

Jessie Bagley, Director of Marketing and Public Relations
843.720.1136, office | jbagley@spoletousa.org
Jenny Ouellette, Public Relations Manager
843.720.1137, office | jouellette@spoletousa.org

Note: Images are available in the [online media gallery](#).

SPOLETO FESTIVAL USA

2019

PRESS RELEASE

Announcing the 43rd Season of Spoleto Festival USA

May 24 – June 9, 2019 | Charleston, South Carolina

More than 140 performances in opera, theater, dance, and music

Richard Strauss's *Salome*

A new production; Patrice Caurier + Moshe Leiser, co-directors

Joby Talbot's *Path of Miracles*

Featuring the Westminster Choir with staging by John La Bouchardière

World and US Premieres

Amos Gitai's *Letter to a Friend in Gaza*; 1927's *Roots*; rock 'n' roll diary *What Girls Are Made Of*; Caracalla Dance Theatre's *One Thousand and One Nights*

Geoff Nuttall's Tenth Anniversary

The Bank of America Chamber Music Director celebrates a landmark year; performers include Anthony Roth Costanzo, Paul Groves, Inon Barnatan, Pedja Muzijevic, Meena Bhasin, Daniel Phillips, Tara Helen O'Connor, David Byrd-Marrow, Paul Holmes Morton, and Amy Harman

Music Premieres

Premiere of composer-in-residence Paul Wiancko's quintet for oboist James Austin Smith and the St. Lawrence String Quartet; Stephen Prutsman's new work for string quartet and soundtrack

Wells Fargo Jazz

Esperanza Spalding in the Cistern Yard; Terri Lyne Carrington leads a star-studded tribute to Geri Allen; Carla Bley gives rare US concert; Dafnis Prieto Big Band and David Virelles honor Afro-Cuban traditions; *Temporary Kings* Mark Turner and Ethan Iverson

First Citizens Bank Front Row

Punch Brothers and I'm With Her

New Venue

Curtis Harding headlines the Wells Fargo Festival Finale at Riverfront Park

January 3, 2019 (Charleston, South Carolina) — Festival General Director Nigel Redden announces the program for the 43rd annual Spoleto Festival USA, taking place May 24 through June 9, 2019. For 17 days and nights, a variety of artists converge in Charleston, South Carolina, filling the city's theaters, churches, and outdoor spaces with wide-ranging performances and concerts. "Since its establishment in

1977, the Festival has been singular in its timeless dedication to the old and the new,” says Redden. “For the 43rd season, the programming continues to transcend time and place, with long-heralded masterworks alongside world premieres and reimagined classics—fitting for the Festival’s setting in Charleston, an ever-evolving metropolis steeped in a rich and complex history.”

The Festival’s new production of *Salome* opens the season in the Charleston Gaillard Center. **Directors Patrice Caurier and Moshe Leiser** are leading the contemporary retelling of Richard Strauss’s 1905 opera, based on the Oscar Wilde play of the same name, and setting the masterwork (which includes the famous “Dance of the Seven Veils”) in a present-day city. This is Caurier and Leiser’s ninth Festival return; their first Spoleto production in 1987 was also *Salome*. Maestro Steven Sloane, a former Spoleto Festival USA Music Director, conducts.

Joby Talbot’s *Path of Miracles* is another vocal work bridging centuries. Sung by the **Westminster Choir** with staging by **John La Bouchardière** (*El Niño*, 2014), Talbot’s score, though composed in 2005, follows the Camino de Santiago, a spiritual pilgrimage begun more than 1,200 years ago across Northern Spain to the burial grounds of Saint James. The Westminster Choir also gives two solo concerts, which include work from such ranging composers as **Claudio Monteverdi, Stephen Leek,** and **Ēriks Ešēvalds**. And on June 4, the Choir, together with the Spoleto Festival USA Orchestra and the Charleston Symphony Orchestra Chorus, performs **Johann Sebastian Bach’s *St. John Passion***.

Assembled anew each year following a series of nationwide auditions, the **Spoleto Festival USA Orchestra** serves as the Festival’s resident ensemble, accompanying the opera and choral works as well as presenting symphonic and chamber concerts throughout the season. At the ensemble’s helm is **Festival Resident Conductor and Director of Orchestral Activities John Kennedy**, who selects each musician (more than 90 in 2019) for his and her versatility as well as artistry—reflecting the season’s varied repertoire. For a program of **Prokofiev and Shostakovich**, conductor **Evan Rogister** leads a program of selections from Prokofiev’s *Romeo and Juliet* **orchestral suites** paired with **Shostakovich’s fifth symphony**. In an evening called Classical Showcase, the Orchestra, led by conductor **Michelle Rofrano**, highlights works from both the classical and neo-classical periods, including **Fanny Mendelssohn’s Overture in C** and **Stravinsky’s “Dumbarton Oaks” Concerto in E-flat**. And among other more contemporary works, members of the Spoleto Festival USA Orchestra also perform **Britta Byström’s *Rebellion in Greenery***; three film scores by **Michael Gordon**; and **30, a world premiere by Stephen Prutsman** for string quartet and soundtrack.

Several world premieres highlight Spoleto’s 2019 season. On May 30, Israeli filmmaker **Amos Gitai** presents the **world premiere of *Letter to a Friend in Gaza***, a theatrical performance that stitches

together film, music, and poetry as four actors—two Israeli and two Palestinian—present texts exploring exile and repatriation. **Roots, a world premiere** from **1927**, draws together folktales from pre-industrialized civilizations for its newest multimedia production, blending hand-crafted animation, music, and live performance.

A **world premiere oboe quintet** from American contemporary **composer Paul Wiancko** accents the **Bank of America Chamber Music series**. Created specifically for **oboist James Austin Smith and the St. Lawrence String Quartet**, the new work will debut on one of the 11 eclectic chamber music programs, all organized by **violinist and host Geoff Nuttall** and announced in full in April. Spoleto's 2019 season is Nuttall's 10th as the Charles E. and Andrea L. Volpe Director of Chamber Music, and a stellar lineup of returning Festival favorites and distinguished newcomers marks the occasion.

Some of the Festival's most popular theater and dance companies are returning this year. **Shakespeare's Globe** (*Romeo and Juliet*, 2015) is offering a rotation of ***Twelfth Night*, *The Comedy of Errors*, and *Pericles***, as well as the exuberant and historically informed **Audience Choice** events, letting attendees collectively choose which play to see in the moment. **Bill T. Jones/Arnie Zane Company**—making its sixth Festival appearance—is presenting *Analogy Trilogy*, three evening-length dance-theater works inspired by W. G. Sebald's 1992 collection of narratives, *The Emigrants*. On June 1, the company is performing each of the pieces back-to-back, in their intended trilogy.

