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With

THE VENICE BAROQUE ORCHESTRA

Le Quattro Stagioni
“The Four Seasons”
1. La primavera, RV 269, E Major (Spring)
2. L’estate, RV 315, G minor (Summer)
3. L’autunno, RV 293, F Major (Autumn)
4. L’inverno, RV 297, F minor (Winter)

INTERMISSION

Violin Concerto No. 2 for Violin & Orchestra
“The American Four Seasons”
1. Prologue
2. Movement I
3. Song No. 1
4. Movement II
5. Song No. 2
6. Movement III
7. Song No. 3
8. Movement IV

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Le Quattro Stagioni - "The Four Seasons"
ANTONIO VIVALDI
Born March 4, 1678 in Venice
Died July 28, 1741 in Vienna

Antonio Vivaldi was without a doubt the most original and influential Italian composer of his generation. His contributions to musical style, violin technique, and the practice of orchestration were substantial. Vivaldi could also be credited as being one of the pioneers in the creation of programmatic orchestral music, his Opus 8 “Four Seasons” concerti being the most salient example. His most important achievement, however, was laying the foundations for the mature Baroque concerto. Vivaldi’s influence on the form was so strong that even many of the older, established composers of the time felt obliged to modify their style in mid-career to conform with Vivaldi’s developments. Practically all of the composer’s concerti are in three movements - quick, slow, quick; this “Vivaldian mode” was adopted in most of Italy and in France by 1725 and remains to this date as the standard form throughout Western culture.

Vivaldi’s II cimento dell’armonia e del invenzione, Op. 8 (“The Contest between Harmony and Invention”) was first published in Amsterdam in 1725; this Opus is a collection of twelve concerti the first four of which are known as “The Four Seasons.” These “seasonal” concerti are “programmatic” as each one describes the events in an anonymous sonnet, these poems suspected of having been written by the composer himself. Vivaldi, while not the first to employ such a device, was unique in his care to make the music agree with the subject matter of the poetry, within the stylistic parameters of the day. The murmuring stream, the approaching storm indicated by lightning and thunder, the oppressive atmosphere of the summer heat, the melody depicting the hunter’s call, or the snow propelled by freezing winds - all this is made a living experience by Vivaldi’s music.

“The Four Seasons” represents the peak of Vivaldi’s work. Most likely introduced by the composer (who was a virtuoso violinist himself), these concerti became immediately successful throughout Europe. With the combination of descriptive detail, the outpouring of melody and the brilliant, virtuosic writing for the violin, all within an elegant formal framework, it is no wonder that the concertos that make up “The Four Seasons” are among the best-loved works of all time.

Violin Concerto No. 2 - “The American Four Seasons”
PHILIP GLASS
Born January 31, 1937 in Baltimore, MD

The Violin Concerto No. 2 was composed for Robert McDuffie in the Summer and Autumn of 2009. The work was preceded by several years of occasional exchanges between Bobby and myself. He was interested in music that would serve as a companion piece to the Vivaldi “Four Seasons” concertos. I agreed to the idea of a four-movement work but at the outset was not sure how that correspondence would work in practice - between the Vivaldi concertos and my own music. However, Bobby encouraged me to start with my composition and we would see in due time how it would relate to the very well known original.

When the music was completed I sent it onto Bobby, who seemed to have quickly seen how the movements of my Concerto No. 2 related to the “Seasons”. Of course, Bobby’s interpretation, though similar to my own, proved to be also somewhat different. This struck me as an opportunity, then, for the listener to make his/her own interpretation. Therefore, there will be no instructions for the audience, no clues as to where Spring, Summer, Winter, and Fall might appear in the new concerto – an interesting, though not worrisome, problem for the listener. After all, if Bobby and I are not in complete agreement, an independent interpretation can be tolerated and even welcomed. (The mathematical possibilities, or permutations, of the puzzle are in the order of 24.).

Apart from that, I would only add that, instead of the usual cadenza, I provided a number of solo pieces for Bobby - thinking that they could be played together as separate concert music when abstracted from the whole work. They appear in the concerto as a “prelude” to the first movement and three “songs” that precede each of the following three movements.

ROBERT MCDUFFIE

Grammy nominated artist Robert McDuffie has appeared as soloist with most of the major orchestras of the world.

During the 2010-2011 season, Robert McDuffie will embark on a 30-city U.S. tour with the Venice Baroque Orchestra, pairing the Glass The American Four Seasons with the Vivaldi Four Seasons. He will also perform The American Four Seasons as soloist with the Düsseldorf Symphony, Prague Philharmonia at the Prague Spring Festival, National Symphony of Mexico, Poznan Philharmonic of Poland, and the Nashville, Louisiana, and San Antonio Symphonies. Additional engagements this season include performances of the Barber Violin Concerto with the Utah and Madison Symphonies as well as performances with the Zürich Chamber Orchestra at the Zürich Tonhalle and a U.S. tour with the McDuffie-Dutton-Kirshbaum Trio.

Robert McDuffie recorded The American Four Seasons with the London Philharmonic and Marin Alsop on the Orange Mountain Music label. His acclaimed Telarc and EMI recordings include the violin concertos of Mendelssohn, Bruch, Adams, Glass, Barber, Rozsa, Bernstein, William Schuman, and Viennese violin favorites. He has been profiled on NBC’s “Today”, “CBS Sunday Morning”, PBS’s “Charlie Rose”, A&E’s “Breakfast with the Arts”, and in The New York Times and The Wall Street Journal.

Future plans include a U.S. tour in 2012 with the Düsseldorf Symphony and Andrey Boreyko, performing the Mendelssohn and Bruch Violin Concertos and future tours of The American Four Seasons, paired with the Vivaldi Four Seasons, in Europe for the fall of 2011 and in Asia for the fall of 2012.

Robert McDuffie is the founder of the Rome Chamber Music Festival. He was recently awarded the prestigious Premio Simpatia by the Mayor of Rome, in recognition of his contribution to the city’s cultural life. Robert McDuffie holds the Genelle and Mansfield Jennings Distinguished University Professor Chair at Mercer University in his hometown of Macon, Georgia, and this season, the Robert McDuffie Center for Strings at Mercer University will celebrate its fourth academic year with concerts conducted by Maestro Robert Spano. Robert McDuffie lives in New York with his wife and two children. He plays a 1735 Guarneri del Gesu violin, known as the “Ladenburg”.

