her ability as a singing actress has allowed her to portray wonderful works in operetta and musical theater, and her repertoire is continually expanding with the works of contemporary composers.

Frederica von Stade's orchestral repertoire is equally broad, embracing works from the Baroque to those of today's composers. She has garnered critical and popular acclaim in her vast French repertoire as one of the world's finest interpreters of Ravel's *Shéhérazade*, Berlioz's *Les nuits d'été*, and Canteloube's *Les chants d'Auvergne* as well as the orchestrated songs of Debussy and Duparc. She is continually in demand for the symphonic works of the great Austrian and German composers, as well as the new works of American composers.

Unparalleled in her artistry as a recitalist, Miss von Stade combines her expressive vocalism and exceptional musicianship with a rare gift for communication, enriching audiences throughout the world. Here, too, her repertoire encompasses a rich variety, from the classical style of Mozart and Haydn to the popular songs of Broadway's greatest musicals; from Italian "Arie antiche" to the songs of contemporary composers - who compose especially for her - such as Dominick Argento and Jake Heggie.

She has made over seventy recordings with every major label. Her recordings have garnered six Grammy nominations, two Grand Prix du Disc awards, the Deutsche Schallplattenpreis, Italy's Premio della Critica Discografica, and "Best of the Year" citations by *Stereo Review* and *Opera News*. She has enjoyed the distinction of holding simultaneously the first and second places on national sales charts for Angel/EMI's *Show Boat* and Telarc's *The Sound of Music*. Miss von Stade also appears regularly on television, through numerous PBS and other broadcasts.

Frederica von Stade is the holder of honorary doctorates from Yale University, Boston University, the San Francisco Conservatory of Music (which holds a Frederica von Stade Distinguished Chair in Voice), the Georgetown University School of Medicine, and her alma mater, the Mannes School of Music. In 1998 Miss von Stade was awarded France's highest honor in the Arts when she was appointed as an officer of *L'Ordre des Arts et des Lettres*, and in 1983 she was honored with an award given at The White House by President Reagan in recognition of her significant contribution to the arts.

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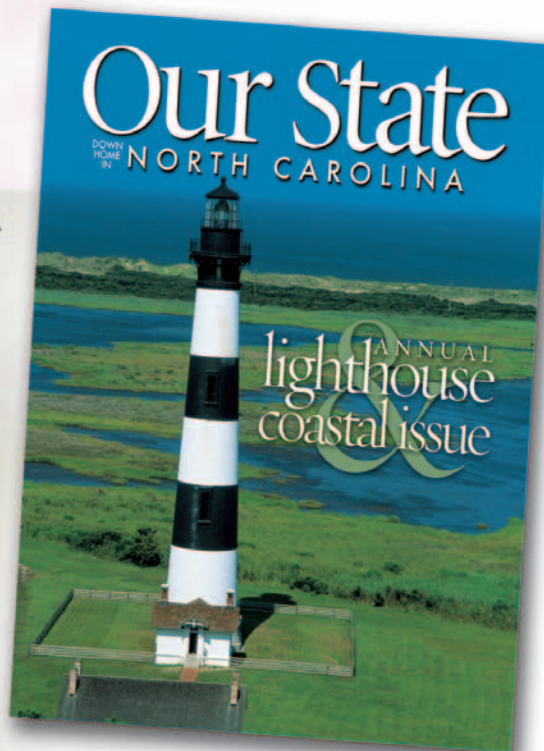
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Priscilla Porterfield, mezzo-soprano; **Bair Shagdaron**, piano;
Diane Walsh, piano

MONDAY, JULY 24

8PM, ROSEN CONCERT HALL

SPONSORED BY FORD MOTOR COMPANY



Quartet for Piano & Strings in A Major, Op. 67
Lento
Vivo
Andante, Allegretto

Joaquín Turina

*Chee-Yun, violin; Kathryn Lockwood, viola;
 Mark Kosower, cello; Diane Walsh, piano*

A Granada Fermin María Álvarez

Canción de Cuna Para Dormir a un Negrito Xavier Montsalvatge

Cuatro Villancicos Joaquín Rodrigo
La Espera
Aire y donaire
Coplillas de Belén
Pastorcito Santo

Paño Murciano Joaquín Nin
El Vito

Priscilla Porterfield, mezzo-soprano; Bair Shagdaron, piano

INTERMISSION

Quintet in c minor, Op. 1 Ernő Dohnányi
Allegro
Scherzo: Allegro vivace
Adagio, quasi andante
Finale: Allegro animato

*Gil Morgenstern, violin; Chee-Yun, violin; Kathryn Lockwood, viola;
 Mark Kosower, cello; Diane Walsh, piano*

Biographies for the musicians performing this evening may be found on pages 40-47.

