University of Richmond UR Scholarship Repository

Music Department Concert Programs

Music

10-1-2010

Shanghai Quartet with Michel Lethiec and Fred Dole

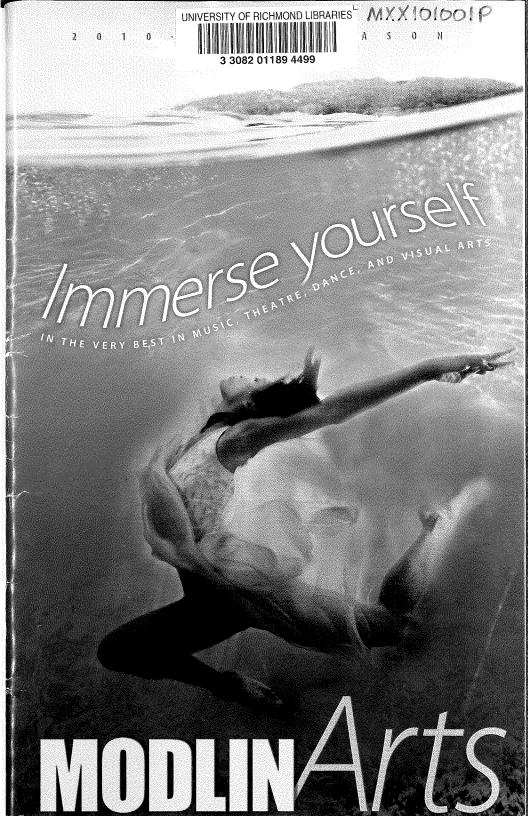
Department of Music, University of Richmond

Follow this and additional works at: http://scholarship.richmond.edu/all-music-programs Part of the <u>Music Performance Commons</u>

Recommended Citation

Department of Music, University of Richmond, "Shanghai Quartet with Michel Lethiec and Fred Dole" (2010). *Music Department Concert Programs*. 163. http://scholarship.richmond.edu/all-music-programs/163

This Program is brought to you for free and open access by the Music at UR Scholarship Repository. It has been accepted for inclusion in Music Department Concert Programs by an authorized administrator of UR Scholarship Repository. For more information, please contact scholarshiprepository@richmond.edu.



September

FALL 2010

TIME	EVENT	VENUE
7:30 p.m.	eighth blackbird: Powerful	Camp Concert Hall
7:30 p.m.	Diavolo	Alice Jepson Theatre
3:00 p.m.	Donald George, tenor and Lucy Mauro, piano*	Perkinson Recital Hall
7:30 p.m.	An Evening of Latin American Song*	Camp Concert Hall
7:30 p.m.	Family Weekend Concert*	Camp Concert Hall
7:30 p.m.	Cherryholmes	Camp Concert Hall
7:30 p.m.	MOMIX: Botanica	Alice Jepson Theatre
7:30 p.m.	Julius Caesar	Cousins Studio Theatre
	TIME 7:30 p.m. 3:00 p.m. 7:30 p.m. 7:30 p.m. 7:30 p.m. 7:30 p.m. 7:30 p.m. 7:30 p.m.	7:30 p.m. eighth blackbird: Powerful 7:30 p.m. Diavolo 3:00 p.m. Donald George, tenor and Lucy Mauro, piano* 7:30 p.m. An Evening of Latin American Song* 7:30 p.m. Family Weekend Concert* 7:30 p.m. Cherryholmes 7:30 p.m. MOMIX: Botanica

M/

October

various	Julius Caesar	Cousins Studio Theatre
7:30 p.m.	Shanghai Quartet with Michel Lethiec, clarinet	Camp Concert Hall
7:30 p.m.	DAH Theatre: The Role of the Artist in Dark Times*	Weinstein Int'l Center
7:30 p.m.	An Evening with David Sedaris	Landmark Theater
8:00 p.m.	DAH Theatre	Cousins Studio Theatre
7:30 p.m.	Reduced Shakespeare Company: Complete World of Sports (abridged)	Alice Jepson Theatre
7:30 p.m.	TimbaSon	Camp Concert Hall
7:30 p.m.	Cyro Baptista, percussion: Villa-Lobos/Vira Loucos	Camp Concert Hall
7:30 p.m.	Tiempo Libre	Alice Jepson Theatre
7:30 p.m.	Richmond Symphony	Camp Concert Hall
3:00 p.m.	UR's Schola Cantorum and Women's Chorale*	Camp Concert Hall
7:30 p.m.	SFJAZZ Collective	Camp Concert Hall
7:30 p.m.	David Esleck Trio*	Camp Concert Hall
	7:30 p.m. 7:30 p.m. 7:30 p.m. 8:00 p.m. 7:30 p.m. 7:30 p.m. 7:30 p.m. 7:30 p.m. 7:30 p.m. 3:00 p.m. 7:30 p.m.	7:30 p.m.Shanghai Quartet with Michel Lethiec, clarinet7:30 p.m.DAH Theatre: The Role of the Artist in Dark Times*7:30 p.m.An Evening with David Sedaris8:00 p.m.DAH Theatre7:30 p.m.Reduced Shakespeare Company: Complete World of Sports (abridged)7:30 p.m.TimbaSon7:30 p.m.Cyro Baptista, percussion: Villa-Lobos/Vira Loucos7:30 p.m.Tiempo Libre7:30 p.m.Richmond Symphony3:00 p.m.UR's Schola Cantorum and Women's Chorale*7:30 p.m.SFJAZZ Collective