Two works this year take disparate approaches to the stories within *One Thousand and One Nights*. **Caracalla Dance Theatre**, based in Beirut and one of the Middle East's leading dance companies, mounts the US premiere of ***One Thousand and One Nights***, a spectacular production for more than 40 performers, in the Gaillard. On a smaller scale in the Woolfe Street Playhouse, the Brooklyn-based **Target Margin Theater** offers ***Pay No Attention to the Girl***, a play for five actors led by founding Artistic Director David Herskovits (*Porgy and Bess*, 2016) that is adapted from various translations of the ancient folktales.

The **2019 Wells Fargo Jazz** series highlights both the importance of the Afro-Cuban jazz tradition in the United States as well as three generations of visionary female jazz artists. Bass and vocal phenomenon **Esperanza Spalding** opens the series with two nights in the College of Charleston Cistern Yard, before drummer **Terri Lyne Carrington** leads a star-studded tribute (featuring saxophonist **Ravi Coltrane**, pianist **Craig Taborn**, bassist **Robert Hurst**, and tap dancer **Maurice Chestnut**) to visionary pianist Geri Allen, who passed away in 2017. **Carla Bley**—an NEA Jazz Master whose 60-year career spans hundreds of compositions and self-produced albums—brings her wit and progressive voice to the Festival for a nowadays rare US concert. The series also includes performances by pianist **David Virelles**

and master Cuban percussionist **Román Díaz**; **Dafnis Prieto Big Band**, whose breakout album *Back to the Sunset* was nominated for a 2019 Grammy Award; and **Mark Turner** (saxophone) and **Ethan Iverson** (piano) in duo.

The Festival’s popular music offerings are also varied. The **First Citizens Bank Front Row** series includes Grammy-nominated acoustic quintet **Punch Brothers**, who “with enthusiasm and experimentation, take bluegrass to its next evolutionary stage” (*The Washington Post*), as well as the all-female trio **I’m With Her**. While the band’s members—Sara Watkins, Sarah Jarosz, and Aoife O’Donovan—are steeped in folk traditions of the highest order, the trio has a more modern sensibility. **Curtis Harding**, known for his signature fusion of soul, gospel, R&B, and rock, headlines the **Wells Fargo Festival Finale**, held for the first time at **Riverfront Park** in North Charleston. Overlooking the beautiful Cooper River, Riverfront Park’s ground open at 5:00pm. Guests are invited to bring blankets, chairs, and picnics; the music begins at 6:30pm (opening musicians to be announced). A sparkling display of fireworks will follow Harding’s 8:30pm concert, drawing the 2019 Festival to a celebratory close.

The full 2019 program, featuring more than 150 ticketed events, is outlined below and can be found [here](#), along with an event calendar. Tickets go on sale to the general public on **Wednesday, January 16, at 10:00am** by phone at **843.579.3100** and online at **spoletousa.org**. A donor pre-sale begins Monday, January 7. Tickets can be purchased in person through the Spoleto Festival USA Box Office at the Charleston Gaillard Center (95 Calhoun St.) beginning April 30. Additional information can be found online and below the program details.

2019 Program Details

| Opera

Salome

Salome

New production

Music by Richard Strauss

Conducted by Steven Sloane

Directed by Patrice Caurier and Moshe Leiser

Set design by Christian Fenouillat

Lighting design by Christophe Forey

Charleston Gaillard Center

May 24, 30, June 2, 5

With a libretto drawn from a translation of Oscar Wilde’s play of the same name, Richard Strauss’s *Salome* was banned in certain opera houses following its 1905 premiere—despite its wild success amongst operagoers. The masterpiece continues to be one of the most widely performed, best known for the often salacious “Dance of the Seven Veils.” For this new Spoleto Festival USA production, **Directors Patrice Caurier** and **Moshe Leiser** set the work in a modern-day city, exploring the dark consequences of desire and power. Their retelling will also focus on the struggle between Herod’s political power and Jochanaan’s religious extremism and view the work’s troubled family relationships through a contemporary lens. Caurier and Leiser, two globally in-demand directors who have recently mounted works at Salzburg Festival and The Royal Opera, have worked together since 1982. They have staged eight works at Spoleto Festival USA since 1987, most recently *The Magic Flute* in 2011.

Maestro **Steven Sloane**, Principal Guest Conductor and Artistic Advisor of the Malmö Opera and the General Music Director of the Bochum Symphony in German (and a former Spoleto Festival USA music director), leads the **Spoleto Festival USA Orchestra** and *Salome*’s cast of 15 singers. Primary principal roles are played by Festival newcomer and dramatic soprano **Melanie Henley Heyn (Salome)**, who has sung with the Philharmonia Northwest and at National Sawdust, and **tenor Paul Groves (Herod)**, who delighted Festival audiences in 2017 during the Bank of America Chamber Music series and who has performed with the Metropolitan Opera for more than 25 seasons. Additional principal casting will be announced at a later date.

| Music Theater

Path of Miracles

Path of Miracles

Music by Joby Talbot

Westminster Choir

Conducted by Joe Miller

Staging by John La Bouchardière

Lighting design by Scott Zielinski

Charleston Gaillard Center

May 27, 31

Written in 2005 by **Joby Talbot** (b. 1971), this hour-long a cappella work sung by the **Westminster Choir** traces the Camino de Santiago, the ancient Catholic pilgrimage across Northern Spain to the cathedral of Santiago de Compostela. The work’s four movements highlight three staging posts of the 500-mile route—Roncesvalles, Burgos, and Leon—as well as the route’s final destination: Santiago. The text, by **Robert**

Dickinson, includes excerpts from historical and biblical documents as well as original poetry and is sung in several different languages.