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PHILIP GLASS
Philip Glass (composer), born in Baltimore, Maryland, is a graduate of the University of Chicago and the Juilliard School. In the early 1960s, Glass spent two years of intensive study in Paris with Nadia Boulanger and, while there, earned money by transcribing Ravi Shankar's Indian music into Western notation. Upon his return to New York, he applied these Eastern techniques to his own music. By 1974, Glass had a number of significant and innovative projects, creating a large collection of new music for his performing group, the Philip Glass Ensemble, and for the Mabou Mines Theater Company, which he co-founded. This period culminated in Music in Twelve Parts, followed by the landmark opera, Einstein on the Beach, created with Robert Wilson in 1976.

Since Einstein, Glass has expanded his repertoire to include music for opera, dance, theater, chamber ensemble, orchestra, and film. His score for Martin Scorsese's Kundun received an Academy Award nomination while his score for Peter Weir's The Truman Show won him a Golden Globe. His film score for Stephen Daldry's The Hours received Golden Globe, Grammy, and Academy Award nominations, along with winning a BAFTA in Film Music from the British Academy of Film and Television Arts. The critically acclaimed films The Illusionist and Notes on a Scandal were released last year, with Notes earning Glass an Oscar nomination for best original score.

In 2004, Glass premiered the new work Orion—a collaboration between Glass and six other international artists opening in Athens as part of the cultural celebration of the 2004 Olympics in Greece, and his Piano Concerto No. 2 (After Lewis and Clark) with the Omaha Symphony Orchestra. Glass' latest symphonies, Symphony No. 7 and Symphony No. 8, premiered in 2005 with the National Symphony Orchestra at the Kennedy Center for the Performing Arts in Washington, DC, and Bruckner Orchester Linz at the Brooklyn Academy of Music, respectively. 2005 also saw the premiere of Waiting for the Barbarians, an opera based on the book by J.M. Coetzee. Glass' orchestral tribute to Indian spiritual leader Sri Ramakrishna, The Passion of Ramakrishna, premiered in 2006 at Orange County Performing Arts Center.

Glass maintained a dense creative schedule throughout 2007 and 2008, unveiling several highly anticipated works, including a music theater piece, Book of Longing, based on Leonard Cohen's book of poetry and an opera about the end of the Civil War titled Appomattox, which premiered at the San Francisco Opera. The English National Opera, in conjunction with the Metropolitan Opera, remounted Glass' Satyagraha, which appeared in New York in April 2008. Recent film projects include a score to Woody Allen's film, Cassandra's Dream.

Glass' next opera, based on the life and work of Johannes Kepler and commissioned by Linz 2009, Cultural Capital of Europe, and Landestheater Linz, will premiere in September 2009 in Linz, Austria.

VENICE BAROQUE ORCHESTRA

Violins 1
Luca Mares
Michele Lot
Stefano Zanchetta
Giuseppe Cabrio
Nicola Mansutti

Violins 2
Giorgio Baldan
Gianpiero Zanocco
Daniele Ruzza
David Mazzacan

Violes
Alessandra Di Vincenzo
Meri Skejic
Paolo Pasoli

Cellos
Francesco Galligioni
Daniele Bovo
Giuseppe Barutti

Doublebass
Alessandro Sbrogiò

Lute
Ivano Zanenghi

Harpischord / Synthesizer
Luca De Marchi

VENICE BAROQUE ORCHESTRA
Founded in 1997 by Baroque scholar and harpsichordist Andrea Marcon, the Venice Baroque Orchestra is recognized as one of Europe's premier ensembles devoted to period instrument performance. The Orchestra has received wide critical acclaim for its concert and opera performance throughout North America, Europe, South America, and Japan.
In the 2009–2010 season, the orchestra will continue its collaboration with mezzo-soprano Magdalena Kožená in a tour featuring Vivaldi arias that will take them to Vienna, Prague, Barcelona, Madrid, Amsterdam, Paris and Munich. With violinist Giuliano Carmignola they will perform in Switzerland, France and the United States. And they will be presenting the modern-day premiere of Boccherini’s opera La Clementina fully staged in Bilbao, Cordoba and Madrid.

Highlights of the 2008-2009 season include Andromeda liberata at the Ambronay Festival, Orlando furioso in Rome, Vivaldi concertos for two violins with Viktoria Mullova and Giuliano Carmignola in Paris, and tours to Korea, China, Japan, France, Germany, and the United States. The Orchestra also presents Vivaldi’s oratorio, Juditha triumphans, in the Concertgebouw (Amsterdam), Festspielhaus (Baden-Baden) and Théâtre des Champs-Élysées.

During the 2007-2008 season, the Orchestra toured South America with Giuliano Carmignola, Spain and Italy with mezzo-soprano Romina Basso, and performed Pergolesi’s Stabat Mater with Anna Netrebko and Andreas Scholl in Vienna’s Musikverein. Mezzo-soprano Magdalena Kožená joined the orchestra in November for a program of Handel arias in Paris, London, Amsterdam, Rotterdam, Frankfurt, Munich and Brussels; their performance was subsequently televised throughout Europe during Christmas.

The Orchestra’s 2006-2007 season opened at the Venice Music Festival in October with the modern-day premiere of Galuppi’s L’Olimpiade at Teatro Malibran. With violinists Viktoria Mullova and Giuliano Carmignola, they gave a series of duo concerto concerts in Spain and Austria. Their US tour included performances at Carnegie Hall, Disney Hall, and in Boston, Washington DC, Chicago, and Kansas City. Other highlights were a staged performance of Monteverdi’s Orfeo in Cremona, and festival appearances in Halle, Schwetzingen, Dortmund, Nürnberg, Ludwigsburg, and Salzburg. Their season concluded in Cortona at the Tuscan Sun Festival with Cecilia Bartoli.

Committed to the rediscovery of first-rate Baroque opera, Marcon has led the Orchestra in modern-day premieres of Francesco Cavalli’s L’Orione, Vivaldi’s Atenaide and Benedetto Marcello’s La Morte D’Adone and Il trionfo della poesia e della musica. With Teatro La Fenice in Venice, the Orchestra staged Handel’s Siroe in 2000, followed by an equally successful staging of Cimarosa’s L’Olimpiade in 2001. In April 2004, the Orchestra revived Siroe in its first full staging in the United States at the Brooklyn Academy of Music in New York.

Their world-premiere recording of Andromeda liberata for Deutsche Grammophon was followed by two recordings of violin concertos with Giuliano Carmignola, an album of Vivaldi sinfonias and concertos for strings, Vivaldi motets and arias with soprano Simone Kermes, Handel arias with Magdalena Kožená, and Vivaldi concertos for two violins with Viktoria Mullova and Giuliano Carmignol. The Orchestra’s earlier discography on Sony Classical includes The Four Seasons, two albums of previously unrecorded Vivaldi concertos, Locatelli violin concertos, and a collection of Bach arias featuring Angelika Kirchschlager. For its recordings, the Orchestra has been honored with the Diaspason D’Or, Choc du Monde de la Musique, Echo Award and the Edison Award.