The Broyhill Chamber Ensemble Concert Series is sponsored by Ford Motor Company, the Broyhill Family Foundation (in memory of Faye Broyhill), the R.Y. and Eileen L. Sharpe Foundation and the Muriel and Arnold Rosen Endowment for the Arts. This program has also been underwritten in part through the generous support of Florence Hecht, Isabelle Amdur, the Flagler and Naples-Fort Myers Greyhound Tracks, Robert and Allene Heilman, Budd and Nanette Mayer, McDonald's of Boone/Venda Lerch, Martin and Doris Rosen, Muriel Rosen, Shirley Stein Spector, Robert and Lillian Turchin, Armfield Coffey and the Bastien Memorial Foundation.

Refreshments served during intermission for all Broyhill Chamber Ensemble performances are generously provided by Linville Ridge Country Club and Red Onion Café.

PROGRAM NOTES, JULY 24:

"A Granada Fermin"... Fermin María Álvarez (1833-1898)

Álvarez was a distinguished composer and performer who served the elite population of Madrid. He married Eulalia Goicoerrotea, the daughter of an aristocrat. He was in a position to compose at leisure and to perform his songs and piano works for a very select audience in his own Madrid residence. *A Granada* was published in 1871, the year of the Paris Commune, the Great Chicago Fire and the unification of diverse German states into the country of Germany, as part of a set of nine songs, which he dedicated to Princess Doña Isabel.

A Granada Fermin tells of Granada, an old city in the south of Spain, in the region of Andalucía. It was first occupied by the Moors in the 8th century and was the last Moorish city to fall in the Spanish re-conquest of 1492. The famous Alhambra, a castle dating from the 1300s, is today a very popular tourist destination.

"Canción de Cuna Para Dormir a un Negrito" from Cinco canciones negras (1945) ... Xavier Montsalvatge

(Born March 11, 1912, in Gerona, Spain; died May 7, 2002 in Barcelona)

The Catalan composer Xavier Montsalvatge always remarked that among his favorites of his own works were these songs, his most often performed song cycle, which, he said embody, "West Indian musical style, which was itself originally Spanish, exported overseas and then re-imported into our country." He composed the *Canciones negras* in 1945, and he felt that this work has a place in Spanish music where Montsalvatge says it is on the "periphery of our traditions, as a new, vague and creative manifestation of a modern lyrical style."

In *Cancion de cuna para dormir a un negrito* ("Cradle Song to Put a Little Black Boy to Sleep") to an Ildefonso Pereda Valdes text, a melodiously lovely, delicate song, a mother comfortingly convinces her little boy that sleep will free him. Optimistically, she predicts that his master will buy him a uniform and make him his groom if he gets enough rest. Only the piano accompaniment, with its unsettling harmonies, admits that the mother cannot offer her son a conventional lullaby. The Valdes text allows an interpretation of some sarcasm with its allusions to oppression and slavery.

Cuatro Villancicos ("La Espera," "Aire y donaire," "Coplillas de Belén," and "Pastorcito Santo"). ... Joaquín Rodrigo

(Born November 22, 1901, in Sagunto, Spain; died July 6, 1999 in Madrid)

Joaquín Rodrigo, the most widely performed Spanish composer of his generation, blind since early childhood, studied abroad, traveled

widely and became an influential figure in Spain's musical life. He was a member of Maurice Ravel's circle of friends and was assisted, as a young composer, by the counsel of his great compatriot, Manuel de Falla. From 1939, Rodrigo, who had a fruitful career as a composer, made his home in Madrid where for many years he was Professor of Music History at the University of Madrid.

His best known work is his *Concierto de Aranjuez*, in which guitar and orchestra evoke the atmosphere of a great old Spanish castle.

