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Please note: Images are available for download from the [online media gallery](#).

Spoletto Festival USA Announces 2018 Program

Charleston Sets the Stage for the 42nd Season: May 25 – June 10

Highlights of the 2018 Festival:

Celebration: The Art of the Pas de Deux honors choreographer Jerome Robbins.

US premiere of the Donizetti opera, *Pia de' Tolomei*, a Spoletto Festival USA co-production

Director **Ong Keng Sen** reimagines Liza Lim's opera, *Tree of Codes*, for a US premiere, conducted by
John Kennedy.

Bank of America Chamber Music concerts featuring celebrated countertenor **Anthony Roth Costanzo**,
trombonist **Peter Moore**, Metropolitan Opera tenor **Paul Groves**, and new-music ensemble **JACK**
Quartet

Kneehigh's sweetly romantic *The Flying Lovers of Vitebsk*; Henry Naylor's *Borders*, starring 2017
Festival-favorite Avital Lvova; and **National Theatre of Scotland's** immersive *The Strange Undoing of*
Prudencia Hart

Family-friendly productions from circus-arts troupe **Gravity & Other Myths** and **Carlo Colla and Sons**
Marionette Company

Jon Batiste opens the Wells Fargo Jazz series; four master pianists—Vijay Iyer, Fred Hersch, Craig Taborn, and Chucho Valdés—round out the season, along with rising-star vocalist Jazzmeia Horn and the innovative trio known as **Artifacts**

Westminster Choir, under the direction of Joe Miller, presents **Angels**, a candlelit concert featuring the ensemble’s sopranos and altos.

Director Atom Egoyan’s **You Are Mine Own**, an orchestral, multimedia presentation of Zemlinsky’s *Lyric Symphony* and Berg’s *Lyric Suite*

Gullah-roots group **Ranky Tanky** and bluegrass artist **Ricky Skaggs** in new **First Citizens Bank Front Row** music series

Former Festival Music Director **Steven Sloane** conducts an evening of **Mozart and Mahler**; and the **Westminster Choir, Charleston Symphony Orchestra Chorus**, and the **Spoleto Festival USA Orchestra** join forces for **Brahms’s German Requiem**.

Wells Fargo Festival Finale featuring Americana rock band **The Lone Bellow**, held for the first time at “**The Joe**”

January 7, 2018 (Charleston, South Carolina) — Festival General Director Nigel Redden announces the program for the 42nd annual Spoleto Festival USA, taking place May 25 through June 10, 2018. For 17 days and nights, a variety of artists converge in Charleston, South Carolina, filling its theaters, churches, and outdoor spaces and adding to the city’s rich cultural fabric. “Since its founding in 1977, the Festival has drawn countless visitors to Charleston,” says Redden. “But it has also created a sense of pride for Charlestonians. For this 42nd season, we’ve crafted a program that speaks to all of our attendees—from first-time Festival-goers to loyal ticket buyers—offering a mix of productions that welcome, enchant, delight, and, in some ways, challenge audience members.”

The 2018 Festival’s more than 160 ticketed events make their home in some of the city’s most picturesque locations—from the historic Dock Street Theatre, famous for its wrought-iron balconies and wooden interiors, to the College of Charleston Cistern Yard, complete with towering live oaks dripping with Spanish moss. This year, the College’s ornate Sottile Theatre hosts the exciting US premiere of Spoleto Festival USA’s co-production of Donizetti’s opera, *Pia de’ Tolomei*, with a plot based on an episode from Dante’s *Purgatorio*. The Festival is also producing the US premiere of *Tree of Codes*, an opera from Australian composer Liza Lim based, in part, on Jonathan Safran Foer’s book of the same

name. Directed by **Ong Keng Sen** (*Facing Goya*, 2014), the modern work takes audiences on a fanciful journey through multiple realities.