Westminster Choir, composed of students at the Westminster Choir College in Princeton, New Jersey, has been the chorus in residence at Spoleto Festival USA since 1977. They are led by Festival Director of Choral Activities Joe Miller, who also serves as the Director of Choral Activities for Westminster Choir College and is the Director of the Philadelphia Symphonic Choir. **John La Bouchardière**, who directed Spoleto Festival USA's acclaimed 2014 production of *El Niño*, stages *Path of Miracles* at the Charleston Gaillard Center. On May 25, Joe Miller joins CBS News correspondent Martha Teichner in discussion as part of Spoleto's **Conversations With** series at the Charleston Library Society.

| Dance

Compagnie Hervé Koubi | Bill T. Jones/Arnie Zane Company | Caracalla Dance Theatre

Compagnie Hervé Koubi

What the Day Owes to the Night

Choreography by Hervé Koubi

Charleston Gaillard Center

May 25, 26

France-based **Compagnie Hervé Koubi** performs this highly physical work for 13 male dancers. In 2009, choreographer **Hervé Koubi**, inspired by the realization that his family originated in Algeria (not France as he had believed), traveled to Algeria to explore his newfound roots and organize an audition for a new work, which premiered in 2013 at the Pavillon Noir d'Aix en Provence. The work's title, ***What the Day Owes to the Night*** (*Ce que le jour doit à la nuit*), comes from the novel by Yasmina Khadra about a young boy's experiences growing up in colonized Algeria. The choreography for Koubi's work combines capoeira, martial arts, hip hop, and contemporary dance and draws on Islamic architecture as well as Orientalist paintings (depictions of the Eastern world by European artists) as visual inspiration. On May 25 at 11:00am, Gabriel Guillaume of Compagnie Hervé Koubi leads a master class at College of Charleston Cato Center for the Arts, open to the public with advance registration and tickets.

Bill T. Jones/Arnie Zane Company

Analogy Trilogy

Choreography by Bill T. Jones

Memminger Auditorium

May 28, 29, 30, June 1

For his company's sixth appearance at Spoleto Festival USA, choreographer **Bill T. Jones** brings *Analogy Trilogy*, a collection of three evening-length works that focus on memory and the effect of powerful events on our actions. In creating *Analogy Trilogy*, Jones used W. G. Sebald's collection of narratives in *The Emigrants* as a jumping-off point. Inspired by one of its characters, Ambros Adelwarth, Jones began conducting oral histories with individuals in his own life. Jones weaves movement, text, and song, to create three disparate works that ruminate on the nature of service, duty, and the idea of a life well-lived. The company members not only dance, but also sing and deliver texts to construct works with three wildly different stories. *Analogy Trilogy* includes original music by composer Nick Hallett, as well as a soundscape that combines German Romantic Lieder, songs from World War I and II, classic pop music from the 1950s and '60s, and club music from the 1980s and '90s. Hallett, the pianist Emily Manzo, and the dancers, perform the music live.

Analogy/Dora: Tramontane focuses on the life of Dora Amelan, Jones's mother-in-law, who grew up in Belgium and worked in an underground Jewish organization during the Holocaust.

Analogy/Lance: Pretty aka the Escape Artist chronicles the life of Lance T. Briggs, Jones's nephew, who begins his story as a ballet student before personal demons of drugs and excess lead him to the underworld of 1980s and '90s club culture and sex trade. *Analogy/Ambros: The Emigrant* centers around one of the characters in W. G. Sebald's 1992 historical novel, *The Emigrants*. Ambros Adelwarth is a German valet, charged with accompanying a wealthy young man as he travels through Europe and the Middle East on the eve of World War I.

Analogy Trilogy performances are ticketed separately. Audience members can see the trilogy in full on Saturday, June 1, when each movement is performed back-to-back. On May 27 at 11:00am, members of Bill T. Jones/Arnie Zane Company lead a master class at College of Charleston Cato Center for the Arts, open to the public with advance registration. And on May 31, Bill T. Jones joins CBS News correspondent Martha Teichner in discussion as part of Spoleto's **Conversations With series** at Memminger Auditorium.

Caracalla Dance Theatre

US premiere

One Thousand and One Nights

Choreography Alissar Caracalla

Charleston Gaillard Center

June 7, 8, 9

Based in Beirut, Lebanon, **Caracalla Dance Theatre** was founded in 1968 by Abdel-Halim Caracalla, who created his own movement style steeped in Graham technique, classical ballet, as well as Arabic folk dance. The company has become one of the most prominent in the Middle East and has performed in venues around the world, including The Kennedy Center, Sadler's Wells, National Centre for the Performing Arts Beijing, and Osaka National Theatre, as well as during the Baalbeck and Beiteddine festivals. For its Spoleto Festival USA debut, Caracalla Dance Theatre offers the **US premiere of *One Thousand and One Nights***, a spectacular adaptation of the ancient stories, for more than 40 performers. Arabian folk music intertwines a score of Rimsky-Korsakov's *Scheherazade* and Ravel's *Bolero*; lively choreography from Alissar Caracalla highlights this colorful production, directed by Ivan Caracalla. On June 8 at 11:00am, members of Caracalla Dance Theatre lead a master class at College of Charleston Cato Center for the Arts, open to the public with advance registration and tickets.

| Theater

Shakespeare's Globe | *Roots* | *Letter to a Friend in Gaza* | *What Girls Are Made Of* | *Pay No Attention to the Girl* | *The Fever*

Shakespeare's Globe

Twelfth Night, *The Comedy of Errors*, *Pericles*, and "Audience Choice"

Dock Street Theatre

May 24 – 27, May 29 – June 2, June 4 – 9

Under the leadership of **Artistic Director Michelle Terry**, **Shakespeare's Globe** celebrates the playwright's transformative impact on the world. Known for historically informed and radical productions, the company returns to Spoleto Festival USA (*Romeo and Juliet*, 2015) with a rotation of three plays, each exploring themes of refuge and belonging. Filled with unforgettable characters, ***Twelfth Night*** combines cruelty with high comedy and the pangs of unrequited love with subtle poetry, expressed through some of Shakespeare's most exquisite songs. ***Pericles***, imbued with music, miracles, and the constant presence of the sea, submits its hero to a series of tragedies that culminate in something quite the opposite. And in ***The Comedy of Errors***, two sets of estranged twins find themselves in a strange land with a reputation for sorcery. The company's touring eight actors present each work, while also offering "**Audience Choice**" performances in which ticket holders collectively choose one of the three plays. This is inspired by tradition: in Shakespeare's day, small groups of actors would tour, each juggling a variety of roles, and leave the choice of the evening's play to the most powerful person of the household. At Dock

Street Theatre, Shakespeare’s Globe is placing the power back into the hands of the most powerful members of the house—the audience. Just before the curtain rises, audience members will cheer for the play they most want to see. Describes WhatsOnStage: “It’s easy to forget that everyone in this ensemble has (at least) three different roles to create and portray, fight cues and music to memorize with no time to get into the mindset of their characters. The troupe’s ability to leap into action is certainly an impressive one.”

Roots

World premiere

Created by 1927

Emmett Robinson Theatre at College of Charleston

May 24 – 28

Renowned for its signature fusion of hand-crafted animation and storytelling, **1927** “stand[s] as one of the UK’s most exciting young companies, festooned in acclaim, their upward trajectory as yet unchecked” (*Time Out London*). Since its establishment in 2005, the award-winning English theater company has performed in 35 countries across five continents—returning three times to Spoleto Festival USA (*Between the Devil and the Deep Blue Sea*, 2008; *The Animals and Children Took to the Streets*, 2012; *Golem*, 2016) with work *The Telegraph* calls “dark and fruity, wildly inventive, fiendishly skilled.”