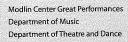
November

TH 4 - S 6	various	Third Practice Electroacoustic Festival*	Camp Concert Hall
SU 7	7:30 p.m.	Academy of St. Martin in the Fields with Inon Barnatan, piano	Camp Concert Hall
WE 10	7:30 p.m.	Dailey & Vincent	Camp Concert Hall
SU 14	7:30 p.m.	UR Wind Ensemble*	Camp Concert Hall
MO 15	7:30 p.m.	Robert McDuffie, violin & Venice Baroque Orchestra The Seasons Project	Camp Concert Hall
WE 17	7:30 p.m.	Cuban Spectacular	Camp Concert Hall
TH 18 - SU 21	various	RENT	Alice Jepson Theatre
SU 21	3:00 p.m.	World Music Festival*	Camp Concert Hall
MO 22	7:30 p.m.	UR Jazz Ensemble and Combo*	Camp Concert Hall
MO 29	7:30 p.m.	UR Chamber Ensembles*	Camp Concert Hall
TU 30	7:30 p.m.	The King's Singers: Joy to the World	Cannon Memorial Chapel

December

WE 1	7:30 p.m.	UR Symphony Orchestra*	Camp Concert Hall
FR 3	7:30 p.m.	Danú: Christmas in Ireland	Camp Concert Hall
SU 5	5 and 8 p.m.	37th Annual Candlelight Festival*	Cannon Memorial Chapel

(804) 289-8980 | modlin.richmond.edu



October 1, 2010 • 7:30 p.m. Camp Concert Hall Booker Hall of Music



Modlin Center for the Arts at the University of Richmond

Shanghai Quartet

Weigang Li, violin • Yi-Wen Jiang, violin Honggang Li, viola • Nicholas Tzavaras, cello

Michel Lethiec

clarinet

Fred Dole

double bass

BEETHOVEN (1770-1827) String Quartet in D major, Op. 18, No. 3 (1798) Allegro Andante con moto Allegro Presto

GERSHWIN (1898-1937)

Porgy and Bess (1935) • Suite in Five Movements
Arranged for clarinet and strings by Franck Villard

Fred Dole, double bass

INTERMISSION

BRAHMS (1833-1897)

Clarinet Quintet in B minor, Op. 115 (1891) Allegro Adagio-Pui lento Andantino-Presto non assai, ma con sentimento Con moto

The Shanghai Quartet is represented by California Artists Management • www.calartists.com 564 Market Street, Suite 420 • San Francisco, CA 94104 Phone: (415) 362-2787 • Fax: (415) 362-2838

Please silence cell phones, digital watches, and pagers before the performance. The use of audio and video recording devices and the taking of photographs are strictly prohibited.

The Modlin Center for the Arts thanks Style Weekly for media sponsorship of the 2010-2011 season.

Talk Back



James River Writers Conference

October 8 & 9, 2010 • Library of Virginia • Richmond, Virginia

Improve your writing • Meet top editors • Pitch to NYC agents

www.jamesriverwriters.org • (804) 433-3790



About the Shanghai Quartet



T he Shanghai Quartet—renowned for its passionate musicality, impressive technique, and multicultural innovations has become one of the world's foremost chamber ensembles. Its elegant style melds the delicacy of Eastern music with the emotional breadth of Western repertoire, traversing musical genres from traditional Chinese folk music and masterpieces of Western music to cuttingedge contemporary works.

Since its establishment in 1983 at the Shanghai Conservatory, the Quartet has worked with the world's most distinguished artists; regularly tours the major music centers of Europe, North America, and Asia; and has appeared at Carnegie Hall in chamber and orchestral concerts. The Quartet has performed with Yo-Yo Ma, Lynn Harrell, Menahem Pressler, Peter Serkin, Jean-Yves Thibaudet; the Tokyo, Juilliard and Guarneri Quartets; and the vocal ensemble Chanticleer.

Recent performances have ranged from international music festivals in Seoul and Beijing to the Festival Pablo Casals in France. *Terra Magica* Festival in Croatia, Yerevan Festival in Armenia, and Cartagena International Music Festival in Colombia: as well as appearances across North America. The Shanghai Quartet's 25th anniversary season (2008-2009) featured concerts at the Ravinia, Tanglewood and Ottawa International Festivals and New York's Metropolitan Museum of Art. Celebrating the occasion with world premieres from the continents that comprise its artistic and cultural worlds, the Quartet performed Penderecki's String Quartet No. 3; Leaves From an Unwritten Diary; Chen Yi's From the Path of Beauty; jazz pianist Dick Hyman's String Quartet; and String Quartet No. 2 by Vivian Fung. In November of 2008, the ensemble premiered Penderecki's String Quartet at a concert, honoring the composer's 75th birthday, in Poland. The Quartet then performed U.S. premieres at the Modlin Center for the Performing Arts and Montclair State University.