A special night of classical ballet opens the Festival. Hosted by **Miami City Ballet Artistic Director Lourdes Lopez**, **Celebration: The Art of the Pas de Deux** commemorates **Jerome Robbins's** centenary; recognizes his history with the Festival of Two Worlds in Spoleto, Italy; and highlights three of the American choreographer's great works. **Miami City Ballet**—last at Spoleto Festival USA in 1999—completes the dazzling first weekend with three additional showcases of company repertoire at the Charleston Gaillard Center.

The 2018 dance series also features the companies of **Kyle Abraham** and **Michelle Dorrance**, whose performances in 2012 and 2014, respectively, are affectionately remembered by Festival audiences. Other returning favorites include English theater companies **Kneehigh** and **Bristol Old Vic**, which bring *The Flying Lovers of Vitebsk* to the Dock Street Theatre. **Gravity & Other Myths**—the Australian physical-theater troupe that wowed attendees with *A Simple Space* in 2014—presents the US premiere of *Backbone*, examining the limits of strength at Memminger Auditorium. And in its triumphant seventh Festival appearance, **Carlo Colla and Sons Marionette Company** brings two productions: *Il matrimonio segreto*, a six-puppet opera sung by the illustrious **Westminster Choir**, and *The Pied Piper*, a colorful retelling of the classic fairytale, both at the Emmett Robinson Theatre at College of Charleston.

For a unique orchestral experience at the Gaillard, director and Academy Award-nominee **Atom Egoyan** (*Feng Yi Ting*, 2012) stages a multimedia interpretation of Alexander von Zemlinsky's *Lyrical Symphony* and Alban Berg's *Lyrical Suite*. Titled **You Are Mine Own**, the evening features baritone Alexander Dobson alongside soprano **Natalia Pavlova**, who was lauded for her American debut as Tatyana in the Festival's 2017 production of *Eugene Onegin*. Pavlova also sings during **Brahms's German Requiem**, a choral/orchestral masterwork performed by the **Spoleto Festival USA Orchestra**, **Westminster Choir**, and the **Charleston Symphony Orchestra Chorus**.

Wells Fargo Jazz commences at the College of Charleston Cistern Yard with two rousing concerts from **Jon Batiste**, bandleader of *The Late Show with Stephen Colbert*, followed by an evening of expressive jazz piano from 12-time Grammy nominee and returning Festival artist **Fred Hersch**. The outdoor stage also sets the scene for two **First Citizens Bank Front Row** concerts: bluegrass legend **Ricky Skaggs**, backed by Kentucky Thunder, and Charleston's own **Ranky Tanky**.

Culminating the 2018 season, the **Wells Fargo Festival Finale** takes place for the first time at Charleston's downtown baseball stadium, Joseph P. Riley, Jr. Park, known locally as "The Joe." **The Lone Bellow** headlines the festivities before Spoleto's signature fireworks display draws the evening to a close.

The 2018 program is outlined below and can be found [here](#), along with an event calendar. Tickets go on sale to the general public on **Monday, January 22, at 10:00am** by phone at 843.579.3100 and online at spoletousa.org. A donor pre-sale begins Tuesday, January 9. Tickets can be purchased in person through the Spoleto Festival USA Box Office at the Charleston Gaillard Center (95 Calhoun St.) beginning May 1. Additional details can be found online and below the full 2018 program overview.

2018 Program Overview

Opera

The Festival's opera productions include two US premieres of disparate nature: Donizetti's tragic *Pia de' Tolomei* and the modern *Tree of Codes*. Cimarosa's *Il matrimonio segreto*, presented by Carlo Colla and Sons Marionette Company, rounds out the programming.

