



ELIZABETH BICK

SPOLETO FESTIVAL USA 2023



| SUPPORTING HEALTHY COMMUNITIES

BlueCross BlueShield of South Carolina has served the people of our state with care, commitment and compassion for over 75 years. We are dedicated to building stronger communities and helping them recognize their potential. Together, we can create a healthier future.

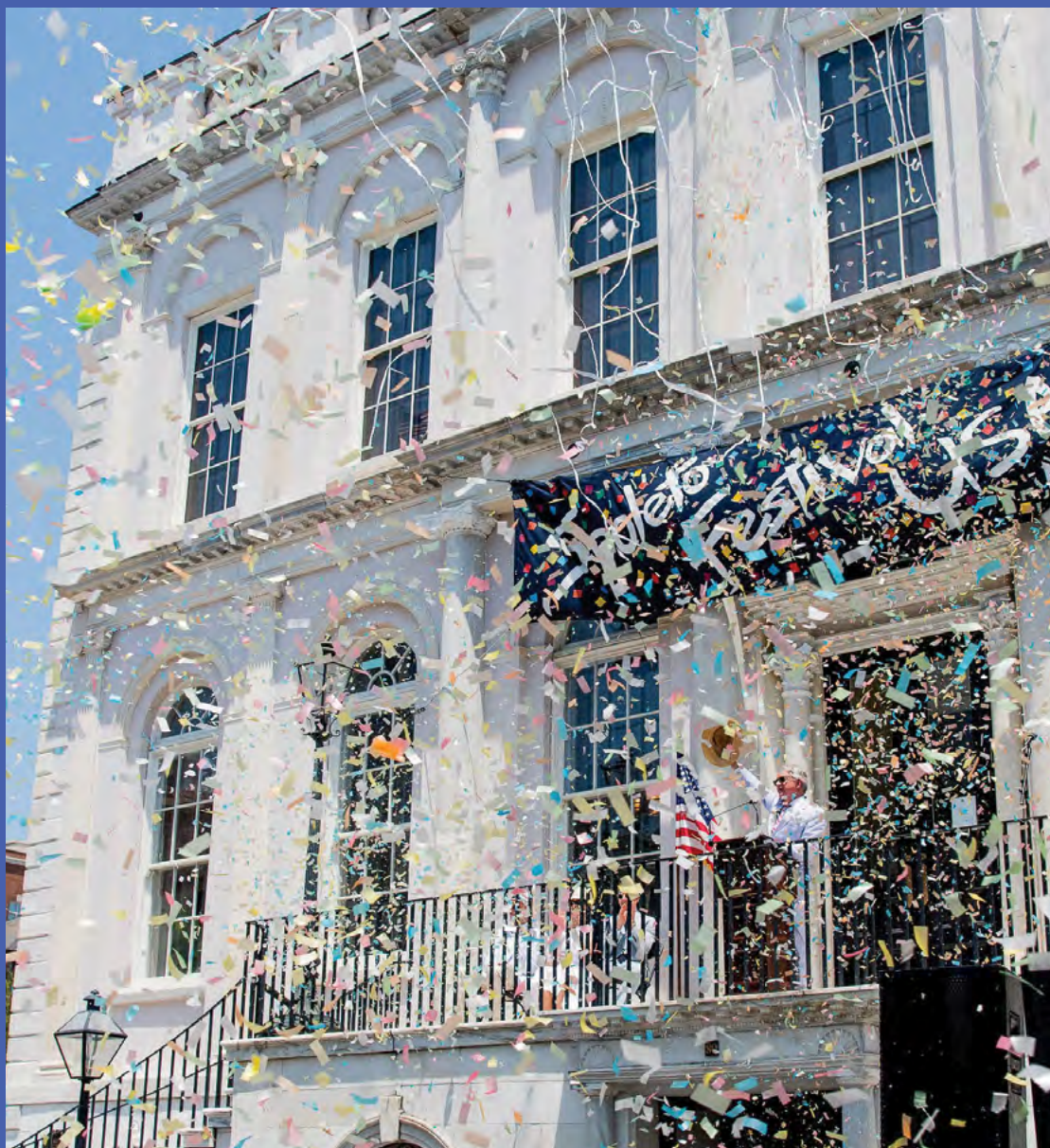
BlueCross BlueShield of South Carolina is an independent licensee of the Blue Cross Blue Shield Association.


Bloomberg
Philanthropies

Proud to support

SPOLETO

FESTIVAL USA





the dallas opera™

2023 / 2024 SEASON

Tosca

OCT 13-21, 2023

WORLD PREMIERE

The Diving Bell
and the Butterfly

NOV 3-11, 2023

Elektra

FEB 9-17, 2024

Romeo
and Juliet

MAR 1-9, 2024

Tickets On Sale July 21

Secure your seats to the world premiere
of *The Diving Bell and the Butterfly* early!
Special pre-sale code **DBBPRESALE**

dallasopera.org or 214.443.1000

Season Sponsor: Mary Anne Cree, in memory of Rosine Smith Sammons

American Airlines

LEXUS
Official Vehicle of The Dallas Opera

The Dallas Morning News

NATIONAL
ENDOWMENT OF THE ARTS
arts.gov

Texas
Commission
on the Arts

Office of
Arts &
Culture
City of Dallas

PHOTO: CORY WEAVER/LYRIC OPERA OF CHICAGO



5434 CHAPLINS LANDING ROAD

PASSIONATELY SUPPORTING THE ARTS

HANDSOME
Properties 

CHARLESTON LUXURY REAL ESTATE | START YOUR SEARCH NOW
HANDSOMEPROPERTIES.COM | 843.727.6460 | INFO@HANDSOMEPROPERTIES.COM

DEBORAH C. FISHER, BROKER IN CHARGE

HANDSOMEPROPERTIES.COM | HANDSOMEPROPERTIESINTERNATIONAL.COM | HANDSOMEHOMES.COM
285 MEETING STREET, CHARLESTON, SC 29401



Trusted. Committed.
**Banking
Forward.**

Our goal has always been to help meet yours. Today, we're here for you in more ways than ever. With more locations, more services, and more expertise to help you wherever life takes you.

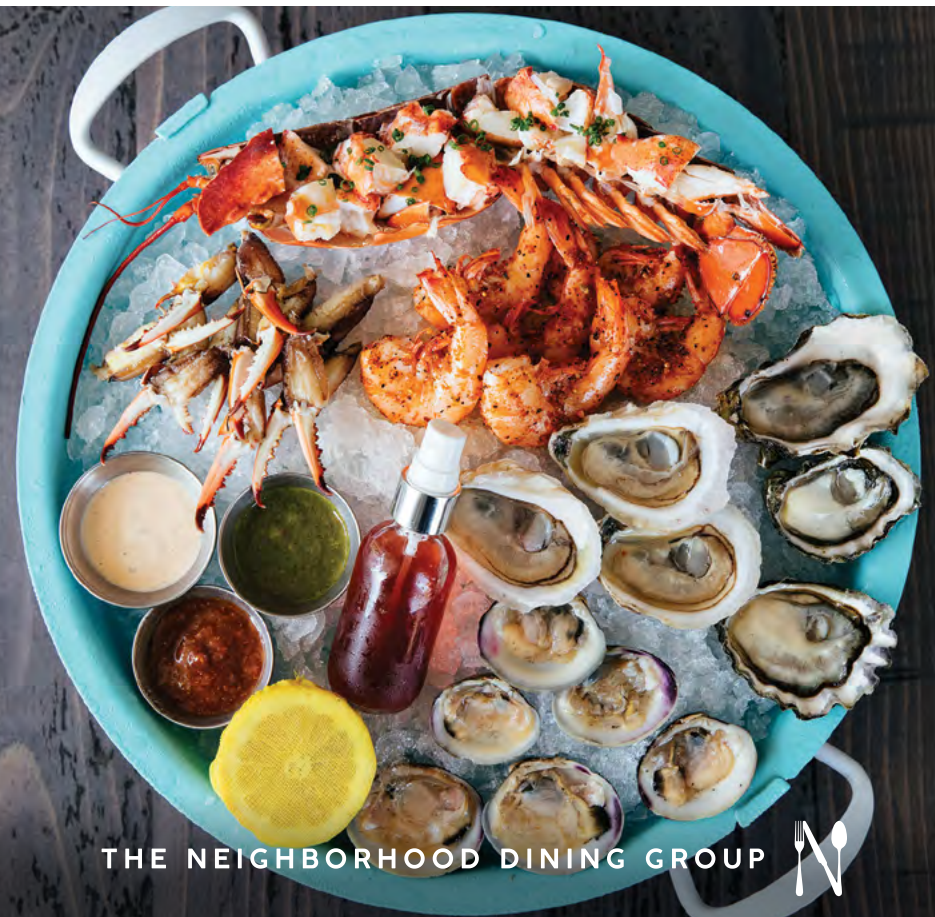
This is banking at its best.
This is Banking Forward.



 **SouthState**

800.277.2175 • SouthStateBank.com

Member
FDIC



Relaxed. Local Flavors

Revitalizing the Lowcountry's place in the history of America's traditional oyster houses with premium seafood and oysters, and located within a quintessential historic Charleston home.



DELANEY
OYSTER HOUSE

115 CALHOUN ST. | 843.594.0099

DELANEYOYSTERHOUSE.COM

[f @DELANEYOYSTERHOUSE](https://www.facebook.com/DELANEYOYSTERHOUSE)

UNITED BANK IS PROUD TO SUPPORT **SPOLETO**

With a history of excellence in service, we remain a trusted financial partner in our communities.



BankWithUnited.com | Member FDIC



Table of Contents

Special Event

- 10 Celebrating Geoff Nuttall

Opera

- 17 *Vanessa*

Theater

- 23 *An Iliad*
- 27 *The Book of Life*
- 31 *Only an Octave Apart*

Dance

- 36 Dada Masilo: *The Sacrifice*
- 43 Ayodele Casel: *Chasing Magic*
- 47 Scottish Ballet: *The Crucible*

Physical Theater

- 51 Gravity & Other Myths: *Out of Chaos*

Music

- 56 The Rite of Spring
- 58 New World Symphony
- 60 Symphonie Fantastique
- 63 Bank of America Chamber Music
- 72 A Poet's Love
- 74 Spoleto Festival USA Chorus: Density 40:1
- 77 Spoleto Festival USA Chorus + Orchestra
- 80 Music in Time: Timekeepers
- 81 Music in Time: Sanctum
- 83 Tell Your Story
- 101 Wells Fargo Festival Finale featuring Tank and the Bangas
- 104 Music Texts

Wells Fargo Jazz

- 88 Quentin Baxter Quintet
- 89 Henry Threadgill Zooid
- 90 Abdullah Ibrahim & Ekaya
- 92 Kris Davis Diatom Ribbons
- 94 Immanuel Wilkins Quartet
- 95 Brandee Younger

Front Row

- 97 Leyla McCalla
- 98 Nickel Creek
- 99 Kishi Bashi with Strings
- 100 Alisa Amador

Artist Talks

- 102 Conversations With hosted by Martha Teichner
- 103 Jazz Talks hosted by Larry Blumenfeld

Features

- 8 Geoff Nuttall
- 34 About Dada Masilo's *The Sacrifice*
- 40 About Ayodele Casel's *Chasing Magic*
- 54 About the Festival Orchestra
- 86 About Wells Fargo Jazz
- 96 About Front Row
- 113 Community Engagement
- 128 Remembering Patti McGee
- 129 Remembering Charlie Way

Around the Festival

- 6 From the Chair of the Board
- 7 From the General Director & CEO
- 114 Spoleto Festival USA Orchestra
- 115 Spoleto Festival USA Chorus
- 116 Board of Directors
- 117 Administration
- 120 Contributors
- 136 Institutional Contributors
- 137 Venue Map




Cover: 2023 Festival Poster, photograph by Elizabeth Bick, featuring College of Charleston dance students, commissioned by Spoleto Festival USA. The artist wishes to thank the School of the Arts and Department of Dance at the College of Charleston for their collaboration with the artwork.

SPOLETO

FESTIVAL USA

14 George Street, Charleston, SC 29401
spoletousa.org

CONNECT WITH SPOLETO

-  @spoletofestivalusa
-  @spoletofestivalusa
-  @spoletofestivalusa

Welcome



ALICIA MULLEN GREGORY
Chair of the Board of Directors

Only eight months after Hurricane Hugo struck Charleston in 1989, Spoleto Festival USA presented its 14th season. The Festival's administrative offices were waterlogged, several venues had been severely damaged, some rendered unusable. Still, members of our Board—including the late Charles S. Way, Jr.—persevered, for as he put it, Spoleto must “be a symbol to all the world that Charleston is still a vibrant and flourishing place.” Charlie, as he was known, understood the arts as inextricably linked to the experience of a city, to its very quality of life.

More recently, Spoleto has experienced challenges no less formidable: the shuttering of the 2020 season and slow return to normal from COVID-19. Like Charlie, our Board believes Spoleto plays an essential role in this place we love. No matter the obstacle, it must be preserved, for the Festival is a unique force shaping both the future of the arts and the contours of our Charleston community.

This year has been one marked by transition: sadly, Spoleto lost its beloved Director of Chamber Music, Geoff Nuttall, who passed away this fall, but whose legacy at Spoleto will endure. Longstanding and deeply admired Chief Advancement Officer Julia Forster announced her retirement at the end of this season. Several remarkable new leaders joined General Director & CEO, Mena Mark Hanna, on his executive team. Change is inevitable, but creates space for ingenuity and reinvention. With inspiring new vision, coupled with the Board's stewardship, Spoleto is on the cusp of transformation.

This exciting 47th season continues Spoleto's legacy to present works that challenge convention, spark conversation, and stimulate healthy discourse. In such divisive times, these experiences and engagements are more crucial than ever. But Spoleto can and will go deeper to strengthen the positive impact of the arts in society and here at home in Charleston. The Festival will realize its untapped potential to serve both as a powerful conduit of artistic innovation as well as increase its public value.

As we approach the Festival's 50th season in 2026, Spoleto is poised to dramatically expand its impact. I hope you will join me in supporting this vital cultural institution to harness the power of the arts in service of a greater good.

Thank you for being a part of the magic this year. Enjoy the Festival!

Forty-five years ago, Spoleto Festival USA created a new production of Samuel Barber's sumptuous opera *Vanessa*, directed by the Festival's founder, Gian Carlo Menotti, who also wrote the libretto. The performance was captured by South Carolina ETV and broadcast nationally on the PBS series *Great Performances*. That opera put Spoleto on the map: *The New York Times* marked the production as a moment of reassessment for Samuel Barber, who enjoyed the enthusiastic response of a wildly appreciative Charleston audience. The *Times* also noted Spoleto's "simultaneity of events... nobody can come near to catching them all" (a fact that will not change).

This year, we look to the past in order to move forward. We tell ourselves the same stories to hold fast to deeply-felt beliefs as time passes, but the fact that these works dramatize conflicts still rife in our culture merits continual reexamination. Stories—and how we interpret them—evolve along with our cultural and political realities: *Vanessa* in 2023 is psychologically harrowing amidst a renewed political assault on women's bodies; *An Iliad* is a story as old as civilization, but newly charged by reverberations of the pandemic and an ongoing war in Ukraine. I've been listening to Robert Schumann's song cycle *Dichterliebe* my entire life, but I've never seen it performed by singer and pianist in one as in *A Poet's Love*, steeped in gothic whimsy projected by video and shadow craft. Without this multi-dimensionality, did Schumann's ode ever feel as visceral and familiar to anyone who has ever loved and lost?

Spoletto has been reinventing stories, rocking and inspiring audiences, producing new work, and commissioning the world's most ingenious artists for nearly 50 years. In 2023, we are on the verge of a significant organizational evolution, one in which the Festival will invest with equal vigor in its community as its artistic output. It is hard to imagine such a future without Geoff Nuttall, our former Director of Chamber Music who passed away in October. Geoff was a champion of both arts education and innovation, and he was passionate about making the arts real, relevant, and accessible to everyone. We open this Festival in celebration of Geoff and the values for which he stood—creativity, learning, and openness. These values will continue to guide Spoleto for years to come.

Julia Forster, our indefatigable head of development who is stepping down after 27 years, personifies these values as well. Julia transplanted to Charleston from New York for the opportunity at Spoleto, and immediately, as Julia does, she set out to understand this city and the people who make it hum. She connected them to stories, to the art, and by extension, to each other. Her passionate fundraising on behalf of the Festival Orchestra changed the lives of countless young musicians who were transformed by their fellowships at the Festival.

Energy cannot be created or destroyed, only converted. The legacies Geoff and Julia leave at Spoleto are profound and will continue to inspire us to create anew. Spoleto will dance, sing, play, invent worlds and chase magic—all simultaneously—for countless years to come.



MENA MARK HANNA, PHD
General Director & CEO

Mena

Geoff Nuttall

1965–2022



Violinist, music education advocate, and Spoleto Festival USA's Charles E. and Andrea L. Volpe Director of Chamber Music Geoff Nuttall died October 19, 2022 in California, where he was undergoing treatment for pancreatic cancer. He was 56.

From center stage of Charleston's historic Dock Street Theatre, Nuttall hosted the Festival's iconic chamber music concerts, drawing enthusiastic audiences whose devout attendance owed as much to the series' programming as the dynamism of its host and star performer. As Director, since 2010, he curated each of the 33 annual concerts and performed on many as a violinist and founding member of the St. Lawrence String Quartet, Spoleto's quartet-in-residence, for more than 25 years.

Nuttall began playing the violin at age 8 after moving from Texas to Ontario, Canada. He received his bachelor's degree from the University of Toronto, where he studied under Lorand Fenyves. Shortly after graduating, he co-founded the St. Lawrence String Quartet in 1989. The ensemble swiftly received top prizes at the Banff International String Quartet Competition and the Young Concert Artist Auditions, becoming a fixture at some of North America's most celebrated festivals and concert halls.

St. Lawrence String Quartet is also ensemble-in-residence at Stanford University, where Nuttall served on the music faculty since 1999. With the quartet and as a solo artist, Nuttall played more than 2,000 concerts worldwide to critical acclaim, and was lauded as "intensely dynamic," with "stunning technique and volatility" (*The New York Times*).

Nuttall was named to his role at Spoleto by longtime Festival chamber music director and Chamber Music Society of Lincoln Center founder Charles Wadsworth, who first invited Nuttall and the St. Lawrence String Quartet to Spoleto in 1995. Like his predecessor, Nuttall amassed a robust following—audience members who forged a strong connection to Nuttall's onstage charisma.

The New York Times labeled him "chamber music's Jon Stewart," describing Nuttall as "creatively daring, physically talented performer who can go goofball in a nanosecond, maintaining a veneer of entertainment while educating his base about serious matters...he is subtly redefining what a chamber music concert can be."

Part of Nuttall's genius as series host could be found in his pre-performance banter; engaging the audience in revelatory musical learning—facts about the composer or themes to anticipate. While

this type of commentary has become de rigueur in many chamber music concert settings, Nuttall's approach captivated novice listeners and experts alike.

Nuttall's fervor for the music inspired colleagues both on and offstage. The sense of fellowship Nuttall created between visiting artists contributed to a celebratory spirit felt in each concert, and a palpable camaraderie among players. He provided a platform for young musicians and composers to flourish. In recent years, next generation titans, including Benjamin Beilman, Anthony Roth Costanzo, Jennifer Frautschi, Arlen Hlusko, James Austin Smith, Paul Wiancko, and JACK Quartet, have appeared onstage in Charleston.

In addition to recording works by such composers as Schumann, Shostakovich, and Tchaikovsky, Nuttall and the St. Lawrence String Quartet were dedicated to the music of Joseph Haydn. In 2020, they were featured on the PBS *Great Performances* series, *Now Hear This*, in an episode that chronicled the composer's life and work. Nuttall was also a steadfast champion of contemporary composers. He frequently worked with John Adams, Jonathan Berger, and Osvaldo Golijov—and received a Grammy Award nomination for the recording of Golijov's *Yiddishbbuk*.

His passion for new music discovery permeated Spoleto Festival USA's programming. He often placed contemporary works amongst lesser-known pieces from the canon, and emphatically promoted the works of his players and close friends such as Mark Applebaum, Stephen Prutsman, Joshua Roman, and Paul Wiancko. In 2019, Nuttall described his programming style to *Charleston* magazine: "My closest friends are constantly curious, and I hope my audiences will share my enthusiasm for curiosity."

"This is a loss not just for Spoleto Festival USA, but for music lovers around the world," Spoleto Festival USA General Director & CEO Mena Mark Hanna said. "Geoff was classical music's greatest showman, eliciting a rowdy, raucous reception to Haydn that would sound more at home in a club than a concert hall."

"He didn't care if people were clapping between movements; he didn't care that people wore shorts and sandals to performances; he didn't care for the rigid social formalities that govern classical music performance. All he cared about was the communitarian, cathartic power of music. And because of that, he changed chamber music in America."

"Within the remarkable constellation of international talent featured every year at Spoleto, Geoff was consistently one of its brightest stars," Alicia Gregory, chair of Spoleto Festival USA's Board of Directors, said. "His virtuosic artistry, combined with his deft skill in connecting with both artists and audiences, created transcendent performances. He will be remembered as one of the finest classical musicians and curators of our time."

In his final days, his wife, the renowned violinist Livia Sohn, asked Nuttall if he had any unfulfilled aspirations on his bucket list. With his characteristic humor and grace, Nuttall replied, "my life has been my bucket list."

In addition to Sohn, Nuttall is survived by their children, Jack and Ellis, as well as his mother and sister. ■

Celebrating Geoff Nuttall

CHARLESTON GAILLARD CENTER
Martha and John M. Rivers Performance Hall

Friday, May 26 at 7:00pm

Approximately 1 hour, 30 minutes
Performed without an intermission

Countertenor	Anthony Roth Costanzo
Tenor	Paul Groves
Flute	Tara Helen O'Connor
Oboe	James Austin Smith
Clarinet	Todd Palmer
Violin	Owen Dalby
	Livia Sohn
	Daniel Phillips
Viola	Ayane Kozasa
	Lesley Robertson
Cello	Christopher Costanza
	Paul Wiancko
	Alisa Weilerstein
Double Bass	Anthony Manzo
Piano	Stephen Prutsman
Piano & Harpsichord	Pedja Mužijević

Spoletto Festival USA Orchestra

Conductor Robert Spano

Special thanks to Bank of America and Wells Fargo
for their generous support of this evening.

Piano generously provided by Steinway & Sons

This performance is made possible in part through funds from the
Spoletto Festival Endowment, generously supported by
BlueCross BlueShield of South Carolina, Wells Fargo, and Bank of America.

Spoletto Festival USA is proud to present this performance with the support
of the Charleston Gaillard Center.



CHRISTOPHER COSTANZA

Christopher Costanza enjoys a variety of interests and passions, among them are running, cooking, and passenger rail-related pursuits. He finds running a perfect opportunity to explore the unique locales he visits during his extensive travels. As a runner, he has completed several full and half marathons as well as 5K and 10K races. Costanza's cooking interests and skills revolve around a plant-based diet and are focused on local, organic, and

seasonal ingredients. He has performed throughout the world as a soloist and chamber musician.