In San Francisco, the ensemble joined Chanticleer for the premiere of *From the Path of Beauty* by Chen Yi.

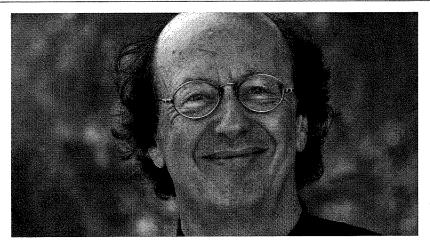
About the Shanghai Quartet

Premieres were also featured at the Modlin Center for the Performing Arts where the Quartet performed a work by Dick Hyman and at the Smithsonian Institution's Freer Gallery of Art with a piece by Vivian Fung. The Quartet is renowned for its tradition of championing new music and its juxtaposition of Eastern and Western sounds. Commissions and premieres include works by Lowell Lieberman, Sebastian Currier, Bright Sheng, and Zhou Long. The tradition continues with the premiere of Lei Liang's Five Seasons for String Quartet and Pipa with Wu Man this season-to be performed at the Modlin Center on February 27, 2011—and works by Marc Neikrug and Bright Sheng.

The Shanghai Quartet's discography ranges from Schumann and Dvořák piano quintets (with Rudolf Buchbinder) to Zhou Long's *Poems from Tang* for string quartet and orchestra with the Singapore Symphony. The popular *Chinasong* (Delos) of Chinese folk songs, features arrangements by Yi-Wen Jiang and reflects his childhood memories of the Cultural Revolution. A seven-disc recording of the complete Beethoven string quartets (Camerata) was released in 2009.

The Shanghai Quartet currently serves as quartet-in-residence at Montclair State University in New Jersey; ensemble-inresidence with the Shanghai Symphony Orchestra; and visiting guest professors at the Shanghai Conservatory and the Central Conservatory in Beijing.

About Michel Lethiec



French clarinetist **Michel Lethiec** ranks as one of the most virtuosic talents on today's international classical music scene. As soloist and chamber musician, Lethiec has performed with such noted musicians as Arto Noras, Leonidas Kovakos, Hagai Shaham, Yuri Bashmet, Pierre Amoyal, Peter Csaba, and Yuri Gandelsmann; and collaborated with the Talich, Enesco, Artis, Amati, Prazak, Lindsay, Shanghai, and Chilingirian Quartets. Orchestral appearances include those with the Barcelona Orchestra; the Israel Chamber

About Michel Lethiec

Orchestra: the Saint-Petersburg Philharmonic; the Stockholm Orchestra, the English Chamber Orchestra, the Salzburg Mozarteum, the Prague Radio Orchestra, and the Philharmonique de Radio France. An avid proponent of contemporary music, Lethiec has premiered works composed by Krzysztof Penderecki, John Corigliano, Edison Denisow, Alain Fourchotte, and Claudio Scolari, among others. His extensive discography includes Grand prix du Disque-winning CDs of Jolivet's Ascèses and Bartók's Contrasts. Notable among Lethiec's recent recording ventures are three concertos by Krzysztof Penderecki with the Saint-Petersburg Camerata: Penderecki's chamber works;

the sonatas of Auric, Honegger, and Poulenc; Lutoslawski's *Préludes et Danses*; concertos by Baermann and Mendelssohn; and the Porgy and Bess Suite for clarinet and strings. He is featured on the Actes Sud, Arion, BIS, Lyrinx, Naxos, RCA, and Talent labels." As artistic director of the prestigious Festival Pablo Casals in Prades (France). Michel Lethiec invites the world's finest musicians to perform at this summer event. The festival also presents concerts at the Theâtre des Champs Elysées (Paris) and tours major capitals across the globe. He has conducted master classes at the Shanghai and Peking Conservatories, the Hong Kong Academy, the Lausanne Conservatory in France and the Penderecki Academy in Poland.

Clarinetist with the *Trio à vents de Paris*, Lethiec currently teaches at the Nice Conservatory and the *Conservatoire National Supérieur de Musique de Paris*.

About Fred Dole

F red Dole (double bass) earned his Bachelor of Music degree from the University of Illinois at Urbana/Champaign where he studied with Michael Cameronhis. He was awarded his Master of Music degree from the Peabody Conservatory where he studied with Paul Johnson with additional studies with Rob Kesselman and John Hood. A freelance musician who performs throughout the Baltimore/Washington D.C. area, Dole has appeared with numerous orchestras along the East Coast. In 2003, he was selected to be a Peabody String Fellow—a fellowship that allowed him to travel to Singapore where he participated in the opening of the Young Siew Toh Conservatory of Music and performed with the Singapore Symphony. Fred Dole currently plays double bass with the Richmond Symphony Orchestra and the Virginia Symphony. He teaches applied string bass at Christopher Newport University.