The songs of *Villancicos* are Christmas carols composed in 1952, the year that Dwight Eisenhower became the President, J. F. Kennedy won his first Senatorial race in Massachusetts and *I Love Lucy* was the most popular television broadcast. *La Espera* ("The Expectation") is not one of the 3 *Villancicos*, but a stand-alone song sometimes paired with the *Villancicos*, and when it does, it always precedes them. It is dedicated to Mostserrat Caballé and is originally the penultimate song of the *Canciones de Navidad*. It is a very subtle song, which nevertheless has a strong sense of drama.

Aire y donaire ("Airs and Graces") is the most difficult of the *Villancicos* songs. It has an ostinato accompaniment and sets an anonymous poem adapted by Victoria Kamhi. It is dedicated to Maria Morales, a soprano.

Copillias de Belén ("Carols of Bethlehem"), which critics find to be the strongest song in the grouping, is quite traditional in style. It is dedicated to Juan Harguindey, the obstetrician of the poet Victoria Kamhi, and this is one of her best poems. Harguindey saved her life and the life of her unborn child. In a second edition, the song was dedicated to Gloria Franco Alonso, the wife of the conductor Odón Alonso, who premiered *Villancicos* in their orchestral version.

Pastorcito santo ("Holy Shepherd Boy") is a song that Rodrigo was particularly fond of and considered one of his very best. Victoria de los Angeles, also liked this song especially and sang it all over the world. With words by the poet Lope de Vega, it is dedicated to Jack Schermant, the Rodrigo family dentist, who was a great music lover.

All of these songs have simplicity and find their roots in folklore, which can be specifically evidenced in the changing rhythms of *Pastorcito santo*. In that song, the repetition of the refrain reinforces the feeling Rodrigo produces.

"Paño murciano" and "El Vito"...

Joaquín Nin

(Born September 29, 1879 in Havana; died there on October 24, 1949)

The Cuban composer Joaquín Nin was taken to Spain as a child, where he studied music. Although he returned to spend his adult life in his native Cuba, he toured throughout Europe and South America, performing Bach and early Spanish works. His enthusiasm for the Spanish Baroque is clear from his music, which shows also the influence of French Impressionism.

Paño murciano, from his *Cantos Populares Españoles* of 1923, was written when the United States was withdrawing its last troops from Germany, and Hitler was denouncing the Weimar Republic and building the strength of his Nazi party. It includes the intriguing words of a dialogue: "Tell me, Silversmith, how much to frame a maiden's kiss? Please answer this." "Tis a work most precious." "Pray, how much do you say?"

El Vito is a very virtuosic work, a fiery dance, performed in taverns by a woman standing on a table before an audience of bullfighters.

Quintet for Piano and Strings No. 1, in C minor, Op. 1. ... Ernő Dohnányi

(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 twentieth century were three composers who were born only five years apart, Béla Bartók, Zoltán Kodály and Ernő 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 eighteen-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, the same year that South African Cecil Rhodes founded the Rhodes Scholarships, the first J.C. Penney store opened, and Ravel's "Pavane pour une infante défunte" premiered. Brahms also arranged for the first public performance of Dohnányi's work, 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*, that is full of rhythmic ingenuity. After the contrasting central trio section comes an altered reprise of the opening music. 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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“LOUISIANA’S HOTTEST MUSIC” BUCKWHEAT ZYDECO

WEDNESDAY, JULY 26

8PM, FARTHING AUDITORIUM

Tonight's performance will feature selections from the new album, *Jackpot!* which combines soulful original tunes, inspired playing and singing, and the trademark exuberance that's made **BUCKWHEAT** the world's best-loved zydeco artist.

The band has played a long list of high-profile gigs year in and year out, and their music can be heard in a slew of major motion pictures and television shows. Onstage and in the studio, Buckwheat has collaborated with a who's who of musicians, including Eric Clapton, Keith Richards, Willie Nelson, Dwight Yoakam, Mavis Staples and David Hidalgo.