Their concerts have been filmed by the BBC and NHK, and broadcast by Radio France, France Musiques, ORF, RaiDue, BBC3, National Public Radio, Radio Tre and Arte. The Venice Baroque Orchestra is supported by Fondazione Cassamarca in Treviso.
Friday, November 12, 8PM, 2010
Fine Arts Center Concert Hall

MARY BLACK

Bill Shanley (Guitars)
Nick Scott (Bass)
Martin Ditcham (Drums & Percussion)
Neil Drinkwater (Piano & Accordion)
Richie Buckley (Saxophone)

with

Róisín O.

Program will be announced from the stage

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MARY BLACK

A legend in her homeland of Ireland, Mary Black has long held the attention of the followers of Irish Music as one of the finest female vocalists in the world. Mary Black’s distinguished career has spanned over 20 years from her early days in Dublin folk clubs through ever-escalating success with nine platinum solo albums one of which – No Frontiers – spent fifty-six weeks in the Irish Top 30. Needless to say Mary Black is a seminal figure in Irish musical history and one of the artists responsible for it’s relatively recent blossoming on a global level.

Mary released her first eponymous solo album in 1983. It reached No.4 in the Irish Charts and is ranked among the best Irish albums of the early 1980’s. It won for her the Irish Independent Arts Award for Music, the first in a staggering list of Music Awards that have continued to the present day.

After a successful period working with traditional band De Dannan, she reunited with producer/guitarist Declan Sinnott to record her second solo album Without the Fanfare in 1985. This established what has become a Mary Black trademark – her ability to discover some of Ireland’s finest contemporary song-writing talent and through her remarkable voice project the songs onto a world stage. The San Francisco Chronicle later called her “One of the best interpretive singers around”.

By The Time It Get’s Dark in 1987 saw Mary extending her repertoire, adding songs by the likes of Richard Thompson and Sandy Denny to the wealth of Irish song writing talent. Yet to all of the material Mary Black brought her own unique Irish combination of the ethereal and the earthy. The Telegraph described her voice as “Serene and achingly beautiful”. No Frontiers followed and proved to be one of Ireland’s best selling albums of 1989. It also established Mary in new markets in Europe the US and Japan. A new release from Mary Black became not just another album but a much anticipated event. Babes in the Wood in 1991 went straight to No.1 in the Irish charts and led to two sell-out shows at the Royal Albert Hall. Touring the UK for the first time Mary received superlative reviews from The Guardian, The Times and The Telegraph.

Each album seemed to surpass its predecessors. The Holy Ground in 1993 went platinum on the day of its release. Subsequently Mary played 5 sell-out shows at the Point Theatre in Dublin to an audience of 20,000 in one week. Circus in 1995 went straight to No.16 in the British charts, becoming her biggest selling album to date.

Perhaps more gratifying than the habitual awards and recognition bestowed on this hard-working, unpretentious singer, is the respect and admiration of fellow artists. Mary has recorded and performed live with Emmy lou Harris, Mary Chapin Carpenter, Joan Baez and Van Morrison.

Her ’97 release, Shine, saw Mary Black taking something of a new direction. It is the first she has recorded without the production skills of Declan Sinnott, ending a fruitful association that went back more than a decade. Mary turned to Larry Klein, the renowned American producer whose credits include Joni Mitchell, Chaka Khan, Tina Turner and Shawn Colvin, to produce the album. Recorded in Los Angeles in late 1996, many have judged it one of her finest works.

With Speaking with the Angel Mary returned more toward her roots while continuing to bring some of Ireland’s best songwriters into the spotlight, once again interpreting the songs of her personal favorites such as Shane Howard, Noel Brazil and Steve Cooney. Summing up its review of this album Ireland’s leading music magazine, Hot Press, said: “If it is a benchmark in excellence that you seek, a life-affirming statement, then this is the album for you. Staggering stuff”.

In October 2001 Mary Black released a mammoth 16 song collection, drawn from the last decade of her career. Included on this Best of album are two new recordings and Mary also offers us a bonus CD, a mix of live tracks, duets and studio recordings not previously available on any of her albums.
Róisín O.

Róisín O’s is probably best known to Irish audiences through her work with Liam Lawton, recording songs on his albums “Another World” and “Time”, as well as featuring on two of Liam’s DVD’s including the spectacular open air concert “Song of a Celtic Soul” recorded in the Dublin Docklands in 2005. Róisín O. toured extensively with Liam between 2004 and 2007, as a guest artist on his nationwide tours.

Róisín O’s voice has also been a regular feature of Irish radio over the last number of years - whether singing the powerful “Ave Maria” from Liam’s Another World album or delicate and beautiful “The Edge of the Moon” from Róisín’s own album “Love so Kindly”. A typical reaction to hearing Róisín singing is one of familiarity - but not exactly knowing why. Considering Róisín has featured on five platinum selling albums in Ireland, two double platinum compilations in the UK, including a UK Christmas Number 1 selling album - it’s not surprising her voice is comfortingly familiar.

The good news for music lovers is that we can hear Róisín O. in concert in her own right, as she is embarking on a solo tour – “Róisín O. —In Concert”—which starts at the Town Hall Theatre, Galway on Friday, May 15th, quickly followed by a second show at the Watergate Theatre, Kilkenny on Thursday May 21st. Further dates are booked for Portlaoise, Rathoath and the National Concert Hall, Dublin later in the autumn.

So who is Róisín O.? While Róisín O’s musical roots were set growing up with a musical family in Cavan, it was as soloist in the well known Celtic Choral Group Anuna that she first experienced recording and touring after joining the group in 1996. After five very enjoyable years in which she preformed in such diverse locations as Morocco, Canada and Sweden, in 2001 Róisín left the group in order to record an album of Irish music for the Universal Classics & Jazz label in London. Róisín O’s debut album titled “Love So Kindly” was a collection of Irish love songs, some old, some new. At the time of its release in 2003 “Love So Kindly” reached Number 3 in the Irish Classical Charts. One of the tracks from the album, “Edge of the Moon” – which was written by the late Christy Hennessy’s daughter Hermonie Ross—is a regular favorite of RTE’s Lyric FM listeners where it still features among the most requested tracks.

Róisín O. is firstly and foremost a lover of music and she counts among her most treasured experiences performing alongside Aled Jones, Paco Pena, Beth Nielson Chapman and Julien Lloyd Weber. While no surprise to those who have listened to and enjoyed Róisín’s musical talents, Róisín was somewhat taken aback when she was invited by George Martin, the Beatles producer, to perform at his annual Christmas Carol Concert at the Royal Hospital Chelsea, London.