Notes on the Program

Ludwig von Beethoven String Quartet in D major, Op. 18, No. 3

n November of 1792, Beethoven arrived In Vienna—the then-reigning musical center of Europe described by Mozart as "the best place in the world for my profession." The 21-year-old pianist and aspiring composer carried letters of introduction, written by his Bonn patron Count Waldstein, to members of the city's aristocratic circles. This was Beethoven's second visit to the city and—unlike his first unhappy experience cut short by the death of his mother—proved to be felicitous, as well as permanent. Beethoven, if not privileged by birth, benefited from privileges afforded by a serendipitous confluence of time and place. The once all-consuming ambition, harbored by musicians and composers, to secure a court appointment had rapidly vanished in the rippling wake of the French Revolution. The nobility, however, continued to offer their patronage to those musicians who were talented and fortunate enough to merit such generosity. In Vienna, Beethoven was showered with adoration by his wealthy benefactors several of whom presented him with an annual stipend. He nevertheless managed to remain true to the artistic ideal, refusing to compromise his creative integrity. As Alfred Einstein writes, "Beethoven placed himself no longer in the service of the aristocracy; instead, he placed the aristocracy in his own service."

During the early years in Vienna, Beethoven was primarily celebrated not for his musical works but for his keyboard virtuosity—as both interpreter and improviser. Devotees of the old school may have balked at what they considered Beethoven's "rough" technique but the younger generation rejoiced in his fierce prowess. Beethoven's former student, the composer Carl Czerny described such a performance: "[Beethoven] knew how to produce such an effect . . . that frequently not an eye remained dry, while many would break out into loud sobs." An invitation to study with the renowned composer Josef Haydn had been extended to Beethoven prior to his departure from Bonn. As it turned out, the teacher-pupil relationship was rife with complexity. Haydn, who was childless, may have hoped that his student would obligingly play the role of surrogate son. Beethoven vigorously resisted Haydn's paternal design while seeking out other mentors, including Antonio Salieri and Joseph Schenk, to supplement his education. In January of 1894, Haydn left for London, entrusting Johann Georg Albrechtsberger, Vienna's illustrious counterpoint teacher, with Beethoven's tutelage. Beethoven, in later years, declared that he had learned nothing from Haydn (a declaration to be taken with the proverbial grain of salt).

The popularity of Haydn's string quartets gave rise to a musical vogue among the denizens of Vienna's salons. Beethoven's early explorations in the genre produced, among others, the String Quartets, Op. 18. Having embarked on their composition in 1798, Beethoven worked on the quartets for several years; they were published in 1801 and bore a dedication to Prince Lobkowitz. This evening's work, "No. 3," is in fact the first quartet Beethoven composed in the series. If general consensus holds that the quartets are derivative of Haydn and Mozart, music critic Michael Steinberg provides an alternative point of view: "The young Beethoven is one of the most underrated of composers. You would have a hard time finding a dozen consecutive measures that would fit plausibly into any piece by Haydn or Mozart."

–Rebecca Yarowsky

George Gershwin/Franck Villard, arr. Porgy and Bess • Suite in Five Movements

ritten to a libretto by Ira Gershwin and Edwin DuBose Heyward, *Porgy and Bess* was based on DuBose Heyward's novel *Porgy* (1925), which the author and his wife Dorothy had already adapted into a play in 1927 and which depicts the lives led by African-Americans in the fictitious neighborhood of Catfish Row in Charleston, South Carolina, in the early 1920s. The premiere took place on September 30, 1935 in Boston although it was only in the 1980s that the work was recognized as a legitimate opera: today it stands as a classic of the American repertoire.

Porgy and Bess tells the story of Porgy, a crippled beggar living in Charleston's slum district, who tries to rescue Bess from the clutches of her husband, Crown, and save her from the advances of Sportin' Life, a dope peddler. The Concert Suite for clarinet and strings comprises five movements. It conveys the opera's main themes and follows the same chronology. The first movement presents three episodes from Act I, Scene 1. First among these is the very opening, as the curtain

Notes on the Program

rises on Catfish Row one summer's evening: Jasbo Brown is improvising on a honky-tonk piano, then Clara sings a lullaby to her baby (Summertime) while the men prepare for a craps game. Her husband, Jake, also tries to lull the baby (with A Woman is a Sometime Thing), but his singing has little effect. The second movement brings together various passages from the second scene of Act I. The following night, the family and friends of Serena's husband, Robbins, killed during a fight over the craps game, gather and sing a spiritual: Where is brudder Robbins?—He's a-gone, gone, gone...A saucer is placed on the dead man's chest to collect money for his burial: Come on, sister-Overflow, oh fill up de saucer till it overflow. Then Serena gives way to her grief in My man's gone now.

Movement three corresponds to Act II, Scene 1. In Catfish Row a month later Jake and the other fishermen are preparing to leave on a long and risky fishing trip: It take a long pull to get there. Clara asks Jake not to go, and to come with her to a picnic instead, but he tells her they are in desperate need of the money. This pushes Porgy to sing about his outlook on life in I got plenty o' nuttin'. Sportin' Life, meanwhile, is hanging about, trying to sell cocaine. While the other neighbors prepare for the picnic, Sportin' Life asks Bess to go with him and start a new life in New York, but she refuses. Bess and Porgy are left alone and admit their love for one another in Bess, you is my woman now. Movement four reflects Act II. Scene 2. On Kittiwah Island later the same day, the picnic is in full swing. -continued

Notes on the Program

The chorus sings *I ain't got no shame doin' what I like to dol.* Sportin' Life then expresses his cynical take on the Bible in *It ain't necessarily so*, leading Serena to chastise him. Crown arrives to talk to Bess and reminds her that her relationship with Porgy is only "temporary". Bess wants to leave Crown for good (What you want wid Bess?), but Crown persuades her to go with him.