Bandleader Stanley "Buckwheat" Dural, Jr. was born in 1947 in Lafayette, LA, which he describes as "a close-knit community where many black people express their Creole heritage by speaking French, and by playing and dancing to zydeco." This hybrid genre blends Afro-Caribbean rhythms, and blues, with soul, rock, country and the French-rooted Cajun music of the Creoles' white neighbors. As the son of a zydeco accordionist, Buckwheat grew up steeped in this culture, and also absorbed Lafayette's prodigious output of blues and Gulf Coast "swamp pop." He began his professional career as an R&B sideman, playing keyboards for the likes of Joe Tex, Barbara Lynn and Gatemouth Brown. In 1971, Dural began leading his own R&B band, Buckwheat and the Hitch-hikers, playing the contemporary sounds of such popular bands as Parliament Funkadelic and Earth, Wind & Fire.

By the mid-1970s, South Louisiana began to experience a grass-roots cultural renaissance as zydeco and Cajun music, once scorned as overly ethnic, gained appreciation as treasured cultural resources. As the demand for zydeco grew, Dural was offered a gig playing organ and piano with the King of Zydeco, the late, great Clifton Chenier. After three years of touring, recording and accordion apprenticeship, he left in 1979 to lead his own group, Buckwheat Zydeco and the Ils Sont Partis Band. Like Chenier, Buckwheat has continued to blend traditional Creole zydeco with the latest black-contemporary styles, drawing on all of his rich and varied musical experience.

In 1987, music journalist and manager Ted Fox arranged Buckwheat's signing with Island Records. During the years of critical acclaim that have ensued, Buckwheat Zydeco has toured constantly, headlining major venues as well as sharing stages with the likes of U2 and the Boston Pops – which performed its own orchestrated versions of several Buckwheat Zydeco numbers.

Buckwheat performed at both of President Clinton's inaugurations, and was featured on the Closing Ceremonies of the Atlanta Summer Olympics. He has also made numerous appearances on national television shows such as *Late Night with David Letterman*, NBC's *Today* show and the CBS *Morning News*, and was named a Louisiana Music Commissioner by the Governor.

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THURSDAY, JULY 27

8PM, ROSEN CONCERT HALL

SPONSORED BY FORD MOTOR COMPANY



Piano Quartet in g minor, K. 478

Wolfgang Amadeus Mozart

Allegro
Andante
Rondo

Chee-Yun, violin; Kathryn Lockwood, viola;
Margo Drakos, cello; Diane Walsh, piano

Elegy: Snow in June

Tan Dun

Margo Drakos, cello;
Rob Falvo, John Leupold, Matt Troncale, Jay Ware, percussion

INTERMISSION

Piano Quintet, Op. 81

Antonín Dvořák

Allegro, ma non tanto
Dumka, Andante con moto
Scherzo, Molto vivace
Finale: Allegro

Gil Morgenstern, violin; Chee-Yun, violin; Kathryn Lockwood, viola;
Margo Drakos, cello; Diane Walsh, piano

Biographies for the musicians performing this evening may be found on pages 40-47.

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PROGRAM NOTES, JULY 27:

Quartet for Piano and Strings, No. 1, in G minor, K. 478 ...Wolfgang Amadeus Mozart (Born January 27, 1756, in Salzburg; died December 5, 1791, in Vienna)

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

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

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

Of the two piano quartets, this one is generally the more somber and dramatic, for the key is one that Mozart reserved for some of his most tragic, most impassioned instrumental music. He uses G minor only in the opening *Allegro* movement, and it is chiefly there that the mood is dark and ominous. The *Andante* is beautifully serene, and the finale a charming *Rondo*.

The less demanding *Piano Quartet No. 2* must have had a considerable success when the Artaria publishing house issued it in 1787, much to everyone's surprise. In the year 1788, Hoffmeister, who was a prolific composer as well as a publisher, sat down and composed six piano quartets himself. He

did so apparently to satisfy the market and to get even with Mozart and Artaria, while the latter hastened to issue three piano quartets that were merely arrangements of earlier works by Haydn's pupil, Ignaz Pleyel.

This piano quartet is the first example of a piano quartet as we know it today. In it, Mozart pits the three strings, written for in trio groupings, against the piano. The first movement, *Allegro*, is passionately urgent, the second, slow movement, *Andante*, in B-flat Major, is more relaxed, and the final brisk third movement, *Rondo*, is a light, cheerful brio.