ANTHONY ROTH COSTANZO

Grammy Award winner Anthony Roth Costanzo has appeared in opera, concert, recital, film, and on Broadway. He has been in more than 100 performances at Spoleto Festival USA over the past 22 years. Recently, he returned to the Metropolitan Opera in the title role of *Akhnaten* and will star in the title role of *Orfeo* next season. Last season, he was the New York Philharmonic's artist-in-residence. Costanzo has performed and produced

around the world at venues including Carnegie Hall, Versailles, Madison Square Garden, BBC Proms, The Berlin Philharmonic, The Kennedy Center, Kabuki-za in Tokyo, San Francisco Opera, the Guggenheim, Lyric Opera of Chicago, Teatro Real in Madrid, and others.



OWEN DALBY

Praised as "dazzling" (*The New York Times*) and "a fearless and inquisitive violinist" (*San Francisco Classical Voice*), Owen Dalby leads a rich musical life as a soloist, chamber musician, and educator. Dalby made his debut as a member of the St. Lawrence String Quartet (SLSQ) at Spoleto Festival USA in 2015 and has appeared annually ever since. Dalby is artist-in-residence at Stanford University. Prior to joining the SLSQ, Dalby lived for a decade

in New York City, where he was a co-founder of Decoda, the affiliate ensemble of Carnegie Hall. Dalby is co-artistic director of Noe Music, a renowned chamber music series in San Francisco. He performs on the "Fetzer" Stradivarius made in Cremona in 1694.



PAUL GROVES

Paul Groves has performed with Opéra National de Lyon for performances as Faust in Boito's *Mefistofele* and at Taiwan's National Kaohsiung Center for the Arts in the title role of *Candide*. A veteran of the concert stage, Groves has appeared with the LA Phil for Stravinsky's *Perséphone*, the Indianapolis Symphony Orchestra for Bruckner's *Te Deum*, and with both the Nashville Symphony and the BBC Scottish Symphony Orchestra for Mahler's

Das Lied von der Erde. In 2023, Groves take part in two new productions at the Houston Grand Opera and the Metropolitan Opera.



AYANE KOZASA

Hailed for her "magnetic, wide-ranging tone" (*Philadelphia Inquirer*), Primrose International Viola Competition winner Ayane Kozasa is a founding member of the Grammy-nominated Aizuri Quartet, and a recipient of the 2022 Cleveland Quartet Award. She is also a member of Owls, an inverted quartet with violinist Alexi Kenney and cellists Gabriel Cabezas and Paul Wiancko, who share an uncommonly fierce creative spirit, weaving together

new compositions with original arrangements of music. Her love for chamber music has led to collaborations with artists such as Norah Jones, Wilco, and Nobuko Imai. Currently, Kozasa is on the viola faculty at the University of Cincinnati College-Conservatory of Music.



ANTHONY MANZO

Anthony Manzo's vibrantly interactive music-making has made him a ubiquitous figure in the upper echelons of classical music, performing regularly at venues including Lincoln Center, Boston's Symphony Hall, and Spoleto Festival USA. He appears regularly with the Chamber Music Society of Lincoln Center and with chamber groups and chamber orchestras across the country. Manzo has also been guest principal with Camerata

Salzburg during their summer residency at the Salzburg Festival, as well as two tours as soloist alongside bass-baritone Thomas Quasthoff. Manzo is an active performer on period instruments and teaches at the University of Maryland.



PEDJA MUŽIJEVIĆ

Pianist and curator Pedja Mužijević has performed in solo recitals, with orchestras, in chamber music, and for dance and theater on five continents. He has performed internationally, from Carnegie Hall, Bunka Kaikan, and Barbican to Paris Opera and Teatro Colón. Mužijević has played at Mostly Mozart, Spoleto Festival USA, Holland Festival, Melbourne International Arts Festival, and Lucerne Festival. Mužijević is the artistic administrator at

Baryshnikov Arts Center in New York and artistic advisor at Tippet Rise Art Center in Montana. He also directs workshops at the Verbier Festival Academy and Banff Centre where he explores concert as a format and the ways it can be more relevant today.



TARA HELEN O'CONNOR

Avery Fisher Career Grant winner and two-time Grammy nominee, Tara Helen O'Connor is an artist at the Chamber Music Society of Lincoln Center. A Wm. S. Haynes flute artist, O'Connor performs regularly at the Santa Fe Chamber Music Festival, Music@Menlo Chamber Music Festival, Spoleto Festival USA, Chamber Music Northwest Summer Festival, Mainly Mozart, and Bravo! Vail Music Festival. She is the co-artistic director of Music

from Angel Fire. O'Connor has collaborated with the Orion String Quartet, St. Lawrence String Quartet, and Emerson String Quartet. She appeared on *Live From Lincoln Center* and recorded for DGG, EMI Classics, Koch International, and CMS Studio Recordings. This fall, O'Connor will join the Yale School of Music faculty while also on faculty at Purchase College Conservatory of Music, Bard College Conservatory of Music, and Manhattan School of Music Conservatory.



TODD PALMER

Todd Palmer is a three-time Grammy nominee and has appeared as a soloist, recitalist, chamber music collaborator, educator, arranger, and presenter in a variety of musical endeavors around the world. A winner of the Young Concert Artists International Auditions and grand prize winner in the Ima Hogg Young Artist Auditions, he has appeared as soloist with symphony orchestras and as recitalist in concert halls around the United States, Canada, South

America, Europe, and Asia. He has also appeared at many music festivals, including 28 years performing at Spoleto Festival USA. His Broadway credits include *South Pacific*, *The King and I*, *Sunset Boulevard*, *My Fair Lady*, and currently, *Sweeney Todd*.

**DANIEL PHILLIPS**

Daniel Phillips began violin at age four with his father. He studied with Ivan Galamian, Sally Thomas, Nathan Milstein, Sandor Vegh, and George Neikrug. He has often appeared at Spoleto since the inaugural season in 1977. He is a founding member of the 35-year-old Orion Quartet. As judge, he has served on the Bordeaux, Seoul, Leipzig Bach, and Fishoff Competitions, and upcoming at the World Bartok Competition. He and

his wife, flutist Tara Helen O'Connor, are artistic directors of Music from Angel Fire. He is professor of violin at Queens College, Bard, and Juilliard.

**STEPHEN PRUTSMAN**

Active as a pianist and composer, Stephen Prutsman continues to explore and seek common ground in music of all cultures and languages. As a young man, he performed with several art rock bands and was a regular on a syndicated gospel television show. In the 1990s, Prutsman was a medal winner at the Tchaikovsky and Queen Elisabeth Competitions. In the 2000s, he was artistic partner with the St. Paul Chamber Orchestra and artistic director of

the Cartagena International Music Festival. As a composer, his music has been performed throughout the world by leading known classical and popular performers. His passions beyond music involve advocacy for the needs of families with intellectually and developmentally disabled children. He is on faculty at Stanford University as a visiting artist and is creative director of Phenotypic Recordings.

**LESLEY ROBERTSON**

Lesley Robertson has performed across the globe for 33 years with the celebrated St. Lawrence String Quartet. A native of Canada, she makes her home at Stanford University where, along with her SLSQ colleagues, she directs the chamber music program at the department of music.

Apart from the SLSQ, she has collaborated with a wonderful bevy of artists, including the Emerson String Quartet and the Guarneri Quartet. She has

served on the juries of the Banff International String Quartet Competition, Melbourne International Chamber Music Competition, and Wigmore Hall International String Quartet Competition. This year marks more than 25 years of Spoleto performances for Robertson—and the first without her creative partner and fellow SLSQ founding member, Geoff Nuttall. She is grateful to celebrate him with the Spoleto community.

**JAMES AUSTIN SMITH**

Praised for his “virtuosic,” “dazzling,” and “brilliant” performances (*The New York Times*) and his “bold, keen sound” (*The New Yorker*), oboist, curator and on stage host James Austin Smith appears regularly at the Chamber Music Society of Lincoln Center, leading national and international chamber music festivals, and as co-principal oboe of the Orpheus Chamber Orchestra. As artistic and executive director of Tertulia Chamber Music, he curates

intimate evenings of food and music in New York; San Francisco; and Serenbe, Georgia. He is a professor of oboe and chamber music at Stony Brook University and the Manhattan School of Music, and a regular guest at London's Guildhall School of Music & Drama.

**LIVIA SOHN**

Hailed by *Opus Magazine* as “a stunning musician,” Livia Sohn has performed widely on the international stage as concerto soloist, recitalist, and festival guest artist in North America, Europe, and Asia. Sohn started playing violin at age five and gave her first public performance at age eight. At age 13, she won first prize in the Yehudi Menuhin International Violin Competition. She attended the Juilliard Pre-College from the age of seven,

at which time she began her studies with Dorothy DeLay and Hyo Kang. She continued under their tutelage at The Juilliard School, where she also studied chamber music with the legendary Felix Galamir. Sohn makes her home in the Bay Area with her sons Jack and Ellis.

**ROBERT SPANO**

Robert Spano, music director of the Fort Worth Symphony Orchestra, is known worldwide for the intensity of his artistry and distinctive communicative abilities, creating a sense of inclusion and warmth among musicians and audiences that is unique among American orchestras. After 20 seasons as music director at Atlanta Symphony Orchestra, he continues his association as music director laureate. Since 2011, Spano has overseen

the programming of more than 300 events and educational programs as music director of the Aspen Music Festival and School.

**ALISA WEILERSTEIN**

Alisa Weilerstein is one of the foremost cellists of our time. Known for her consummate artistry, emotional investment, and rare interpretive depth, she was recognized with a MacArthur Fellowship in 2011. Today her career is truly global in scope, taking her to the most prestigious international venues for solo recitals, chamber concerts, and concerto collaborations with preeminent conductors and orchestras worldwide. “Weilerstein

is a throwback to an earlier age of classical performers: not content merely to serve as a vessel for the composer's wishes, she inhabits a piece fully and turns it to her own ends,” marvels *The New York Times*. Bach's six suites for unaccompanied cello figure prominently in Weilerstein's current programming. Over the past two seasons, she has performed the complete set on three continents.

**PAUL WIANCKO**

Paul Wiancko is an acclaimed composer and cellist of the internationally-celebrated Kronos Quartet, and founding member of the quartet-collective “dream group” (*The New York Times*), Owls. *The Washington Post* describes Wiancko as “a restless and multifaceted talent who plays well with others”—a reference to his extensive collaborations with artists like Max Richter, Chick Corea, and Norah Jones. “Even with this chronically

collaborative spirit,” the article continues, “Wiancko maintains a singular voice as a composer.” Wiancko has composed works for the St. Lawrence String Quartet, Kronos Quartet, Aizuri Quartet, Parker Quartet, Attacca Quartet, Alisa Weilerstein, and many others. His first appearance at Spoleto was as the composer-in-residence in 2019.

Contributors

GEOFF NUTTALL CELEBRATION EVENING COMMITTEE MEMBERS

Lee Bell	Lee Manigault
Wendy Dopp	Heather McFarlin
Sallie Duell	Leigh McNairy
Judith Green	Susu Ravenel
Barbara Hagerty	David Savard
Russell Holliday	Annie Stone
Peggy Lewis	

Thank you to the following individuals for making this evening possible.

Jill and Richard Almeida
Dr. Renee D. Anderson and
Mr. Ivan V. Anderson, Jr.
Mr. Dean Porter Andrews and
Ms. Lynn Easton
Larry and Julia Antonatos
Ann Addlestone Apple
Mrs. Katharine I. Bachmann
Steven and Whitney Balzer
Mary Lou and John Barter
Ms. Susan Bass and Mr. Thomas Bradford
Ms. Judith Nell Batty
Lee Bell and Fotios Pantazis
Kathleen and Bob Carroll
Deborah Chalsty
Walter Crocker
Mrs. Lynn Crymes
Rebecca and Cress Darwin
Gary and Susan DiCamillo
Mr. and Mrs. P. Steven Dopp
Arlen D. Dominek and A.J. Young
Charles and Sallie Duell
Alan S. Epley
Ms. Anne Fitzpatrick
Betsy Fleming and Ed Weisiger, Jr.
Drs. Angeleita Floyd and Scott Cawelti
Henry and Ann W. Hurd Fralix
Mr. and Mrs. Richard Frederickson
Judith Green and Dr. Michael Fritz
Ms. Margaret H. Greene
Alicia and Wayne Gregory
Faye F. Griffin
Barbara and Richard Hagerty
Mr. John B. Hagerty and
Ms. Susan W. Simons
Lou Rena Hammond
Mrs. Roger P. Hanahan
Bill Hewitt and Karyn Lee
Earl Hewlette
C. Carroll and Susan B. Heyward
Ms. M. Russell Holliday, Jr.

Erica Pascal and Michael Hostetler
Ms. Deborah Johnson
William E. Kennard and
Deborah Kennedy Kennard
Dr. and Mrs. George H. Khoury
Donald E. King
Mr. W. Doug King, Jr.
June and Mariano La Via
Mr. Barry Lapidus
Michael and Sigrid Laughlin
Ted Legasey
Peggy Lewis
Liz and Jim MacLeod
Dr. Bernard and Denise Mansheim
Ian and Angela McCarthy
Heather McFarlin
Charley and Martha McLendon
Mr. and Mrs. John McNairy
Bill and Julie Medich
Catherine Meyer
Ms. Rhett Ramsay Outten
Dr. Mary Leslie Parsons
Scott Shanklin-Peterson and
Terry Peterson
Margaret A. Pinckney
Susan Ravenel and Robert Kirby
Ms. Kathleen Reid
J. Stephen and Ann Rhodes
Mr. John M. Rivers, Jr.
Tyler Rollins
Mr. and Mrs. Daniel S. Sanders
Mr. David M. Savard
Mr. and Mrs. Mark Schar
Wally and Bev Seinsheimer
Ed Sellers and Suzan Boyd
Jan Serr and John Shannon
Kit and Joel Smith
Mr. Phillip D. Smith and Ms. Lesley Burke
Ted and Susan Soderlund
Mr. Paul W. Soldatos
Hazel and Murray Somerville
Mrs. Lucy Spell
Ms. Debra Stokes
Annie and Graham Stone
Mr. and Mrs. Fitzhugh Stout
Elizabeth and Charles Sullivan
Mary Edna Sullivan
Henry and Nevitte Swink
Bailey W. Symington
Senator Thomas F. Taft, Sr
Ann and Michael Tarwater
Ms. Martha A. Teichner
Hellena Huntley Tidwell

Anne and Ken Tidwell
Charles Tolbert
Bettie and Mark Tullis
Susan and Trenholm Walker
Jane O. Waring
Richard Webl and Rebecca Barnes
Mrs. Keith Sears Wellin (Wendy)
Katherine Wells and James Flanagan
Terese Williams
Allison and Bright Williamson
Mr. and Mrs. W. Ridley Wills, III

GEOFF NUTTALL LEGACY FUND CONTRIBUTORS

Miss Louise S. Bavier
Mr. Louis N. Cone
Elaine L. Craft
Carol J. Drowota
Carol H. Fishman
Cindy and Frank Franklin
Jeffrey A. Foster
Suman and Rajan Govindan
Ms. Marcella Hale
Elizabeth Ilderton
The I'On Trust
Dr. Ted Keller
June and Mariano La Via
Elizabeth Rivers Lewine
Martha and Terry Maguire
Mr. and Mrs. Ben Moise
John and Jennie Morris
Peter and Mary Muncie
Susan Ravenel and Robert Kirby
Rosenblit Family Gift Fund
Carla Needle Seitz
Mrs. Cynthia B. Thompson
Dr. Sally A. Webb
Shelley and Marty Yonas

List as of May 4, 2023

GEOFF NUTTALL LEGACY FUND

Your support of the Geoff Nuttall Legacy Fund propels Geoff's vision for the future of Spoleto, directly impacting chamber music programming, engagement efforts, and interdisciplinary artistic innovation. Learn more at spoletousa.org/support.





Vanessa

Music by Samuel Barber
Libretto by Gian Carlo Menotti

Conductor Timothy Myers
Director Rodula Gaitanou
Set & Costume Designer Cordelia Chisholm
Lighting Designer Christopher Akerlind
Choreographer &
Assistant Director Rebecca Meltzer
Assistant Conductor Aaron Breid

Vanessa Nicole Heaston
Erika Zoie Reams
The Old Baroness Rosalind Plowright
Anatol Edward Graves
The Old Doctor Malcolm MacKenzie
Nicholas, the Majordomo John Allen Nelson
Footman Claude Cassion
Pastor Joshua John
Second Footman James Allen
Manor Employees Lorraine Bagley
Elizabeth Horton
Arlena Withers

Spoletto Festival USA Orchestra
Spoletto Festival USA Chorus

Rehearsal Pianist Lynn Kompass
Vocal Coach Diane Richardson

Production Stage Manager Becca Eddins

Covers
Vanessa Alexis Rodda
Erika Jennifer Kreider
The Old Baroness Salleigh Harvey
Anatol Luke Norvell
The Old Doctor Matthew Dexter

CHARLESTON GAILLARD CENTER
Martha and John M. Rivers Performance Hall

Saturday, May 27 at 7:00pm
Monday, May 29 at 7:00pm
Tuesday, June 6 at 7:00pm
Saturday, June 10 at 7:30pm

Approximately 2 hours, 45 minutes
Performed with an intermission

PERFORMANCE ADVISORY

This performance depicts blood.

Vanessa by Samuel Barber is presented under license from G. Schirmer Inc. and Associated Music Publishers, copyright owners.

Opera Programming is endowed by the Arthur and Holly Magill Foundation.

Sponsored by BMW Group Plant Spartanburg.

This performance is made possible in part through funds from the Spoleto Festival Endowment, generously supported by BlueCross BlueShield of South Carolina, Wells Fargo, and Bank of America.

Spoletto Festival USA is proud to present this performance with the support of the Charleston Gaillard Center.

Synopsis

ACT 1

SCENE 1. An important guest is expected—Vanessa's lover from 20 years ago. As Erika gives the majordomo instructions for welcoming the visitor, Vanessa frets over every detail, from the French menu to the flowers and the necessity of keeping the bell at the gate ringing in case the sleigh is lost in the storm.

When the visitor arrives, Vanessa insists on meeting him alone. She gives him no chance to speak, pouring out her emotions to the man standing in the shadows. She finishes with an ultimatum: "If you do not love me, I shall ask you to leave my house this very night." He responds cryptically, "Yes, I believe I shall love you." Horrified to find a young stranger before her, Vanessa staggers out, leaving Erika to deal with the visitor.

The visitor explains that he is Anatol, the son of Vanessa's former lover, who has died. He has come to see the woman whom his mother hated and for whom his father longed. Erika and Anatol dine together.

SCENE 2. A month later Erika confesses to her grandmother that she is passionately in love with Anatol, who seduced her the night of his arrival. Although he has offered to marry her, she senses he is incapable of returning her love. She has noticed that Vanessa, too, is in love with him.

Vanessa and Anatol come in from skating as the doctor arrives. After Vanessa announces that she will unveil the mirrors and portraits and host a grand ball, she and the doctor try to teach Anatol to dance. After the men go out into the garden, Vanessa confides to Erika that Anatol has hinted at marriage.

When Erika confronts Anatol about Vanessa, he mockingly assures her that he is willing to marry her for pleasure, but eternal love is out of the question. Everyone departs for church, leaving Erika alone. She declares that her answer is no: Vanessa can have Anatol.

ACT 2

It has been decided that the doctor will announce Vanessa and Anatol's engagement at her New Year's Eve party. Vanessa sends the doctor upstairs to fetch Erika and the Baroness. When she asks Anatol why he thinks Erika refuses to join the festivities, he tells her not to search into the past lest she find only lies.

As the doctor makes the happy announcement, Erika, weak and pale, appears at the back of the crowded room, then clutches her stomach and faints. The majordomo tries to help Erika, but she asks to be left alone and slips out into the cold. The Baroness sees her running toward the lake and raises the alarm.

ACT 3

SCENE 1. The next morning, Anatol and the search party find Erika unconscious. Mystified, Vanessa asks Anatol why Erika acted so desperately. She demands the truth, asking whether Erika loves him. He swears she does not, and Vanessa begs him to take her away, to help her take flight from the house. He agrees, saying, "Only the mad, only the blind can fly."

Erika tells her grandmother that she was pregnant and that her

child will not be born. The Baroness leaves the room without a word.

SCENE 2. Two weeks later, Anatol and Vanessa have married and are preparing to leave for Paris. The doctor reminisces about Vanessa's childhood. Vanessa tells Erika that she has left her the house in her will, but urges her to keep this secret from Anatol.

When Vanessa asks Erika for the truth of what happened, Erika says only that she loved someone who didn't love her—and swears it was not Anatol. As Anatol reminds Erika that he once thought she would be the one with whom he would leave, she urges him to make Vanessa happy.

When Vanessa and Anatol have left, Erika orders the mirrors in the house to be covered again and the gate locked. As she sits by her silent grandmother, she says, "Now it is my turn to wait."

Adapted from Pacific Opera Victoria

Director's Note

In restaging Samuel Barber and Gian Carlo Menotti's *Vanessa*, I moved the production to take place in the setting of its creation: 1956, Upper Hudson, New York—where the winters are long, and the silence heavy.

In this 1950s drama, one might notice the shared cultural bonds with Ibsen and Chekhov plays—Blanche Dubois in *A Streetcar Named Desire* or Norma Davis of *Sunset Boulevard*.

For me, themes of isolation and interiority are recurring. Characters create a domestic haven for alternative modes of love to flourish—a haven that comfortably hosts delusion. These are bizarre characters who embrace their isolated fantasy worlds and challenge normative social expectations.

At the story's heart lies the conflict between idealized love or lying to oneself for the sake of living. Vanessa has immured herself in her family's mansion, abandoned in her past, obsessively waiting for the return of Anatol. When he arrives, she delusionally receives him as her former lover—yet he meets and seduces her niece, Erika.

Anatol turns his attention to Vanessa, and she is besotted, happily unaware of Erika and Anatol's liaison. The night Vanessa and Anatol formally announce their engagement, Erika deliberately harms herself to abort the baby she's carrying. Yet Vanessa is locked in her own delusion. Unwilling to face the truth, she leaves the house with Anatol.

Barber's lush, lyrical score perfectly juxtaposes melodramatic moments, contrasting the characters' interior emotions with generically social melodies; at times, it's even grotesquely unsympathetic to the internal struggles of the work's idealistic ingénue: Erika.

In the final scene of transformation, the two lead characters trade positions. Erika takes Vanessa's place of endless waiting—immuring herself in the mansion.

—Rodula Gaitanou, 2016 (revised 2023)

Conductor's Note

It was during my undergraduate studies that I first performed a Samuel Barber composition: his Nocturne, which I adored instantly. My fascination with him grew as I performed more of his piano music; accompanied his art songs; and began conducting his more iconic works, like the emotionally charged *Adagio for Strings*. His work is wildly versatile—it spans gut-wrenching to whimsical, provocative to sentimental. He is one of the great musical storytellers, and though Barber received the Pulitzer Prize in 1958 for the score of *Vanessa*, it is one of the least performed operas of its caliber. To me, it's a mystery, for *Vanessa* is a true masterpiece, a deeply psychological work with a musical subtext that supports the drama.

My first exposure to *Vanessa* was as the assistant conductor for productions at Central City Opera and New York City Opera. I was no stranger to complex, modern music, but *Vanessa* also fed my soul's predilection for the romantic—and an obsession with another of Barber's compositions was born. Several years later, in 2016, I was thrilled to conduct a new production of *Vanessa* at Wexford Festival Opera—the first iteration of the staging making its US premiere at Spoleto this season.