Created in collaboration with Teatro di Pisa, Teatro del Giglio di Lucca, and Teatro Goldoni di Livorno, the Festival's *Pia de' Tolomei* is recast in pre-World War II Tuscany, complete with breathtaking sets peppered with fine Italian paintings and period costumes. **Andrea Cigni** directs this **Donizetti** opera, and **Lidiya Yankovskaya**—Music Director of the Chicago Opera Theater—conducts. In this lush and colorful retelling that debuts Sunday, May 27, **Amanda Woodbury** stars as the title character, who suffers the ultimate consequence at the hands of her husband, sung by baritone **Valdis Jansons**, and her husband's cousin, sung by tenor **Isaac Frishman**, after she is accused of infidelity. Major support for *Pia de' Tolomei* is provided by The Albert Sottile Foundation. On Sunday, June 3, Lidiya Yankovskaya will speak with CBS news correspondent Martha Teichner as part of the **Conversations With** series (see Artist Talks).

In sharp contrast, Australian composer **Liza Lim's** *Tree of Codes* takes audience members on a journey through alternate realities, moving between perforations in time and multiple existences. The opera is based on Jonathan Safran Foer's book of the same name—an experimental art work derived by removing words from Bruno Schulz's *Street of Crocodiles*—Schulz's *Street of Crocodiles*, and Goethe's *Erlkönig*. In this US premiere at Dock Street Theatre (opening May 26), **Ong Keng Sen** (*Facing Goya*, 2012) provides direction for the work and its two singers, soprano **Marisol Montalvo** and baritone **Elliot Madore**. The luminous designs of James Ingalls (lighting) and Scott Zielinski (set) help conjure the magical world and its inhabitants. Additionally, Ong Keng Sen will join Martha Teichner for a discussion on May 26 (see Artist Talks).

First presented at the Festival in 1987, the Italian **Carlo Colla and Sons Marionette Company** returns this year, presenting Cimarosa's *Il matrimonio segreto*, on May 28, 29, and 30. Six members of **Westminster Choir** voice the opera buffa's characters, who find themselves in a tangle of love and secrets in 18th-century Bologna. **Marco Seco** conducts the four performances, sung in Italian with English supertitles at the **Emmett Robinson Theatre at College of Charleston**. The Italian company, whose history dates back to the mid-19th century, hand-carves each wooden marionette; its collection includes more than 3,000. Carlo Colla and Sons Marionette Company is also bringing a theatrical production of *The Pied Piper*.

Dance

Sponsored by BlueCross BlueShield of South Carolina, the 2018 dance season features diverse work from Miami City Ballet, A.I.M, Dorrance Dance, and a collaboration between Sara Mearns and Jodi Melnick. A historical opening-night program, **Celebration: The Art of the Pas de Deux**, commemorates American master choreographer **Jerome Robbins's** centenary and honors his unique relationship with Spoleto.

In 1958, Robbins was named a resident artist of the inaugural Festival of Two Worlds in Spoleto, Italy, and during his tenure with the Italian Festival, established a short-lived ballet company (Ballets: USA) that premiered works including *NY Export: Opus Jazz* and *MOVES*. Fifteen years later, Robbins organized a performance called **Celebration: The Art of the Pas de Deux**, which featured five duets by various choreographers, interspersed with his commentary. On May 25, 2018, at the **Charleston Gaillard Center, Miami City Ballet**, led by Artistic Director **Lourdes Lopez**, will resurrect this landmark event. The program includes three of Robbins's masterpieces that illuminate the pas de deux: *Other Dances*, *In the Night*, and *Afternoon of a Faun*.

Ballet lovers have three additional opportunities to see **Miami City Ballet**, one of the leading classical companies in the US that is renowned for its interpretations of George Balanchine's ballets as well as its commitment to presenting contemporary work. On May 26 (matinee and evening) and 27, the company performs Balanchine's *Walpurgisnacht Ballet*, Sir Kenneth MacMillan's *Carousel Pas de Deux*, Alexei Ratmansky's *Concerto DSCH*, and Justin Peck's *Heatscape*, which includes backdrops by Charleston-native and muralist Shepard Fairey.