Elegy: Snow in June for cello and four percussionists...Tan Dun

(Born August 18, 1957 in Si Mao village in central Hunan Province, China)

Widely considered to be the foremost contemporary Chinese composer, Tan Dun successfully combines elements of Chinese traditional music with contemporary Western compositional techniques. Dun spent his early childhood with his grandmother in the Chinese countryside, where he was strongly affected by that region's folk traditions and experienced the shamanistic culture of a rural Chinese village. In the mid-1970's, during the Cultural Revolution, he was sent to live among the peasants of the Huangjin commune, planting rice for two years. Like many other young people, he was subject to Mao's dictum that educated youth and intellectuals must be re-educated by the peasants. He believed he would be forever committed to agricultural life.

Music offered a type of liberation for Dun. He began to collect folk songs and music from his peasant neighbors, and at seventeen, led musical celebrations and rituals from weddings to funerals. In his own ad hoc arrangements played by the villagers on whatever folk instruments or household items were available, the music sometimes achieved fantastic aural effects. When a boat carrying a local Peking opera troupe capsized, drowning many musicians, because he played the erhu, a two-stringed fiddle and was one of the few string players available in the province, Dun was asked to play with them and subsequently worked with the provincial troupe for a year and a half.

Dun now lives in Manhattan. In 1986, he came to New York to study at Columbia University. Currently he travels, eagerly absorbing the cultures of the world as part of his international music career. He experiences all music as possibility and understands his mission to be to share his experience of shamanistic ritual as well as that of the culture of high technology with wide audiences. According to Dun, his compositions reconcile his personal past and present, as he continues his quest for

human roots. His is music for and about people. He combines traditional Chinese and Western instruments, frequently to intriguing effect.

Dun composed *Elegy: Snow in June* for cello and four percussionists in 1991, a personal political statement to express his reaction to the Chinese massacre in Tiananmen Square two years before. Tan declared that this work "sings of pity and purity, beauty and darkness, and is a lament for victims everywhere." *Elegy* hearkens back to a 13th century Chinese tale of a woman wrongly put to death. Tan explains, "Even nature cries out for her innocence. Her blood does not fall to earth, but flies upward; a heavy snow falls in June and a drought descends for three years."

Composed in a free variation form, with the instruments sometimes playing unaccompanied solos, sometimes solos that are part of the ensemble, and solos in which the whole ensemble participates, the cello has fragments of phrases which do not combine or build to a complete theme until the end of the composition when the cello voices sustained lyricism. In the work, Dun is musically expressing the struggle between individual and the State.

In his work, Dun, much like other contemporary Chinese composers, must deal with how to make music that results from an encounter of East with West, that is to say, staying within Chinese musical traditions and language while incorporating Western modern musical techniques. In this work, Dun combines two Western styles: the cello articulates romantic melodic sounds while the style of the percussion owes its inspiration to jazz. Here, percussion plays a large role, as in much of Dun's other music. Mary Lou Humphrey attributes this to "its ability to produce myriad timbral sonorities ranging from the primitive to quasi-electronic." She goes on to say, "Indeed, timbral development is so important in Tan's composition that it – and not functional harmony – governs in his large-scale formal plans."

Quintet for Piano and Strings, in A Major, Op. 81...Antonín Dvořák

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

Chamber music occupied an important place in Dvořák's life, and many of his earliest works were quartets and quintets, modeled after those of Beethoven and Schubert, that Dvořák played with his colleagues and friends. In 1875 Brahms "discovered" Dvořák, and helped him to establish his career as a composer. Twelve years later, in 1887, the year in which Thomas Alva Edison received a patent for his kinetoscope which made possible the showing of motion pictures, Dvořák wrote his mature and masterful *A-Major Piano*

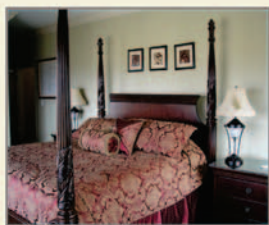
Quintet, Op. 81, which, with those of Brahms (*Op. 34*, 1864) and Schumann (*Op. 44*, 1842), forms a trilogy of masterpieces in the quintet form. This quintet is one of the finest works of Dvořák's fruitful career, and one of his most characteristic and successful. The music flows with joyous inspiration and is brilliantly written for the instruments.