A cadenza for the solo clarinet featuring several motifs from the opera acts as a transition to the final movement, which covers firstly the introduction to Act Two, Scene Three: *Honey, dat's all de breakfast I got time for*, then an instrumental section from Act Three, Scene III, opening into *Sleeping Negro*, and finally Porgy's theme, heard for the first time here: Porgy returns to Catfish Row with plenty of money, having won a craps game in jail with loaded dice. He brings presents for his friends and cannot understand why they all seem so unhappy. He sees Serena with Clara's baby, for whom Bess was caring after her friend's death, and asks where she is: Oh, Bess, oh where's my Bess?. He discovers she has left for New York with Sportin' Life: Where Bess gone?-Noo York. Porgy throws down his crutches and sets off in search of her: Oh Lawd. I'm on my way. I have taken great pains in my transcription to stay as close as possible to Gershwin's original harmonies, melodies and orchestral colors. I chose the passages based on their suitability for adaptation to this particular instrumental ensemble (solo clarinet and string orchestra), and brought them together in this purely instrumental format which I hope listeners will find convincing. I wanted to achieve as much variety as possible in the string writing, creating different textures by using divisi, solo sections, and so on. The clarinet part, meanwhile, comes from a free combination of the opera's vocal lines and elements of its instrumental parts.

> —Franck Villard Susannah Howe, translator



Brass

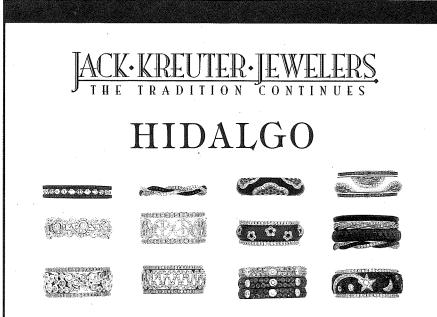
Guitar

Great Musicians Start Here Highly Qualified Teachers • Conveniently Located Comprehensive Offerings from Beginner to Advanced www.richmondmusiclessons.com

> Preschool Music Program Ages 2 1/2 & Up Young Artist Conservatory Prep Program Ensemble Opportunities Music History & Theory Classes Performance Opportunities

THE ACADEMY OF MUSIC (804) 837-9355 | 4200 Dover Road | Richmond, Virginia 23221 Three Locations: Near Carytown, West End & Northside

Percussion

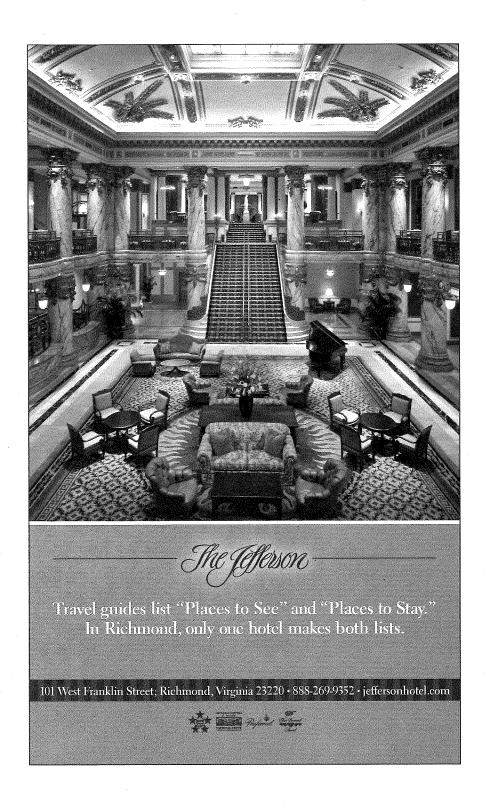


Hidalgo's stackable rings. Create your own set in 18 karat gold and white, black, pink & yellow diamonds with sapphires and multi-colors of enamel. The new micropave diamond collection will bring a smile to your face and pocketbook.



Select from Virginia's largest collection.

JACK • KREUTER • JEWELERS THE TRADITION CONTINUES River Road Shopping Center • 804.288.3900





Creating Solutions for Your Success

Full-Color Offset Printing High Speed Digital Output Graphic Design Mailing Services Variable Data Printing Complete Bindery Print Management Solutions Consultation and Education Promotional Products Signs, Posters and Banners

Your One-Stop Source for Quality Business Communications!