MacArthur Fellow **Kyle Abraham's** contemporary dance company **A.I.M** returns to the Festival June 1, 2, and 3 after a successful 2012 debut (*The Radio Show*). The troupe performs two of Abraham's newest pieces created in conjunction with the dancers: *Drive*, with a score grounded in hip hop by Theo Parrish and Mobb Deep, and a duet from *Dearest Home*, danced in silence by **Tamisha Guy** and **Jeremy**

“Jae” Neal. Additionally, A.I.M presents Abraham’s *The Quiet Dance* and fellow postmodern choreographer Doug Varone’s *Strict Love* at the Emmett Robinson Theatre at College of Charleston.

A second dance production takes shape in the Emmett Robinson Theatre: *One of Sixty-Five Thousand Gestures/NEW BODIES*, produced by Works & Process at the Guggenheim, features New York City Ballet dancers Sara Mearns (a Columbia, South Carolina, native whom *Vanity Fair* recently called the company’s “boldest ballerina”), Jared Angle, and Gretchen Smith in collaboration with postmodern choreographer Jodi Melnick. *NEW BODIES* (June 7-10), showcases the three classical dancers in an untraditional light—without pointe shoes and in experimental choreography crafted by the dancers themselves. Melnick joins the trio towards the end of the work, which also includes a panel discussion hosted by a surprise guest. In the same evening, Melnick, who enjoyed a performance career with choreographers including Twyla Tharp and Sara Rudner, performs *One of Sixty-Five Thousand Gestures*, a piece created with the late Trisha Brown.

Starting June 1, Memminger Auditorium hosts the acclaimed tap dance company Dorrance Dance, led by performer and choreographer Michelle Dorrance. A 2015 MacArthur Fellow, Dorrance is known for pushing tap dance’s rhythmic, technical, and conceptual boundaries. In two programs, the company presents four groundbreaking works: *ETM: Double Down*, which incorporates electronic floor boards created by collaborator Nicholas van Young that allow the dancers to manipulate their sounds; *Myelination*, an exhilarating showcase of footwork at warped speeds; the whimsical *Jungle Blues*; and *Three to One*, a piece that juxtaposes the movements of two barefoot dancers with those of a dancer in tap shoes.

Theater

Spoletto Festival USA’s 2018 theater productions range from whimsical and comedic to a riveting, edge-of-your-seat drama. Staged at the Dock Street Theatre is *The Flying Lovers of Vitebsk* from theater companies Kneehigh and Bristol Old Vic. Kneehigh’s previous productions at the Festival include the sold-out *Tristan and Yseult* in 2006, *Don John* in 2009, and *The Red Shoes* in 2011. Written by Daniel Jamieson with music and songs by Ian Ross, *The Flying Lovers of Vitebsk* follows the lives and love story of Russian-Jewish artist Marc Chagall and his wife, Bella, as they navigate the pogroms, the Russian Revolution, and each other. This “gloriously romantic” (*The Times*) winner of the 2017 Carol Tambor Best of Edinburgh Award is directed by Kneehigh associate Emma Rice—the artistic director at Shakespeare’s Globe—and stars Marc Antolin as Marc Chagall and Daisy Maywood as Bella.

Henry Naylor's engrossing *Borders* opens at the **Woolfe Street Playhouse** on May 25 as part of the **American Express Woolfe Street Series**. It is Naylor's second work presented at the Festival; his one-woman monologue, *Angel*, starring **Avital Lvova**, kept audiences rapt during its run in 2017. Lvova is also returning in *Borders* as a pregnant Syrian refugee, whose experiences are contrasted with those of a celebrated war photographer, played by **Graham O'Mara**. The winner of the Best of Edinburgh 2017, *Borders*, directed by Michael Cabot, is "a profound reminder of the power of art and culture" (*The Times*).

The **National Theatre of Scotland** makes its Festival debut with *The Strange Undoing of Prudencia Hart*, written by David Greig, directed by Wils Wilson, and presented as part of the **American Express Woolfe Street Series** (starting May 31). **Woolfe Street Playhouse** provides the perfect cabaret-style backdrop for this immersive play, set partially in a pub in the Scottish Borders. The plot centers on Prudencia Hart, an uptight academic who unexpectedly embarks on a dream-like journey of self-discovery that includes wild karaoke and devilish encounters. The action, performed by five actors/musicians, unfolds among and around the audience—of which adult members receive a taste of whisky as they enter the theater. On Thursday, June 7, Martha Teichner speaks with *Prudencia* cast members as part of the Conversations With series (see Artist Talks).