The first movement, *Allegro, ma non tanto*, is based on two Czech-inspired themes that are set in contrast but are so related musically that elements from them are gracefully intermingled as the music develops. A feature of this movement, and to a lesser extent the other movements too, is that the thematic statements are changed, sometimes quite completely, to fit the different contexts in which they find themselves. The first theme is declared in the cello with a pensive and serious character and then becomes far more energetic and impassioned when the two other instruments take it up. Later the same theme takes on a purely lyrical mood. The second movement, *Andante con moto*, is a *dumka*, modeled after the Slavonic folksong form that Dvořák uses in much of his best chamber music. Its episodic nature and its abrupt changes of mood characterize the *dumka* as a form. The movement begins generally slowly with a melancholy character, and not until the movement's *Vivace* section does the character of it change. The movement's overall design is that of a rondo, where the initial theme comes back after other contrasting sections: ABACABA. Dvořák calls the third movement a Scherzo and *Furiant*, which is the name of the Czech folk dance to which it bears a distant resemblance, but music historians have noted that it is like a lively, vigorous Schubertian waltz, *Allegro*. A true *furiant* would instead have contrasted three against two in the rhythm. The quintet ends with an *Allegro* Finale in which elegantly contrapuntal passages accompany the rise of the composer's high spirits to the jubilant close, again using the rondo form.

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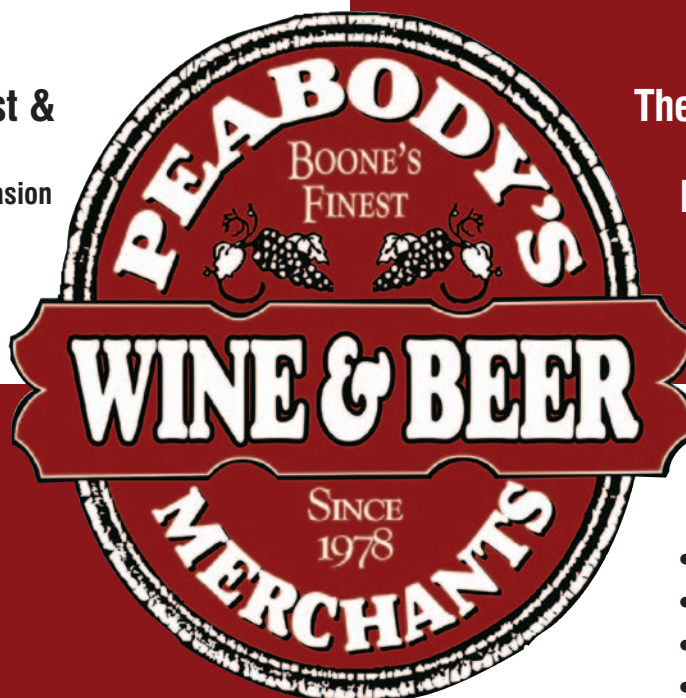
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FEATURING THE FESTIVAL'S THIRD ANNUAL JEWELRY RAFFLE
WITH ENTERTAINMENT PROVIDED BY
THE TODD WRIGHT QUARTET

FRIDAY, JULY 28

7-10 PM, CRESTWOOD
SHULLS MILL ROAD

SPONSORED BY CRESTWOOD AND PEABODY'S WINE AND BEER MERCHANTS



Now in its fifth year, An Appalachian Summer Festival's annual wine tasting is its most popular fundraising event. Held for the second year at the breathtaking Crestwood, the Fifth Annual Wine Tasting promises an evening of fabulous entertainment provided by Appalachian's own Todd Wright and his quartet, an array of splendid wines for tasting and purchase by the bottle or the case and a sumptuous array of hors d'oeuvres prepared by the fabulous chefs at Crestwood's Sirius Restaurant. Ten of the finest wine vendors will present a spectacular selection of wines for purchase at a substantial discount from retail- with a portion of the proceeds benefiting An Appalachian Summer Festival. Experts will be on hand to discuss the characteristics of each wine. This event is always a fun and elegant evening- the perfect way to support the arts with friends!

The Wine Tasting will also feature the return of another fun and inexpensive way to support the festival. Thanks to the generosity of Appalachian alumni Tim and Karen Bounds of Mountain Jewelers of Newland, the festival's third annual raffle will take place during the Wine Tasting featuring a breathtaking emerald pendant. Raffle tickets may be purchased in advance and at the event for just \$10. The winning ticket will be drawn during the Wine Tasting. Attendance is not required in order to win.