From his early works, Barber illustrated a deep understanding of employing a melodic line to tell a story. He also possessed a deep understanding of the human voice. His setting of Gian Carlo Menotti's text moves between simple lyricism and complex angularity; his profound mastery of orchestration drives an ability to create all-consuming soundscapes, whether consonant or dissonant.

Most importantly, *Vanessa* beautifully exemplifies Barber's great mastery of fusion, mixing Romanticism and Modernism in a way that is so uniquely Barber. In this Chekovian drama, the orchestra is its own character, powerfully underscoring and accentuating the deep humanity of the characters onstage, at times even revealing elements of which those characters are unaware.

Take Erika's wistful aria, "Must the winter come so soon," underscored by slow but inexorably pulsing quarter notes that communicate her deep craving to explore beyond her closed environment. After a cataclysmic and crashing orchestral introduction, *Vanessa*'s first phrase of her aria, "Do not utter a word," is five words set over closely neighboring pitches—with the first four sung in silence, leading us into an uneasy soundscape indicating an emotional claustrophobia that mirrors Erika's physical containment.

The simultaneously arduous task and great joy of an opera conductor is to mine details such as these from the score and assemble them for the richest possible telling of the story. Though this is my fourth outing with *Vanessa*, profound new details continue to reveal themselves. That is the hallmark of a true masterpiece.

—Timothy Myers
March, 2023



NICOLE HEASTON

Nicole Heaston began the 2022-2023 season as Claire Devon in the world premiere of Mazzoli and Vavrek's *The Listeners* at Den Norske Opera. She sings Amore in Gluck's *Orfeo ed Euridice* with San Francisco Opera, Melissa in Handel's *Amadigi di Gaula* with Philharmonia Baroque, and Countess Almaviva in *Le nozze di Figaro* with Houston Grand Opera. Heaston's 2021-2022 season included returns to San Francisco Opera, singing Despina in a new production of *Così fan tutte*, and Houston Grand Opera, singing the role of Liù in *Turandot*. Other highlights include Ilia in Mozart's *Idomeneo* with the Metropolitan Opera and Donna Elvira in *Don Giovanni* with the Glyndebourne Festival Opera.



ZOIE REAMS

American mezzo-soprano Zoie Reams has been lauded by *Opera News* for her "velvety mezzo" and for how she "phrase[s] with elegance and articulate[s] coloratura nimbly." Reams returned to Lyric Opera of Chicago as Ragonde in *Le Comte Ory*. She debuted at the Metropolitan Opera as Lily in James Robinson's production of *Porgy and Bess* and at Cincinnati Opera as Jane in Gregory Spears and as Tracy K. Smith's *Castor and Patience*. Reams is the first-place winner of the emerging artist division of the Classical Singer Competition (2015). She holds a master of music degree from Louisiana State University, and she earned her bachelor of music at Lawrence University.



EDWARD GRAVES

Edward Graves is a second-year Adler Fellow at San Francisco Opera. Performances at San Francisco Opera include a workshop of Jake Heggie's opera, *Intelligence*, with Houston Grand Opera, Stone/Eunuch in *Dreams of the Red Chamber*, and Gastone in *La traviata*. Other credits include the Virginia Symphony Orchestra for Handel's *Messiah* and Berkshire Choral International as the title role in *Judas Maccabaeus*. Graves sang Rinuccio in *Gianni Schicchi* with Detroit Opera, Robbins in *Porgy and Bess* with Seattle Opera, Rodolfo in *Bohème out of the Box*, and in the world premiere of *Blue* at the Glimmerglass Festival. Graves is a 2022 San Francisco district winner of the Metropolitan Opera's Laffont Competition.



ROSALIND PLOWRIGHT

In a career spanning nearly 50 years, Rosalind Plowright has sung at each of the major international theaters. Recent engagements include Mrs. Sedley in *Peter Grimes* at the Theater an der Wien and the Opéra National de Lyon, Contessa di Coigny in *Andrea Chénier* for the Royal Opera House, La Zia Principessa in *Suor Angelica* for Seattle Opera, Madame de Croissy in *Dialogues des Carmélites* at the Théâtre des Champs-Élysées, Mary in *Der Fliegende Holländer* at Teatro Alla Scala, The Baroness in *Vanessa* for Wexford Festival Opera, Contessa di Coigny in *Andrea Chénier* at the Bayerische Staatsoper, and Kabanicha in *Katya Kabanova* at the Staatsoper Berlin.



MALCOLM MACKENZIE

Baritone Malcolm MacKenzie has been heard at leading opera houses internationally in roles including Simon Boccanegra, Iago, Tonio, Scarpia, Don Giovanni, Count di Luna, Jack Rance, Marcello, Germont, and Count Almaviva. During the 2022-2023 season, MacKenzie will appear as Alfio in Opera Colorado's *Cavalleria rusticana*, join Quad City Symphony for Beethoven's Ninth Symphony, reprise Mark Torrance in *The Shining* with Lyric

Opera of Kansas City, and return to The Metropolitan Opera to cover Rodrigue in *Don Carlos*. His 2021-2022 season featured *Gianni Schicchi* at Piedmont Opera, a reprise of Germont in *La traviata* at Toledo Opera, and Johnson/Owen in *Omar* at Spoleto Festival USA.



TIMOTHY MYERS

Timothy Myers is one of America's most versatile conductors, engaging collaborators, and innovative purveyors of ideas. Acclaimed for his eloquence, energy, and command, he is a frequent collaborator with leading opera companies and symphony orchestras internationally. Myers currently serves as the Principal Conductor and Artistic Advisor at Austin Opera where, in addition to leading performances, he participates in developing artistic

strategy and innovative projects. An alumnus of Florida State University and Harvard Business School, Myers maintains robust thought leadership activities through his podcast, *Listening on Purpose*, and a wide variety of speaking appearances.



RODULA GAITANOU

Rodula Gaitanou was shortlisted in the category director of the year at the 2019 International Opera Awards and received an ARGO award in 2022 for arts and culture. Recent engagements: *Ariadne auf Naxos* (Opera North UK), *Carmen* (Opera Theatre of St. Louis), *Le roi Arthus* (Tiroler Festspiele), *Aida* (Opera Hedeland). Future engagements: *Andrea Chénier* (St Gallen, Switzerland), *Madama Butterfly* (Brescia, Italy), and *La traviata* (Norwegian Opera).

Gaitanou is a former Young Artist at the Royal Opera House. She trained as a violinist at the WMO Conservatory in Athens, studied musicology and opera staging at La Sorbonne in Paris, and joined the International Theatre School Jacques Lecoq.



CORDELIA CHISHOLM

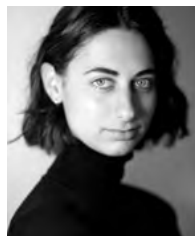
Cordelia Chisholm studied English literature at Cambridge University before training on the Motley Theatre Design Course. She is an International Opera Awards nominee for best designer (2016). Set and costume designs for opera include: *Carmen* (Opera Theatre of St. Louis); *L'Oracolo*, *Mala Vita*, and *Vanessa* (Wexford Festival Opera); *Agreed* (Glyndebourne Festival Opera); *La traviata* and *The Queen of Spades* (Opera Holland Park); *Rinaldo* (Estonian National Opera); *La Clemenza di Tito* (Bergen National Opera); and *Inés de Castro* (Scottish Opera).



CHRISTOPHER AKERLIND

Christopher Akerlind has designed lighting for over 650 productions for theater, opera, and dance companies around the world. Recent work includes Martha Clarke's *God's Fool* at La Mama ETC, Lynn Nottage's *Clyde's* on Broadway and at the Mark Taper Forum, as well as the world premiere of Huang Ruo and David Henry Hwang's opera *M. Butterfly* at the Santa Fe Opera. Akerlind is the recipient of an Obie, two Tonys, and four Drama

Desk Awards, among many others. He is on the faculty of the CalArts School of Theater.



REBECCA MELTZER

Based in London, Rebecca Meltzer is a director, movement director, and teacher working in opera and theater. She is a graduate of the Royal Central School of Speech and Drama at Durham University. She has worked with companies including the Royal Opera House, Scottish Opera, Garsington Opera, Opera Holland Park, English Touring Opera, Blackheath Halls Opera, and Wexford Festival Opera. Meltzer has taught at Royal Birmingham

Conservatoire, Royal Academy of Music, Trinity Laban, British Youth Opera, and the Royal Central School of Speech and Drama. Meltzer is also a founding director of Waterperry Opera Festival and now runs their Young Artist Program.



AARON BREID

Heralded as the "embodiment of classical clarity" by the *Minnesota Star Tribune*, Aaron Breid is rapidly garnering acclaim as an operatic and symphonic conductor. His precise and passionate leadership has distinguished him as a sought after guest conductor and an integral collaborator. Highlights as a guest conductor include Virginia Symphony Orchestra, Mid-Atlantic Symphony Orchestra, Omaha Symphony, Minnesota Opera,

Miami Music Festival, and Orchestra Seattle. During the 2022-2023 season, Breid will return to Washington National Opera, San Francisco Opera, and LA Opera for productions of *Lucia di Lammermoor*, *Elektra*, *Tosca*, and *The (R)evolution of Steve Jobs*.



JOHN ALLEN NELSON

Baritone John Allen Nelson recently jumped into the title role of *Don Giovanni* at West Bay Opera. He debuted at Pacific Symphony as Marullo in *Rigoletto* and Escamillo in *La Tragédie de Carmen* at Seaglass Theater Company. Last season, he appeared as Alcindoro in *La bohème* at Spoleto Festival USA, Schaunard in Bar Harbor Music Festival's *La bohème*, and Imperial Commissioner/Sharpless cover in Lubbock Symphony's *Madama*

Butterfly. He has been featured with New York City Opera, Opera Santa Barbara, Boston Lyric Opera, Utah Opera, and Minnesota Opera, among others. He holds degrees from Boston University's Opera Institute, UMKC Conservatory of Music, and St. John's University.



CLAUDE CASSION

Claude Cassion is a bass-baritone from Princeton, New Jersey. His previous engagements at Spoleto Festival USA include the world premiere of Rhiannon Giddens and Michael Abels's opera, *Omar*; guest artist as basso profundo in Joby Talbot's *Path of Miracles*; and bass soloist in Bach's *St. John Passion*. Cassion has been previously seen as the cover for the Undertaker in *Porgy and Bess* for Lyric Opera of Chicago, The Doctor in *La*

traviata for Cincinnati Opera, and as a soloist nationally and internationally. Cassion studied at Westminster Choir College in Princeton, New Jersey, and Cincinnati College-Conservatory of Music.



DIANE RICHARDSON

Diane Richardson received degrees in music from Oberlin College, Columbia University, and also trained professionally at The Juilliard School, the Mozarteum in Salzburg, and L'Università per Stranieri in Perugia, Italy. Skilled in operatic and lieder repertoire, Richardson has toured extensively with leading artists throughout the United States and Europe. She taught at the Yale School of Music, served as assistant conductor with New York City

Opera and the Festival dei Due Mondi in Spoleto, Italy, and has been associated with Spoleto Festival USA since its first season. Richardson holds concurrent faculty appointments at The Juilliard School and Binghamton University.

SPOLETO FESTIVAL USA ORCHESTRA

The Orchestra serves as a backbone to the Festival's programming, appearing in many different configurations as part of opera, symphonic, choral, chamber, and contemporary music performances, in addition to interdisciplinary presentations in dance and theater. Comprised of early career musicians, the Orchestra is formed each year through an extensive audition process. Alumni of the Orchestra can be found in orchestras throughout the world, including the Boston Symphony Orchestra, Chicago Symphony Orchestra, Concertgebouw Orchestra, LA Philharmonic, Metropolitan Opera Orchestra, Vienna Philharmonic, and many others.

SPOLETO FESTIVAL USA CHORUS

Led by Festival Director of Choral Activities Joe Miller, the Chorus is a professional choir that builds upon the Festival's longstanding tradition of exceptional choral music. The Festival Chorus consists of 32 vocal fellows with broad and versatile skill sets. Each season, vocal fellows perform major choral works, serve as the choir for Spoleto's mainstage operas with select singers covering both large and small roles, and take part in special projects and smaller ensemble works.



BOX OFFICE: 843.579.3100

JOAN MARCUS

A Homer's Coat Production in association with Octopus Theatricals presents

An Iliad

Written by Lisa Peterson and Denis O'Hare
Based on Homer's *Iliad*, translated by Robert Fagles

Directed by Lisa Peterson

Starring Denis O'Hare

Writer/Director	Lisa Peterson
Writer/The Poet	Denis O'Hare
Scenic Design	Rachel Hauck
Costume Design	Marina Draghici
Lighting Design	Scott Zeilinski
Composer/Sound Design	Mark Bennett
Bass Recording	Brian Ellingsen

Production Manager	Davison Scandrett
Tour Production Manager	Chris Luner
Production Stage Manager	Alison Cote
Audio Supervisors	Andrew Rovner Charles Coes
Producer	Octopus Theatricals

For Octopus Theatricals

Executive/Creative Producer	Mara Isaacs
Associate Producers	Bryan Hunt Taneisha Duggan Adam Hyndman
Business Manager	Michael Francis
Executive Assistant	Kendra Holloway
Producing Associate	Kelly Letourneau

An Iliad was originally developed as part of the New York Theatre Workshop Usual Suspects Program, Off-Broadway premiere produced by New York Theatre Workshop (Jim Nicola, Artistic Director; William Russo, Managing Director) in 2012.

An Iliad was originally produced by Seattle Repertory Theatre (Jerry Manning, Producing Artistic Director; Benjamin Moore, Managing Director). It was subsequently produced by McCarter Theatre Center, Princeton, NJ (Emily Mann, Artistic Director; Timothy J. Shields, Managing Director; Mara Isaacs, Producing Director).

An Iliad was developed in part with the assistance of the Sundance Institute Theatre Program.

DOCK STREET THEATRE

Thursday, May 25 at 7:30pm (pre-Festival performance)
Saturday, May 27 at 8:00pm
Sunday, May 28 at 7:30pm
Tuesday, May 30 at 7:30pm
Wednesday, May 31 at 7:30pm
Friday, June 2 at 8:00pm
Saturday, June 3 at 8:00pm

Approximately 1 hour, 45 minutes
Performed without an intermission

Sponsored by SouthState Bank

This performance is made possible in part through funds from the Spoleto Festival Endowment, generously supported by BlueCross BlueShield of South Carolina, Wells Fargo, and Bank of America.

Authors' Note

We have performed *An Iliad* together since 2012. Eleven years. Nearly the lifespan of a young teenager—that's hard to believe. When we originally worked on the piece, we always knew we wanted to have a moment where the Poet reckons with the crushing scope of what he is tasked to do on any given night. This reckoning took the form of what we've always called "The List of Wars." When we first researched and created the list, we knew that it should be open-ended, editable. We never dreamed that we would have to amend it so many times or so quickly.

Our play is about the power of theater, the power of the word, the power of storytelling. *An Iliad* is also about war and why we fight. It's about who pays the price for war. It's about the utility of war.

As we have toured the world, we've tailored the play to reflect local concerns and local histories. When we were in Chile, for instance, we found that there were many tensions regarding the treatment of indigenous peoples. We included wars that were sensitive and powerful for the Chilean collective memory. In Romania, our task was different but no less based on the particularities of the Romanian experience.

Our biggest shock was in Cairo: Not only were we advised to remove certain wars by government censors, we were also overwhelmed by the Cairene audience reaction to a certain run of wars: namely the Crusades. The audience laughed as we mentioned the Crusades, in listing the endless tally of medieval knights trying to re-balance history. Only afterwards, in discussions, did we understand that for Muslims, these Crusades have always been baffling and infuriating—and to hear our list struck them as absurd. In Shanghai, we were again asked to remove certain wars which are considered sensitive; we chose to leave the wars in...but our Chinese translator had to omit the translation in the supertitle.

For Spoleto, we have once again tinkered with our list of wars—and with other textual elements to make the writing specific to this audience at this moment in time. It's a necessary task, yet it also reminds us that for good or ill, this tale will never be irrelevant.

—Lisa Peterson and Denis O'Hare



DENIS O'HARE

Denis O'Hare is the co-creator of the award-winning solo performance play, *An Iliad*. With Lisa Peterson, O'Hare has written a second play, *The Good Book*, which premiered at Court Theatre in Chicago and was performed at Berkeley Repertory Theatre.

O'Hare has appeared numerous times on Broadway in *Inherit The Wind*, *Sweet Charity*, *Assassins*, *Take Me Out*, *Major Barbara*, and *Cabaret*. He has also worked extensively off-Broadway at the New York

Theatre Workshop in *The Devils* and *Vienna: Lusthaus* and at the New York Shakespeare Festival in *Into The Woods*, *Helen*, and *Take Me Out*. He has worked at various theaters, including Seattle Repertory Theatre, Arena Stage, Goodman Theatre, Victory Gardens Theatre, Remains Theatre, and McCarter Theatre Center. A prolific film and TV actor, O'Hare appeared as King Russell Edgington in *True Blood*, on *American Horror Story*, and as Judge Abernathy in *The Good Wife*. Film work includes *The Goldfinch*, *Swallow*, *The Parting Glass*, *Dallas Buyers Club*, among others. O'Hare has written a screenplay which was made into a movie directed by Stephen Moyer titled, *The Parting Glass*. He is currently writing a novel on the American Political Project.



LISA PETERSON

Lisa Peterson is a two-time Obie winning director and writer. She created and co-wrote *An Iliad* with Denis O'Hare, based on Homer's epic poem. She also recently directed their second collaboration, *The Good Book*, at Berkeley Repertory Theatre.

Last summer, she reimaged and remounted her musical adaptation of Virginia Woolf's *The Waves*, with music by David Bucknam and Adam Gwon at New York Stage and Film. In addition to many

classic plays, Peterson has directed the premiere of new works by Donald Margulies, Tony Kushner, Beth Henley, Naomi Wallace, Caryl Churchill, Janusz Glowacki, Marlane Meyer, Culture Clash, and José Rivera. She has worked at many theaters, including the New York Theatre Workshop, Vineyard Theatre, Manhattan Theatre Club, Primary Stages, Mark Taper Forum, La Jolla Playhouse, Guthrie Theater, Actors Theatre of Louisville, Berkeley Repertory Theatre, McCarter Theatre Center, Arena Stage, and Oregon Shakespeare Festival.



BRIAN ELLINGSEN

Brian Ellingsen is a New York City-based double bassist, chamber musician, and soloist, specializing in contemporary music. *The New York Times* has described his interpretations as "coaxing an amazing variety of sounds from his instrument."

As a soloist, Ellingsen has been featured at the Perth International Festival, Adelaide International Festival, New Zealand International Festival, and Spoleto Festival USA. As a chamber musician,

he is a standing member of Decoda and has performed with Ensemble Intercontemporain, International Contemporary Ensemble, Lucerne Festival Alumni Ensemble, Ensemble ACJW, and Gotham Chamber Opera. Ellingsen has also toured the world and received much critical acclaim for his role in *An Iliad*, which features an epic score for solo double bass and electronics, which he premiered in 2010. Ellingsen holds a bachelor's degree from The Hartt School, and a master's degree from Yale School of Music.

RACHEL HAUCK

Broadway: *Hadestown* (Tony Award, Drama Desk, and Outer Critic nominations), *What The Constitution Means To Me*, and *Latin History For Morons*. Recent work: *The Wrong Man* (MCC Theater); *Hadestown* (National Theater, Citadel, and the New York Theatre Workshop); *Hurricane Diane* (New York Theatre Workshop); *Othello* and *Twelfth Night* (Shakespeare in the Park); *The Lucky Ones* (Ars Nova); *You'll Still Call Me By Name* (with Sonya Tayeh at Jacob's Pillow); *Tiny Beautiful Things* and *Dry Powder* (The Public Theater); *Amy And The Orphans* and *On The Exhale* (Roundabout Theatre Company); *Antlia Pneumatica* and *Grand Concourse* (Playwrights Horizons); and *All The Ways To Say I Love You* (MCC Theater). Awards: Princess Grace and Lilly Awards, Drama Desk, Lortel nominations, and Obie Award for Sustained Excellence.

MARINA DRAGHICI

New York Theatre Workshop: *Mad Forest*. Broadway: *Fela!* (Tony Award). Off-Broadway: *Cymbeline* and *Mother Courage* (Delacorte Theater); *The Skriker*, *Hamlet*, and *Woyzeck* (Public Theater). International: *Les Indes Galantes* and *L'italiana in Algeri* (Paris Opera), *La traviata* (Bordeaux Opera), *24 Images Secondes* (Lyon Opera). Film and TV: *Precious*, *Rage*, *Heights*, *Twelve and Holding*, *The Grey Zone*, *Dexter*, *Blue Bloods*, and *Homeland*.

SCOTT ZIELINSKI

Scott Zielinski is based in New York and has created lighting designs for theater, dance, and opera throughout the world. His work in New York includes productions for Broadway, Lincoln Center, and The Public Theatre, among many others. His designs have also been seen extensively at theaters in many cities throughout the United States and in more than 30 productions internationally. His work for dance has been seen at American Ballet Theatre, American Dance Festival, Houston Ballet, The Joyce Theater, San Francisco Ballet, and Stuttgart Ballet. He has designed at Opera Australia, Bregenzer Festspiele, Brooklyn Academy of Music, Canadian Opera Company, English National Opera, Houston Grand Opera, Lithuanian National Opera and Ballet Theatre, De Nederlandse Opera, New York City Opera, Opéra de Rouen, the Royal Opera House, San Francisco Opera, and Spoleto Festival USA. Zielinski received his master of fine arts in theater design at the Yale University School of Drama.

MARK BENNETT

Mark Bennett's Broadway credits include: *Vanya and Sonia and Masha and Spike*, *Driving Miss Daisy*, *A Steady Rain*, *The Coast of Utopia* (2007 Drama Desk Award for Outstanding Music in a Play), *Henry IV*, *Golda's Balcony*, *The Goat*, Lily Tomlin's *The Search for Signs of Intelligent Life in the Universe*. Bennett composed for Director Sam Mendes's productions for Brooklyn Academy of Music and The Old Vic's *The Bridge Project* from 2009-2012. His off-Broadway credits include: *An Iliad*, (Obie Award), *Mad Forest*, and *My Children! My Africa!* (New York Theatre Workshop). Regional productions include *An Iliad*, *Major Barbara*, *Candida*, *The Philanderer*, *The House of Bernarda Alba*, *Junk*, *King Charles III*, *His Gal Friday*, *Most Wanted*, *A Midsummer Night's Dream* (Craig Noel Award for Outstanding Music for a Play), *Arms and the Man*, and *Pygmalion*. Bennett composed the score in Caca Rosset's adaptations of Shakespeare's *La Commedia Dos Erros* and Moliere's *O Avarento* at Theatro Ornitórrinco in San Paulo, Brazil. He has received a 1998 Obie Award for Sustained Excellence in Sound Design, a 1998 Bessie Award, an Ovation Award, an American Theatre Wing Award, and 14 Drama Desk nominations.

ABOUT HOMER'S COAT

Denis O'Hare and Lisa Peterson are founding members of Homer's Coat, a creative collective that explores foundational literature. Actors and directors respectively, they develop, write, and edit the pieces they make together. The creative process differs according to subject matter, but the lens through which they view the theatrical medium makes for unique, energetic, and imaginative performative experiences. Together, they created the stage piece, *An Iliad*, over a period of five years, utilizing video, video transcriptions, improvisation, original music, and diligent research.