“Meeting the man who produced the Beatles albums was very special. That evening I had the opportunity to sing with The Oxford Boys Choir and chose the beautiful traditional Irish lullaby “Suantrai”. They later added this piece to their standard Christmas repertoire, something I was delighted to hear!”

So what can we expect when we settle into our seats as Róisín O. steps out on stage? “Basically a collection of songs that I love singing! I had my second child early last year and have not been touring since. This gave me the time to actually stop and think—’What do I really love to sing?’ ”

“I’m drawn to spiritual songs and old Irish laments; I also love Eastern sounding music as well as the Fado tradition from Portugal. I’ve chosen songs that have inspired me in some way—perhaps the lyrics or maybe just a melody—and my hope is that people take something special away as I did when I heard many of these songs for the first time.”

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PART I - OVERTURE

WALKING DANCE “WELCOME”, “POLAND IS BEAUTIFUL”
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Beautiful, fertile and not small, Let the whole Poland say,
Many lands, many folks, As a Mazovia man?
Many capitals, many wonders, Let the whole Poland say.
But the nicest and the healthiest
Is Mazovia, man. According to an old Polish custom
But the nicest and the healthiest
Is Mazovia, man. We are greeting you warmly
Where are such gorgeous clothes, Our hearts are rejoicing
And singers and girls? That we are with you
Who will send up sparks with their shoes in such a way? Let the music play
Who loves their homeland so much, And let us start dancing,

OBEREK /Dance from Opoczno/ - Polish National Dance
(One of the most popular folk dances in Poland. It is a dance with individual figures, danced very quickly and very passionately. It was a highlight of every country party)

DANCES AND SONGS FROM WILANÓW
(Mazurka dance from the suburbs of Warsaw in Mazowsze region)

DANCES AND COUPLETS FROM KASZUBY REGION
(Dances and couplets from north of Poland)
In the green forest the birds are singing
the best girls are those, who give you a kiss
the best girls are those, who give you a kiss
I would give you a kiss, but then you’d tell around
And I’d prefer if no one knew about it
And I’d prefer if no one knew about it
If you told around, I would be ashamed
That I kissed you and you did not object
That I kissed you and you did not object
Walery, Walery come to the wedding
burczybas[1] will play for us and we will dance
Spin around, don’t stand there like an ox
Take your woman and spin her around
Many waters passed away, years flew by
And songs from Kaszuby region stayed in people’s hearts
And songs from Kaszuby region stayed in people’s hearts
[1] A musical instrument from the Kaszuby region.

SONGS AND DANCES FROM SZCZAWNICA REGION
(The dances and couplets from a small town in Pieniny Mountains in Southern Poland portray a kind of folk game played by the young men newly recruited to the army with the village girls)

DANCES FROM LUBLIN REGION
(Traditional dances from Lublin region)
SONGS FROM RACIBÓRZ REGION – premiere

(Premiere of Polish songs from one of the most interesting ethnographic region)
Three ladies walked down the main road, main road, main road
they met a young boy oh, da, da na, da!
Where are you going dear ladies oh, da, da oh, da da!
One of you will be mine oh, da da, na da!
The devils have lit the old furnace, water is boiling on the cooker,
whenever daddy comes to mommy,
the mommy goes: he, he, he!
When the mother washed our clothes, daddy hewed the wood,
whenever daddy comes to mommy,
the mommy goes: Ha, ha, ha!
Hey, hey,
whenever daddy comes to mommy, the mommy goes: He, he, he! A ha-ha!
Hey, hey, a ha – ha!
Mommy is mad, she waved her arms,
and I keep laughing: a ha, ha ha, ha!

Right near my city of Racibórz, the river Orda flows straight to the sea,
For centuries not it proudly flows through my dear Opole region.
In Racibórz, at the market, a young lady sits around
in the window, sad she sits, thinking and surely in love
I wonder about no one but myself,
why have I fallen in love, with you,
you young boy.
I have fallen in love with you and you left me,
I had a happy heart, now I am sad because of you.
If I go where the river Odra is flowing,
I will find my boy with his beautiful eyes,
I will find my boy with his beautiful eyes,
People say, people say about me,
that there is no honest boy for me,
that there is no honest boy for me,

The sun sets, sets behind the white rod forest,
It drizzles, drizzles on the cherry orchard.
Drizzle drizzles on the forest bush,
Let our love and our song never end.

SHEPHERDS’ SONGS, DANCES AND FOLK GAMES FROM JURGÓW REGION
(These traditional dances come from Podhale, a rural region at the foot of the Tatra Mountains)

KUJAWIANK - Polish National Dance
(A national dance from the region Kujawy, characterized by slow pace and changing rhythm.
The dance begins in a sentimental mood and then changes into a quick, lively rhythm which is
characteristic of a wild and spirited Oberek)

SONGS, DANCES AND FOLK GAMES FROM PODEGRODZIE
(The boys sing jocular songs and display feats of skill and strength.
They sing: “I’m from Podegrodzie, a gay and merry fellow. Love is a wonderful game, but what’s
love without lovemaking. It’s like coffee without sugar, like dancing without music and girls.” The
girls interrupt the boys and get the best dancers to dance with them)
CRACOVIENNETTE WITH VERSES

Go to Wawel, go to Wawel you nippy Krakow resident
think a little, contemplate a little at the monument of fame
think a little, contemplate a little at the monument of fame

In the Krakow morass, the fish want to swim
get married Johnny, you are so unhappy
get married Johnny, you are so unhappy

I loved only her, but she didn't want me
As I thought about it, she was quite right

For you to see the true Pole, true Pole
I will dance and sing a Krakowiak dance
I will dance and sing a Krakowiak dance

CRACOVIENNE – Polish National Dance

(Krakowiak is one of the most popular and characteristic Polish folk dances, with its very lively
even wild tempo and long easy strides, demonstrating spirited abandon and elegance at the
same time. The rhythm of Krakowiak already could be found in Polish and foreign musical compo-
sition of the 16th and 17th centuries. In 17th century it spread among townsmen and noblemen
becoming a national dance)

PART II – OVERTURE

POLONAISE

(The most popular Polish National representative dance. Reserved only for nobility. This dance
used to open every lordly ball).

MAZUR – Polish National Dance

(One of the most beautiful dances in Poland. It was a highlight of every country party)

THREE SONGS:

“String”
How pretty this string is, because she made it
How valuable this string is, because she made it
Oh, how valuable this string is, because she has lost it
Oh, how nice it is to sit here where she was sitting
Oh! How something mysterious is attracting me here, because she was walking here

Oh, how beautiful this flower is, because she was holding it
Oh, and even more beautiful this cornflower is, more than roses, because she has picked it
Oh, how tasty this berry is, because she has given it to me
Oh, how sweet the clean water is, because she has drown it
A beautiful leaf and flower, because she was holding them
But the best is the kiss that my lover gave me.