Saturating the mountains with jazz since 1984, Todd Wright is an ambassador for jazz in western North Carolina and the Director of Jazz Studies at Appalachian's Hayes School of Music. Wright holds earned degrees from Pikeville College (KY), Appalachian State University and the University of South Florida (Tampa), and has been recognized as one of the finest jazz performers in the Southeast. He was chosen winner of Downbeat Magazine's Gold Award at Musicfest in Chicago and has performed at Spoleto Music Festival in Charleston, SC. In addition to festival participation, Wright has recently performed for corporate and national events, including the United Way and the Masters Golf Tournament in Augusta, among others. He has performed at numerous venues throughout the High Country, weddings, fundraising events and for the stars of Hollywood. The Todd Wright Quartet features Wright on saxophone, Andy Page on guitar, Joe Crosswell on bass and Rick Dilling on drums.

Limited tickets are available. All guests must be at least 21 to attend.

To order tickets, call 800-841-8787 or 828-262-4046, or stop by the festival Box Office.



TWENTIETH ANNUAL ROSEN OUTDOOR SCULPTURE COMPETITION AND EXHIBITION

Lecture and Sculpture Walk with juror Michael Klein,
followed by reception

SATURDAY, JULY 29

10AM, CATHERINE J. SMITH GALLERY, FARTHING AUDITORIUM

FREE EVENT, WINNER ANNOUNCED AT THE SCULPTURE WALK

TWENTIETH  ANNIVERSARY

LUNCH & LEARN:

"Twenty Years of the Rosen Outdoor Sculpture Competition and Exhibition," July 19 from noon-1pm at the Turchin Center for the Visual Arts (see page 37 for details).

The festival is proud to celebrate its 20th season of the Annual Rosen Outdoor Sculpture Exhibition and Competition. Made possible by the generosity of longtime festival supporters Martin and Doris Rosen, this national, juried competition continues a long-held tradition of showcasing the best in outdoor, contemporary American sculpture. Works by ten finalists are situated in outdoor, public settings across the campus of Appalachian State University. Each year, a guest juror leads a walking tour of the exhibition, which offers a fascinating glimpse into the world of contemporary sculpture from the perspective of a leading expert in the field. The exhibition is curated by the university's celebrated Turchin Center for the Visual Arts, and annually features works by ten finalists, which are situated in outdoor, public settings across the university campus.

The 2006 competition and exhibition juror is Michael Klein, who until recently served as the Executive Director of the International Sculpture Center, an organization dedicated to demonstrating the power of sculpture to educate and affect social change. Klein came to the organization from Microsoft, where he significantly expanded the firm's art collection to include international contemporary emerging and mid-career artists, curated over twenty exhibitions and initiated a series of educational programs. As an independent curator and writer, Klein has organized exhibitions specializing in contemporary and 20th century art topics, authored catalog essays, presented public lectures and served as a corporate consultant for art acquisitions, commissions and collection management. Klein is a member of the College Art Association, on the Advisory Board of On the Boards in Seattle, WA and on the National Advisory Committee of Graphicstudio at the University of South Florida, Tampa.

Established in 1987 by Martin and Doris Rosen, the Rosen Outdoor Sculpture Competition and Exhibition serves as a highlight of An Appalachian Summer Festival, Appalachian State University's multi-disciplinary summer arts festival, and has gained an international reputation for featuring a remarkable array of contemporary sculpture. The commitment of Martin and Doris Rosen to the financial support

and stewardship of the visual and performing arts at Appalachian State University is now a longstanding tradition. Over the years, the Rosens have ensured that Appalachian State— and the Boone, North Carolina area— have been a home to artistic achievement of national merit. In October 1999, on the occasion of the Rosens' 50th wedding anniversary, their children established the Martin and Doris Rosen Scholarship to assist rising junior or senior art majors at the university. Tireless supporters of the arts, the Rosens have given much of themselves over the years to ensure that the arts become established as integral to both the university and the larger Boone community.

A much-anticipated event for lovers of the visual arts, this year's juror-led Sculpture Walk will begin at 10am on Saturday, July 29, at the Catherine J. Smith Gallery, located in the lobby of Appalachian State University's Farthing Auditorium. A reception will immediately follow, which will feature the unveiling of the 32-page, color exhibition catalog and the announcement of the winning artist. Additional information and maps for self-guided tours of the sculpture sites may be obtained by calling 828-262-3017 or by visiting www.rosensculpture.org. Guided tours for groups are also available upon request. The exhibition will be on display through March 2007.