For this exciting **1927 world premiere**, ***Roots*** explores migration and identity through a series of rarely told folktales that offer a glimpse into imaginations from a pre-industrialized age. The company’s core team—artistic directors Suzanne Andrade and Paul Barritt and associates Esme Appleton and Lillian Henley—brings to life tyrannical ogres, magical birds, and very fat cats with a live score involving Peruvian prayer boxes, donkey jaws, violins, and musical saws. On May 27, members from 1927 join CBS News correspondent Martha Teichner in discussion as part of Spoleto’s **Conversations With** series at the Emmett Robinson Theatre at College of Charleston.

Letter to a Friend in Gaza

World premiere

Created by Amos Gitai

Emmett Robinson Theatre at College of Charleston

May 30 – June 2

An award-winning Israeli filmmaker well known for making documentaries and feature films surrounding the Middle East and the Israeli-Arab conflict, **Amos Gitai's** work has received several major retrospectives at such venues as The Centre Pompidou, the Museum of Modern Art, Lincoln Center, and the British Film Institute. Born in Haifa, Gitai holds advanced degrees in architecture, served in the Israeli army, and today divides his time between Paris and Haifa. Gitai's films have won awards at festivals including Cannes Film Festival and Venice Film Festival.

At the 2018 Venice Film Festival, Gitai premiered a short film, *Letter to a Friend in Gaza*, illuminating the anguish at the root of the Israel-Gaza border. For this world premiere multimedia performance of *Letter to a Friend in Gaza* at Spoleto Festival USA, Gitai combines live theater, music, and excerpts of the film in a tribute to French writer Albert Camus's *Letters to a German Friend*. Like Camus's 1943 text, Gitai's production searches for common ground in a present-day conflict, as four actors—**Makram Khoury, Clara Khoury, Hilla Vidor, and Amos Gitai** himself—recite texts about exile and repatriation. The work is performed in Hebrew, Arabic, and English, and also references such writers as Mahmoud Darwish, Yizhar Smilansky, Emile Habibi, and Amira Hass, as well as Ernest Hemingway, Barbara Tuchman, Franz Werfel, Dalton Trumbo, and Erich Maria Remarque. On May 30, Gitai joins Festival General Director Nigel Redden for a post-show Q & A immediately following the performance.

What Girls Are Made Of

US premiere

Written by Cora Bissett

Directed by Orla O'Loughlin

Memminger Auditorium

June 4 – 8

In this co-production from Raw Material and Traverse Theatre Company, **Cora Bissett** (the work's creator and lead player) chronicles the time she spent as the lead singer of Scottish indie band Darlingheart, touring with Radiohead and Blur. An autobiographical play based on Bissett's teenage diaries from 1992, *What Girls Are Made Of*, directed by **Orla O'Loughlin** (formerly of Traverse Theatre Company), is performed with a live band of three actors/musicians. On the heels of its award-winning, sold-out run at Edinburgh Festival Fringe, *What Girls Are Made Of*—what *The Observer* calls “effortlessly joyful” and *The Independent* deems “a roaring, exhilarating show”—makes its US premiere at Spoleto Festival USA.

Pay No Attention to the Girl*Target Margin Theater**Directed by David Herskovits*

Woolfe Street Playhouse

May 29 – June 1

Target Margin Theater returns to the Festival, bringing this inventive new work, directed by the company's founding artistic director, **David Herskovits** (who directed Spoleto Festival USA's production of *Porgy and Bess* in 2016). For more than 25 years, Target Margin Theater has been praised for its complex interpretations of classic texts, lesser-known works, and new plays inspired by existing sources. (In 1999, for instance, Target Margin Theater presented Dorothy and DuBose Heyward's *Mamba's Daughters* at Spoleto Festival USA, also directed by Herskovits.) ***Pay No Attention to the Girl***, which debuted in 2018, builds on the company's multifaceted explorations, this time using various translations of *One Thousand and One Nights* as source material. The stories in *Pay No Attention to the Girl* confront gender and power—who controls the narrative and whose stories are ultimately told. Five actors portray multiple roles as they morph between character and creature, interweaving stories about the sexes and their conflicts, love, and tricks. At Spoleto Festival USA, *Pay No Attention to the Girl* is presented as part of the American Express Woolfe Street series.

The Fever

600 HIGHWAYMEN

Written and directed by Abigail Browde and Michael Silverstone

Created in collaboration with Brandon Wolcott, Emil Abramyan, Eric Southern

Woolfe Street Playhouse

June 4 – 8

The latest work from Obie-Award winning experimental theater company **600 HIGHWAYMEN**, ***The Fever*** tests the limits of individual and collective responsibility, and our willingness to be there for one another. Performed in complete collaboration with the audience, *The Fever* examines how we assemble, organize, and care for the bodies around us. Based in Brooklyn and under the direction of Abigail Browde and Michael Silverstone, 600 HIGHWAYMEN takes a radical approach to making live art, constructing events that create intimacy among a group of strangers. Developed using a range of methods from the mainstream to the peculiar, the company's work is a rigorously tuned investigation of presence and humanity, not only in performance, but also in the process and aftermath. *The Fever* premiered at The

Public Theater in January 2017. At Spoleto Festival USA, *The Fever* is presented as part of the American Express Woolfe Street series. On June 5, members of 600 HIGHWAYMEN join CBS News correspondent Martha Teichner in discussion as part of Spoleto's **Conversations With** series at the Charleston Library Society.

| Physical Theater

Circa

Circa

What Will Have Been

Created by Yaron Lifschitz

Emmet Robinson Theatre at College of Charleston

June 4 – 9

When Australian physical theater company Circa made its sold-out Spoleto Festival USA debut in 2011, *Charleston City Paper* called the performance a “high-flying, genre-defying spectacle,” noting the presentation was “a marvel visually, intellectually, and theatrically.” Since the company’s founding in 2004, Circa has been pushing the boundaries of circus art and blurring the lines between movement, dance, theater, and circus. Of another performance by the Brisbane-based troupe, *The New York Times* writes: “There were feats of strength and daredevilry... and there were, throughout, moments of sublime physical delicacy and subtlety.” Now returning to Spoleto Festival USA in 2019 with ***What Will Have Been***, Circa again examines the capabilities of the human body. A sublime display of interlocking bodies and pure physical beauty, *What Will Have Been* is performed by three acrobats and accompanied by a violinist who plays onstage, fusing music by Bach with electronica.