Appropriate for Festival-goers both young and old, **Carlo Colla and Sons Marionette Company's** *The Pied Piper* is a colorful and musical 90-minute retelling of the classic Brothers Grimm fairy tale. *The Pied Piper*, which is performed in English at the **Emmett Robinson Theatre at College of Charleston** (May 25-27), features more than 400 puppets—including 300 rats—manipulated by 11 puppeteers.

Physical Theater

Australian circus arts company **Gravity & Other Myths** returns to the Festival with the US premiere of its newest work, *Backbone*. (The troupe previously presented *A Simple Space* at the Festival in 2014.) The high-octane production examines and tests the possibilities and limits of strength. Beginning May 25, 10 acrobats take over **Memminger Auditorium** for this extraordinary and joyous display of athleticism set to a score created live onstage.

Wells Fargo Jazz

This year's **Wells Fargo Jazz** highlights several of the finest jazz pianists working in the field today. Kicking off the series is pianist and vocalist **Jon Batiste**, who has made a name for himself as the

bandleader and musical director on *The Late Show with Stephen Colbert*. The New Orleans native is also the bandleader of Stay Human, the creative director of the National Jazz Museum in Harlem, and the newly named musical director of *The Atlantic*, for which he collaborates with editors on a range of projects, from writing to producing video to recording new work. Batiste performs solo at **College of Charleston Cistern Yard** on Friday, May 25, then is joined on Saturday, May 26, by funk and soul revivalist band, the **Dap-Kings**. Based in Brooklyn, New York, the 10-person band is best known for their 20-year partnership with late vocalist Sharon Jones. They released their most recent album, *Soul of a Woman*, in November 2017.

The **Fred Hersch Trio** plays at the **Cistern Yard** on Sunday, May 27. Pianist Fred Hersch, whose most recent album, *Open Book*, brought his total Grammy nominations to 12, is revered by fellow musicians and critics alike. Hersch, “a pristine pianist with a poet’s soul” (*The Boston Globe*), first arrived on the New York scene in the 1980s and, more than 30 years later, is considered the standard-bearer of mainstream jazz piano. He is also known as the first openly gay and HIV-positive jazz musician; his 2017 memoir, *Good Things Happen Slowly*, outlines his experiences. For his return to the Festival, Hersch is accompanied by longtime collaborators, bassist **John Hébert** and drummer **Eric McPherson**.

When *The New York Times Magazine* featured pianist **Craig Taborn** in 2017, journalist Adam Slatz wrote that Taborn is “one of the best jazz pianists alive...his playing inspires something rare in music today, a sense of wonder.” The Brooklyn-based pianist’s experimental concerts are often completely improvised, with Taborn drawing from a vast range of outside musical influences, from classical to heavy metal. He performs solo for two nights (June 6 and 7) before drummer **Gerald Cleaver** and bassist **Chris Lightcap** join him for two additional concerts at the **Simons Center Recital Hall at College of Charleston**.

Pianist, composer, and six-time Grammy Award-winner **Chucho Valdés** expresses the pinnacle of Afro-Cuban jazz. The son of Cuban music legend Bebo Valdés, Chucho came of age playing in Havana nightclubs and was propelled into the international spotlight in the 1970s at Dizzy Gillespie’s recommendation. During his time leading the groundbreaking band Irakere (established in 1973), Valdés ignited a new revolution: timba—Cuban dance music that fuses folkloric styles with jazz, rock, and funk to create a rich and dynamic sound. Together with his quartet including percussionists **Yaroldy Abreu Robles** and **Rodney Barreto** and bassist **Yelsy Heredia**, this commanding and virtuosic pianist performs on May 31 at the **Charleston Gaillard Center**.