“Wish” (Fryderyk Chopin) – premiere

If I were the sun on the sky
I would not shine just only for you.
Neither on lakes nor for forests,
But I would shine for everybody,
All the times under your window and only for you,
If I could only change into the sun.
If I were a bird from that forest,
I would not sing in any foreign country,
Neither on lakes nor for forests,
But I would shine for everybody,
All the times under your window and only for you,
If I could only change into the sun.
“The Polish Song”
Polish song, you are like dew,
That falls on our souls.
You lead it to the skies
Like in the dark night a pale star is falling down.
You lead it to the skies
Like a pale star in the dark night.

We are happy that from the old days
It has taken the lyrics and melody
And this one is the most beautiful
Poland has not yet succumbed.

RONDO Á LA KRAKOWIAK (Fryderyk Chopin) – premiere

WINE GATHERING IN THE LUBUSKIE REGION
A customary folk dance in conjunction with the wine gathering.

DANCES OF THE HIGHLANDERS
(There are dances by maidens as well as by lads in which the lively temperament of the highlanders pours out very small steps are characteristic in these dances).

DANCES OF THE TOWNSMEN FROM ŻYWIĘC
(A dance of the citizens of Żywiec: Polonaise, Waltz, Dance with a Scarf – all dignified dances)

CHORAL SONGS:
“Trudno u ha ha!”
“Kukuleczka”
“Hush, hush”
The night was humming,
The night was calling
The warm night
Led him away from his house
Open the door girl!
Your mother and father are asleep,
Your father and mother are asleep,
Open the door girl for me!
Hush, hush... the door creaks.
Johnny, I will not open.
Hush, hish... my father is asleep
If he wakes up, he will be angry
Hush, hush... the dogs will bark
There will gossips in the whole village
Johnny, do not wait!
My father is coming, run away!
And in the morning, in the morning
Beautifully dressed
She is standing in the window
Like a doll.
She is standing in the window
Like a flower in a pot,

DANCES FROM ŁOWICZ
MAZUR, OBEREK SANNICKI /SANNIKI REGION
This is a suite of dances from the environs of Łowicz, situated in the Mazowsze region in the central part of Poland. The small town of Łowicz is famous for its beautiful folk costumes.

FINALE
(NOTE: PROGRAM SUBJECT TO CHANGE)

Adaptation for the Stage of the National Costumes: Mira Zimińska Sygietyńska
Covered Bridges of New England

Monday
December 6
8pm

WGBY 57
MAZOWSZE, was founded by Professor Tadeusz Sygietynski, an eminent composer and a folklore lover, together with his wife Mira Zimińska-Sygietynska, an actress who begun her career in the pre-war Poland. They promised themselves that if they survived the war they would form a folk group. Survive they did and began to scour the countryside, Zieminska looking for old traditional costumes, Sygietynski, collection folkloric music on which to base his original compositions and looking for young talent. At the end of 1948 the first groups of young locals begin arriving into the Karolin palace. Sygietynscy provided them their board and keep as well as necessary artistic education. After two years of studying, practicing and rehearsing, on 6th November 1950, the first ever performance of MAZOWSZE was staged in Warsaw’s Polish Theatre.

At that time, the group’s repertoire consisted of songs and dances of Central Poland. After the debut, between the concerts that followed, much work was undertaken to improve the repertoire and plans for the future as well as crucial decisions were being taken for the group.

In 1951 “Mazowsze” began touring outside Poland. Due to the contemporary geopolitical situation in the area, the only country the group could visit was the Soviet Union. It took the authorities three years before they received permission to tour countries beyond the Iron Curtain was given. Mazowsze arrived in Paris on 1st October 1954. Six years later the group crossed the Atlantic.

1955 was a year of mourning for Mazowsze when the founder of the group, Tadeusz Sygietynski died. The future didn’t seem optimistic. Terminating the whole project was considered. It was Mira Zieminska-Sygietynska who took over the leadership after her husband’s death. Broadening the repertoire to 41 ethnographical regions as well as including new, long forgotten religious, patriotic and other songs, into the repertoire was also her direct contribution. Thanks to Mira Zieminska-Sygietynska “Mazowsze” became famous all over the world giving nearly 6 500 performances both in Poland and 50 other countries. Mira Sygietynska died on 26 January 1997 in Warsaw. Numerous awards and orders confirm the artistic success she achieved. She was given the White Eagle Order. Polish Radio honored her with the Woman of the Century title.

2LUCK CONCEPTS – John Luckacovic and Eleanor Oldham, Directors

John spent 19 years with Columbia Artists Management Inc., becoming a vice president and member of CAMI’s Board of Directors. During that time, Eleanor joined the ICM Artists European office in London, where, as second in command of that enterprise, she signed and managed the careers of conductors and instrumentalists. After relocating to New York in 1997, she began to develop new projects and attractions. In 2001, John and Eleanor formed 2Luck Concepts to enable them to continue to seek out, develop and produce unique and engaging projects from around the world. In less than 10 years, among their many projects, they managed the inaugural North American tours of the celebrated George Piper Dances/Ballet Boyz; Akram Khan’s Kaash, MA, Sacred Monsters (featuring Akram Khan and Sylvie Guillem) and In-I (featuring Akram and Juliette Binoche); produced and managed the first-ever North American tours of London’s Shakespeare’s Globe Original Practice productions of Twelfth Night and Measure for Measure, followed in 2009 by Love’s Labour’s Lost; the critically acclaimed inaugural North American tour of Stan Won’t Dance in Sinner; the first US touring of the controversial New York contemporary ballet company Cedar Lake; and a 12 week/50 city tour of Moscow’s Helikon Opera.

Current and upcoming projects include Shakespeare’s Globe Theatre with its fourth US tour, and their highly acclaimed production of The Merry Wives of Windsor; the 60th anniversary tour of Poland’s internationally renowned national ensemble MAZOWSZE; Akram Khan’s Gnosis and Vertical Road; AnDa Union, a musical folk ensemble from Inner Mongolia; and Francesca Gagnon - The Voice of Alegria with Symphony Orchestra, celebrating the music of Cirque du Soleil.