The Book of Life

US PREMIERE

Co-Produced by
Volcano Theatre, Canada, and
Woman Cultural Centre, Rwanda

Playwright/Performer/Co-creator Gakire Katese Odile
Director/Co-creator Ross Manson
Assistant Director Abigail Whitney

The Women Drummers of Rwanda
Kamariza Mediatrice
Mukakarisa Agnes
Mukamugema Chantal
Mukanyandwi Claudine
Musabyemariya Christine
Nyinawimbabazi Claudine
Uwamariya Clementine
Uwizerwa Marie Noella

Composer Mutangana Moise
Visual Animation Designer Sean Frey
Visual Animation Designer
& Operator Kristine White
Translator & Visuals Assistant Katese Aurore
Associate Producers/
Production/Designers Kaitlin Hickey
Patrick Lavender
Set Construction Kigali Rwanda
Tuyizere Ernest
General Manager Ray Bramble
Producer Sheree Spencer

FESTIVAL HALL

Thursday, June 1 at 7:30pm
Friday, June 2 at 6:00pm
Saturday, June 3 at 2:00pm
Sunday, June 4 at 7:00pm

Approximately 1 hour, 15 minutes
Performed without an intermission

CONVERSATIONS WITH

Friday, June 2 at 2:00pm

Host and CBS News correspondent
Martha Teichner interviews
Gakire Katese Odile at Festival Hall.

Because the global arts world is asymmetrical with respect to funding access, there is often a basic inequity in North/South partnerships. Volcano (Canada) and the Woman Cultural Centre (Rwanda) are pioneering an Asymmetric Co-production agreement based on transparency and shared agency. We would like to make this available to other producers. Please contact Volcano.

This performance is made possible in part through funds from the Spoleto Festival Endowment, generously supported by BlueCross BlueShield of South Carolina, Wells Fargo, and Bank of America.

Artist Statement

In *The Book of Life* there's an opportunity to reinvent things; to dream; to try to undo something; and to propose for a moment another point of view, another way of re-visiting the past... It's like a ceremonial way to just rehabilitate life.

— Gakire Katese Odile

Director's Note

Merriam Webster defines “serendipity” as: The faculty or phenomenon of finding valuable or agreeable things not sought for.

When I first travelled to Rwanda in 2008, I was keenly aware of Canada's complicity in a global and wilful blindness to an unfolding genocide that had happened just over a decade earlier. Like many Canadians, I had learned of my own country's failure to act through UN Peacekeeping General Romeo Dallaire's insistence on speaking out. He was our witness to the perils of ignorance and inaction.

Western complicity, and a colonial eugenics program that ran for most of the 20th century in Rwanda before independence, had generated the most horrific imaginable consequences. Groups that had been more socio-political than racial had been pitted against one another by Europeans over decades of toxic misinformation, forced labor, the introduction of identity cards, and racial favoritism based entirely on fiction. All of this was foremost in my mind.

It was in Kigali, at a coffee shop in the center of the city, that serendipity—like an agent of fate—put another theater artist, Kiki Katese, in front of me. Kiki and I have had a long and productive artistic relationship ever since. We have invited each other to our respective countries to teach, to perform, and to create. We have been doing this now for well over a decade. *The Book of Life* spans this entire time. It is a project that has taken many forms for her: short films, a book, a national letter-writing campaign, and now a play. The wisdom of the work, of Kiki, of the women drummers who have been so integral to the construction of this project—this wisdom is a light, a beacon for the rest of the world, as we all peer ahead into an uncertain future. Kiki's artmaking is, in fact, a valuable and agreeable thing.

— Ross Manson



GAKIRE KATESE ODILE

Gakire (Kiki) Katese Odile is a Rwandan playwright, director, and cultural entrepreneur. Among her many accomplishments in Rwanda is the first women's drumming company, Ingoma Nshya (Women Initiatives); the first professional contemporary dance company, Amizero Dance Kompagnie; the first international festival, Festival Arts Azimuts; the first ice cream store, Inzozu Nziza, which means “sweet dreams,” and the first recipient of the League of Professional Theatre Women's Gilder/Coigney International Award. Katese is a grand person with a warm, generous, and insightful outlook on life. She has a long-term vision of how art will heal and inspire her country.



ROSS MANSON

Ross Manson is the founding artistic director of Volcano, an internationally acclaimed, concept-driven company characterized by multidisciplinary and collaboration across intersectional identities. Manson's shows for Volcano have toured to three continents and won or been nominated for over 70 local, national, and international awards. He has directed for theaters across Canada and around the world, including Canadian Stage Company, Traverse Theatre Scotland, LiteraturFest Berlin, PS122 New York, and the Edinburgh International Festival, among many others. Award recognition includes Dora Mavor Moore awards as a director, a writer, and a producer, and the K.M. Hunter Award for theater.



ABIGAIL WHITNEY

Abigail Whitney is an actor, film and theater director, and an international fashion model. Her first TV credit includes playing Moonshadow, a superhero on Amazon's *The Boys*. She won Best Stage Director for her theater directorial debut at the University of Toronto's Drama Coalition Awards and an Audience Choice Award for her second work as a theater director at the University of Toronto Drama Festival. Whitney has modeled across Canada and abroad in national and international magazines. She's featured in Covergirl, Sephora, Sirens, Lululemon campaigns, and more. Her debut short film, *Seule*, which she independently wrote, produced, and directed, is airing on CBC Gem. She is writing and directing her next short film.



INGOMA NSHYA

Ingoma Nshya is Kinyarwanda for “New Drum” or “New Power.” For centuries in Rwanda, drumming was an activity reserved exclusively for men. Women were not permitted to touch the drums or even approach the drummers. After the 1994 Genocide against the Tutsis, a group of women

decided it was time for a change, for the sake of the country, and, in particular, for the sake of its girls and women. Ingoma Nshya is a visionary grass roots project with multiple goals—healing, reconciliation, women's social and financial empowerment, and artistic excellence. For the women, the group has been a place to begin to live again, to build new relationships, and to heal the wounds of the past.



KRISTINE WHITE

Kristine White is a multidisciplinary artist who works with visual and performing arts practices in collaboration with theatermakers, musicians, dancers, and communities. Shadow puppetry and projection are a focus of her current practice. Her work has been supported by grants from the Canada Council for the Arts, Ontario Arts Council, Toronto Arts Council, and Kingston Arts Council.

White has worked for national and international theater companies, designing puppets, props, costumes, LED masks, leading puppet-making workshops, and facilitating community-based creative activities.



KATESE AURORE

Katese Aurore has been working as a volunteer with Ingoma Nshya and the Woman Cultural Centre, since 2019, assisting with administrative and financial work as well as logistics and communication. In 2022, she joined the artistic team for *The Book of Life* as a producer and a translator as they performed in Rwanda and in Scotland at the Edinburgh International Festival. In 2023, she will also be working as the project manager of Gira In-

goma—One Drum per Girl—a program ensuring artistic education for girls in 10 primary and secondary schools in the Huye district. She is the next generation of Ingoma Nshya, as she is taking over the legacy.



KAITLIN HICKEY

Kaitlin Hickey works with people to tell stories. Lighting and set design credits include: *Sir John A: Acts of an Ojibway Rebellion* (Regina Globe Theatre); *YERMA* (Coal Mine Theatre); *Wildfire* (Factory Theatre); *Supper Club* (Resource Centre for the Arts); and *Miss Caledonia* (Regina Globe Theatre). Lighting credits include: *Is My Microphone On?* (Canadian Stage); *Controlled Damage* (Neptune Theatre). Set Design credits

include: *Kiinalik: These Sharp Tools* (Buddies in Bad Times Theatre). Hickey was nominated for multiple Dora Mavor Moore Awards and was the recipient of the Robert Merritt Award for lighting design.



PATRICK LAVENDER

Patrick Lavender is a Nova Scotia-based theater designer and home renovator. His selected theater credits include: set design for *Hamlet* (2022) and *A Midsummer Night's Dream* (2021) at the Stratford Festival; set, costume, lighting design for *Ghost Quartet* (Crow's Theatre); set and lighting design for *The Nether* (Coal Mine Theatre); lighting design for *It Comes in Waves* (Bluemouth Inc.); set, costume, and lighting design for *Late Company* (Why Not Theatre).

He is the recipient of four Dora Mavor Moore Awards: musical theater design for *Ghost Quartet*, lighting Design for *The Nether*; set design for *Crawlspace*, lighting design for *It Comes in Waves*, and Toronto Theatre Critics Award in Design for *The Nether*.



Only an Octave Apart

Co-created by Justin Vivian Bond,
Anthony Roth Costanzo, and Zack Winokur

Featuring Justin Vivian Bond
Anthony Roth Costanzo

Director Zack Winokur
Music Director Daniel Schlosberg
Producer Cath Brittan
Arrangements Nico Muhly
Costume Designer Jonathan Anderson for
JW Anderson & Loewe
Lighting Designer John Torres
Set Designer Carlos Soto
Sound Designer David Schnirman
Associate Lighting Designer Christopher Gilmore

Members of the Spoleto Festival USA Orchestra
Flute/Alto Flute Megan Torti
Clarinet Mackenzie Austin
Harp Felita Eleonora
Violin Hannah O'Brien
Viola Rituparna Mukherjee
Cello Emmanuel Losa

Bass Roman Pekar
Guitar Giuseppe Buscemi

Only an Octave Apart is presented in association with Creative Partners Productions and Justin Vivian Bond, Anthony Roth Costanzo, and Zack Winokur.

The European premiere of *Only an Octave Apart* was produced and presented by Creative Partners Productions and Kindred Partners at Wilton's Music Hall, London, in September 2023.

The world premiere of *Only An Octave Apart* was produced and presented by St. Ann's Warehouse at the Joseph S. & Diane H. Steinberg Theater in Brooklyn, NY, in September 2021.

Only An Octave Apart was originally commissioned and developed in part in residence with Live Arts Bard at the Fisher Center at Bard, with the support of Amanda Rubin.

St. Ann's Warehouse production additional support and special thanks: Andrew J. Martin Weber.

DOCK STREET THEATRE

Wednesday, June 7 at 6:00pm
Thursday, June 8 at 8:00pm
Friday, June 9 at 5:00pm
Saturday, June 10 at 4:00pm
Sunday, June 11 at 4:00pm

Approximately 1 hour, 30 minutes
Performed without an intermission

PERFORMANCE ADVISORY

This performance uses smoke and haze.

CONVERSATIONS WITH

Thursday, June 8 at 4:00pm

Host and CBS News correspondent
Martha Teichner interviews
Anthony Roth Costanzo and Justin
Vivian Bond at the Dock Street Theatre.

This performance is made possible in part through funds from the Spoleto Festival Endowment, generously supported by BlueCross BlueShield of South Carolina, Wells Fargo, and Bank of America.

About *Only an Octave Apart*

Justin Vivian Bond and Anthony Roth Costanzo each sound different from what one might expect upon first look. The juxtaposition of their voices, personalities, and repertoire subverts notions of high and low, be it in terms of pitch, cultural echelon, or degrees of camp—not to mention the difference in height. By expressing their queer identities through unique interpretations of classical music, pop music, and points of intersection between the two, the music becomes a prismatic reflection of outsiders who might otherwise be intimidated by the bulwark that the classical world can present. There is humor in the clashing of styles, pathos in the depth of expression, and a kind of galvanizing joy in the harmony of purpose. Whether invoking mythology or nature, romance or radical compassion, they carve new pathways between classical tradition and politically subversive cabaret to allow old works to reveal surprising new stories.



JUSTIN VIVIAN BOND

Hailed by *The New Yorker* as the greatest cabaret artist of their generation, Tony-nominated artist Justin Vivian Bond is the recipient of an Obie Award, a Bessie Award, and The Lambda Literary award for best transgender non-fiction for their memoir: *Tango: My Childhood Backwards and in High Heels*. Bond has appeared on Broadway, off-Broadway, and in London's West End; on screen in *Shortbus*, *Can You Ever Forgive Me?*, *Sunset*

Stories; and on television in *High Maintenance*, *Difficult People*, and *The Get Down*. Bond has also appeared on nightclub stages, including a decades-long residency at Joe's Pub at The Public Theater in New York City, and in concert halls such as Carnegie Hall and The Sydney Opera House. In December 2019, they made their debut at The Vienna Staatsoper in the world premiere of Olga Neuirth's *Orlando*.



ANTHONY ROTH COSTANZO

Grammy Award winner Anthony Roth Costanzo has appeared in opera, concert, recital, film, and on Broadway. He has been in more than 100 performances at Spoleto Festival USA over the past 22 years. Recently, he returned to the Metropolitan Opera in the title role of *Akhnaten* and will star in the title role of *Orfeo* next season. Last season, he was the New York Philharmonic's artist-in-residence. Costanzo has performed and produced

around the world at venues including Carnegie Hall, Versailles, Madison Square Garden, BBC Proms, The Berlin Philharmonic, The Kennedy Center, Kabuki-za in Tokyo, San Francisco Opera, the Guggenheim, Lyric Opera of Chicago, Teatro Real in Madrid, and others.



ZACK WINOKUR

Recent highlights include: *Tristan und Isolde* at the Santa Fe Opera; *Harawi* at the Aix-en-Provence Festival, De Singel, Elbphilharmonie; *Only an Octave Apart*; *EASTMAN*, a commission from Little Island's festival centering the work and life of composer Julius Eastman; *The Black Clown* at the Mostly Mozart Festival and the American Repertory Theater; *Perle Noire: Meditations for Joséphine* by Tyshawn Sorey and Claudia Rankine at the Metro-

politan Museum of Art; and productions at the Aix-en-Provence Festival, Dutch National Opera, and Stanford Live. Winokur is co-founder and Artistic Director of AMOC* (American Modern Opera Company); served as artistic director of NY PopsUp, an initiative to reopen the performing arts across New York State; and co-teaches a storytelling class at Harvard.



DANIEL SCHLOSBERG

Brooklyn-based composer, pianist, and conductor Daniel Schlosberg's music has been performed by the Dover Quartet, Minnesota Orchestra, Choir of Trinity Wall Street, Nashville Symphony, and Albany Symphony, at Carnegie Hall, (le) poisson rouge, Royal Albert Hall, Beijing Modern Music Festival, and David Lynch's Festival of Disruption. Schlosberg has composed for and music directed *Montag* at the Soho Repertory

Theater, *Once Five Years Pass* at Williamstown Theatre Festival, *AWFUL EVENT!* at Baryshnikov Arts Center, and *Tongue Depressor* at The Public Theater. Current projects include composition and music direction for Jeremy O. Harris's *A Boy's Company Presents*, premiering 2023, and *The Extinctionist*, a new opera for Heartbeat Opera, premiering 2024. He is the music director of Heartbeat Opera, for which his radical re-orchestrations of classic operas have been praised by *The Wall Street Journal* as "ingenious." In addition to collaborations with Angel Blue, Ariana DeBose, Ben Stiller, Tony Kushner, Anthony McGill, and the Imani Winds, Schlosberg was a pianist on the Grammy-winning soundtrack of Steven Spielberg's *West Side Story*.



JOHN TORRES

Opera: *Turandot* (Opera Bastille), *Tristan und Isolde* (Santa Fe Opera), *Eden* featuring Joyce DiDonato (Bozar). Theater: *Twelfth Night* and *A Bright Room Called Day* (Public Theater), *The Black Clown* (American Repertory Theater), *Only an Octave Apart* and *Hamlet* (St. Ann's Warehouse), and *Help* by Claudia Rankine (The Shed). Music: Taylor Mac's *24-Decade History of Popular Music* (St. Ann's Warehouse), Solange Knowles, and Drake. Dance:

Pit with Bobbi Jene Smith (Ballet de Paris, Palais Garnier), *Lost Mountain and Broken Theater* (La MaMa Experimental Theatre Club). Fashion: Vogue World, Bottega Veneta, Gucci Love Parade. Exhibitions: Adam Pendleton: Who is Queen? (Museum of Modern Art) and Carl Craig: Party/After Party (Dia Beacon).



CARLOS SOTO

Carlos Soto is a designer and creative director based in New York City. Soto has worked with Zack Winokur on *Tristan und Isolde* (Santa Fe Opera); *The No One's Rose* composed by Matthew Aucoin and choreographed by Bobbi Jene Smith (Stanford Live); *The Black Clown* with Davóné Tines (American Repertory Theater and Lincoln Center). With Solange Knowles & Wu Tsang: *Eldorado Ballroom* (Brooklyn Academy of Music); *Passage*

(International Woolmark Prize 2021); Solange's *In Past Pupils and Smiles* (Venice Biennale 2019); *Witness!* (Elbphilharmonie and Sydney Opera House); *When I Get Home* (film and concert tour). With Zack Winokur / Peter Sellars: *Perle Noire: Meditations for Joséphine* (Dutch National Opera). With Yuval Sharon: *The Valkyries* (LA Philharmonic and Detroit Opera); *Proximity* (Lyric Opera of Chicago). Soto has collaborated closely with Robert Wilson since 1997.



DAVID SCHNIRMAN

David Schnirman recently completed working on *Monsoon Wedding* at St. Ann's Warehouse. Broadway productions include *Band in Berlin*, *Bug Music*, *Salome*, *The Wind in The Willows*, *K2*, *Twice Around the Park*, and *The Ritz*. Other fun projects include *Only an Octave Apart*, Arturo O'Farrill's *Fandango at the wall*, *You Us We All*, and live broadcasts for WFUV Radio. Schnirman toured with Soft Cell, Kiki and Herb, Peter Wolf, Rosanne Cash,

Antony and the Johnsons, Rufus Wainwright, Lou Reed, Amy Helm, Ben Neill, David Byrne. Schnirman had the privilege of working with Prince.



SUPPORT THE FESTIVAL

Ticket sales cover only half the cost of producing and presenting more than 100 world-class performances during Spoleto Festival USA each year. By becoming a donor, you can invest in future Festivals and talented artists from around the globe.

Give today at spoletousa.org/give.

A Spring for All Seasons

Rites of passage in modern dance up to and including Dada Masilo's *The Sacrifice*

BY MILLICENT HODSON



BOX OFFICE: 043 579 3100

JOHN HOGG

SEVEN YEARS AFTER VASLAW NIJINSKY'S GAME-CHANGING *RITE* PROVOKED A RIOT IN 1913

Sergei Diaghilev asked his new choreographer, Leonide Massine, to revise it, consigning the original choreography to oblivion.

Since then, the work has become a rite of passage for some 200 choreographers from wildly diverse dance styles and cultural traditions. Most costume designs departed from Nicholas Roerich's original bundling of the Ballets Russes for a cold northern spring, gradually stripping dancers down to unitards, sheer tunics, or even nudity.

Since 1987, Kenneth Archer and I have staged our reconstruction of the dance and design after Nijinsky and Roerich throughout the world. During the Polish National Ballet's 2011 production at Warsaw's Wielki Theatre—where Nijinsky's parents performed—one of the costume painters, an established artist, created vast canvases of all the reconstructed roles, but garbed only in Roerich's colorful accessories, the bare limbs solarized to evoke Nijinsky's complex gestures, steps, and multiplied groups. Subsequent choreographers often replaced Nijinsky's massed corps of more than 40 dancers with small ensembles.

During the 20th century's interwar period, the ballet of *The Rite* lay fallow, except for a few versions, most notably Lester Horton's Native American and Mexican folk-inspired staging at the Hollywood Bowl in 1937. German Expressionist Mary Wigman was among the choreographers who gave new life to *The Rite* after World War II (how she survived the Nazi regime remains ambiguous). Like Horton, Wigman explored the life-affirming aspect of fertility in her version, inspiring the eroticism suggested by Maurice Béjart with his coupled Chosen Ones in 1959. A half-century later, Emmanuel Gat's sassy, sexy, salsa in 2010 brought that theme to its logical conclusion: among five dancers (two male, three female), the Chosen One is the dancer without a salsa partner, who alternates throughout the piece.

These and many other *Rites* in the 1960s and 1970s plumbed the possibilities of the vast orchestral music. However, in the 1980s choreographers like Christopher Bruce began to scale the work down through use of the piano score, either for four hands or two pianos. In 1997, the Portuguese National Ballet performed our reconstruction with the Amsterdam Piano Quartet, coordinating four baby grands and forty dancers. In 2021, Israel Galvan's flamenco solo with two pianos was a rhythmic tour de force. Since the late 1980s, a few choreographers have braved dancing solo to the orchestral score, the American Molissa Fenley first, the Finnish Tero Saarinen next. Others may follow.

Was Stravinsky the one constant in a changing world? Ultimately, no. For nearly a century, it was unthinkable to cut or augment his iconic music. But now choreographers and composers augment the score electronically or, in the case of Yang Li Ping's Chinese *Rite*, add elements of their own ethnic heritage, such as haunting Tibetan horns for her version or South Indian

instrumentation for Seeta Patel's Bharatanatyam *Rite*, which premiered earlier this year in Britain.

Yet Dada Masilo went one step further and abandoned Stravinsky's score altogether, replacing it with an African equivalent, matching the folk dance forms from Botswana with indigenous musical instruments and rhythms. Most significantly, she introduced the human voice. Here, Masilo may be nodding to Stravinsky's *Les Noces*, which was choreographed by Nijinsky's sister Bronislava in 1923 and featured four pianos plus a full chorus. According to Nijinska's daughter, Irina, her mother created the steps en pointe to the Russian syllables of the libretto, forming an intricate relationship of sound and breath between the music and the body. Masilo achieves something similar on her own terms. Nijinska said *Les Noces* was her companion piece to *Sacre*. Both works added kinaesthetic percussion sections to Stravinsky's music, not only through foot patterns, but also in Nijinsky's *Rite* especially, rhythms beat out on and around the body. Masilo's *Sacrifice* has richly orchestrated body percussion, which she has integrated with the choreography and the poignant climax of the soprano solo by Ann Masina, whose titanic voice filled the theatre at the performance I attended.

Some of the movement in Dada Masilo's *Sacrifice* evokes Pina Bausch's 1975 *Sacre*, which the South African choreographer learned as a student in Brussels. But not the costumes. In Bausch's conception, the selection of the Chosen One is dramatized by the hurling of a red tunic toward one of the many clad in neutral-toned negligees, a vivid spot of color against the dirt-filled stage. Masilo's dancers, on the contrary, dress as if for a special occasion. In keeping with Africa's climate and culture, the dancers' costumes contrast bold colors with stark white, fluid fabrics and nude torsos. The darkness of their skin is part of Masilo's palette.

Serendipitously, I received the request from the Spoleto Festival to write this program note the night before Masilo's final performance in London, where I reside. All I could get was a seat in the gods (this almost aerial view is the best location for most *Rites of Spring* anyway). From there, I watched with fascination Masilo's waves of grounded movement spiked by occasional leaps and bounds. Although I appreciated the homage to Bausch, I was most intrigued by her remix of traditional material, which is, after all, what Roerich, Nijinsky and certainly Stravinsky strove for in the first place.