Eminent improvisers **Reggie Workman** (bass), **Oliver Lake** (saxophone), and **Andrew Cyrille** (drums) have been part of cutting-edge jazz since the 1960s, when they performed alongside such legends

as John Coltrane and Cecil Taylor. They formed **Trio 3**—a “group where music is the leader”—in the 1980s, yet the elder masters continue to stay sharp and at the forefront of the movement. Their recent albums have aligned the group with the next generation of greats, including the widely celebrated pianist **Vijay Iyer**. Iyer, a 2012 Doris Duke Performing Artist, 2013 MacArthur Fellow, and a Harvard University professor, joins **Trio 3** at the **Charleston Gaillard Center** on June 3.

Nominated for a 2018 Grammy Award in the Best Jazz Vocal Album category, rising star **Jazzmeia Horn** lights up the **Charleston Gaillard Center** on Monday, May 28. This Dallas-born, New York-based singer, whose win at the 2015 Thelonious Monk International Jazz Vocals Competition prompted the release of her 2017 debut album, *A Social Call*, has been compared to Cécile McLorin Salvant along with legends Betty Carter and Sarah Vaughan. Considered one of jazz’s most promising and talented young artists, Horn leads a new septet in this exciting concert.

Groundbreaking jazz trio **Artifacts**—**Nicole Mitchell, Tomeka Reid, and Mike Reed**—brings some of jazz’s past to the present in six performances (beginning May 26) at the **Simons Center Recital Hall**. The three Chicago-based musicians are prominent members of the **Association for the Advancement of Creative Musicians (AACM)**, an organization founded on Chicago’s South Side in 1965 that is committed to experimentation and innovative composition. Mitchell, Reid, and Reed first joined forces in 2015 for AACM’s 50th anniversary, marking the occasion with *Artifacts*, an album reinterpreting works from the organization’s history. The group, however, is committed to more than reflection: as leaders and composers in their individual fields, they also perform original music that speaks to current times. Before the trio’s concert on May 29 at 7:00pm, members of Artifacts speak with music critic Larry Blumenfeld for the **Jazz Talk: Creative and Collective Spirit** (see Artist Talks).

First Citizens Bank Front Row

Bluegrass icon **Ricky Skaggs** was just a child when he first performed with the likes of Bill Monroe and Earl Scruggs. Since then, Skaggs, a Kentucky native, has earned 15 Grammys and multiple International Bluegrass Music Association awards. His quicksilver voice and blistering mandolin technique can be heard on June 1 at the **College of Charleston Cistern Yard**, when six of the finest pickers—known as **Kentucky Thunder**—join Skaggs for a one-night-only Festival performance.

The following night, the **Cistern Yard** provides a homecoming of sorts for the group **Ranky Tanky**, which makes an exciting Festival debut on Saturday, June 2. Taking its name from the Gullah phrase for “get funky,” Ranky Tanky infuses the music of the Georgia/South Carolina Sea Islands with jazz, gospel, and R&B to create a sound that is at once fresh and irresistible. The band—which includes

lead vocalist **Quiana Parler**, trumpeter/singer **Charlton Singleton**, bassist **Kevin Hamilton**, guitarist/singer **Clay Ross**, and percussionists **Quentin Baxter** and **Calvin Baxter**—formed in 2016 and has been gaining steady notoriety for its ability to “take tunes from yesterday and make them sound as lively and relevant as 21st-century electronic beats” (*Downbeat*). The band released its first album in September 2017. On Friday, June 1, members of Ranky Tanky join music critic **Larry Blumenfeld** for the **Jazz Talk: Mining the Gullah Groove** (see Artist Talks).

Music

For 42 years, Spoleto Festival USA has upheld its commitment to providing high-level opportunities for young performers as well as unique performance experiences for established artists. This mission is especially apparent in the Festival’s 2018 music programming, which features the rising talents of the Spoleto Festival USA Orchestra and Westminster Choir as well as creative concerts as part of the Bank of America Chamber Music and Music in Time series.