2006 ROSEN FINALISTS:

Margery Evelyn Albertini of Richmond, VA (*Withering Marker*, steel)
 Carl Billingsley of Ayden, NC (*Four Part Harmony*, steel)
 Gordon Chandler of Carrollton, GA (*Watch Your Head*, steel)
 Jeff Downing of San Rafael, CA (*Block Island Hangout*, ceramic)
 Martine Kaczynski of Brooklyn, NY (*Appalachian Shade*, cinder block wall/canopies)
 Darryl Lauster of Houston, TX (*Column to Brancusi in the High Federal Style*, slipcast porcelain/steel)
 Tom Matthews of Lubbock, TX (*Surplus XV*, a site-specific installation, plastic/steel)
 Christopher Ray of Swarthmore, PA (*Moonflower*, fiberglass)
 Harold "Skip" Van Houten of Ellisville, MS (*3 Ton 1 Ton*, cast iron/steel)
 Stanley Wrzyszczyński of Granville, OH (*Flaneur*, lumber)



OUTDOOR FIREWORKS CONCERT FEATURING JOHN MICHAEL MONTGOMERY WITH COWBOY CRUSH

SATURDAY, JULY 29

7:30PM, KIDD BREWER STADIUM
GATES OPEN AT 6:30PM

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An evening of spectacular entertainment! Bring a picnic and your dancing shoes, and prepare to spend an evening of fun with the family!

The festival returns to a country format with a show for all ages that is guaranteed to get you up and dancing! Beginning with a rousing performance by up-and-coming country musicians Cowboy Crush, the concert headliner is country music superstar John Michael Montgomery, performing a concert of his latest and greatest hits.

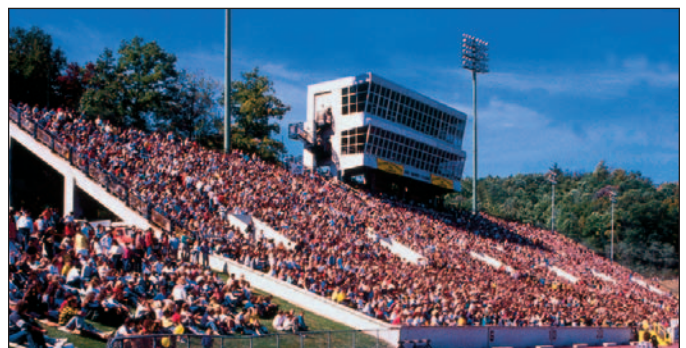
Quickly becoming known for their high-energy performances, the all-female band members of Cowboy Crush are said to sing like angels, play like demons, and have more fun while they're doing it than anyone you've ever seen onstage. Their recent appearances before huge crowds opening for Travis Tritt, Lonestar and Trace Adkins have drawn standing ovations, encores and plenty of well-deserved media attention. Popular singles *Nobody Ever Died of a Broken Heart* and *Hillbilly Nation* are currently garnering significant radio play. Band members include Trena Barnes (lead singer), Renaé Truex (fiddle), Becky Priest (keyboards), Debbie Johnson (bass) and Darla Perlozzi (drums).

From his debut album, *Life's a Dance*, to his latest, *Letters from Home*, John Michael Montgomery has garnered respect from the industry for his consistent appeal and unrelenting standards of quality. With 15 number-one singles, 16 million albums

sold and a line of awards crowding his mantle, he long ago achieved his initial dreams of becoming a country music star. His arrival on the country scene was marked with instant success, and he quickly became one of the hottest artists in country music. Appealing to lovers of both Garth Brooks and Lynyrd Skynyrd, he released hit after hit, including, *I Love the Way You Love Me*, *I Swear*, *Be My Baby Tonight*, *If You Got Love*, *Rope the Moon*, and *Letters From Home*, which became the title track for his latest album, released in 2004. In spite of, or perhaps because of, his dedication to staying true to himself, Montgomery remains a musical force at a time when many of his peers have been shoved aside for younger performers.

The evening concludes with the traditional fireworks display that has become the grand finale to a truly spectacular annual celebration of the arts!

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