ALLEGRA PRINT & IMAGING. (804) 741-6761 AllegraRichmond.com



Johannes Brahms

Clarinet Quintet in B minor, Op. 115

n 1853, Johannes Brahms and Eduard Reményi, the Hungarian violinist, embarked on an eight-month concert tour of northern Germany. During that time. Reménvi introduced Brahms to Robert Schumann—a composer whom the young Brahms had long admired from afar. For Brahms, this historically-resonant encounter launched an impassioned, all-consuming relationship with the Schumanns. As Robert plunged headlong into madness, Brahms proved himself to be a devoted friend, looking after Clara Schumann (then pregnant with her seventh child) and her children with all the concern and solicitude of a family member. He also visited Robert, who requested Brahms' presence but never Clara's, in the asylum where the two often played duets together. During the last years of Schumann's life (the composer died in 1856), Brahms devoted his creative energies to chamber music. During the next four decades, he produced 24 works—from the Piano Trio op. 8 (1854) to the Clarinet Sonatas op. 120 (1894). Apart from the opus of Beethoven-Brahms' chamber music represents the most virtuosic in the genre and is considered by many to embody the composer's creative personality.

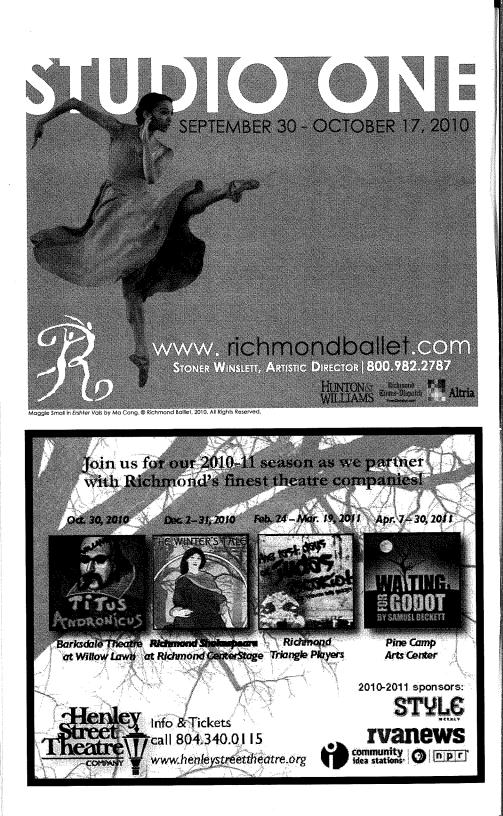
Notes on the Program

During his lifetime, and even after his death, Brahms was viewed as a traditionalist, a composer whose aesthetic sensibilities springing as they did from the classicism of the German school—ran counter to the "progressive" approach or Romanticism of Liszt and Wagner.

This misperception persisted long into the 20th century. Shortly before World War II, Gerald Abraham noted, "So . . . great a figure as he is, Brahms contributed little to the historical development of music [and] stands practically alone." The controversy that infused the opposing views of Brahms as traditionalist versus modernist prompted composer Arnold Schoenberg to declare in 1947, "Brahms, the classicist, the academician, was a great innovator in the realm of musical language. In fact, he was a great progressive."

The chamber music written towards the end of Brahms' life is characterized by a bittersweet melancholy. Brahms' choice of the clarinet—an instrument whose timbre and register are well-suited to convey the desired autumnal mood—is indicative of the composer's insightful and finely-honed musical sensibilities.

-Rebecca Yarowsky



"The clarity, control, and communicativeness of the King's Singers' performance remains unparalleled." LOS ANGELES TIMES

— THE KING'S SINGERS — JOY TO THE WORLE

Tuesday, November 30, 2010 • 7:30 p.m. Cannon Memorial Chapel

Tickets: (804) 289-8980 or visit modlin.richmond.edu

MODLIN CENTER FOR THE ARTS

Community and Professional Education

Relive history. Cook up something new. Learn a language. Explore the arts.

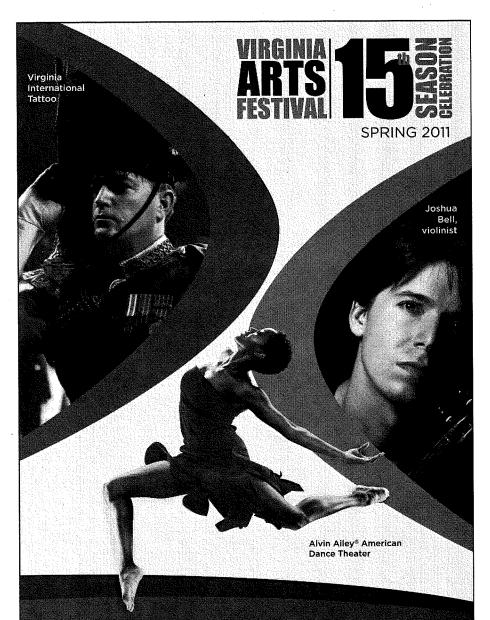


explore the NOW rich history of Richmon and beyont Online or in print.

and More

scs.richmond.edu/thinkagain (804) 289-8133 Take a class. Have some fun. Meet new people. Learn new things.





Dozens of performances throughout Southeastern Virginia including world-renowned classical artists, music for all tastes, spectacular family entertainment, the world premiere of a historic new musical theater work, *Rappahannock County*, and much more!