MAZOWSZE

BALLET
Ballet Master: Wioletta Milczuk
Ballet Administrator: Sylwia Glowala- Leptacz

Soloist:
Agnieszka Mierzejewska, Magdalena Zalipska , Krzysztof Fijak, Konrad Goljanek, Marcin Mierzejewski, Wiktor Moskal, Bogusław Topajew, Piotr Zalipski

Second Soloist:
Barbara Morawska, Anna Paś, Marlena Pietrzykowska, Monika Tymińska, Krystian Mierzejewski
Corps De Ballet:
(replacement: Szuptarska Małgorzata)

CHOIR
Choir Administrator - Filip Micek

Solists:
Katarzyna Haber, Mirella Kostrzewa, Tadeusz Kijek, Filip Micek, Krzysztof Morawski
Soprano: Maria Krzysztofik, Anna Wiejak
Mezzo - Soprano: Dorota Kasterska, Paulina Szeleruska, Alesia Turonak
Alto: Monika Chojnacka-Frant, Małgorzata Czaczowska, Katarzyna Śliżewska
Tenor: Piotr Borek, Filip Magnuski, Filip Micek, Artur Mleko, Tomasz Miłczuk
Bass - Baritone: Mariusz Kolinko, Sylwester Szczeszek, Marek Światłowski, Piotr Tomasik
(replacement: Anna Tchórzewska, Andrei Baravik, Robert Rumiński)

ORCHESTRA
Orchestra Administrator & clarinet: Marian Krężel
1st concertmaster: Błażej Sroczyński
Violin: Anna Kowynia, Jędrzej Nalaskowski, Iwona Wieczorek, Dariusz Wosiura, Marzena Zawierska
Viola: Beata Baszko, Paulina Ryjak
Cello: Piotr Firlej, Jerzy Żelazny
Double-bass: Cyprian Komza
Flute: Liliana Wojda-Talacha
Oboe: Ewelina Wiśniowska
Clarinet: Krzysztof Krajewski
Trombone: Ryszard Pazdrowski
Trumpet: Janusz Leszczyński
French Horn: Krzysztof Kwiecień
Percussion: Konrad Sobiera
(replacement: Izabela Jaskólska, Łukasz Karpiński, Sylwia Pędziwiatr)

TECHNICAL STAFF:
Stage Manager: Adam Cieplak
Wardrobe: Katarzyna Klepacz, Renata Pietrzak, Izabela Popis, Robert Katolik (deputy stage manager)

For the North American Tour:
Company Manager Clare Cannizzaro
Production Manager David Pinner
Trucking StageCall Specialized Transportation
Tour Coaches Bernard Bus Companies

For more information on supporting MAZOWSZE in North America please contact:
2Luck Concepts, Tel 518 756 1852, info@2luck.com
Cantus and Theater Latté Da present
All is Calm:
The Christmas Truce of 1914
by Peter Rothstein
with
musical arrangements by Erick Lichte and Timothy C. Takach

Actors: John Catron, David Roberts, Alan Sorensen
Writer/Director Peter Rothstein
Tenors: Eric Hopkins Ellingsen, Aaron Humble, Paul Rudio,
       Gary Ruschman, Shahzore Shah
Barritones: Adam Reinwald, Matthew Tintes
Bass: Chris Fous
Bass/Arranger: Timothy C. Takach
Arranger: Erick Lichte

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Cantus - Prelude
Carols for Male Voices
God Rest You Merry
As Joseph Was A-Walking
The First Noel
The Lord at First
Coventry Carol
I Saw Three Ships

- brief pause -

Cantus and Theater Latté Da present

All Is Calm
The Christmas Truce of 1914
by Peter Rothstein
with musical arrangements by Erick Lichte and Timothy C. Takach

Prologue
Will Ye Go to Flanders?
Scottish Folk Song, arr. Erick Lichte

The Optimistic Departure
Come on and Join (Alexander's Ragtime Band)
Irving Berlin, harm. Cantus
God Save the King
English Traditional
It's a Long Way to Tipperary
Jack Judge and Harry Williams, harm. Cantus
Let Godfathers
Paul Brüel and Eugène Nimbault, based on Traditional French song

The Grim Reality
Pack Up Your Troubles
George Henry and Felix Powell, harm. Cantus
The Old Barbed Wire
English Traditional, harm. Cantus
I Want to Go Home
Licia, Giza Reis, harm. Cantus
Deutschlandlied
Franz Joseph Haydn
Keep the Home Fires Burning
Iver Novello, harm. Cantus
O Come, O Come Emmanuel
12th c. plainchant

Christmas
Christmas in the Camp
Harrington and Scott
We Wish You a Merry Christmas
English Traditional Carol
Die Wacht am Rhein
Karl Wilhelm
Christmas Day in the Cookhouse
Traditional English, harm. Cantus
O Tannenbaum
German Carol, arr. Timothy C. Takach

The Truce
Silent Night
Franz Gruber, arr. Erick Lichte
Angels We Have Heard on High
French Traditional, harm. Cantus
Bring a Torch, Jeanette, Isabella
French Carol, harm. Cantus
In Dulci Jubilo
German Carol, harm. Cantus
Wassail
Erick Lichte, based on traditional text
Minuit chrétiens (O Holy Night)
Adolphe Adam, harm. Erick Lichte
Will Ye Go to Flanders? (Reprise)
Sorriish Folk Song, arr. Erick Lichte
Wie schön leuchter der Morgenstern
Philip Nitschai, arr. Erick Lichte
Good King Wenceslas
Petr Cantius, harm. Cantus

The Return to Battle
Auld Lang Syne
Scottish Folk Tune, arr. Timothy C. Takach

Epilogue
The Last Post
English Boogie Call
Silent Night (Reprise)

Franz Gruber, arr. Erick Lichte
Creating All is Calm: The Christmas Truce of 1914
by Peter Rothstein

I studied World War I in high school and college, but I don't remember reading about the Christmas Truce in any of my textbooks. If I had, I certainly would have remembered. This extraordinary event took place in 1914, the first year of the war, and was never repeated. Thousands of men put down their guns and left their trenches to meet their enemies in No Man's Land. They exchanged gifts of tobacco, rum and chocolates; even photographs of loved ones. They sang songs, played a game of soccer, and buried each other's dead. Upon orders from above, they eventually returned to their trenches and re-instigated a war that would last four more years.

So why did I not learn of this remarkable event? The propaganda machine of war is powerful, and news of soldiers fraternizing across enemy lines would put a human face on the Germans and readily undermine public support for the war. The heroes of this story are the lowest of the ranks – the young, the hungry, the cold, and the optimistic – those who acted with great courage to put down their guns, overcoming a fear that placed a gun in their hands in the first place. Their story puts a human face on war, and that's the story I hope to tell.

In 2005 I attended a Cantus Christmas concert. I was struck by not only their remarkable sound, but also how their work was pushing the boundaries of chamber music in the ways Theater Latté Da was pushing the boundaries of musical theater. I approached Cantus' Artistic Director Erick Lichte about collaborating on a piece about the Christmas Truce. He immediately said yes, and our work began.