For a singular orchestral event, filmmaker **Atom Egoyan**, who is perhaps best known for his 1997 film *The Sweet Hereafter* and remembered by Festival audiences for his direction of *Feng Yi Ting* in 2012, returns to Charleston for the production of **You Are Mine Own**. Creating an impassioned love story from Alexander von Zemlinsky’s *Lyric Symphony* and Alban Berg’s *Lyric Suite*, Egoyan provides the stage direction for a musical experience that transcends convention. **Festival Resident Conductor and Director of Orchestral Activities John Kennedy** leads the **Spoleto Festival USA Orchestra**, while soprano **Natalia Pavlova** (who starred in the Festival’s 2017 production of *Eugene Onegin*) and baritone **Alexander Dobson** animate Tagore’s lush poetry heard in Zemlinsky’s work. Taking place June 2 at the **Charleston Gaillard Center**, *You Are Mine Own* is co-produced by Spoleto Festival USA and Luminato Festival and is sung in German with English supertitles.

On June 5 at the **Charleston Gaillard Center**, the **Spoleto Festival USA Orchestra** joins forces with **Westminster Choir** and the **Charleston Symphony Orchestra Chorus** for an exhilarating concert of **Johannes Brahms**’s masterwork, *Ein Deutsches Requiem*, written following the deaths of Brahms’s mentor Robert Schumann as well as his mother in 1865. **Natalia Pavlova** sings the revered soprano solos, and **Festival Director of Choral Activities Joe Miller** conducts.

Renowned for its “precision, unanimity and power” (*The New York Times*), the **Westminster Choir**, under the direction of **Joe Miller**, gives three solo concerts during the 2018 season. On May 26 and June 1, the ensemble fills the **Cathedral Church of St. Luke and St. Paul** in a program that includes **Frank Martin**’s dynamic *Mass for Double Choir*. On May 29, the choir’s sopranos and altos present a

concert of Pergolesi's *Stabat Mater* and Holst's *Choral Hymns from the Rig Veda*. Sung by candlelight in the sanctuary of **St. Matthew's Lutheran Church**, the chamber pieces seek to bring a woman's perspective to the spiritual world.

Former Festival Music Director **Steven Sloane** conducts the **Spoletto Festival USA Orchestra** for its final showcase on June 9 at the **Charleston Gaillard Center**. The evening of **Mozart and Mahler** includes **Mozart's Piano Concerto no. 15 in B-flat Major** and **Mahler's first symphony, "The Titan."** Joining the orchestra for Mozart's concerto is pianist **Pedja Muzijevic**, whose expertise can also be heard this season during the Bank of America Chamber Music series.

Long considered the backbone of the Festival, **Bank of America Chamber Music** returns to the **Dock Street Theatre** for 11 programs, each performed three times. In his ninth season as director and host, violinist **Geoff Nuttall**, **The Charles E. and Andrea L. Volpe Director of Chamber Music**, curates each eclectic concert, often combining contemporary compositions with hidden old-world gems. Returning to the series in 2018 is countertenor **Anthony Roth Costanzo** (who starred in the Festival's US premiere of *Farnace* in 2017), violinist **Livia Sohn**, violist **Meena Bhasin**, cellist **Joshua Roman**, and pianists **Inon Barnatan** and **Pedja Muzijevic**, among others. Joining these Festival favorites are **Peter Moore**, the London Symphony Orchestra's co-principal trombonist; tenor **Paul Groves** of the Metropolitan Opera; and **JACK Quartet**, a Brooklyn-based string ensemble specializing in 21st-century compositions. Together with the **St. Lawrence String Quartet** (the Arthur and Holly Magill Quartet in Residence), the JACK Quartet debuts an octet by **composer-in-residence Doug Balliett**. More Bank of America Chamber Music details, including a full concert schedule, will be available in April.