| Wells Fargo Jazz

Esperanza Spalding | Geri Allen Tribute Quintet | David Virelles | Dafnis Prieto Big Band |

Carla Bley – Trios | Mark Turner and Ethan Iverson

Esperanza Spalding

College of Charleston Cistern Yard

May 24, 25

The bassist and vocalist described as “the 21st century’s jazz genius” by NPR opens the Wells Fargo Jazz series with two nights of her inventive compositions. Originally from Portland, Oregon, **Esperanza**

Spalding received global recognition in 2011, when she was named the Grammy’s Best New Artist—winning the coveted title over pop stars including Justin Bieber and Drake. Since then, Spalding’s restless innovation has continued to reach many corners of modern music, from jazz to pop, and even opera, working with such artists as Stevie Wonder, Herbie Hancock, Geri Allen, Wayne Shorter, Prince, and John Legend. She recorded her 2017 album, *Exposure*, in just 77 hours—and streamed the entire process on Facebook Live. Tracks from her most recent album, *12 Little Spells*, were released individually with accompanying music videos; the album was featured on *The New York Times*’ Best Jazz of 2018 list and its more encompassing list of the 28 Best Albums of 2018.

Geri Allen Tribute Quintet

Feed the Fire

Terri Lyne Carrington, drums

Ravi Coltrane, saxophone

Craig Taborn, piano

Robert Hurst, bass

Maurice Chestnut, tap dancer

College of Charleston Cistern Yard

May 30

“Feed the Fire,” one of Geri Allen’s beloved compositions, sets the theme for a celebratory concert honoring the life and legacy of the late American jazz pianist. The ensemble features five esteemed artists who worked with Allen: Grammy winner **Terri Lyne Carrington**, who frequently performed with Allen for more than 30 years; saxophonist **Ravi Coltrane**, who remembers Allen as one of the first to embrace him as a professional musician and band member; pianist **Craig Taborn**, who made his Spoleto Festival USA debut in 2018 and lists Allen among his most profound role models; bassist **Robert Hurst**, who performed with Allen as part of the Detroit-based trio D3; and **Maurice Chestnut**, a respected tap dancer and member of Allen’s Timeline Band since 2007.

Allen, an influential pianist, composer, leader, and educator, died in June 2017 at age 60. Known as one of the great musicians of her generation, Allen’s musicianship crossed all borders within the jazz communities, embracing a wide range of styles. Raised in Detroit, she first came to prominence in the New York jazz scene of the 1980s, after attending Howard University’s jazz studies program and receiving a master’s degree in ethnomusicology from the University of Pittsburgh. (She returned to the University of Pittsburgh to direct its jazz studies program in 2013.) Throughout the course of her career, she played

with such artists as Steve Coleman, Andrew Cyrille, Betty Carter, Ornette Coleman, Charlie Haden, and Ron Carter, among many others. In 2016, Allen performed during Spoleto Festival USA in Carrie Mae Weems’s multimedia production, *Grace Notes: Reflections for Now*. On May 30, Allen’s close collaborator Terri Lyne Carrington joins jazz critic Larry Blumenfeld for a **Jazz Talk**, in which they discuss Allen’s indelible musical legacy.

David Virelles

Simons Center Recital Hall at College of Charleston

May 25 – 28

Since moving from Cuba to Canada in 2001 and to New York City in 2009, pianist-composer **David Virelles** has frequently returned to his hometown of Santiago de Cuba, exploring the country’s rich musical heritage and studying with elders there. (It’s also where he recorded his recent 2018 album, *Igbó Alákorin (The Singer’s Grove) Vol. I and II*, which *The Wall Street Journal* hailed as a “triumph,” noting its “inventive arrangements” and reverence to the past.) Virelles blends elements of his Cuban heritage with that of contemporary American jazz, often collaborating with the likes of Pulitzer Prize winner Henry Threadgill. It is Virelles’s ongoing pursuit to create music that transcends boundaries between folkloric and contemporary—creating a sound that’s simultaneously ancient and modern.

For Virelles’s six-concert debut at Spoleto Festival USA, Virelles gives three solo performances before welcoming master percussionist **Román Díaz** to the Recital Hall. One of Afro Cuban music’s great innovators and known as a “keeper of the sacred drum,” Díaz is considered a pillar of the New York City jazz avant-garde who mentors younger musicians including Yosvany Terry, David Virelles, and Pedrito Martinez. Hailing from Havana, Cuba, Díaz was a member of groundbreaking Rumba group Yoruba Andabo, and his 2015 album, *L’ó Da Fún Bata (Casting the Sacred Cowrie Shell Oracle for Bata)*, aligns the sacred traditions of Afro-Cuban Bata drumming with a Yoruba choir of five women and features oracle poetry by Díaz.

On May 30, David Virelles joins jazz critic Larry Blumenfeld for a **Jazz Talk**, in which they discuss Virelles’s immersion in the traditions of Cuba, his experiences on New York City’s jazz scene, and how these two cultures combine in his music.

Dafnis Prieto Big Band

Charleston Gaillard Center

May 29

Assembled in 2017, this 17-piece ensemble released its debut album *Back to the Sunset* in 2018 and was nominated for a 2019 Grammy Award in the category of Best Latin Jazz Album. Leading the band is drummer and MacArthur Fellow **Dafnis Prieto**, who since arriving in the U.S. from Cuba in 1999, has been playing and writing across styles, and is known for his inventive, sensitive drumming and propulsive rhythm. He has worked with saxophonists Henry Threadgill and Steve Coleman, as well as pianists Eddie Palmieri and Chucho Valdés, with whom Prieto performed during the 2018 season of Spoleto Festival USA. This time in Charleston, Prieto's own compositions take the spotlight, as his childhood dreams of leading a big band come to fruition. Prieto, describes *The Wall Street Journal*, "lends shape to music through color and texture. ...His compositions carry narrative arcs; though not structurally abstract, they toy inventively with senses of foreground and background and feature rhythms that expand and contract in seemingly organic fashion."