Masina performed an elegy for the sacrificed dancer, which also serves as a benediction for the entire ensemble. For this production, with its roots in art, language, and the rhythms of Botswana, a seat at the top of the theatre facilitated an enriched cultural experience. The audience members beside me engaged in lively comments and sing-alongs, an intense response to what they saw and heard from the stage. Of course, they disturbed some spectators, but gave the rest of us a facsimile of a village performance in which our voices and our rhythmic clapping was all part of the show. ■

*Choreographer and dance historian Millicent Hodson is widely acclaimed for her research and pioneering reconstruction of the original 1913 *Le Sacre du Printemps*, produced in partnership with art historian/scenic consultant Kenneth Archer.*

Dada Masilo

The Sacrifice

COLLEGE OF CHARLESTON SOTTILE THEATRE

Thursday, June 1 at 6:30pm
Friday, June 2 at 6:00pm
Saturday, June 3 at 2:00pm
Sunday, June 4 at 5:00pm

Approximately 1 hour, 15 minutes
Performed without an intermission

PERFORMANCE ADVISORY

This performance contains partial nudity.

Choreographer	Dada Masilo
Composers	Ann Masina Leroy Mapholo Tlale Makhene Nathi Shongwe
Costumes	David Hutt
Sound	Tebogo Moloto
Lighting & Projection	Suzette le Sueur
Production Assistant	Thabiso Tshabalala
Dancers	Dada Masilo Lehlohonolo Madise Refiloe Mogoje Thandiwe Mqokeli Eutychia Rakaki Leo Dibatana Lwando Dutyulwa Thuso Lobeko Songezo Mcilizeli Steven Mokone Tshepo Zasekhaya
Musicians	Ann Masina Leroy Mapholo Mpho Mothiba Nathi Shongwe

The 2023 dance series is sponsored by
BlueCross BlueShield of South Carolina.

This performance is made possible in part through funds from the
Spoleto Festival Endowment, generously supported by
BlueCross BlueShield of South Carolina, Wells Fargo, and Bank of America.

About *The Sacrifice*

Dada Masilo has long been fascinated by the study of unfamiliar dance forms and fusing these vocabularies with that of contemporary dance or classical ballet to create a new language. With *The Sacrifice*, she and the dancers engaged in the study of Tswana ritual and dance, a unique, rhythmic and expressive form, at times used for storytelling and healing.

Masilo writes: "Whilst studying at the Performing Arts Research and Training Studios in Brussels, I had the privilege to learn a small section of Pina Bausch's *The Rite of Spring*. I was intrigued by the complex rhythms of Stravinsky's score—I love challenging rhythms. In creating *The Sacrifice*, I wanted to explore ritual, what sacrifice meant to the Tswana people then and what it means now. Narrative is very important to me. For this work, I wanted to create a story that delves deeper than a chosen maiden dancing herself to death."



DADA MASILO

Dada Masilo was born in Johannesburg, South Africa. She began training at The Dance Factory at the age of 11. After studying at National School of the Arts, she trained for a year at Jazzart Dance Theatre in Cape Town. Later, at the age of 19, she was a student at the Performing Arts Research and Training Studios in Brussels for two years. She returned to South Africa in 2008 and was awarded the Standard Bank Young Artist Award for dance. Three commissions from the National Arts Festival resulted in her *Romeo and Juliet* (2008), *Carmen* (2009), and *Swan Lake* (2010). In May 2017, she premiered her *Giselle* in Oslo, and *The Sacrifice* in Vienna (2021). Since 2012, her works have been performed in 27 countries and 160 cities around the world. Awards: 2016 Nominated for a Bessie Award (*Swan Lake*), 2017 Danza & Danza Award for Best Performance 2017 (*Giselle*), Prince Claus Next Generation Award 2018, Critics' Circle National Dance Award 2020 for Outstanding Female Modern Performance in the title role as *Giselle*.

LEHLOHONOLO MADISE

Lehlohonolo Madise graduated from Tshwane University of Technology in 2019, with a national diploma in musical theater. In 2017, she performed as both a dancer and singer in *Inyanga* and *Ngoma* at the Breytenbach Theatre and in *Rangi yaNgodzi* at the Market Theatre. She has also performed most recently in *Death Comes to a Wedding* at the State Theatre and National Arts Festival and for Gregory Maqoma in Third World Express. She successfully joined Dada Masilo / The Dance Factory in 2022.

REFILOE MOGOJE

As a teenager, Refiloe Mogoje studied dance at Moving Into Dance Mophatong. Upon leaving school, Mogoje enrolled in the Training and Job Creation Program at Jazzart Dance Theatre, where she studied ballet, contemporary, African, Indian, tai chi, pilates, yoga, pantsula, tap, gumboot, and flamenco. In 2009, she also received a higher diploma in Adult Basic Education and Training from the University of South Africa. In 2014, she returned to Johannesburg and began touring internationally in Dada Masilo's *Carmen*. She was later a part of the work-in-progress production of Masilo's *Spring*, which was performed at New York City Center in September 2016 as part of the Fall for Dance Festival. She joined the cast of *Giselle* in 2019 and has been part of *The Sacrifice* since its inception.

THANDIWE MQOKELI

Thandiwe Mqokeli grew up in Cape Town. She finished school in 2008 and joined the Nomonde Arts Organization as an actor and drama teacher. In 2011, she enrolled at the Lovedale Public TVET College, where she studied theater, arts administration, directing, writing, and public speaking and graduated with an advanced certificate in performing arts. For the next two years, Mqokeli was employed at the Steve Biko Centre–Abelusi (Eastern Cape) as a performing arts practitioner and educator. In 2018, she graduated from the Jazzart Dance Theatre for the dance training program where she studied tap, contemporary, hip hop, ballet, sbujwa, pantsula, gumboot, and contemporary African dance. Mqokeli also wrote and performed a one woman show, *MaMela-Listen*. Mqokeli joined the company in 2019 and has since performed in both *Giselle* and *The Sacrifice* on numerous international tours.

EUTYCHIA RAKAKI

In 2019, Eutychia Rakaki completed her national diploma in musical theater at the Tshwane University of Technology. In 2015, she was a featured actor and dancer in *Hear Me Move*, the first South African dance film. From 2017 to 2019, she performed as lead actor and dancer in Kiu, and in 2018, she toured to Beijing as a dancer and backing vocalist for the China-South Africa Diplomatic relations celebration. In 2019, she performed for the South African State Theatre in *Freedom The Musical* and for the same company in 2021 in political thriller *ASKARI*. Rakaki teaches dance, fitness, and body conditioning. She auditioned for Dada Masilo in July 2022 and has since toured to Hamburg, Germany, and Martigues, France.

LEO DIBATANA

Leo Dibatana trained in Latin American and ballroom dance at the Westbury Dance Academy. Dibatana attended the 2016 South African Dance Teachers Association, 2017 DanceSport South Africa and Salga Games, and 2018 Rumba in the Jungle International Dance Festival at Sun City. He also studied ballet, contemporary, and Spanish dance at the National School of the Arts in 2021. Performances included: *Hidden Language* at the Joburg Theatre and works by Sean Bovim, Sunnyboy Motau, Gillian Bonegio, Laura Cameron, and Heather Dreyer. In 2022, he performed the role of Alcoholic Man in *Kuyenyuka*, a contemporary work by Vuyelwa Phota. Dibatana successfully auditioned for Dada Masilo in 2022.

LWANDO DUTYULWA

Lwando Dutyulwa hails from Cape Town, South Africa, and was invited to join Dada Masilo in 2018. Since then, he has performed *Giselle* in Montréal, France, Italy, the Netherlands, Stockholm, Switzerland, St. Petersburg, and Belgrade. He studied at Dance For All and continued with the Cape Academy of Performing Arts, from which he received his diploma and numerous student awards. He has performed with the Cape Dance Company in a variety of works across South Africa. He attended a summer dance program in the United States with the Alonzo King LINES Ballet in San Francisco. He also completed his American Ballet Theatre Level 6 examination at the New Ballet in San Jose.

THUSO LOBEKO

Thuso Lobeko is from the North West province in South Africa. He started dancing at age 13 and studied drama at the University of Pretoria and studied hip hop and contemporary dance at the Monnyth Dance House at the South African State Theatre. In 2008, he joined The Big Owen Entertainment as a dancer, performing in a musical, *The Nobleman*. In 2009, he was featured in *Mzansi*, a music video by the all-girl R&B group, Jamali. In 2011, he was a student at Moving Into Dance Mophatong. After receiving a nomination from the City Festival Awards in the dance category, Lobeko became a trainee dancer at Moving Into Dance Mophatong. He also became an Edudance facilitator, working with school learners. He then joined Sibikwa Art Centre's dance company in Benoni, where he performed in works by Sifiso Kweyama, Gladys Agulhas, Adele Blank, and Somizi Mhlongo. Lobeko has been in *The Sacrifice* since 2019.

SONGEZO MCILIZELI

Songezo Mcilizeli trained in ballet at Zama Dance School in Gugulethu, Cape Town. He went on to study at the Tshwane University of Technology where he received a diploma in dance. He became a founding member of Tshwane Dance Theatre, Jozi Dance Company, and Inspirations Dance Company. He later joined the Forgotten Angle Theatre Collaborative for various performance projects, eventually becoming a full company member for three years. Upon invitation to dance in Dada Masilo's *Swan Lake*, he toured with Dada Masilo / The Dance Factory for seven years, also performing in *Carmen*. He has performed in *The Lion King* in South Africa and Asia. Mcilizeli is a dancer, teacher, and choreographer whose work has been showcased on national and international platforms. He joined *The Sacrifice* in September 2021.

STEVEN MOKONE

Steven Mokone was born in Benoni, just outside of Johannesburg, and trained at the East Rand School of the Arts and in the performing arts training program at Moving Into Dance Mophatong in Johannesburg. He graduated from Tshwane University of Technology, graduating with a national diploma in dance. In 2014, Mokone performed at the South African State Theatre and at the National Arts Festival in the musical, *Marikana*. The following year, he performed in the classical *Sleeping Beauty* for the Sharon & Rochelle School of Ballet. Mokone has been with the Dada Masilo since June 2016, touring and performing in *Carmen*, *Swan Lake*, and *Giselle*. He has performed in Singapore, St. Petersburg, Montreal, Perth, New York, Los Angeles, Stockholm, Amsterdam, and Paris.

TSHEPO ZASEKHAYA

Tshepo Zasekhaya was born in Alexandra Township, Johannesburg and began his training at The Dance Factory. His first professional performance was at the age of eight, in Swedish choreographer Marie Brolin-Tani's *Oliver* at the National Arts Festival. He attended the National School of the Arts in Johannesburg, while continuing his training with Dance Factory Youth and completed his Cecchetti ballet examinations. He interned with The Forgotten Angle Theatre Collaborative and toured Scandinavia in Melody Putu's *Faith* with the Unga Fuse Dance Ensemble. Since 2012, he has performed with Dance Factory in PJ Sabbagha's *Macbeth* and in Dada Masilo's *Carmen*, *Swan Lake*, *Giselle*, and *The Sacrifice*. In 2018, he partnered with Masilo in a residency at ImpulsTanz Vienna International Dance Festival. He has performed in Llewellyn Mnguni's *Prozac* at Dance Umbrella and in Nadine Buys's *The Walk Up* at Baxter Dance Festival.

ANN MASINA

Ann Masina was born and raised in Mpumalanga, South Africa. In 1991, she joined the Nico Malan Opera (now known as Cape Town Opera) and performed in such works as *Carmen* and *Aida*. Her solo career began in 1994, as part of the Africa Sings Choral Choir, an informal institution where her music background was established. From 2005-2020, she toured extensively in Robyn Orlin's *Dressed to Kill*, *Venus*, and *Walked Next to our Shoes*. Masina was a member of the triple Grammy award-winning Soweto Gospel Choir and she performed in the musical *Colour Me Human*. She has also worked with William Kentridge in *Refuse the Hour*, *Paper Music*, *Triumphs and Laments*, and been a part of his *The Centre for the Less Good Idea*. She has toured internationally as lead vocalist in *The Head & The Load* which premiered in 2018 at London's Tate Modern. Her award-winning collaboration with Lebo Mashile, *Venus vs Modernity* (2019), premiered at the Market Theatre. Masina has performed in *The Sacrifice* since its premiere.

LEROY MAPHOLO

Leroy Mapholo had his first violin lesson at the age of 13 and in 2005 was accepted as a student with The Buskaid Soweto String Project. He has performed at the Royal Albert Hall, among other prestigious venues, for audience members including Michelle Obama and Oprah Winfrey. At the age of 16, he began taking contemporary dance classes at The Dance Factory Youth. In 2009, Dada Masilo invited him to Israel to participate in workshops, culminating in the work *Umfula wa ma Dada*, a building block for Dada Masilo's *Swan Lake*. He was invited by the company to create and perform music for *The Sacrifice*.

NATHI SHONGWE

Nathi Shongwe is a pianist, songwriter, and singer who received a diploma in jazz and popular music performance from the University of KwaZulu-Natal. He was a member of Simphiwe Dana's band and worked with the popular gospel artist, Sifiso Ncwane. In 2009, he received the DeWaal Award as runner-up in the SAMRO Overseas Scholarship Competition for Keyboard Players. That year, he was also lead pianist for the launch of the South African Traditional Music Awards and at the second African Union Conference in Durban. He was invited by the National Heritage Council to perform at the opening of the African Museum in Serbia as well as the embassy residence in Athens. He has also played at the Oslo World Music Festival in Norway. Shongwe is currently working on an album for his band B & B. As a freelance keyboard player, he has performed at festivals across South Africa and appears on television in Afro Café and other DSTV channels, occasionally backing artists, such as Joel Zuma, Berita, Thembisile Ntaka.

MPHO MOTHIBA

Mpho Mothiba is a performing artist born in Mamelodi, Pretoria. He specializes in African dance and African percussion. He has performed in numerous shows, including *The Return of Amancamane*, *Qina*, *Lekgoba*, *Beating the Ground*, *Magnificent 7*, *Bright in the Corner*, *Legae* with the Joburg Ballet Company, and *Savour* with Jozi Youth Dance Company. He has traveled to the United Kingdom, United States, Australia, Hong Kong, and India. He has worked at Tshwane University of Technology as a percussionist for African dance class. He is currently an African dance, African music, and drumming facilitator. He joined Dada Masilo / Dance Factory in October 2022.



SUPPORT THE FESTIVAL

With the support of our donors, Spoleto transforms Charleston into a global epicenter for the arts. Their support allows the Festival to present works of the highest caliber and make Spoleto a powerful catalyst for creative innovation.

Give today at spoletousa.org/give.

A Magician Among Us

Chasing Magic with Ayodele Casel

BY MARGARET FUHRER



Chasing Magic at *The Joyce* in 2022.
Left to right: Ayodele Casel, Amanda Castro.

TONY TURNER

WHAT DOES IT MEAN TO CHASE MAGIC? Ask any performer:

They spend much of their lives in pursuit of the ineffable, alchemical something that happens when all the elements of their art align. Audiences can feel the energetic hum of that alignment when it happens onstage. But during COVID shutdowns, many performers struggled to capture it onscreen.

Tap dancer, choreographer, and writer Ayodele Casel was one of the few to figure it out. In the spring of 2021, she premiered the joyfully vivid virtual production *Chasing Magic*, a series of filmed dance encounters with a rich array of collaborators, directed by her life and art partner Torya Beard. Once the world began to reopen, the show was adapted for live performance—bringing the chase, and our newfound appreciation for it, back into the theater.

“It’s really a celebration of being alive, of our friendships and connections and the joy of being able to dance again,” Casel said. “Like, oh my God: We’re still here! We’ve made it this far!”

The reimagined *Chasing Magic* onstage during Spoleto Festival USA’s 2023 season not only reveals but underlines her diverse influences, from the syncopations of Latin jazz music (the soundtrack of her childhood in Puerto Rico and the Bronx) to the old-Hollywood glamor of Fred Astaire and Ginger Rogers (an ongoing obsession) to the rhythmic intensity of tap star Savion Glover (she was the first woman to join his Not Your Ordinary Tappers group).

“It’s really a celebration of being alive, of our friendships and connections and the joy of being able to dance again”

“I think my special sauce as an artist is my identity—as a Black and Puerto Rican woman, and then there’s the Bronx in there, and my father’s connection to African culture,” she said. “The beautiful thing about tap dancing is that because it’s an improvisational form, we celebrate that individuality of expression. We celebrate artists being true to themselves.”

Chasing Magic features a cast of virtuoso dancers and musicians in a series of vignettes: a Fred-and-Ginger-like duet is titled “Friendship,” a Puerto Rican bomba solo “Culture.” There are sing-a-longs with the vocalist and songwriter Crystal Monee Hall, and a thrilling improvised riff-off between Casel and the jazz pianist Arturo O’Farrill, his fingers in witty conversation with her feet.



TONY TURNER

Chasing Magic at *The Joyce* in 2022. Left to right: Sean Kaminski, Jared Alexander, Raul Reyes, Ayodele Casel, Amanda Castro, Dre Torres, Naomi Funaki.

Beard, who has danced with Ronald K. Brown/EVIDENCE and in *The Lion King* on Broadway, helped Casel translate and her original film vision for live performance, reworking the show’s structure and transitions. A new multi-level set allows what were formerly separate film scenes to live in distinct physical environments, each chapter of the show unfolding in its own discrete world.

The charismatic Casel guides us through it all, some combination of narrator and bandleader. Talking—especially about tap’s Black roots and her discovery that tap was part of her ancestral heritage—has become key to her dance storytelling. “I want to let the audience in,” she said. “Who am I, and where did I come from? Because what they’re seeing onstage is the influence of all the folks that came before me.”

It’s almost a cliché, at this point, to call Casel a generous artist. Whether onstage or in conversation, she is perpetually eager to share—information, enthusiasm, the spotlight. She credits that quality to the generosity of her own mentors and colleagues. But generosity also sits right at the center of her artistic philosophy: Dance and music are most magical when they make room for us to express our truest selves.

“The joy and the gratitude that I have,” Casel said, “is going to just be blasted at everybody who comes to see us.” ■

Margaret Fuhrer is a features editor at *Dance Magazine* and a frequent contributor to *The New York Times* and *Playbill*.



Ayodele Casel

Chasing Magic

Creator and Choreographer	Ayodele Casel
Director	Torya Beard
Original Compositions & Music Direction	Crystal Monee Hall
Additional Compositions	Anibal César Cruz Arturo O’Farrill Keisel Jiménez
Tap Artists & Musicians	Ayodele Casel Jared Alexander Anibal César Cruz Crystal Monee Hall Keisel Jiménez Quynn Johnson Sean Kaminski Arturo O’Farrill Dre Torres Naomi Funaki
Additional Choreography	Anthony Morigerato
Lighting Design	Alan C. Edwards
Wardrobe Stylist	Temma Richardson
Video Design	Kurt Csolak
Associate Wardrobe Sylist	Brittney Griffin
Stage Manager	Erin McCoy
Production Management	Bill Toles and Aalics Bronson for the Black Atlantic Creative
Assistant to Choreographer & Director/Company Manager	Natalie Nitchoff

COLLEGE OF CHARLESTON SOTTILE THEATRE

Saturday, May 27 at 7:30pm
Sunday, May 28 at 2:00pm and 6:00pm
Monday, May 29 2:00pm

Approximately 1 hour, 15 minutes
Performed without an intermission

Piano generously provided by Steinway & Sons

The 2023 dance series is sponsored by
BlueCross BlueShield of South Carolina.

This performance is made possible in part through funds from the
Spoleto Festival Endowment, generously supported by
BlueCross BlueShield of South Carolina, Wells Fargo, and Bank of America.

AYODELE CASEL

Ayodele Casel is a Doris Duke Artist and an award-winning and critically acclaimed tap dancer and choreographer. Born in The Bronx and raised in Puerto Rico, her practice centers highly narrative works rooted in expressions of selfhood, culture, and legacy. Her projects include Bessie Award-winning *Chasing Magic*; her one-woman show, *While I Have the Floor*; and her theatrical and film series, *Diary of a Tap Dancer*. She serves as a tap choreographer for the Broadway revival of *Funny Girl* which garnered her a 2022 Drama Desk nomination for Outstanding Choreography. Casel was a 2019-2020 fellow at the Radcliffe Institute for Advanced Study at Harvard University, an artist-in-residence at Harvard University and Little Island, and is the recipient of a United States Artist Fellowship, as well as a Hoofer Award and Flo-Bert Award. In 2021, Casel was depicted on a U.S. Postal Service Forever Stamp celebrating tap dance.

TORYA BEARD

Torya Beard is the recipient of APAP's Inaugural CIPA Award for Outstanding Achievement in Creative Producing and was featured in *Variety* and *Lifetime's* special, *Power of Women: The Changemakers*, for her work with A BroaderWay Foundation. Beard's creative partnership with Ayodele Casel has been significant, developing various projects including: the Bessie Award-winning *Ayodele Casel: Chasing Magic* (American Repertory Theatre and The Joyce Theater), and *Ayodele Casel + Arturo O'Farrill* (The Joyce Theater); *Really Rosie* (City Center Encores! Off-Center); *Diary of a Tap Dancer V.6: Us; Where We Dwell* (New York City Center commissions); "Rooted" for the inaugural five-borough tour of New York City Center's *On The Move*; *Diary of A Tap Dancer v.4*; *While I Have The Floor*; and *Ayodele Casel | Artists At The Center*. Other projects include: *Funny Girl* (2022 Broadway revival); *Waitress* (2021 Broadway remount); American Repertory Theater 2022 Gala; *Jesus Christ Superstar: Highlights from the All-Female Studio Cast Recording*, and Idina Menzel's 2017 World Tour. Beard sits on the boards of Earl Mosley's Diversity of Dance, Sole Defined, and Raja Feather Kelly's the feath3r theory (TF3T).

CRYSTAL MONEE HALL

Crystal Monee Hall is thrilled to be a part of *Chasing Magic* at Spoleto Festival USA. A singer/songwriter, vocal arranger, and producer, Hall works with many acclaimed artists including Ben Platt, Kristen Chenoweth, Renee Elise Goldsberry, and Thomas Rhett. She is a music professor at New York University's New Studio on Broadway and a proud member of Broadway Inspirational Voices.

ANIBAL CÉSAR CRUZ

Anibal César Cruz is a Cuban pianist, composer, arranger, and educator from Camaguey, Cuba. He produced his first single, *La Raza*, with Cuban percussionist Keisel Jiménez in 2021. His music is rooted in classical, Afro, and traditional Cuban Music with jazz, R&B, and gospel influences. He has recorded and performed with legends including Paquito de Rivera, Berta Rojas, Armando Manzanero, Alain Perez, Joe McCarthy, Pedrito Martinez, Nacho Gonzales, Flavio Lira, Manolo Mairena, Juan Ruiz, and many others.

ARTURO O'FARRILL

Pianist, composer, and educator, Arturo O'Farrill was born in Mexico and grew up in New York City. O'Farrill's career began with the Carla Bley Band and continued as a solo performer with artists including Dizzy Gillespie, Lester Bowie, Wynton Marsalis, and Harry Belafonte. In 2007, he founded the Afro Latin Jazz Alliance non-profit dedicated to the performance, education, and preservation of Afro-Latin music. O'Farrill has performed with Ballet Hispanico, Ronald K. Brown/EVIDENCE, and Malpaso Dance Company, for whom he has written several ballets. O'Farrill's well-reviewed and highly praised *Afro-Latin Jazz Suite* from the album, *CUBA: The Conversation Continues* (Motéma), took the 2016 Grammy Award for Best Instrumental Composition and the 2016 Latin Grammy for Best Latin Jazz Recording. His composition, *Three Revolutions*, from the album, *Familia: Tribute to Bebo and Chico*, received the 2018 Grammy Award for Best Instrumental Composition. O'Farrill's album, *Fandango at the Wall in New York*, won a Grammy Award in 2023. O'Farrill is a Steinway Artist and is a Blue Note Records Recording Artist.