I am interested in creating performance where the content dictates the form. In the creative process I continually ask myself: If the characters were left to their own devices, how would they tell their story? What language, what tools were available to them? There was our answer – radio. Radio was critical to military operations; it was the primary means of mass communication and mass entertainment. Our piece would be a radio musical drama, using only the tools of radio: music and text. The music ranges from trench songs to patriotic and sentimental tunes, as well as Christmas music from the participating countries. The text is taken from a wide range of sources including letters, journals, official war documents, poetry, grave stone inscriptions – even an old radio broadcast.

One of the reasons I love working in the theater versus film or television, is because the theater is a two-way street. It asks the audience to engage their imagination in order to complete the story. So, here are the words and the songs of these remarkable men. Completing the story, putting a human face on war – well, that's up to you. To the thousands of men who changed history, thank you. May we do your story justice.

People Cited:

Private Frank Bass, 9th Battalion Norfolk Regiment
Robert Burns, 7th Queens Own Cameron Highlanders
Dick Barron, 2nd London Mounted Brigade
Winston Churchill, First Lord of the Admiralty
Private W. T. Colyer, Artists' Rifles
Corporal John Fergusen, Seaforth Highlanders
Count Gleichen, Brigadier General, 15th Brigade
Captain Sir Edward Hulse, Scots Guards
Hugo Klemm, 133rd Saxon Regiment
Maurice Laurentin, Commandant 6e Compagnie
Francis Edward Ledwidge, Royal Inniskilling Fusiliers
Second Lieutenant Geoffrey Lillywhite, Royal Engineers
George Littlefair, Durham Light Infantry
Private Tom Macdonald, 9th Battalion Royal Sussex Regiment
Patrick MacGill, London Irish Regiment
Lt. General C.F.N. Macready, British Army
Private Peter McGregor, 14th Battalion Argyle & Sutherland Highlanders
Albert Moren, 2nd Queen's Regiment
Sgt. G. H. Morgan, Royal Warwickshire Regiment
Oberstleutnant Johannes Niemann, 133rd Royal Saxon Regiment
Wilfred Owen, Manchester Regiment
Second Lieutenant Arthur Pelham-Burn, 6 Gordon Highlanders
Pope Benedict XV
Jack Rogers, Sherwood Foresters Siegfried Sassoon, Royal Welch Fusiliers
Private Frank Sumpter, London Rifle Brigade
Private Jack Sweeney, 1st Battalion, Lincolnshire Regiment
G. T. Forrestier-Walker, Brigadier General
Frank and Maurice Wray, Londo Rifle Brigade
THE COMPANY

John Catron, Actor
Hometown: St. Paul, MN
Stage Credits: Park Square, Guthrie Theater, The Playwrights’ Center, Pillsbury House, Civic Stage, Illusion Theater, Theatre Mu, and the Humana Festival.

David Roberts, Actor
Hometown: St. Paul, MN
Stage Credits: Jungle Theater, Theater Latté Da, Commonweal Theatre, Minnesota Jewish Theatre, Plymouth Playhouse, Theater Mu, Children’s Theater Company, and Illusion Theater.

Alan Sorensen, Actor
Hometown: Minneapolis, MN
Stage Credits: Mixed Blood, Park Square, Gremlin, Frank Theatre, Minneapolis Musical Theatre, History Theatre, Starting Gate, Bloomington Civic Theatre, TRP and the Minnesota Opera.

Peter Rothstein, Writer/Director
Hometown: Grand Rapids, MN

Eric Hopkins Ellingsen, Tenor
Hometown: Oregon, IL
Education: BA Vocal Music, Luther College

Aaron Humble, Tenor
Hometown: Kent, OH
Education: DM and MM: Indiana University; BM: Millikin University. All Degrees in Vocal Performance and Literature.

Paul Rudoi, Tenor
Hometown: Keene, NH
Education: BM Vocal Performance, The Hartt School

Gary Ruschman, Tenor
Hometown: Erlanger, KY
Education: MM, San Francisco Conservatory of Music; BM, Northern Kentucky University

Shahzore Shah, Tenor
Hometown: Chicago, IL; then Stillwater, MN
Education: BM Vocal Performance, BM Music Education, BA French: Lawrence University Conservatory of Music

Adam Reinwald, Baritone
Hometown: Eugene, OR
Education: BM Vocal Music Education, St. Olaf College

Matthew Tintes, Baritone
Hometown: Fargo, ND
Education: MM Vocal Performance, University of Wisconsin - Madison; BM Secondary Vocal Music Education, North Dakota State University

Chris Foss, Bass
Hometown: Council Bluffs, IA
Education: MM Choral Conducting, University of Nebraska; BM Commercial Music, Millikin University

Timothy C. Takach, Bass/Arranger
Hometown: Lake Zurich, IL; then Eden Prairie, MN
Education: BA Music Theory/Composition, BA Studio Art, St. Olaf College

Erick Lichte, Arranger
Hometown: Appleton, WI
Education: BM Music Education, St. Olaf College

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Acclaimed as “the premier men’s vocal ensemble in the United States” (Fanfare), Cantus distinguishes itself with its remarkable musical versatility. Touring nationally and enjoying sold-out concerts in its home of Minneapolis-Saint Paul, Cantus is proud to be the 2010-2011 Artists in Residence on Minnesota Public Radio and American Public Media’s Performance Today. Each Cantus program shows off the ensemble’s artistic excellence and charismatic personality and delivers an unforgettable concert experience.

Rehearsing and performing without a conductor, Cantus is now celebrating its 10th year as a professional ensemble. Cantus has toured to France and Africa and across the United States including performances in New York, San Francisco and Washington DC’s Library of Congress. The Washington Post hails the ensemble’s sound as having both “exalting finesse” and “expressive power,” and refers to their music-making as “spontaneous grace.”

Cantus has performed at the American Choral Directors Association’s national and regional conventions and numerous choral festivals. Cantus has a rich history of collaborations with other arts organizations, including performances with The Saint Paul Chamber Orchestra, the Boston Pops, and the Minnesota Orchestra. The ensemble continues to tour its celebrated performance of All is Calm: The Christmas Truce of 1914 nationally and performs it with Theater Latté Da and Hennepin Theatre Trust in Minneapolis each holiday season.

Cantus has recorded ten CDs on its own label and their self-titled CD “Cantus” was named one of the Top Ten CDs of 2007 by National Public Radio. Their newest release “That Eternal Day,” a collection of American sacred music, will be available in December 2010.