Carla Bley – Trios

Carla Bley, piano

Steve Swallow, bass

Andy Sheppard, saxophone

College of Charleston Cistern Yard

May 31

Recognized as a NEA Jazz Master in 2015, **Carla Bley's** more than 60-year career as a prolific composer and pianist has been celebrated by critics and musicians alike. Bley was born and raised in Oakland, California, before she headed to New York City, getting her first gigs as a cigarette girl at Birdland and as a coat check attendant at the Jazz Gallery and playing in jam sessions in Greenwich Village lofts. She soon became an in-demand composer; and throughout her career, musicians including Paul Bley, Jimmy Giuffre, Art Farmer, Tony Williams, Charlie Haden, Keith Jarrett, among many others, have played and recorded her music. Bley received a Guggenheim Fellowship in 1972 and, with Michal Mantler, founded The New Music Distribution Service and started their own record company, WATT. She is considered a pioneer in the development of artist-owned record labels, and for 40 years, documented her music on WATT. (She continues to run the label with partner and bassist **Steve Swallow**.) Bley is known for her irreverent sense of humor and uncompromising spirit, a progressive voice in the field. Together with

Swallow and saxophonist **Andy Sheppard**, Bley released the 2016 album *Andando el Tiempo*, which *The New York Times* noted, reflects Bley’s “sly noncompliance with jazz and classical conventions.” Carla Bley’s Spoleto Festival USA concert—with Swallow and Sheppard—will feature her beloved works for trio and her new compositions from the release.

Mark Turner and Ethan Iverson

Mark Turner, tenor saxophone

Ethan Iverson, piano

Simons Center Recital Hall at College of Charleston

June 5 – 8

Following the release of their 2018 album *Temporary Kings*, this tenor saxophone (**Mark Turner**) and piano (**Ethan Iverson**) duo synthesize many styles of jazz within a chamber-like atmosphere at Simons Center Recital Hall. Their playing conjures an intimate musical dialogue grounded in their own wide-ranging experiences—from Iverson’s as a founding member of The Bad Plus and Turner’s collaborations with jazz greats including Lee Konitz, Brad Mehldau, and Joshua Redman. Turner and Iverson began their musical association in the 1990s as two members of the Billy Hart Quartet, and have since written works for one another. “Their rapport highlights the new recording,” notes *The Wall Street Journal* in a review of *Temporary Kings*. The review continues: “The music is austere and elegant and belongs to the growing field of chamber jazz. The sounds draw you with their reserve; the spaces between the notes often have as much impact as the notes themselves.”

| First Citizens Bank Front Row

Punch Brothers | I’m With Her

Punch Brothers

College of Charleston Cistern Yard

May 26

The 2019 season marks **Punch Brothers**’ third Spoleto Festival USA performance since the group formed in 2006. The acoustic quintet comprises mandolinist **Chris Thile**, guitarist **Chris Eldridge**, bassist **Paul Kowert**, banjoist **Noam Pikelny**, and violinist **Gabe Witcher**. The group’s first record, *Punch*, was released in 2008, combining elements of the band’s many musical interests. Eight years later—and with

four albums under its belt—the band earned its fifth Grammy nomination for *All Ashore*, the group’s first self-produced album.

Each musician of Punch Brothers is a lauded artist in his own right: In 2016, Thile took over hosting duties of *Live from Here* (formerly *A Prairie Home Companion*) in 2016 and soon after released *Thanks for Listening*, a collection of songs written for the radio show. Guitarist Eldridge partnered with Julian Lage for the Grammy-nominated *Mount Royal* in 2017, and Pikelny released his fourth solo album, the Grammy-nominated *Universal Favorite*. Both *Mount Royal* and *Universal Favorite* were produced by Punch Brothers’ violinist Witcher—who was also behind the album *Young in All the Wrong Ways* by Sara Watkins (of **I’m With Her**). And Kowert, who has been recording and touring with the Dave Rawlings Machine, recently released *Unless*, the first album from his band Hawktail with Jordan Tice, Brittany Haas, and Dominick Leslie.

I’m With Her

College of Charleston Cistern Yard

June 1

A trio noted for their family-like chemistry, the women of **I’m With Her**—**Sara Watkins**, **Sarah Jarosz** (who performed during Spoleto Festival USA’s 2011 season), and **Aoife O’Donovan**—formed the group following an impromptu show in 2014 at the Sheridan Opera House in Telluride, Colorado. They released their debut album, *See You Around* in 2018; its song, “Game to Lose” earned a spot on *The New York Times*’ Best Songs of 2018 list. *See You Around* also garnered praise from NPR, who instantly hailed the collection as “willfully open-hearted,” and *The Guardian*, which called their sound both ethereal and purposeful.” The three musicians are noteworthy for their recent and extensive solo career successes, including several Grammy Awards. Touring together, the band has sold out shows across the US and Europe, and they were recently nominated by the American Music Association as the Duo/Group of the Year.

| Music

Bank of America Chamber Music | Music in Time | City Symphonies | Prokofiev and Shostakovich | Classical Showcase | *St. John Passion* | Westminster Choir Concerts | Wells Fargo Festival Finale featuring Curtis Harding

Bank of America Chamber Music

Directed and hosted by Geoff Nuttall

Dock Street Theatre

May 24 – June 9

Eleven stimulating and boisterous programs—each performed three times—feature bright contemporary compositions and canonic treasures. Celebrating his 10th anniversary as the Charles E. and Andrea L. Volpe Director of Chamber Music, violinist **Geoff Nuttall** organizes and hosts each concert, punctuating them with his “boundless enthusiasm” as he “functions as both gifted musical partner and ebullient emcee” (*Limelight*).

The 2019 **Bank of America Chamber Music composer in residence** is Paul Wiancko, whose new work—an **oboe quintet for James Austin Smith and the St. Lawrence String Quartet**—highlights one of the programs. Wiancko has toured and performed extensively with Chick Corea, Max Richter, and Jóhann Jóhannsson; currently writes for and performs as a member of Ayane & Paul and the Bird’s Eye Trio; and tours regularly with the American Contemporary Music Ensemble.

While programming for each Bank of America Chamber Music concert will be announced in full this April, Nuttall is revealing a few teasers: **Wiancko’s world premiere; Copland’s *Appalachian Spring*** for 13 musicians; **Britten’s *Serenade for Tenor, Horn, and Strings***; and **Schubert’s octet** scored for clarinet, bassoon, horn, string quartet, and double bass. Returning artists include Grammy-nominated countertenor **Anthony Roth Costanzo**, who, back for the fourth time, brings Philip Glass works from his debut album *ARC*; tenor **Paul Groves** (who also appears in *Salome*); flutist **Tara Helen O’Connor**; violinist **Daniel Phillips**; violist **Meena Bhasin**; and pianists **Inon Barnatan, Pedja Muzijevic**, and **Stephen Prutsman**. Musicians making their Festival debut include **Amy Harman** (bassoon), **David Byrd-Marrow** (French horn), and **Paul Holmes Morton** (lute and theorbo).