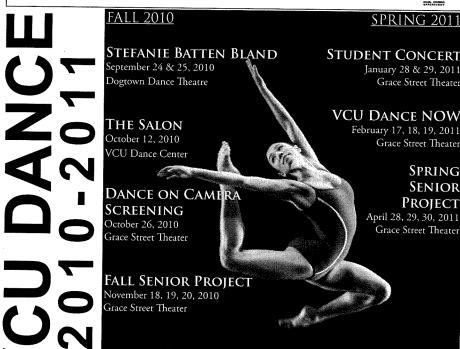
VISIT VAFEST.ORG OR CALL (757) 282-2822 FOR INFORMATION AND TICKETS!



In life, timing is everything. Like when landing your first job, buying a home, or even having children. The same holds true when moving to Lakewood Manor. You don't want to wait too long. With our amenities and services, you'll have more time for the things you want to do, instead of those you have to do. Consider a move to Lakewood today. There couldn't be a better time.



1900 Lauderdale Drive | Richmond, VA 23238 | (804) 521-9100 www.lakewoodmanor.org | A Ministry of Virginia Baptist Homes



For ticket and venue information, call 804-828-2020. Virginia Commonwealth University Department of Dance & Choreography www.vcu.edu/arts/dance/dept 804-828-1711

Spring Senior

General Information

The Modlin Center for the Arts



BOX OFFICE • (804) 289-8989

ACCESSIBILITY • The Modlin Center is **accessibility-friendly** for patrons who use a wheelchair and those with limited mobility. When purchasing tickets via phone for a Modlin Center or Cannon Memorial Chapel event, please inform our Box Office staff of the accommodations you require. For Landmark Theater events, call the Landmark Box Office at (804) 646-0546 for information on accessibility accommodations.

Large print programs, assistive listening devices and earplugs are provided at the Concierge Desk for most performances.

Seating • Our house manager and ushers will facilitate wheelchair, transfer, and companion seating—subject to availability.

Parking • Accessible parking for the Modlin Center is located in the lot off Crenshaw Way. Under Webb Tower, patrons may also use the curbside drop-off leading to Camp Concert Hall with accessible parking in the Lora Robins lot.

Elevators • In **Alice Jepson Theatre**, balcony and orchestra seating is accessible via elevator. To access the **Camp Concert Hall** balcony, please use the elevator across from the Harnett Museum of Art (near the Box Office) and cross over Webb Tower.

Restrooms • Accessible and single-user restrooms are located near Jepson Theatre and on the first floor of Booker Hall of Music.



LATE ARRIVALS and SEATING • Patrons arriving late will be seated at the discretion of house management during an appropriate break. To avoid disruption of the performance, latecomers may be assigned alternate seat locations.



INCLEMENT WEATHER POLICY • Performances will only be cancelled when weather conditions are extreme. If the artists have arrived in Richmond, the show will likely proceed. If you have a question about the status of an event, please call the Box Office or visit modlin.richmond.edu.

Note: Refunds will only be issued when a performance is cancelled.



FAMILIES • The Modlin Center encourages patrons of all ages to experience the arts. Before you purchase tickets for young people, please ascertain that the performance is child-appropriate. Feel free to phone the Box Office should you have questions or concerns. University safety regulations require that all persons, including babies and children seated in laps, must have a ticket for Modlin events. Please be considerate of others in the audience and your young person's comfort. Disruptive children will not be allowed to remain in the theatre.



Thank you for sharing your program tonight and participating in our effort to reduce paper waste.

For your convenience, recycling bins are available in the lobby.

Modlin Center for the Arts

at the University of Richmond

ADMINISTRATION

Executive Director Deborah S. Sommers Administrative Coordinator Beverly Bradshaw

Student Staff Contracts Administrator TBA

MARKETING & TICKET SALES

Interim Marketing Director Tiffanie S. Chan Box Office Manager

Jessie Haut Program Editor

Rebecca Yarowsky

Marketing Materials Designer

Paul Kappel

Student Staff

Marketing Assistant Manager Kaitlin Coffey

Marketing Assistant Chelsea Weinberg

Publicity Assistants

Mackenzie Brown, Alexis Koeppen, Laura Poatsy

Box Office Managers Kaitlin Coffey, Ryan Erickson-Kulas

Box Office Associates

Alyssa Boden, Pat Jones, Jackson Knox, Brian Krohn, Ray Miller, Matthew Newman, Arantxa Nin, Becky Silverman, Frances Sisson

Merchandise Manager Frances Sisson

Merchandise Associates Alyssa Boden, Sloane True

OPERATIONS & AUDIENCE SERVICES

Operations Manager Dana Rajczewski

House Managers Donna Coghill, Scott Masarky, Christine Newell

Student Staff House Managers

Ivy Chen, Grace Choi, Leslie Crudele, Kate Gerstenberger, Tom Lucero, Stephanie Nuttycombe, Phil Page, Damira Sinanovic, Rachel Stowell, Irin Tatiya, Sunny Wang

OPERATIONS & AUDIENCE SERVICES

Head Ushers

Rachel Bevels, Bridget Cardell, Jhewel Fernandez, Malori Holloman, Jasmine Jones, Alexis Koeppen, Kelly Larsen, Paulina Mroz, Michael Parker, Erica Pritchard, Ally Reid, Beth Anne Spacht, Crystal Thornhill, Rose Wynn