Again in 2018, **Festival Director of Orchestral Activities John Kennedy** hosts the fascinating **Music in Time** series, an exploration of new sounds in music. In three unique programs held at the **Woolfe Street Playhouse** (and presented as part of the **American Express Woolfe Street Series** on May 28, May 30, and June 4), Kennedy asks audience members to open their minds and their ears as he introduces a wide range of compositions. This season highlights the works of international female composers, including Australian Liza Lim, Canadian Zosha Di Castri, New Zealand's Annea Lockwood, Iceland's Anna Thorvaldsdottir, and Ireland's Jennifer Walshe, among others. The programs also feature soprano Marisol Montalvo, who appears in the Festival's opera, *Tree of Codes*; soprano Nina Guo and bassist Edward Kass of Departure Duo; and members of the Spoletto Festival USA Orchestra.

Wells Fargo Festival Finale

Nashville-based **The Lone Bellow** headlines the **Wells Fargo Festival Finale**, held for the first time at Charleston's baseball stadium, **Joseph P. Riley, Jr. Park** on Sunday, June 10. Known for passionate and soulful vocals and emotional songwriting, the Americana, soul, and folk-rock band received great acclaim following the release of its third studio album, *Walk Into a Storm*.

The Finale gates open at 5:30pm, with the stadium's famous concessions available for purchase. (Reserved and general admission seating is available; lawn chairs, coolers, and outside food and beverage are prohibited.) Additional local bands, which will be announced this spring, take the stage beginning at 6:00pm; The Lone Bellow performs at 8:30pm. A fireworks display draws the 2018 Festival to a close.

Behind the Garden Gate

For the sixth year, Spoleto Festival USA collaborates with the Charleston Horticultural Society and The Garden Conservancy to open some of Charleston's lushest private sanctuaries for self-guided tours. Each Saturday tour (May 26 and June 2) features eight different private gardens, promising two full days of discovery and wonder in these artfully cultivated spaces. Garden descriptions and more information can be found at gardenconservancy.org/open-days/charleston.

Artist Talks

The 2018 Festival continues its **Conversations With** discussion series. Emmy Award-winning CBS News correspondent **Martha Teichner** interviews Festival artists for intriguing opportunities to hear directly from the artists about their work. This season, sessions feature *Tree of Codes* director **Ong Keng Sen**, *Borders* playwright **Henry Naylor**, cast members from *The Strange Undoing of Prudencia Hart*, *Pia de' Tolomei* conductor **Lidiya Yankovskaya**, and soprano **Natalia Pavlova**.

Music critic **Larry Blumenfeld** also conducts two artist talks. On Tuesday, May 29, the members of **Artifacts** speak to the enduring legacy of Chicago's Association for the Advancement of Creative Musicians and how the organization has influenced and empowered their work. And on Friday, June 1, **Quentin Baxter** and fellow members of **Ranky Tanky** discuss Charleston's Gullah culture and how the group's music champions this tradition within a contemporary framework.

Find a full calendar of events [here](#).

How to Purchase Tickets

Tickets will go on sale to the general public on Monday, January 22, at 10:00am online at spoletousa.org and by phone at 843.579.3100.

For contributors to Spoleto Festival USA of \$100 or more, a donor pre-sale starts on January 9, providing exclusive access to tickets and premium seating for the 2018 season. Access is based on contribution level; more information about the donor pre-sale and how to donate can be found at spoletousa.org.

On-site box office operations will be located at Charleston Gaillard Center beginning Tuesday, May 1. Tickets may be purchased in person Monday through Sunday, 9:00am to 5:00pm.

Go Spoleto! accommodation and ticket packages are available in partnership with five premium Charleston hotels. For more information, visit spoletousa.org/gospoleto.

Festival gift certificates can be purchased in any amount and used towards performance tickets, merchandise such as Festival posters, or charitable contributions to Spoleto Festival USA. To purchase gift certificates, order online at spoletousa.org or by phone at 843.579.3100.

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