Music in Time

Directed and hosted by John Kennedy

Woolfe Street Playhouse and Simons Center Recital Hall at College of Charleston

May 25, 26, 31, June 3

The Festival’s new music series **Music in Time** is expanding in 2019, comprising five concerts across two venues. Festival Resident Conductor and Director of Orchestral Activities **John Kennedy** directs and hosts each concert. Twice on May 25, the San Francisco-based duo **The Living Earth Show**—percussionist **Andy Meyerson** and guitarist **Travis Andrews**—and presents two concerts at Woolfe Street Playhouse. Returning to the Festival for the first time since 2015, the duo draws from their

program titled American Music, illustrating the range of works created within and about the current borders of the United States. The program features works written for The Living Earth Show by contemporary composers including **Sahba Aminikia**, **Sarah Hennies**, and **Raven Chacon**.

Rebellion in Greenery, a 2008 work for seven instruments by Swedish composer **Britta Byström**, headlines the third Music in Time performance at Woolfe Street Playhouse. This concert, featuring members of the Spoleto Festival USA Orchestra, also includes pianist **Stephen Prutsman's world premiere, 30**, a work for string quartet and soundtrack. Music in Time concerts at the Woolfe Street Playhouse are part of the American Express Woolfe Street series.

Two additional Music in Time concerts take place at Simons Center Recital Hall. *Stay On It*, a composition by minimalist pioneer **Julius Eastman** highlights the May 31 performance. Written in 1973, Eastman's *Stay On It* has reemerged as a signal composition of its time and, in retrospect, as an ode to Eastman's too short life. Also on the program are **Steve Reich's Pulse** (2015) and *Runner* (2016). And on June 3, members of the **Spoleto Festival USA Orchestra** play Austrian composer **Georg Friedrich Haas's in vain**. Written in 2000, the 70-minute work was composed as a protest to the rise of the far right in Austria's 1999 elections. As the intense piece progresses, the lights onstage and in the house fade to complete darkness. In a review of the British premiere of the work, *The Guardian* wrote, "The subsequent rapid descent into blackness was simultaneously terrifying and exhilarating."

City Symphonies

Conducted by John Kennedy

Spoleto Festival USA Orchestra

Memminger Auditorium

May 26

Three 30-minute works of live orchestra and film are presented for the first time in trilogy in City Symphonies, a unique program featuring the **Spoleto Festival USA Orchestra**. Each film—created by filmmaker **Bill Morrison** using archival and historical footage—captures the aura of three American cities: *Gotham* (2004) for New York, *Dystopia* (2008) for Los Angeles, and *El Sol Caliente* (2015) for Miami. American composer **Michael Gordon**, perhaps best known as the co-founder and co-artistic director of music collective, Bang on a Can, scored each film. (Morrison and Gordon's other collaboration, *Decasia*, was presented at Spoleto Festival USA in 2015.) Festival Resident Conductor and Director of Orchestral Activities **John Kennedy** conducts the evening on May 26, pairing image and music to share the energy, chaos, and beauty of urban life.

Prokofiev and Shostakovich

Spoletto Festival USA Orchestra

Conducted by Evan Rogister

Charleston Gaillard Center

June 1

Led by **Evan Rogister**, who returns to Charleston after his triumphant Festival debut in 2017 with *Eugene Onegin*, the **Spoletto Festival USA Orchestra** presents the works of two 20th-century Russian masters. Selections from **Prokofiev's *Romeo and Juliet* orchestral suites nos. 1 and 2**, including the “Death of Tybalt” and the “Montagues and Capulets” opens the concert. Also on the program is a work written at nearly the same time—an era in which artists were subject to state censorship. **Shostakovich's fifth symphony** premiered in 1937, and is today considered his most popular contribution to the genre—a powerful work that undulates between urgent military marches and sparse, mournful tunes.

Classical Showcase

Spoletto Festival USA Orchestra

Conducted by Michelle Rofrano

Dock Street Theatre

May 28

Conductor Michelle Rofrano leads members of the **Spoletto Festival USA Orchestra** in a concert pairing classical and neo-classical selections, including **Fanny Mendelssohn's Overture in C** and **Igor Stravinsky's “Dumbarton Oaks” Concerto in E-flat**. The program also includes work that would have been performed in 1736, when the first incarnation of the historic Dock Street Theatre was built.

St. John Passion

Music by Johann Sebastian Bach

Westminster Choir

Charleston Symphony Orchestra Chorus

Spoletto Festival USA Orchestra

Conducted by Joe Miller

Charleston Gaillard Center

June 4

Conducted by Festival Director of Choral Activities **Joe Miller**, the **Westminster Choir**, Charleston Symphony Orchestra Chorus, and Spoleto Festival USA Orchestra perform Bach's first Passion, one of his most famous pieces of sacred music. First performed in 1724, the work's libretto is based on the poetic Gospel of John, and tells of Christ's crucifixion and the events preceding it. Joining the three ensembles are soloists Sherezade Panthaki, Claude Cassion, Allegra De Vita, Timothy LeFebvre, and Rufus Müller, who was lauded for his performance in Bach's *St. Matthew Passion* during the 2015 Festival. On May 25, Joe Miller joins CBS News correspondent Martha Teichner in discussion as part of Spoleto's **Conversations With** series at the Charleston Library Society.

Westminster Choir Concerts

Conducted by Joe Miller

St. Matthew's Lutheran Church

June 1, 7

Since 1977, **Westminster Choir**—comprising students at the Westminster Choir College in Princeton, New Jersey—has served as Spoleto Festival USA's chorus in residence. The ensemble is led by Festival Director of Choral Activities **Joe Miller**, who also serves as the Director of Choral Activities for Westminster Choir College and is the Director of the Philadelphia Symphonic Choir. In September 2018, Westminster Choir released its fourth album, Frank Martin's *Mass for Double Choir*.

For Spoleto Festival USA's 2019 season, the choir offers two concerts, designed to showcase the choir's "precision, unanimity and power" (*The New York Times*). This year, the concerts are held in the sanctuary of St. Matthew's Lutheran Church, built in 1840. The program includes selections by 16th century master **Claudio Monteverdi**, contemporary composers **Stephen Leek** and **Ēriks Ešenvalds**, as well as favorites from the choir's repertoire. On May 25, Joe Miller joins CBS News correspondent Martha Teichner in discussion as part of Spoleto's **Conversations With** series at the Charleston Library Society.

Wells Fargo Festival Finale featuring Curtis Harding

Riverfront Park

June 9

Guitarist, drummer, and singer-songwriter **Curtis Harding** headlines the 2019 **Wells Fargo Festival Finale**, held for the first time at **Riverfront Park in North Charleston**. Often described as a “soul man,” Harding defies the simple label—combining his numerous past musical experiences to create a unique sound blending soul, gospel, R&B, rock, and more. As a child, Harding traveled with his mother, a touring gospel singer, before moving to Atlanta and embarking on a career as a rapper and back-up singer for such artists as CeeLo Green. His 2014 solo debut *Soul Power* was well received, and he soon followed up in 2017 with the album *Face Your Fear*, which *GQ* described “a journey into the roots of soul music, but also an exploration of what the genre can still become, freely reclaiming elements from contemporary rock and pop music to establish something decidedly progressive.”