PRODUCTION & ARTIST SERVICES

Production Manager Bill Luhrs Assistant Production Manager Mike Burns Production Lighting Specialist Sean Farrell Artist Services Manager Nancy Balboni Artist Services Assistant Katherine DeLoyht Student Staff Stage Managers

John Alulis, Erin Goupill, Francis Poitier, Amber Roudette, Julie Stevenson, Meredith Tierney

Stagehands

Edward Beach, Miranda Dinsmore, David Fanelli, Mark Ferguson, Tiffani Lewis-Lockhart, Alex McDilda, Joseph Nelson, Robert Williams

CUSTODIANS

Curtis Carter, Vahida Cosic, Pat Fobbs, Becky Gray, Tammy Trent

ACADEMIC PROGRAMS IN THE ARTS

Tanja Softic, Chair Department of Art & Art History

Jeffrey Riehl, Chair Department of Music

Dorothy Holland, *Chair* Department of Theatre & Dance



Rincon Falls, Trinidad: A Print Series by Chris Ofili THROUGH SEPTEMBER 19, 2010 BOOTH LOBBY

Surface Tension: Pattern, Texture, and Rhythm in Art from the Collection THROUGH OCTOBER 3, 2010 HARNETT MUSEUM OF ART

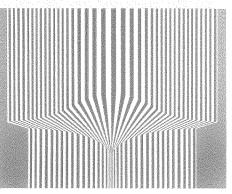
New at the Harnett AUGUST 18 - OCTOBER 3, 2010 HARNETT MUSEUM OF ART AND PRINT STUDY CENTER

Annual Student Exhibition AUGUST 18 - SEPTEMBER 19, 2010 HARNETT MUSEUM OF ART

Lincoln 1861-1865:

A Print Series by Tomás Lasansky OCTOBER 3, 2010 - JUNE 26, 2011 BOOTH LOBBY





Edna Andrade (American, 1917-2008), *Orange Cisoide*, 1971, screenprint on paper, 24 x 30 inches, Joel and Lila Harnett Print Study Center, University of Richmond Museums, Gift from the estate of the artist, H2009.09.05, © Estate of Edna Andrade

Tomás Lasansky: Selected Works OCTOBER 3 - DECEMBER 5, 2010 HARNETT MUSEUM OF ART

The 2010 Harnett Biennial

of American Prints OCTOBER 21 - DECEMBER 5, 2010 HARNETT MUSEUM OF ART

Eye of the Collector: Works on Paper from the Sigmund R. Balka Collection OCTOBER 21 - DECEMBER 5, 2010 HARNETT MUSEUM OF ART

Tomás Lasansky (American, born 1957), *Lincoln, 1861-1865*, 2006, etching, dry point, soft ground, mezzotint, aquatint, and color pencil on paper, 35 ¼ x 23 ¼ inches, Joel and Lila Harnett Print Study Center, University of Richmond Museums, Gift of the Czestochowski Family in honor of Dr. Gene H. Anderson, Professor of Music, University of Richmond, H2009.14.02, © Tomás Lasansky

Admission is free to all University Museums (804) 289-8276 museums.richmond.edu

Modlin Downtown Events





An Evening with David Sedaris

Tuesday, October 5, 2010 at 7:30 p.m. Landmark Theater, 6 North Laurel Street

David Sedaris is back and funnier than ever. You may know him from his bestselling books including *Me Talk Pretty One Day*, *Naked*, and *When You Are Engulfed in Flames*. Or perhaps you know him from his hilarious radio contributions on *This American Life*. However you know him, chances are David Sedaris has made you laugh. America's preeminent humorist returns to Richmond with his latest work – a book of animal fables titled *Squirrel Seeks Chipmunk: A Modest Bestiary* featuring artwork by lan Falconer (of *Olivia* fame). With more than 6.5 million books in print in 25 languages, Sedaris is a master of deliciously side-splitting humor and heart-rending observations of the human experience.

Audience Advisory: May contain adult content and language.

KODO Drummers of Japan Thursday, March 17, 2011 at 7:30 p.m. Landmark Theater, 6 North Laurel Street

The primal force of Kodo's taiko drumming is spectacular to see, hear, and feel. As the world's most popular and celebrated Japanese drum ensemble, Kodo strikes a balance between the athletic pageantry and spiritual beauty of taiko to create an unforgettable experience. The music is both rhythmically complex and dynamically nuanced – from its smallest drum to the half-ton o-daiko drum, carved from a single, massive tree trunk. Kodo resonated with a sold-out Richmond audience in 2007 – don't miss this chance to hear the masters of taiko and feel the heart of Japan.

An Evening with David Sedaris and KODO Drummers of Japan are sponsored in part by the E. Rhodes and Leona B. Carpenter Foundation

Public tickets for Modlin Downtown events must be reserved through Ticketmaster: 1-800-745-3000 | ticketmaster.com

Box Office Information

Hours: 10 a.m. - 5 p.m. weekdays and 90 minutes before each ticketed event

(804) 289-8980 | modlin.richmond.edu



Cert no. SCS-COC-001801 www.fsc.org © 1996 Forest Stewardship Council