KEISEL JIMÉNEZ

Keisel Jiménez is a percussionist specializing in timbal, congas, and drum set. Born in Camaguey, Cuba, Jiménez worked as a session musician as well as live performer. He is especially known for his work with Alexander Abreu's Havana D'Primera and Issac Delgado. Since 2017, he is an integral member of Arturo O'Farrill's Afro Latin Jazz Orchestra and has regularly performed at renowned venues globally such as the Kennedy Center, Lincoln Center, and the Elbe Philharmonic Hall in Hamburg, Germany.

JARED ALEXANDER

Born and raised in Clintondale, New York, Jared Alexander began tap dancing at the age of three. In 2019, he graduated from Pace University with a bachelor's of fine arts in commercial dance. An artist in residence at the American Tap Dance Foundation, Alexander is also a choreographer, Miller & Ben Tap Ambassador, the creator of an art installation project, *Capture The Tap*, and works for Apple. He dances with Ayodele Casel and Torya Beard and is a member of Caleb Teicher & Company. During the first half of 2022, Alexander performed in Bordeaux, France; at Little Island in New York City; and at the MET Gala. He currently resides in New York City.

NAOMI FUNAKI

Naomi Funaki is a tap dancer from Tokyo, Japan, currently living in New York City and working with Dorrance Dance Second Company, Caleb Teicher & Company, and Music From The Sole. She is also an alumni of The School at Jacob's Pillow 2017 tap program. Other performance credits include Tap Family Reunion, Vail Dance Festival, Dance Against Cancer (Lincoln Center); and Infinity in Tokyo.

QUYNN JOHNSON

Quynn Johnson is a performing artist, educator, creative, and social entrepreneur. Most recently awarded the Kennedy Center's 2020 Local Dance Commissioning Project, her performance highlights include the tour of *After Midnight* (Norwegian Cruise Line), *Chasing Magic*, *America(na) to Me* (Jacob's Pillow), Lincoln Center Education Series, Dance Encore Festival, and *The Great Gatsby* (Washington Ballet). With Ryan Johnson, Quynn Johnson co-founded the percussive dance company, SOLE Defined, which uses dance as a tool to address social issues directly affecting the Black community while creating interactive arts-integrated programs in schools. A graduate of Harvard University and Howard University, Johnson designs programs that integrate elements of tap dance with literacy and math, creating a deeper experience for learners.

SEAN KAMINSKI

In 2011, Sean Kaminski became the tap director at Nolte Academy in Iowa City, Iowa, while simultaneously completing his bachelor's in finance from the University of Iowa. For almost a decade, he trained hundreds of students locally. Kaminski has also taught and performed at Little Rock Tap Festival, American Tap Festival, Phoenix Tap Festival, and North Carolina Rhythm Tap Festival. In 2020, Kaminski toured the country with Adrenaline Dance Convention. This past winter, he made his Joyce Theater premiere with Ayodele Casel's *Chasing Magic* in New York City. Kaminski is currently based out of Los Angeles, California.

DRE TORRES

Dre Torres is an acclaimed tap dance artist, educator, and choreographer who received a bachelor of science in American dance pedagogy and a minor in business entrepreneurship at Oklahoma City University. She landed her most recent role as assistant tap choreographer for *Funny Girl* on Broadway. Recent performances include *Chasing Magic*, New York City Center's Fall for Dance Festival, and Little Island's Music and Dance Festival. Career highlights include Comedy Central, Radio City Music Hall, FOX, BBC London, Capezio A.C.E. Awards, PBS, and Harvard University. Torres has been on faculty at numerous prestigious studios. For five seasons, Torres was a principal dancer with Tapestry Dance Company under the direction of Acia Gray. Torres premiered *OSCILLATE* at Sadler's Wells Theatre, which she co-choreographed as part of the London-based Old Kent Road. She has been featured extensively in the press.

TEMMA RICHARDSON

Temma Richardson, aka Thel Rich, is a native New Yorker with an eye for fashion and a love for costumes. She has always had a hand in the entertainment industry. After graduating with a bachelor of arts from Iona College with a concentration in public relations, she started her career with NBCUniversal, where she discovered her love for styling. This experience drove her to go back to school at the Fashion Institute of Technology, where she earned a certification in costume design and fashion styling. Throughout her career, she has used the power of costume design and styling as a storytelling device. Her style is edgy, sophisticated, and powerful.

KURT CSOLAK

Broadway: *Funny Girl*. International Tour: *Tap Dogs*. New York: *White Christmas*, *Top Hat Lab*. Selected Theaters: *42nd Street*, *Hot Shoe Shuffle*, *Rhythmic Circus Holiday Shuffle*, *World Dance-O-Rama*, *Tap Into the Night*, *Tap United*. Companies: Dorrance Dance, Caleb Teicher & Company, Jam Project, CPD Plus. Film/TV: NBC's *World of Dance* Season 1 (*Rhythmic*), *Speed Racer: The Next Generation*, and *Alienologists*. An accomplished filmmaker and founder of Solarc Productions, Csolak filmed *Chasing Magic* at the Joyce Theater and joined Ayodele Casel and team in the live production at American Repertory Theater.

ERIN MCCOY

Dance: *Where We Dwell* (New York City Center's Fall For Dance Festival). Broadway/National Tour: *Bernhardt/Hamlet*, *Hamilton*. Off-Broadway: *Ain't No Mo.*, *#BARS*, *Tiny Beautiful Things*, *Dry Powder*, *Buzzer*, *Fidelis*, *Twelfth Night* (Public Theater), *The Taming of the Shrew* (Public Works), *The Tempest* (Shakespeare in the Park), *Sugar In Our Wounds* (Manhattan Theatre Club), Lincoln Center Directors Lab, Lincoln Center Theater, *Invisible Thread* (Second Stage Theater). Regional: *The Folks At Home*, *Shakespeare in Love*, *Jazz* (Baltimore Center Stage); *Moby Dick* (American Repertory Theater); *Appropriate* (Westport Country Playhouse). Education: Otterbein University.

BILL TOLES

Bill Toles is an Audelco Award winner and Grammy nominee. Toles works across specialties in theater, film, installation art, and music. He has worked with Amiri Baraka, Sekou Sundiata, Craig Harris, Shimon Attie, Regina Taylor, American Masters, Dianne McIntyre, Avery Brooks, Arrested Development, Meshell Ndegeocello, National Yiddish Theater Folksbiene, New Federal Theatre, Theatre For One, Ensemble for the Romantic Century, Garth Fagan, and Black Rock Coalition.

NATALIE NITCHOFF

Natalie Nitchoff is a New York-based dancer and arts administrator. She has been assisting Ayodele Casel and Torya Beard since 2017 and is thankful to them for the opportunity to have worked on *Chasing Magic* at American Repertory Theater, the Flynn, and The Joyce Theater.



Scottish Ballet

The Crucible

Cast — June 2 & June 4

Abigail	Claire Souet
Elisabeth Proctor	Bethany Kingsley-Garner
John Proctor	Bruno Micchiardi
Tituba	Xolisweh Ana Richards

Cast — June 3

Abigail	Constance Devernay-Laurence
Elisabeth Proctor	Marge Hendrick
John Proctor	Evan Loudon
Tituba	Rishan Benjamin

Cast subject to change.

Company

Principals Jerome Anthony Barnes
kindly supported by Fiona & Ian Russell

Constance Devernay-Laurence
Marge Hendrick
Bethany Kingsley-Garner
Roseanna Leney
Evan Loudon
Bruno Micchiardi

Soloists Javier Andreu
Aisling Brangan
Thomas Edwards

sponsored by Bailie Gifford

Grace Horler

Grace Paulley

Rimbaud Patron

Ballet Artist in Residence, Photographer

Claire Souet

kindly supported by Fiona & Ian Russell

First Artists Rishan Benjamin ‡

Alice Kawalek

Harvey Littlefield ‡

Amy McEntee

kindly supported by Sarah & Alex Hammond-Chambers

Kayla-Maree Tarantolo

Eado Turgeman

Aaron Venegas

Anna Williams

Artists James Hobley

Jamie Reid

Xolisweh Ana Richards

‡ Scottish Ballet's Young Friend Ambassador

CHARLESTON GAILLARD CENTER

Martha and John M. Rivers Performance Hall

Friday, June 2 at 8:00pm

Saturday, June 3 at 7:00pm

Sunday, June 4 at 2:00pm

Approximately 1 hour, 45 minutes

Performed with an intermission

Scottish Ballet CEO/

Artistic Director Christopher Hampson

Executive Director Steven Roth

Director of Dance

& Artistic Development Oliver Rydout

Playwright Arthur Miller

Choreographer Helen Pickett

Composer Peter Salem

Artistic Associate James Bonas

Set & Costume Designer Emma Kingsbury

Set & Lighting Designer David Finn

Associate Lighting Designer Scott Bolman

Conductor Daniel Parkinson

Spoletto Festival USA Orchestra

PERFORMANCE ADVISORY

This performance contains mature content and brief nudity.

Piano generously provided by Steinway & Sons

The 2023 dance series is sponsored by
BlueCross BlueShield of South Carolina.

This performance is made possible in part through funds from the
Spoletto Festival Endowment, generously supported by
BlueCross BlueShield of South Carolina, Wells Fargo, and Bank of America.

Spoletto Festival USA is proud to present this performance with the support
of the Charleston Gaillard Center.

Synopsis

ACT I

PROLOGUE

On the verge of womanhood, a girl imagines her future.

THE PROCTORS' HOUSE

The girl, Abigail, who works for the family of Elizabeth and John Proctor, becomes entangled in a dangerous relationship.

MEETING HOUSE

The community of Salem joins together in a service of devotion and fellowship, led by Reverend Samuel Parris.

SHADOW PLAY

Abigail and her friends, including Rev. Parris's daughter, Betty, play at the edge of the village.

FOREST

The girls follow Tituba, who is enslaved by Rev. Parris, into the forest. Abigail seeks a way to curse Elizabeth Proctor. As they dance wildly, the girls are discovered by Rev. Parris. Betty collapses and is carried by her father to the Meeting House.

MEETING HOUSE

The community rallies. Rev. Hale, an expert in witchcraft, is summoned. In the process of trying to save Betty, a powerful force is unleashed in Salem as the girls begin to accuse people within the community of witchcraft.

ACT II

MEETING HOUSE — WITCH TRIAL

Events have progressed. As the community splinters, an increasing number of community members fall under suspicion. The Deputy Governor of Massachusetts, Danforth, leads the hearings.

THE PROCTORS' HOUSE

Abigail persuades the Proctors' new servant, Mary, to store a poppet, a small doll made to look like Abigail herself, in the Proctors' home. Unbeknownst to Mary, the poppet, stuck with a pin, serves as evidence of witchcraft. The authorities arrive with a search warrant, discover the poppet, and accuse Elizabeth. Certain of her innocence, Elizabeth gives herself up for arrest so she may speak her truth in court.

MEETING HOUSE — COURT

Given a choice between a confession or the noose, the prisoners hold fast to their truth. For Elizabeth and John Proctor, their private shame of John's affair is made public—Abigail is exposed. Yet denying her husband's affair, Elizabeth unwittingly condemns herself.

OUTSKIRTS OF THE VILLAGE

Unable to bear her humiliation, Abigail flees Salem.

JAIL

As the day of reckoning dawns for the citizens of Salem, John Proctor faces a terrible choice: Should he save his life or his name?

Program Note

It is thrilling to bring Scottish Ballet on tour internationally for the first time since early 2020.

Helen Pickett's brave, full-length ballet received its world premiere at the 2019 Edinburgh International Festival and instantly captivated audiences across the United Kingdom, casting a compelling spell with its precise, psychological portraiture and theatrical power. It is, perhaps, bold for a Scottish company to adapt—and present to audiences in the United States—one of the greatest and best-known classics of American theater, but the humanity and themes of *The Crucible* are universal and eternally relevant. An outside perspective can reveal surprising new layers in a familiar work.

This timely story, based on Arthur Miller's play, is charged and unrelenting. Still, the 17th-century community depicted within presents humanity and light. A constant tension plays between the dark and the light—as the story develops we see how these tensions tear through the community.

On behalf of the Company, thank you: to Spoleto Festival USA for having us, and to you, our audiences, for joining us.

—Christopher Hampson
CEO/Artistic Director, Scottish Ballet



CHRISTOPHER HAMPSON

Christopher Hampson joined Scottish Ballet as artistic director in 2012 and was appointed CEO/artistic director in 2015. Hampson trained at the Royal Ballet School where his choreographic work began and continued while he danced with English National Ballet, for whom he created numerous award-winning works. Since Hampson joined Scottish Ballet, the company has performed on the world's great stages and commissioned new work

from sought-after dance creators, including Crystal Pite, David Dawson, Javier de Frutos, Helen Pickett, and Matthew Bourne. He is a leading public speaker on authentic leadership and the importance of diversity within dance.



OLIVER RYDOUT

Upon graduating from the Hammond School and the Royal Ballet School, Oliver Rydout joined Scottish Ballet, dancing many soloist and leading roles. After six years with the company, he took a leave of absence to dance with the Asami Maki Ballet Tokyo and the National Ballet of Japan. After four years in Japan, he rejoined Scottish Ballet. Rydout is a qualified Gyrotonic and Gyrokinesis instructor, has a post-graduate certificate in

Learning and Teaching in Higher Arts Education, and was a founding member and lecturer on the BA Modern Ballet program at the Royal Conservatoire of Scotland. Rydout became rehearsal director in 2017 and director of dance and artistic development in 2023.

**HELEN PICKETT**

One of the most in-demand choreographers working today who critics have called, “stunningly original,” “extraordinarily imaginative,” and “visually and aurally dynamic,” Helen Pickett is a choreographer with a rich diversity of experience. She performed with William Forsythe’s Ballet Frankfurt for more than a decade, and she worked with the avant-garde theater company, The Wooster Group, for five non-consecutive years. She has

presented longer-form work at the likes of Scottish Ballet and Atlanta Ballet, where she served as resident choreographer. She has set more than 40 works on companies across the United States and Europe during the past 14 years.

**PETER SALEM**

Peter Salem has carved a very successful career for himself as a widely respected score composer who possesses the very rare ability of being able to write for any idiom. Whether it’s film, television, theater, ballet, or concert hall, Salem has constantly proved he is a composer of true expertise, innate understanding, and uncompromising quality of output. Salem is very much in demand among ballet companies and choreographers following a

number of hugely successful, high-profile productions, including *Broken Wings* for English National Ballet and *The Little Prince* for BalletX.

**JAMES BONAS**

James Bonas is a traditional storyteller for the modern era, combining imagination and intellect with a curiosity for technology and new forms, whether directing classical or contemporary theater, opera, or dance. His most recent work in opera includes the French premiere of Abrahamsen’s *Snow Queen* for Opéra national du Rhin—winner of the French Critics Best Scenic Elements/Scenography Award 2022—and

Jonathan Dove’s *Flight* for the Royal Conservatoire of Scotland. In spring 2023, he made his German debut with Strauss’s *Ariadne auf Naxos* at Theater Magdeburg. Bonas also works internationally in dance and collaborates regularly with choreographers including Helen Pickett and Sophie Laplane.

**EMMA KINGSBURY**

Emma Kingsbury trained at the National Institute of Dramatic Art (NIDA) in Sydney, Australia. She has designed extensively for film, ballet, television, theater, and opera. Most recently, Kingsbury costume designed *Blacklight* starring Liam Neeson and directed by Mark Williams. She also designed for the HBO unscripted TV Series, *Finding Magic Mike*. In 2020, Kingsbury costume designed the dance film, *Wooden Dimes*, choreographed and

directed by Dani Rowe for San Francisco Ballet. Kingsbury designed sets and costumes for Texas Ballet’s *The Firebird* in 2019 and Scottish Ballet’s *The Crucible*, which won the 2019 UK Theatre Award for Dance.

**DAVID FINN**

David Finn began his career as a lighting designer for Puppeteer Burr Tillstrom and for Kukla, Fran and Ollie. His work with The National Ballet of Canada includes *The Firebird*, *Terra Firma*, *La Baiser de la Fée*, *The Four Seasons* by James Kudelka, *Being & Nothingness*, and *Le Petit Prince* by Guillaume Côté. His dance work includes *The Nutcracker* (Birmingham Royal Ballet and Atlanta Ballet);

Romeo & Juliet (Paris Opéra Ballet); and *Swan Lake* (The Royal Ballet). Finn has set lighting work for pieces by choreographers including Paul Taylor, Twyla Tharp, Sasha Waltz, Merce Cunningham, José Limón, Helgi Tomasson, Liam Scarlett, and Dana Reitz.

**SCOTT BOLMAN**

Scott Bolman is a lighting designer and educator working in a diverse array of performance mediums, including theater, dance, music, and opera. His work has been seen worldwide at the Athens Epidaurus Festival, Benaki Museum in Athens, Brooklyn Academy of Music, Guggenheim Museum, Goodspeed Opera House, Judson Memorial Church, Lincoln Center Festival, Melkweg in Amsterdam, PlayMakers Repertory Company,

Prototype Festival, Radialsystem in Berlin, Studio Theatre, and Women’s Project Theater. His work for dance includes designs for Shen Wei Dance Arts, Alonzo King LINES Ballet, David Dorfman, KT Dance Academy, Parijata Dance Company, Atlas Performing Arts Center, and Aiko Kinoshita.

**DANIEL PARKINSON**

Daniel Parkinson is the associate conductor of Northern Ballet. He has toured the United Kingdom with ballets by David Nixon CBE, Cathy Marston, Kenneth Tindall, Drew McOnie, Daniel de Andrade, and Jean-Christophe Maillot. Parkinson is a regular guest conductor for English National Ballet. He has conducted both *The Nutcracker* and *Swan Lake* at London Coliseum and will open Akram Khan’s *Creature* at Sadler’s Wells Theatre in 2023.

Parkinson has also worked with Birmingham Royal Ballet, Scottish Ballet, the BBC Concert Orchestra, and Manchester Camerata. Parkinson studied orchestral conducting at the Royal Northern College of Music with Clark Rundell and Mark Heron.



Gravity & Other Myths

Out of Chaos

US PREMIERE

Created by ensemble	Martin Schreiber Simon McClure Lewie West Lewis Rankin Mieke Lizotte Lisa Goldsworthy Dylan Phillips Amanda Lee
Composer/Musician/Vocalist	Ekrem Eli Phoenix
Director	Darcy Grant
Designer	Geoff Cobham
Associate Directors	Lachlan Binns Jascha Boyce
Costume Designer	Emma Brockliss
Assistant Lighting Designer	Max Mackenzie
Sound Designer	Mik LaVage
Performers	Andre Augustus Dylan Phillips Emily Gare Joanne Curry Joshua Strachan Jordan Hart Lisa Goldsworthy Ronan Jenkinson
Music	Ekrem Eli Phoenix

FESTIVAL HALL

Wednesday, June 7 at 5:00pm
Thursday, June 8 at 7:30pm
Friday, June 9 at 8:00pm
Saturday, June 10 at 3:00pm and 6:00pm
Sunday, June 11 at 2:00pm

Approximately 1 hour, 15 minutes
Performed without an intermission

This project has been assisted by the Australian Government's Major Festivals Initiative, managed by the Australia Council, its arts funding and advisory body, in association with the Confederation of Australian International Arts Festivals Inc. Commissioned by Adelaide Festival, Ten Days on the Island, Galway International Arts Festival (IRE), La Strada Graz Festival (AUT) and La Brèche, Pôle National Cirque de Normandie / Cherbourg-en-Cotentin (FR). Gravity & Other Myths is supported as an organization by Arts South Australia. Out Of Chaos is supported by the Australia Council for the Arts.

Sponsored by Sherman Financial Group

This performance is made possible in part through funds from the Spoleto Festival Endowment, generously supported by BlueCross BlueShield of South Carolina, Wells Fargo, and Bank of America.

Director's Note

In 2019, I was given the privilege—and pressure—of a major festival commission, which ultimately gave life to the show you're about to see tonight. At its thematic core, this work explores chaos and its place within the natural order of things. The irony was not lost on me as 2020 rolled over us, highlighting just how suddenly chaotic things could become and how fragile the best laid plans can be.

As this work has only just begun to tour the world as it should have in 2020, the themes within have become magnified.

Out Of Chaos aspires to be a story of how things come together.

People, planets, and plans.

Audience, performer, sound, and light.

The thoughts that shape us and, in turn, define how we make sense of our world.

The artists of Gravity & Other Myths invite us to contemplate these things while offering us a rare glimpse of human potential and the possibility of the collective with their hard-edged brand of physics defying physicality.

I wanted the piece to move, with agility, between a chaotic creation story and our seemingly ordered understanding of the here and now, all the while hinting at the strange space between. How do we contemplate and understand our mortal significance?

Heady things aside, what I ultimately want to share is what I believe to be Gravity & Other Myths' most precious commodity:

The genuine human connection between the performers on-stage and you, our audience.

We look forward to sharing the theater with you.

—Darcy Grant

Director, Gravity & Other Myths

ANDRÉ AUGUSTUS

A professional hand-holder and self proclaimed cool guy, André Augustus is your quintessential, run of the mill Malaysian-Australian. He is an acrobat by night and board-game designer by day. Born in Canberra, Australia, and trained in Montréal, Canada, he has traveled the world performing in over 30 countries with companies, such as Casus, Cirque du Soleil, Recirquel Company Budapest, and Circus Oz. In 2017, Augustus became a core ensemble member for Gravity & Other Myths. Onstage, he can be found at the bottom of spectacularly chaotic structures holding everyone up and off stage doing a myriad of activities, like creating things, lifting weights, and doing unofficial cool guy stuff.

EMILY GARE

A well-versed acrobat, Emily Gare has been doing circus for over 10 years. Originally from New Zealand, she has been adopted as an Australian acrobat since moving to Melbourne in 2015. She has performed with a variety of companies around the world, including Circus Smirkus, Circus Oz, and Rouge. In late 2019, Gare started working with Gravity & Other Myths, performing in *A Simple Space*, *I Want To Touch You*, *The Mirror*, *Out Of Chaos*, *The Pulse*, and *Macro*. Outside of being an acrobat, Gare can be found exploring and enjoying a good coffee.

DYLAN PHILLIPS

Dylan Phillips loves to create, challenge, and move. He uses his long limbs to his advantage to create a unique style and evoke strong emotions in his audiences. At a young age, Phillips fell in love with being on his hands, using circus as a platform to express himself physically and creatively. Over his career, Phillips has directed, created, and produced work, performing around the world. He has worked for different companies, such as Slingsby, Windmill, and with his own company, Time in Space Circus. In 2018, he joined Gravity & Other Myths, creating *Out Of Chaos*. Phillips continues to grow his knowledge, while being an active member within the Australian arts community.

JOANNE CURRY

Growing up in the Yarra Valley in Victoria, Joanne Curry at the age of seven was surprised with tickets to a circus show. She was inspired. All she wanted was to travel the world as an acrobat. She began with Sports Acrobatics, competing for seven years at a national level, then tumbled into completing certificate three and four in Circus Arts at NICA (National Institute of Circus Arts). After, she was offered her dream job and began working with Gravity & Other Myths in 2016. Curry was an original ensemble member of *Backbone*, creating and performing the show; she also performed in *The Pulse* and *Macro*.