For the Finale on June 9, North Charleston’s Riverfront Park—overlooking the beautiful Cooper River—opens at 5:00pm. Guests can bring picnics, blankets, and chairs, and concessions will be available for purchase onsite. The music begins at 6:30pm—additional artists will be announced this spring. Harding’s concert begins at 8:30pm and will be followed by a fireworks display to culminate the 2019 season.

| Visual Arts

At the Gibbes Museum of Art

Black Refractions: Highlights from the Studio Museum in Harlem

Gibbes Museum of Art

May 24 – August 18

Showcasing works from The Studio Museum in Harlem, this traveling exhibition brings the full breadth of the museum’s unparalleled permanent collection to Charleston. Rather than aiming to construct a single history of “black art,” the exhibition, like the Museum itself, emphasizes plurality, including multiple approaches to and reflections on art created by artists of African descent. With works in all media from the 1930s to the present, the collection includes a wide range of well-known artists such as Romare Bearden, Jacob Lawrence, Elizabeth Catlett, Thornton Dial (Spoleto Festival USA, 1997), David Hammons (Spoleto Festival USA, 1991), Kehinde Wiley, Fred Wilson, Lorna Simpson (Spoleto Festival USA, 1991), Kerry James Marshall, and Titus Kaphar. These artists are powerful voices in American art that encourage viewers to consider the world around them in new and thoughtful ways.

This exhibition is organized by the American Federation of Arts and The Studio Museum in Harlem.

| Behind the Garden Gate

For the seventh year, Spoleto Festival USA collaborates with the **Charleston Horticultural Society** and **The Garden Conservancy's National Open Days Program** to open some of Charleston's lushest private sanctuaries for self-guided tours. Each Saturday tour (May 25 and June 1) 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 and Master Classes

Conversations With | Jazz Talks | Master Classes

Conversations With

Emmy Award-winning CBS News correspondent **Martha Teichner** hosts interviews and discussions with Festival artists: choreographer Bill T. Jones (May 31), members of 1927 (May 27), Festival Director of Choral Activities Joe Miller (May 25), and members of 600 HIGHWAYMEN (June 5).

Jazz Talks

Jazz critic **Larry Blumenfeld** interviews musicians of the Wells Fargo Jazz series at the Simons Center Recital Hall at College of Charleston: David Virelles (May 28) and Terri Lyne Carrington (May 30).

Master Classes

Three classes are led by members of Compagnie Hervé Koubi (May 25), Bill T. Jones/Arnie Zane Dance Company (May 27), and Caracalla Dance Theatre (June 8).

How to Buy Tickets

Tickets will go on sale to the general public on Wednesday, January 16, 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 7, providing exclusive access to tickets and premium seating for the 2019 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 April 30. Tickets may be purchased in person Monday through Sunday, 9:00am to 5:00pm.

Go Spoleto! hotel-and-ticket packages are available in partnership with eight Charleston hotels:

Ansonborough Inn, The Beach Club at Charleston Harbor Resort & Marina, Belmond Charleston Place, The Dewberry, Francis Marion Hotel, Hyatt House Charleston-Historic District, Hyatt Place Charleston-Historic District, and The Vendue. Guests can book a room with one of the Festival hotel partners and receive a code to purchase a range of specially priced performance tickets. 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.

Spoleto Festival USA

Founded in 1977, Spoleto Festival USA is an annual 17-day performing arts festival in Charleston, SC, that presents leading artists in classical and popular music, opera, jazz, dance, and theater. The 2019 season takes place May 24 to June 9 in various locations on the downtown peninsula, including the historic Dock Street Theatre and the Charleston Gaillard Center. Spoleto Festival USA is a 501 (c)(3) charitable organization.

Artistic Leadership

Nigel Redden, Spoleto Festival USA General Director | [Read bio](#)

John Kennedy, Resident Conductor and Director of Orchestral Activities | [Read bio](#)

Joe Miller, Director of Choral Activities | [Read bio](#)

Geoff Nuttall, The Charles E. and Andrea L. Volpe Director of Chamber Music | [Read bio](#)

Spoleto Festival USA Orchestra

Assembled anew each year through nationwide auditions, the Festival's resident ensemble (more than 90 musicians in 2019) accompanies each season's opera selections and symphonic concerts. Smaller ensembles participate in choral, chamber, and contemporary music performances. The Spoleto Festival USA Orchestra works closely with Resident Conductor and Director Orchestral Activities John Kennedy as well as guest conductors and composers. Learn more [here](#).

Venues

Dock Street Theatre | 135 Church St.

Charleston Gaillard Center | 95 Calhoun St.

Memminger Auditorium | 56 Beaufain St.

Woolfe Street Playhouse | 34 Woolfe St.

Emmett Robinson Theatre at College of Charleston | 54 St. Philip St.

Simons Center Recital Hall at College of Charleston | 54 St. Philip St.

College of Charleston Cistern Yard | 66 George St.

St. Matthew's Lutheran Church | 405 King St.

Riverfront Park | 1061 Everglades Ave., North Charleston

Charleston Library Society | 164 King St.

City Hall | 80 Broad St.

Images

A selection of high resolution images can be found in Spoleto Festival USA's [online gallery](#).

For more information, visit the [press room](#).

Funders

Spoletto Festival USA is made possible in part through funds from the Spoleto Festival USA Endowment, generously supported by BlueCross BlueShield of South Carolina, Wells Fargo, Bank of America, Arthur and Holly Magill Foundation, and The Charles E. and Andrea L. Volpe Charitable Trust. The 2019 season is made possible in part by the City of Charleston; Wells Fargo; Bank of America; BlueCross BlueShield of South Carolina; American Express; First Citizens Bank; South State Bank; The Samuel Freeman Charitable Trust; Bloomberg Philanthropies; Gaylord and Dorothy Donnelley Foundation; BMW Manufacturing Co.; South Carolina Arts Commission, which receives support from the National Endowment for the Arts; Oliver S. and Jennie R. Donaldson Charitable Trust; Sherman Capital Markets, LLC; Eastern Distribution; The Brand Foundation of New York, Inc.; County of Charleston; Charleston GI; Gwynn's of Mount Pleasant; Arthur and Holly Magill Foundation; Christel DeHaan Family Foundation; and The Charles E. and Andrea L. Volpe Charitable Trust.