A founder of the Male Choir Commissioning Consortium, the ensemble has commissioned numerous new works from composers including Nico Muhly, Lee Hoiby, Steven Sametz, Kenneth Jennings, Peter Hamlin, Edie Hill, and Robert Kyr. Cantus has received commissioning grants from the National Endowment for the Arts, American Composers Forum, and Chamber Music America. In addition to these pieces, much of Cantus’ music is composed and arranged by its members.

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Aaron Humble, tenor - Communications
Adam Reinwald, baritone - Programming
Gary Ruschman, tenor - Artist Resources

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Timothy C. Takach, Graphic Designer

For Additional Information contact:
Cantus, P.O. Box 16321, Minneapolis, MN, 55416
info@cantusonline.org; www.cantusonline.org
Minneapolis, MN, 55414; 612.339.3003; LatteDa.org

Support:
Theater Latté Da is a Twin Cities-based musical theater company recognized for its ability to connect artists, audiences and communities through diverse stories that resonate with our current world. Committed to innovative musical theater, Theater Latté Da’s bold approach expands the genre by originating new works, radically reinventing classics from the musical theater canon, and experimenting with unusual forms, musical styles and storytelling techniques. Founded in 1998 by Artistic Director Peter Rothstein and Music Director Denise Prosek, Theater Latté Da boasts an impressive history of work that has received significant popular and critical acclaim including 42 mainstage productions, 21 area premieres, 7 world premieres, an ongoing cabaret series, and an intensive education program for teens. For more information, please visit our Web site at www.latteda.org

Theater Latté Da Staff
- Peter Rothstein, Artistic Director
- Kimberly Motes, Managing Director
- Denise Prosek, Resident Music Director
- Sharon Bach, Production Manager
- Abby Zimmer, Office Manager
- Patrick Bailey, Dialect Coach
- Michael Hefty, Graphic Designer
- Mike Hanisch, Videographer

For additional information contact:
Theater Latté Da, 1170 15th Ave SE, Suite 203, Minneapolis, MN, 55414; 612.339.3003; LatteDa.org

Recordings available at today’s concert

All is Calm: The Christmas Truce of 1914
The Western Front, Christmas, 1914. Out of the violence comes a silence, then a song. A German soldier steps into No Man’s Land singing “Stille Nacht.” Thus begins an extraordinary night of camaraderie, music, peace. A remarkable true story, told in the words and songs of the men who lived it.

That Eternal Day, 2010
This recording is a wonderful collection of American sacred music. Including audience favorites “There's a Meetin' Here Tonight,” “Wanting Memories,” and new arrangements of “Keep Your Lamps,” “Sweet By and By,” and “Simple Gifts,” this program is emotionally invigorating and musically fulfilling.

Cantus, 2007 - listed in the Top Ten Recordings of 2007 from NPR!
Cantus’ eponymous recording is the definitive recording of the ensemble. The programming keeps you listening from beginning to end, just like it does in a live concert.

Comfort and Joy: Volumes One and Two, 2004-05
“...these performances and arrangements are as exuberant and dynamic as you will hear from any group.” - Classics Today
These albums feature chant, fresh folksong arrangements, modern compositions and traditional carols, as well as highlighting Cantus’ diverse repertoire from around the world.

Deep River, 2003
“The amazing men of Cantus weave their usual spell, with singing of unimaginable precision, sensitivity and deep emotional power.” - American Record Guide
Deep River is a treasury of African-American Spirituals, featuring some of the most beloved American folk songs.
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Evacuation Procedures
Bowker Auditorium

Note: Interior house conditions may necessitate alternate exit routes.

Sections A - K and the Pit exit toward stage.

West side exit stairwell left.

Sections L - U exit toward lobby.

East side exit stairwell right.
Evacuation Procedures

In the event of an emergency requiring evacuation of the building, procedures are in place to ensure that the audience can exit safely.

Sections 4, 5, 6
Exit through the lobby.

Sections 1, 2, 3 & Pit
Exit toward stage.

Note: Interior house conditions may necessitate alternate exit routes.

Mezzanine 1, 2, 3
Exit rear through lobby.

Balconies 1, 2 exit toward stage, up two flights and down interior fire escape.
Patron Services

Refreshments
Concessions are available before the performance and during intermission for most Center Series Concert Hall events. For patrons in our wheelchair section, please notify an usher and they will be happy to bring the refreshments to you.

Restrooms
Restrooms are located on the lower level of the Fine Arts Center Concert Hall adjacent to the University Gallery and in the Concert Hall main lobby. When available there are additional restrooms in the Rand Theater area. Fully accessible restrooms are available in the Concert Hall and Bowker Auditorium. Restrooms in the Concert Hall for the mobility impaired are located in the lobby and the refuge area outside section 3 on house right.

Drinking Fountains
Drinking fountains are located on the lower level of the Concert Hall near the restrooms and in the lobby.

Late Seating
Patrons arriving after the start of the performance will be seated at an appropriate break.

Pagers and Cell Phones
Please turn off all pagers and cell phones when entering the seating area.

On Call Service
Doctors and persons needing emergency call service are asked to leave their name and seat location with the box office. If you keep a pager with you, please use the silent, vibration option.

Cameras and Recording Devices
The taking of photographs or recording the performance in any way is strictly prohibited.

For Hearing-Impaired Patrons
Assisted listening devices: Induction loops and headsets are available for patrons with hearing impairments and may be checked out with an ID in the lobby prior to the performance. Compatible with most ALS systems and in compliance with the ADA. A credit card, driver’s license, or valid student ID will be held as security while devices are in use.

Emergency Closing
In case of emergency, the lighted, red, exit sign near your seat is the shortest route to the exterior of the building. For your safety, please check the location of the exit closest to your seat and review the evacuation map included in this playbill. Also, follow the directions provided by the ushers.

Accessible Parking
An access-parking permit or plates must be visible to parking attendants.

For Your Viewing Pleasure
Check out what’s on view in the University Gallery. The University Gallery is located on the lower level of the Concert Hall and is open one hour prior to the start of performances and during intermission. The Gallery is also open to the public Tuesday through Friday, 11am to 4:30pm, and Saturday and Sunday, 2 to 5pm.

Performance Cancellation
Fine Arts Center performances are rarely canceled and only in the case of severe weather. If a performance is canceled, you can call the Box Office at 1-800-999-UMAS or 545-2511 or tune in to the following radio and television stations: public radio station WFCR 88.5FM, WRNX 100.9FM/ WPNI 1430AM, WHMP 99.9FM, WMUA, WRSI 95.3FM, WHYN, WMAS, WWLP-TV22 and WGGB-TV40. If a performance is canceled, patrons may exchange tickets for another event (subject to availability), may receive a credit on their account, or may request a refund. Please recycle your playbill in the lobby.
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February - May 2011

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