JORDAN HART

Jordan Hart discovered circus at age 21, after seeing *A Simple Space* by Gravity & Other Myths. Having a sports upbringing, the show left him inspired and motivated. He immersed himself in the world of acrobatics, training with independent artists and members of a local performance troupe. With a strong desire to play and explore, he decided to make a career in circus. Hart has worked with Wildhouse Circus, Outside The Lines Circus, Casus, and fellow Adelaide-based company, Time In Space Circus. Hart joined Gravity & Other Myths in 2018 as a core ensemble member.

JOSHUA STRACHAN

Joshua Strachan has been physical since he was a child, enjoying gymnastics and, later, youth circus all through his teenage years. Eventually, he found himself pursuing a bachelor of circus at NICA (National Institute of Circus Arts) which he was unable to finish as he was offered a contract with Gravity & Other Myths. He joined the company in early 2018 and has since had the opportunity to perform in more than 25 countries with Gravity & Other Myths in *A Simple Space*, *Backbone*, *I Want To Touch You*, *Playbook*, *The Pulse*, and *Macro*. Strachan is a small base, dense flier, and an all round middle.

LISA GOLDSWORTHY

Lisa Goldsworthy specializes in hula hoop and partner and group acrobatics. Having trained since the age of nine, Goldsworthy graduated from the South Australian Circus Centre in 2013. Shortly after, she joined Australia's leading contemporary circus, CIRCA. While with CIRCA, Goldsworthy has been a part of 11 different productions and toured to 13 countries. She has performed with companies, such as Briefs Factory, Slingsby Theatre Company, South Australian Circus Centre, and Time and Space Circus. She has also worked with Jérôme Bel. In addition, Goldsworthy performs with her award-winning co-founded company, Point & Flex Circus. She joined Gravity & Other Myths in 2018, creating and performing *Out Of Chaos*.

RONAN JENKINSON

Born and bred in Belfast, Northern Ireland, Ronan Jenkinson discovered circus at the age of eight after his parents decided that it was a safer option for him than climbing trees. After falling in love with the art form, he has spent his life in pursuit of mastery in a number of disciplines from teeterboard and acrobatics to juggling and Cyr wheel. He has spent the past 18 years performing, creating, and collaborating with many of the world's greatest artists and companies, including The 7 Fingers, Cirque Éloize, Cirque du Soleil, and Gravity & Other Myths. Jenkinson continues to further progress his skills while developing a deeper understanding of humans and their incredible relationships with the human body.

EKREM ELI PHOENIX

The music of composer Ekrem Eli Phoenix has been described by the press as “risk-taking and other worldly.” Much of his work is concept-driven and explores voice, language, technology, and ethnomusicology. Acclaimed for his innovative and experimental works, Phoenix is an award-winning composer. Phoenix holds a PhD in composition from Sydney Conservatorium of Music. He has collaborated with Gravity & Other Myths, Sydney Philharmonia, The Song Company, Force Majeure, Ensemble Offspring, and CRiSAP (Creative Research into Sound Arts Practice) at University of the Arts London. Phoenix began working with Gravity & Other Myths as a composer and musician in 2018 for the creation of *Out of Chaos*.

MARKO RESPONDECK

Marko Respondeck studied theater production at the Victorian College of the Arts in Melbourne, Australia, specializing in lighting design. Since graduating in 2002, he has worked with a number of major Australian arts companies. In addition to lighting design and operation, Respondeck has worked with the technical planning teams for a number of prestigious international arts festivals and commercial events, including Edinburgh Festival Fringe, Adelaide Festival, New Zealand International Arts Festival, Darwin Festival, Perth Festival, Beijing Motor Show, and The Ocean Race. Since 2018, Respondeck has toured with Gravity & Other Myths as technical director and lighting specialist.

MIK LAVAGE

Mik Lavage is a Gold Coast-based artist, sound designer, musician, and composer who has been working with interactive and screen elements since the late 1990s as a member of Company in Space. Lavage began working with Gravity & Other Myths as a sound designer in 2018 for the creation of *Out of Chaos*. Lavage has collaborated with a broad range of artists and companies, from IHOS Music Theatre and Opera to the Tom Tom Crew, Strange Fruit, and Strut & Fret. Lavage has worked on performances across the world, from Melbourne, Munich, Montreal, Detroit, Paris, and Taipei, among others.

SPOLETO FESTIVAL USA ORCHESTRA

By the Numbers

100 Orchestra fellows
9 countries represented
28 states represented



A Festival Within

Three showcase concerts feature Spoleto's resident ensemble

BY JOHN KENNEDY

SINCE SPOLETO'S FOUNDING IN 1977, one of its hallmarks has been the ubiquitous presence of a Festival Orchestra, a youthful ensemble serving as each season's backbone. If this year, you experience the opera *Vanessa*, Scottish Ballet, or *Only an Octave Apart*, or attend Music in Time or Handel's *Dixit Dominus*, you will have heard members of the 2023 Festival Orchestra serving as key collaborators. Our Festival Orchestra also features during symphonic programs—showcasing the ensemble in its full glory as the main event onstage.

Through the years, audiences of these symphonic programs have grown to appreciate the high-caliber of our Orchestra. And for the Orchestra fellows themselves, these concerts serve as precious, anticipated moments to come together musically—a fleeting chance to reach an annual apex before they depart, knowing that this particular cohort of musicians will never all be together again.

So in 2023, we're doing something new. It's audacious, but certainly within Spoleto's spirit of risk-taking. Instead of presenting one large "Festival Concert," a three-program mini-festival exists within a festival—all in a span of five days.

This not only features our orchestra more overtly as an artistic centerpiece of Spoleto Festival USA, but it also gives the Orchestra fellows a chance to stretch, to dig into a wider range of repertoire, and to collaborate with different conductors as well as leadership configurations within their own ranks.

I'm thrilled that in leading these programs, two preeminent conductors, Mei-Ann Chen and Jonathon Heyward, also share the spirit of intrepid adventure this plan involves. Both are noted for their collaborative spirit and artistic risk-taking, as well as their capacity to instill energy and inspiration.

Within each program, we have each chosen a centerpiece: a signature work in the history of orchestral music that is flanked by

pieces both old and new. These concerts explore the incredible palette and potential of an orchestral ensemble. If we hear anything this week, it is how malleable an orchestra can be, how wide a range of emotional drama and aesthetic expression orchestral music can deliver, and how orchestral music was and still is ever-evolving.

Our trilogy of central programming—Stravinsky's *The Rite of Spring*, Dvorak's *New World Symphony*, and Berlioz's *Symphonie Fantastique*—all created a turning point or juncture in the history of orchestral music. Both in conception and technique, all three works revolutionized the music of their time and expanded the range of orchestral expression.

In 1839, *Symphonie Fantastique* heralded a new era of program music—a narrative story without words—and marked a turn from classicism to romanticism in European music. Dvorak's *New World Symphony*—a beloved piece from the moment it premiered in 1893—proclaimed that European classical music could be influenced by the new world of the Americas. And while Stravinsky's *The Rite of Spring* is notorious for the commotion that arose at its 1913 Parisian premiere, more than a century later, it remains an exhilarating and mind-blowing masterpiece. Fragmenting Russian folk melodies with a huge orchestra and stunning palette of colors, Stravinsky upended musical conventions and opened the door for musical modernism to begin—classical music would never be the same.

It's a fitting start for this orchestral festival—a celebration of youth, of possibility, and the rites of spring. ■

John Kennedy is the Festival's Resident Conductor and Director of Orchestral Activities. He first performed as a member of the Festival Orchestra in 1983.

The Rite of Spring

John Kennedy, conductor

CHARLESTON GAILLARD CENTER
Martha and John M. Rivers Performance Hall

Monday, June 5 at 7:30pm

Approximately 1 hour, 30 minutes
Performed with an intermission

Symphony No. 14, "*Liechtenstein*"

Philip Glass (b. 1937)

US PREMIERE

I – II – III

Soloists:

Beatrice Hsieh, *violin*

Hannah O'Brien, *violin*

Toby Winarto, *viola*

Samantha Powell, *cello*

Marguerite Cox, *double bass*

The Messenger

Valentin Silvestrov (b. 1937)

Pedja Mužijević, *piano*

INTERMISSION

The Rite of Spring (Le sacre du printemps)

Igor Stravinsky (1882-1971)

Part I: Adoration of the Earth

Introduction

The Augurs of Spring (Dances of the Young Girls)

Ritual of Abduction

Spring Rounds (Round Dance)

Ritual of the Rival Tribes

Procession of the Sage

Kiss of the Earth

The Dancing Out of the Earth

Part II: The Sacrifice

Introduction

Mystic Circles of the Young Girls

Glorification of the Chosen One

Evocation of the Ancestors

Ritual Action of the Ancestors

Sacrificial Dance (the Chosen One)

Piano generously provided by Steinway & Sons

Sponsored by United Bank

This performance is made possible in part through funds from the Spoleto Festival Endowment, generously supported by BlueCross BlueShield of South Carolina, Wells Fargo, and Bank of America.

Spoleto Festival USA is proud to present this performance with the support of the Charleston Gaillard Center.

Conductor's Note

Tonight's performance of the Ukrainian composer Valentin Silvestrov's *The Messenger* is dedicated to my colleague Geoff Nuttall. I always thought of Geoff as a kind of fleet-footed Hermes—a musical messenger—and Silvestrov's poignant evocation of Mozart to evoke the presence of the departed, is both in and for the spirit of Geoff.

The prolific Philip Glass's most recent symphony, No. 14, was composed for the LGT Young Soloists, a young European ensemble. We are so delighted to present its US premiere, and to celebrate the indefatigable creativity, warmth, and hope that Philip Glass brings the world.

The world was rocked by many things in 1913: Ford built the first automated assembly line; Picasso was revolutionizing the art world with Cubism and collage; and Einstein was developing the theory of relativity. In perfect time, Stravinsky's score for *The Rite of Spring* presented a musical equivalent of multiple perspectives. A new sonic world was declared—one with fragmented melodies distorted by changing and angular meters, tonal centers put in tension with polytonality, and polyrhythms that allowed us to listen to multiple pulses or perspectives of time. And with the work came one of the gifts of modernism: experiencing art as ever-new, open to endless interpretation and perspective, a ritual of renewal.

It's often noted that at the 1913 premiere of *Le Sacre du Printemps*, the music and dance were so provocative that the audience's reaction escalated into a kind of riot. And tonight, this amazing piece will still give us another riot: a riot of sonic exuberance, where lyric melody, brash rhythm, and extremes of volume and register are woven into an orgiastic celebration of the cycle of life and death.

—John Kennedy



JOHN KENNEDY

John Kennedy has been a changemaker in music for more than 30 years. In recent seasons at the Festival, he has led the world premieres of Rhiannon Giddens and Michael Abels's *Omar* (2022) and Huang Ruo's *Paradise Interrupted* (2015), as well as US premieres of operas and orchestral works by Andriessen, Lachenmann, Lim, Saariaho, Thorvaldsdottir, and many others. He recently led the US premiere of Turnage's *Coraline*

at West Edge Opera and *Omar* at Carolina Performing Arts. Kennedy will conduct *Omar* this fall at San Francisco Opera. A noted composer and new music activist, his music is performed worldwide.



PEDJA MUŽIJEVIĆ

Pianist and curator Pedja Mužijević has performed in solo recitals, with orchestras, in chamber music, and for dance and theater on five continents. He has performed internationally, from Carnegie Hall, Bunka Kaikan, and Barbican to Paris Opera and Teatro Colón. Mužijević has played at Mostly Mozart, Spoleto Festival USA, Holland Festival, Melbourne International Arts Festival, and Lucerne Festival. Mužijević is the artistic administrator at

Baryshnikov Arts Center in New York and artistic advisor at Tippet Rise Art Center in Montana. He also directs workshops at the Verbier Festival Academy and Banff Centre where he explores concert as a format and the ways it can be more relevant today.

SPOLETO FESTIVAL USA ORCHESTRA

The Orchestra serves as a backbone to the Festival's programming, appearing in many different configurations as part of opera, symphonic, choral, chamber, and contemporary music performances, in addition to interdisciplinary presentations in dance and theater. Comprised of early career musicians, the Orchestra is formed each year through an extensive audition process. Alumni of the Orchestra can be found in orchestras throughout the world, including the Boston Symphony Orchestra, Chicago Symphony Orchestra, Concertgebouw Orchestra, LA Philharmonic, Metropolitan Opera Orchestra, Vienna Philharmonic, and many others.

New World Symphony

Mei-Ann Chen, conductor

CHARLESTON GAILLARD CENTER
Martha and John M. Rivers Performance Hall

Wednesday, June 7 at 7:30pm

Approximately 1 hour, 30 minutes
Performed with an intermission

Ethiopia's Shadow in America

Florence B. Price (1887-1953)

- I. The Arrival of the Negro in America when first brought here as a slave — (Introduction and Allegretto)
- II. His Resignation and Faith — (Andante)
- III. His Adaptation — (Allegro) — A fusion of his native and acquired impulses

Delights and Dances

Michael Abels (b. 1962)

Solo quartet:

Natalie Darst Xia, *violin*
Liam Gibb, *violin*
Nick Borghoff, *viola*
Samantha Powell, *cello*

INTERMISSION

Symphony No. 9 in E Minor
"From the New World"

Antonín Dvořák (1841-1904)

- I. Adagio - Allegro molto
- II. Largo
- III. Molto vivace
- IV. Allegro non fuoco

Sponsored by United Bank

This performance is made possible in part through funds from the Spoleto Festival Endowment, generously supported by BlueCross BlueShield of South Carolina, Wells Fargo, and Bank of America.

Spoletto Festival USA is proud to present this performance with the support of the Charleston Gaillard Center.

Conductor's Note

America is a rich tapestry of numerous cultures, customs, ideologies, landscapes, and histories, beautifully woven together to form the country we know today. Classical music, which began in Europe, has been profoundly influenced and shaped by America—subtly and overtly—and it is reflected in the sounds that we enjoy today. Music is more than just vibrations created through different instruments heard by the human ear; each work tells a story that adds to our understanding of life, that sweeps us up in a one-of-a-kind soundscape that reflects a certain experience, emotion, belief, statement, question, or, above all, humanity. The chosen works on this concert are, for me, irresistible pieces that portray key elements of humanity and shine brightly with the colors of American influence. I've recorded Michael Abels's work with Chicago Sinfonietta, one of the most diverse ensembles in North America and for which I serve as Music Director, and I have conducted Florence Price and Antonín Dvořák many times on multiple continents. This program is one of my all-time favorites—it features interesting texture combined with memorable melodies that are inspired from vast American experiences. I hope you enjoy the great music as much as I do.

—Mei-Ann Chen



MEI-ANN CHEN

Taiwanese American conductor Mei-Ann Chen, known for her dynamic, passionate conducting style, makes her debut with Spoleto Festival USA. A highly regarded, compelling communicator and innovative leader, she is Music Director of the MacArthur Award-winning Chicago Sinfonietta, chief conductor of Austria's recreation—Grosses Orchester Graz at Styriarte, and artistic partner with Houston's ROCO and with Washington State's

Northwest Sinfonietta. She has appeared with over 120 distinguished orchestras worldwide. Chen was named one of Musical America's Top 30 Influencers (2015), and is a recipient of the League of American Orchestras's Helen Thompson Award (2012), and the Take Concordia Fellowship (2007).

SPOLETO FESTIVAL USA ORCHESTRA

The Orchestra serves as a backbone to the Festival's programming, appearing in many different configurations as part of opera, symphonic, choral, chamber, and contemporary music performances, in addition to interdisciplinary presentations in dance and theater. Comprised of early career musicians, the Orchestra is formed each year through an extensive audition process. Alumni of the Orchestra can be found in orchestras throughout the world, including the Boston Symphony Orchestra, Chicago Symphony Orchestra, Concertgebouw Orchestra, LA Philharmonic, Metropolitan Opera Orchestra, Vienna Philharmonic, and many others.

Symphonie Fantastique

Jonathon Heyward, conductor

CHARLESTON GAILLARD CENTER
Martha and John M. Rivers Performance Hall

Friday, June 9 at 7:30pm

Approximately 1 hour, 30 minutes
Performed with an intermission

Nymphéa

Doina Rotaru (b. 1951)

US PREMIERE

Piano Concerto in A Minor, Op. 16
Micah McLaurin, piano

Edvard Grieg (1843-1907)

- I. Allegro molto moderato
- II. Adagio
- III. Allegro moderato molto e marcato – Quasi presto – Andante maestoso

INTERMISSION

Symphonie Fantastique

Hector Berlioz (1803-1869)

- I. "Rêveries – Passions" (Daydreams – Passions)
- II. "Un bal" (A Ball)
- III. "Scène aux champs" (Scene in the Fields)
- IV. "Marche au supplice" (March to the Scaffold)
- V. "Songe d'une nuit de sabbat" (Dream of a Witches' Sabbath)

Piano generously provided by Steinway & Sons

Sponsored by United Bank

This performance is made possible in part through funds from the
Spoleto Festival Endowment, generously supported by
BlueCross BlueShield of South Carolina, Wells Fargo, and Bank of America.

Spoleto Festival USA is proud to present this performance with the support
of the Charleston Gaillard Center.

About *Symphonie Fantastique*

Hector Berlioz was just 26 when he composed the *Symphonie Fantastique* in 1830, breaking from the symphonic model of Beethoven to write a symphony as a piece of program music—a deeply personal “fantasy” symphony with the subtitle “Episode in the Life of an Artist.”

Berlioz wrote a narrative for this story without words, which began: “A young musician of unhealthy sensitive nature and endowed with a vivid imagination has poisoned himself with opium in a paroxysm of lovesick despair.” Its five descriptive movements explore extremes of emotion—changing and hallucinatory perspectives of reality—and use a large orchestra in ways no composer had done before. Berlioz unleashed a work so audacious that it marked a turn from classicism to romanticism in European music; a century later, the noted scholar Jacques Barzun, would title his 19th-century history tome, *Berlioz and the Romantic Century*.

—John Kennedy

Composer’s Note

The source of inspiration for *Nymphéa* is Borin Vian’s novel *L’écume des jours* (“Froth on the Daydream”), a masterful counterpoint of ideas and characters, humor, and tragism. From all those layers, I chose to suggest the metamorphosis of light into darkness and the gradual decay and downsizing of the space. The dramatic event that causes both phenomena is the growth of the huge, destructive water lily (nymphéa) inside of Chloé, a character suggested—both in the novel and in my music—by echoes of Duke Ellington’s song with the same name.

—Doina Rotaru



JONATHON HEYWARD

Jonathon Heyward is Music Director Designate of the Baltimore Symphony Orchestra and Chief Conductor of the Nordwestdeutsche Philharmonie. Recent highlights include debuts and invitations with the BBC Symphony, Royal Scottish National Orchestra, Orquesta Sinfónica de Castilla y León, Musikkollegium Winterthur, Brussels Philharmonic, Grant Park Music Festival, Mostly Mozart Festival, St. Louis Symphony Orchestra, Atlanta Symphony Orchestra, Detroit Symphony Orchestra, and San Diego Symphony. Born in Charleston, he studied at The Boston Conservatory where he became assistant conductor of their opera department and the Boston Opera Collaborative. He studied further at London’s Royal Academy of Music and became assistant conductor of the Hallé Orchestra.



MICAH MCLAURIN

Hailed as a “strong personality with technique and power to spare” by the *Philadelphia Inquirer*, McLaurin pushes the boundaries of what it means to be a 21st-century pianist. His depth of expression, commanding technique, and eye-catching fashion sense has garnered him a large and loyal social media following. As a unique and versatile artist, McLaurin does not adhere to a strict, classical repertoire, creating original arrangements of well-known pop songs. McLaurin has won numerous awards and competitions over the years, such as the Gilmore Young Artist Award, the Ettlingen International Piano Competition, the Verbier Festival Tabor Prize, the Hilton Head International Piano Competition, and more.

SPOLETO FESTIVAL USA ORCHESTRA

The Orchestra serves as a backbone to the Festival’s programming, appearing in many different configurations as part of opera, symphonic, choral, chamber, and contemporary music performances, in addition to interdisciplinary presentations in dance and theater. Comprised of early career musicians, the Orchestra is formed each year through an extensive audition process. Alumni of the Orchestra can be found in orchestras throughout the world, including the Boston Symphony Orchestra, Chicago Symphony Orchestra, Concertgebouw Orchestra, LA Philharmonic, Metropolitan Opera Orchestra, Vienna Philharmonic, and many others.



Bank of America Chamber Music

Violin	Owen Dalby
	Livia Sohn
	Alexi Kenney
	Benjamin Beilman
Viola	Lesley Robertson
	Ayane Kozasa
	Masumi Per Rostad
Violin/Viola	Gabriela Diaz
Cello	Paul Wiancko
	Christopher Costanza
	Alisa Weilerstein
	Nina Lee
Double Bass	Anthony Manzo
Piano	Stephen Prutsman
	Inon Barnatan
Piano/Harpsichord	Pedja Mužijević
Saxophones	Steven Banks
Flute/Piccolo	Tara Helen O'Connor
Oboe	James Austin Smith
Clarinet	Todd Palmer
Countertenor	Anthony Roth Costanzo

DOCK STREET THEATRE

Friday, May 26 at 1:00pm
Saturday, May 27–Sunday, June 11 at 11:00am and 1:00pm

Approximately 1 hour, 15 minutes
Performed without an intermission

Find music texts for this series on p. 104.

The following musicians' participation is generously sponsored by the individuals listed below: Steven Banks, Masumi Per Rostad, Stephen Prutsman, and Paul Wiancko are sponsored by Erica Pascal and Michael Hostetler; Inon Barnatan and Alisa Weilerstein are sponsored by Miriam DeAntonio, M.D.; Stephen Prutsman is sponsored by Nancye B. Starnes; Pedja Mužijević is sponsored in memory of Keith S. Wellin, by his wife, Wendy C. H. Wellin; Paul Wiancko is sponsored by Judith Green and Dr. Michael Fritz.

This performance is made possible in part through funds from the Spoleto Festival Endowment, generously supported by BlueCross BlueShield of South Carolina, Wells Fargo, and Bank of America.

Support provided by The Robert and Janice McNair Foundation.

Additional support from Dr. Martin Morad.

Video recording of the Bank of America Chamber Music series made possible by Erica Pascal and Michael Hostetler, the Danielle Rose Paikin Foundation, and Jan Serr and John Shannon.

PROGRAM I May 26, 1:00pm; May 27, 11:00am & 1:00pm

Flute Concerto in A minor, WQ166 H431*

C. P. E. Bach (1714–1788)

Tara Helen O'Connor, *flute*; with Owen Dalby, *violin*; Livia Sohn, *violin*; Lesley Robertson, *viola*; Christopher Costanza, *cello*; Anthony Manzo, *double bass*; Pedja Mužijević, *harpsichord*

Piano Quartet in E-flat Major, K 493

Wolfgang Amadeus Mozart (1756–1791)

Pedja Mužijević, *piano*; Owen Dalby, *violin*; Lesley Robertson, *cello*; Christopher Costanza, *cello*

Tenebrae for String Quartet

Osvaldo Golijov (b. 1960)

Livia Sohn, *violin*; Owen Dalby, *violin*; Ayane Kozasa, *viola*; Paul Wiancko, *cello*

The May 27 at 1:00pm performance of Program I has been endowed through the generous support of Ann and Andrew Barrett.

PROGRAM II May 28, 11:00am & 1:00pm; May 29, 11:00am

Phantasy Quartet

Benjamin Britten (1913–1976)

Steven Banks, *soprano saxophone*; Livia Sohn, *violin*; Ayane Kozasa, *viola*; Christopher Costanza, *cello*

Remember

Eleanor Alberga (b. 1949)

Livia Sohn, *violin*; Owen Dalby, *violin*; Ayane Kozasa, *viola*; Paul Wiancko, *cello*

Piano Quintet in C Minor

Ralph Vaughan Williams (1872–1958)

Stephen Prutsman, *piano*; Owen Dalby, *violin*; Lesley Robertson, *viola*; Christopher Costanza, *cello*; Anthony Manzo, *double bass*

The May 28 at 1:00pm performance of Program II has been endowed through the generous support of Ann and Michael Tarwater.

PROGRAM III May 29, 1:00pm; May 30, 11:00am & 1:00pm

Épitaphe de Jean Harlow

Charles Koechlin (1867–1950)

Steven Banks, *alto saxophone*; Tara Helen O'Connor, *flute*; Pedja Mužijević, *piano*

Buster Keaton's 7 Chances with Original Soundtrack

Stephen Prutsman (b. 1960)

Stephen Prutsman, *piano*; Tara Helen O'Connor, *flute*; Owen Dalby, *violin*; Lesley Robertson, *viola*; Christopher Costanza, *cello*; Anthony Manzo, *double bass*

PROGRAM IV May 31, 11:00am & 1:00pm; June 1, 11:00am

8 pieces for clarinet, viola, and piano

Max Bruch (1838–1920)

Allegro con moto
Allegro vivace
Nachtgesang (Nocturne)
Allegra agitato

Todd Palmer, *clarinet*; Masumi Per Rostad, *viola*; Inon Barnatan, *piano*

Passacaglia for solo violin

Heinrich Ignaz Franz von Biber (1644–1704)

Alexi Kenney, *violin*

Cities of Air

Paul Wiancko (b. 1983)

Tara Helen O'Connor, *flute*; Alexi Kenney, *violin*; Livia Sohn, *violin*; Ayane Kozasa, *viola*; Paul Wiancko, *cello*

“No more, you petty spirits”**WORLD PREMIERE ARRANGEMENT**

Philip Glass (b. 1937)

arr. for Chamber Ensemble by Michael Riesman

Anthony Roth Costanzo, *countertenor*, with Alexi Kenney, *violin*; Livia Sohn, *violin*; Ayane Kozasa, *viola*; Masumi Per Rostad, *viola*; Paul Wiancko, *cello*; Anthony Manzo, *double bass*; and Pedja Mužijević, *piano*

“Quella Fiamma, ch’il petto m’accende” from *Arminio*

George Frideric Handel (1685–1759)

Anthony Roth Costanzo, *countertenor*, and James Austin Smith, *oboe*; with Livia Sohn, *violin*; Owen Dalby, *violin*; Ayane Kozasa, *viola*; Paul Wiancko, *cello*; Anthony Manzo, *double bass*; Pedja Mužijević, *harpsichord*

The May 31 at 11:00am performance of Program IV is dedicated in loving memory of Mary and Marion Field.

PROGRAM V June 1, 1:00pm; June 2, 11:00am & 1:00pm**“Gelido in ogni vena” (Winter) from *Farnace***

Antonio Vivaldi (1678–1741)

Anthony Roth Costanzo, *countertenor*, with Alexi Kenney, *violin*; Livia Sohn, *violin*; Ayane Kozasa, *viola*; Masumi Per Rostad, *viola*; Paul Wiancko, *cello*; Alisa Weilerstein, *cello*; Anthony Manzo, *double bass*; Pedja Mužijević, *harpsichord*

Come As You Are

Steven Banks (b. 1993)

Steven Banks, *tenor saxophone*; Pedja Mužijević, *piano*

Fantasie in C Major, D. 934

Franz Schubert (1797–1828)

transcribed for cello by Alisa Weilerstein

Alisa Weilerstein, *cello*; Inon Barnatan, *piano*

PROGRAM VI June 3, 11:00am & 1:00pm; June 4, 11:00am**“Pas de Deux” from *Les Deux Pigeons***

André Messager (1853–1929)

arr. Todd Palmer

Tara Helen O’Connor, *flute*; James Austin Smith, *oboe*; Todd Palmer, *clarinet*; Benjamin Beilman, *violin*; Alexi Kenney, *violin*; Masumi Per Rostad, *viola*; Nina Lee, *cello*; Anthony Manzo, *double bass*; Pedja Mužijević, *piano*

Gershwin Song Set featuring Anthony Roth Costanzo

arr. Todd Palmer

“Slap that Bass”

“The Man I Love”

“I Got Rhythm”

Anthony Roth Costanzo, *countertenor* with Alexi Kenney *violin*; Livia Sohn, *violin*; Ben Beilman, *violin*; Masumi Per Rostad, *viola*; Ayane Kozasa, *viola*; Paul Wiancko, *cello*; Nina Lee, *cello*; Anthony Manzo, *double bass*; Inon Barnatan, *piano*; Tara Helen O’Connor, *flute*; James Austin Smith, *oboe*; Todd Palmer, *clarinet*

Piano Trio No. 1 in B Major, op. 8

Johannes Brahms (1833–1897)

Inon Barnatan, *piano*; Livia Sohn, *violin*; Nina Lee, *cello*

The June 3 at 1:00pm performance of Program VI has been endowed through the generous support of Gary and Mary Becker.

PROGRAM VII June 4, 1:00pm; June 5, 11:00am & 1:00pm

Violin Sonata in A Minor, “Torso”

George Enescu (1881–1955)

Alexi Kenney, *violin*; Inon Barnatan, *piano*

Scene Andalouse, op. 7, for solo viola and piano quintet

Joaquín Turina (1882–1949)

Masumi Per Rostad, *viola*; Livia Sohn, *violin*; Benjamin Beilman, *violin*; Ayane Kozasa, *viola*; Nina Lee, *cello*; Inon Barnatan, *piano*

Clarinet Quintet, “Lullaby for the Transient”

Michi Wiancko (b. 1976)

Todd Palmer, *clarinet*; Benjamin Beilman, *violin*; Alexi Kenney, *violin*; Ayane Kozasa, *viola*; Paul Wiancko, *cello*

Piano Trio in G Major, “Gypsy,” Hob. XV/25

Joseph Haydn (1732–1809)

Alexi Kenney, *violin*; Nina Lee, *cello*; Inon Barnatan, *piano*

PROGRAM VIII June 6, 11:00am & 1:00pm; June 7, 11:00am

K’Zohar Harakia

Judd Greenstein (b. 1979)

Ayane Kozasa, *viola*; Paul Wiancko, *cello*

Incantation & Dance for oboe & piano

William Grant Still (1895–1978)

James Austin Smith, *oboe*; Inon Barnatan, *piano*

Bach to Blues

John Clayton (b. 1952)

Anthony Manzo, *double bass*

Viola Quintet No. 2 in B-flat Major, op. 87

Felix Mendelssohn (1809–1847)

Alexi Kenney, *violin*; Benjamin Beilman, *violin*; Gabriela Diaz, *viola*; Ayane Kozasa, *viola*; Nina Lee, *cello*

PROGRAM IX June 7, 1:00pm; June 8, 11:00am & 1:00pm

Pieces for Piano Four Hands

György Ligeti (1923–2006)

Sonatina

Allegro

Induló (March)

Három lakodalmi tánc (Three Wedding Dances)

Inon Barnatan, *piano*; Pedja Mužijević, *piano*

Lamento sopra la morte Ferdinandi III

Johann Henrich Schmelzer (ca. 1623–1680)

Livia Sohn, *violin*; Benjamin Beilman, *violin*; Ayane Kozasa, *viola*; Paul Wiancko, *cello*

Saans for Piano Trio

Reena Esmail (b. 1983)

Benjamin Beilman, *violin*; Paul Wiancko, *cello*; Pedja Mužijević, *piano*

Clarinet Quintet in F-sharp Minor, op. 10

Samuel Coleridge-Taylor (1875–1912)

Todd Palmer, *clarinet*; Benjamin Beilman, *violin*; Livia Sohn, *violin*; Gabriela Diaz, *viola*; Nina Lee, *cello*

PROGRAM X June 9, 11:00am & 1:00pm; June 10, 11:00am**Prelude, Allegro, and Pastorale for Clarinet and Viola**

Rebecca Clarke (1886–1979)

Todd Palmer, *clarinet*; Ayane Kozasa, *viola***Sanguineum for solo violin**

Gabiella Smith (b. 1991)

Benjamin Beilman, *violin***Niobe for oboe and tape**

Thea Musgrave (b. 1928)

James Austin Smith, *oboe***Piano Quintet, op. 67**

Amy Beach (1867–1944)

Pedja Mužijević, *piano*; Livia Sohn, *violin*; Benjamin Beilman, *violin*; Gabriela Diaz, *viola*; Nina Lee, *cello**The June 9 at 11:00am performance of Program X has been endowed through the generous support of Deborah Chalsty.***PROGRAM XI** June 10, 1:00pm; June 11, 11:00am & 1:00pm**Oboe Concerto in E Minor, TMV 51:e1**

G. P. Telemann (1681–1767)

James Austin Smith, *oboe*; Livia Sohn, *violin*; Gabriela Diaz, *violin*; Ayane Kozasa, *viola*; Nina Lee, *cello*;
Anthony Manzo, *double bass*; Pedja Mužijević, *harp***Hermit Songs, selections**Samuel Barber (1910–1981)
arr. Todd Palmer

“The Monk and his Cat”

“Sea Snatch”

“The Heavenly Banquet”

“The Desire for Hermitage”

Todd Palmer, *clarinet*; Inon Barnatan, *piano***String Quartet in E-flat Major, op. 127**

Ludwig van Beethoven (1770–1827)

Benjamin Beilman, *violin*; Gabriela Diaz, *violin*; Ayane Kozasa, *viola*; Paul Wiancko, *cello***STEVEN BANKS**

Steven Banks has performed with esteemed orchestras and ensembles such as the Colorado Symphony, Cleveland Orchestra, and Oregon Mozart Players, in addition to appearances at the Colorado Music Festival and Festival Napa Valley. A First Prize winner of the 2019 Young Concert Artists International Auditions, he was also recently chosen to join WQXR's 2022 Artist Propulsion Lab. An emerging composer, Banks will premiere an

original composition in Carnegie Hall alongside the Borromeo String Quartet. Banks earned an undergraduate degree in Saxophone Performance from Indiana University and a master of music degree from Northwestern University.

**INON BARNATAN**

“One of the most admired pianists of his generation” (*The New York Times*), Inon Barnatan has received universal acclaim for his “uncommon sensitivity” (*The New Yorker*). As a soloist, Barnatan regularly performs with many of the world's foremost orchestras and conductors, and he was the inaugural artist-in-association of the New York Philharmonic. Equally at home as a curator and chamber musician, Barnatan is music director of

La Jolla Music Society Summerfest in California, one of the leading music festivals in the country. His passion for contemporary music has resulted in premieres of new works by Thomas Adès, Andrew Norman, and Matthias Pintscher, among others.

**BENJAMIN BEILMAN**

Benjamin Beilman has won international praise both for his passionate performances and deep rich tone which *The Washington Post* called "mightily impressive." *The New York Times* has also praised his "handsome technique, burnished sound, and quiet confidence," and *The Strad* described his playing as "pure poetry." Beilman's 2022–2023 season includes debuts performing with Trondheim Symphony Orchestra and Hamburg Symphoniker,

Barber with the Oslo Philharmonic, and Tchaikovsky with the Taipei Symphony Orchestra. Beilman studied at the Curtis Institute of Music and with Christian Tetzlaff at the Kronberg Academy. He plays the "Ysaÿe" Guarneri del Gesù from 1740, on loan from the Nippon Music Foundation.

**CHRISTOPHER COSTANZA**

Christopher Costanza enjoys a variety of interests and passions, among them are running, cooking, and passenger rail-related pursuits. He finds running a perfect opportunity to explore the unique locales he visits during his extensive travels. As a runner, he has completed several full and half marathons as well as 5K and 10K races. Costanza's cooking interests and skills revolve around a plant-based diet and are focused on local, organic, and

seasonal ingredients. He has performed throughout the world as a soloist and chamber musician.

**ANTHONY ROTH COSTANZO**

Grammy Award winner Anthony Roth Costanzo has appeared in opera, concert, recital, film, and on Broadway. He has been in more than 100 performances at Spoleto Festival USA over the past 22 years. Recently, he returned to the Metropolitan Opera in the title role of *Akhnaten* and will star in the title role of *Orfeo* next season. Last season, he was the New York Philharmonic's artist-in-residence. Costanzo has performed and produced

around the world at venues including Carnegie Hall, Versailles, Madison Square Garden, BBC Proms, The Berlin Philharmonic, The Kennedy Center, Kabuki-za in Tokyo, San Francisco Opera, the Guggenheim, Lyric Opera of Chicago, Teatro Real in Madrid, and others.

**OWEN DALBY**

Praised as "dazzling" (*The New York Times*) and "a fearless and inquisitive violinist" (*San Francisco Classical Voice*), Owen Dalby leads a rich musical life as a soloist, chamber musician, and educator. Dalby made his debut as a member of the St. Lawrence String Quartet (SLSQ) at Spoleto Festival USA in 2015 and has appeared annually ever since. Dalby is artist-in-residence at Stanford University. Prior to joining SLSQ, Dalby lived for a decade in

New York City, where he was a co-founder of Decoda, the affiliate ensemble of Carnegie Hall. Dalby is co-artistic director of Noe Music, a renowned chamber music series in San Francisco. He performs on the "Fetzer" Stradivarius made in Cremona in 1694.

**GABRIELA DIAZ**

This is Gabriela Diaz's second appearance at Spoleto Festival USA. A cancer survivor, Diaz is committed to supporting cancer research and treatment as a musician, bringing music to cancer units at various hospitals in Boston. Diaz is a member of the International Contemporary Ensemble, Winsor Music, A Far Cry, Castle of our Skins, and plays regularly with other chamber music ensembles throughout the United States.

Her recording of Lou Harrison's *Suite for Violin* and *American Gamelan* was highlighted in *The New York Times* article "5 Minutes That Will Make You Love Classical Music."

**ALEXI KENNEY**

Violinist Alexi Kenney is a versatile artist, performing as soloist with The Cleveland Orchestra, San Francisco Symphony, Dallas Symphony Orchestra, and Pittsburgh Symphony Orchestra; in recital at Wigmore Hall and Carnegie Hall; as curator of *Shifting Ground*, a solo violin recital that interweaves Bach with contemporary works; and as a founding member of the new inverted string quartet, Owls. Born in Palo Alto, California, Kenney is the recipient of an Avery Fisher Career Grant

and is a graduate of the New England Conservatory. Outside of music, Kenney enjoys searching for great food and coffee, baking for friends, and walking for miles on end in whichever city he finds himself, and listening to podcasts and Bach on repeat.

**AYANE KOZASA**

Hailed for her "magnetic, wide-ranging tone" (*Philadelphia Inquirer*), Primrose International Viola Competition winner Ayane Kozasa is a founding member of the Grammy-nominated Aizuri Quartet, and a recipient of the 2022 Cleveland Quartet Award. She is also a member of Owls, an inverted quartet with violinist Alexi Kenney and cellists Gabriel Cabezas and Paul Wiancko, who share an uncommonly fierce creative spirit, weaving together

new compositions with original arrangements of music. Her love for chamber music has led to collaborations with artists such as Norah Jones, Wilco, and Nobuko Imai. Currently, Kozasa is on the viola faculty at the University of Cincinnati College-Conservatory of Music.

**NINA LEE**

Nina Lee is an active chamber musician and cellist of the Brentano Quartet. She has collaborated with many artists such as Felix Galimir, Jaime Laredo, and Mitsuko Uchida. After receiving a certificate of music from the Curtis Institute of Music, Lee earned bachelor's and master's degrees in music from The Juilliard School with her mentor, Joel Krosnick. She currently teaches at the Yale School of Music where her quartet is quartet-in-residence. Lee's hobbies

include making artisan brioche donuts for various arts organizations as well as organizing and hosting chamber music reading salons for the community. She resides with her husband and two children in Brooklyn.

**ANTHONY MANZO**

Anthony Manzo's vibrantly interactive music-making has made him a ubiquitous figure in the upper echelons of classical music, performing regularly at venues including Lincoln Center, Boston's Symphony Hall, and Spoleto Festival USA. He appears regularly with the Chamber Music Society of Lincoln Center and with chamber groups and chamber orchestras across the country. Manzo has also been guest principal with Camerata

Salzburg during their summer residency at the Salzburg Festival, as well as two tours as soloist alongside bass-baritone Thomas Quasthoff. Manzo is an active performer on period instruments and teaches at the University of Maryland.

**PEDJA MUŽIJEVIĆ**

Pianist and curator Pedja Mužijević has performed in solo recitals, with orchestras, in chamber music, and for dance and theater on five continents. He has performed internationally, from Carnegie Hall, Bunka Kaikan, and Barbican to Paris Opera and Teatro Colón. Mužijević has played at Mostly Mozart, Spoleto Festival USA, Holland Festival, Melbourne International Arts Festival, and Lucerne Festival. Mužijević is the artistic administrator at

Baryshnikov Arts Center in New York and artistic advisor at Tippet Rise Art Center in Montana. He also directs workshops at the Verbier Festival Academy and Banff Centre where he explores concert as a format and the ways it can be more relevant today.

**TARA HELEN O'CONNOR**

Avery Fisher Career Grant winner and two-time Grammy nominee, Tara Helen O'Connor is an artist at the Chamber Music Society of Lincoln Center. A Wm. S. Haynes flute artist, O'Connor performs regularly at the Santa Fe Chamber Music Festival, Music@Menlo Chamber Music Festival, Spoleto Festival USA, Chamber Music Northwest Summer Festival, Mainly Mozart, and Bravo! Vail Music Festival. She is the co-artistic director of Music

from Angel Fire. O'Connor has collaborated with the Orion String Quartet, St. Lawrence String Quartet, and Emerson String Quartet. She appeared on *Live From Lincoln Center* and recorded for DGG, EMI Classics, Koch International, and CMS Studio Recordings. This fall, O'Connor will join the Yale School of Music faculty while also on faculty at Purchase College Conservatory of Music, Bard College Conservatory of Music, and Manhattan School of Music Conservatory.

**TODD PALMER**

Todd Palmer is a three-time Grammy nominee and has appeared as a soloist, recitalist, chamber music collaborator, educator, arranger, and presenter in a variety of musical endeavors around the world. A winner of the Young Concert Artists International Auditions and grand prize winner in the Ima Hogg Young Artist Auditions, he has appeared as soloist with symphony orchestras and as recitalist in concert halls around the United States, Canada, South

America, Europe, and Asia. He has also appeared at many music festivals, including 28 years performing at Spoleto Festival USA. His Broadway credits include *South Pacific*, *The King and I*, *Sunset Boulevard*, *My Fair Lady*, and currently, *Sweeney Todd*.

**STEPHEN PRUTSMAN**

Active as a pianist and composer, Stephen Prutsman continues to explore and seek common ground in music of all cultures and languages. As a young man, he performed with several art rock bands and was a regular on a syndicated gospel television show. In the 1990s, Prutsman was a medal winner at the Tchaikovsky and Queen Elisabeth Competitions. In the 2000s, he was artistic partner with the St. Paul Chamber Orchestra and artistic director of

the Cartagena International Music Festival. As a composer, his music has been performed throughout the world by leading known classical and popular performers. His passions beyond music involve advocacy for the needs of families with intellectually and developmentally disabled children. He is on faculty at Stanford University as a visiting artist and is creative director of Phenotypic Recordings.

**LESLEY ROBERTSON**

Lesley Robertson has performed across the globe for 33 years with the celebrated St. Lawrence String Quartet. A native of Canada, she makes her home at Stanford University where, along with her SLSQ colleagues, she directs the chamber music program at the department of music. Apart from the SLSQ, she has collaborated with a wonderful bevy of artists, including the Emerson String Quartet and the Guarneri Quartet. She has

served on the juries of the Banff International String Quartet Competition, Melbourne International Chamber Music Competition, and Wigmore Hall International String Quartet Competition. This year marks more than 25 years of Spoleto performances for Robertson—and the first without her creative partner and fellow SLSQ founding member, Geoff Nuttall. She is grateful to celebrate him with the Spoleto community.

**MASUMI PER ROSTAD**

Grammy Award-winning Japanese-Norwegian violist Masumi Per Rostad is in demand as a soloist, chamber musician, and teacher. In 2017, he was appointed to the faculty of the renowned Eastman School of Music in Rochester, New York. His 2023-2024 highlights include concerto appearances with the Virginia Symphony Orchestra, Los Angeles Chamber Orchestra, The Knights, Grant Park Symphony Orchestra, and numerous festivals. He

received his bachelor of music and master of music degrees at The Juilliard School. As a former member of the Pacifica Quartet, from 2001-2017, Rostad recorded prolifically and concertized extensively. Rostad actively maintains a YouTube channel and produces videos about music and musicians. His Amati viola was crafted in Cremona, Italy, in 1619.

**JAMES AUSTIN SMITH**

Praised for his "virtuosic," "dazzling," and "brilliant" performances (*The New York Times*) and his "bold, keen sound" (*The New Yorker*), oboist, curator and on stage host James Austin Smith appears regularly at the Chamber Music Society of Lincoln Center, leading national and international chamber music festivals, and as co-principal oboe of the Orpheus Chamber Orchestra. As artistic and executive director of Tertulia Chamber Music, he curates

intimate evenings of food and music in New York; San Francisco; and Serenbe, Georgia. He is a professor of oboe and chamber music at Stony Brook University and the Manhattan School of Music, and a regular guest at London's Guildhall School of Music & Drama.



LIVIA SOHN

Hailed by *Opus Magazine* as “a stunning musician,” Livia Sohn has performed widely on the international stage as concerto soloist, recitalist, and festival guest artist in North America, Europe, and Asia. Sohn started playing violin at age five and gave her first public performance at age eight. At age 13, she won first prize in the Yehudi Menuhin International Violin Competition. She attended the Juilliard Pre-College from the age of seven,

at which time she began her studies with Dorothy DeLay and Hyo Kang. She continued under their tutelage at The Juilliard School, where she also studied chamber music with the legendary Felix Galamir. Sohn makes her home in the Bay Area with her sons Jack and Ellis.



ALISA WEILERSTEIN

Alisa Weilerstein is one of the foremost cellists of our time. Known for her consummate artistry, emotional investment, and rare interpretive depth, she was recognized with a MacArthur Fellowship in 2011. Today her career is truly global in scope, taking her to the most prestigious international venues for solo recitals, chamber concerts, and concerto collaborations with preeminent conductors and orchestras worldwide. “Weilerstein is a

throwback to an earlier age of classical performers: not content merely to serve as a vessel for the composer’s wishes, she inhabits a piece fully and turns it to her own ends,” marvels *The New York Times*. Bach’s six suites for unaccompanied cello figure prominently in Weilerstein’s current programming. Over the past two seasons, she has performed the complete set on three continents.



PAUL WIANCKO

Paul Wiancko is an acclaimed composer and cellist of the internationally-celebrated Kronos Quartet, and founding member of the quartet-collective “dream group” (*The New York Times*), Owls. *The Washington Post* describes Wiancko as “a restless and multifaceted talent who plays well with others”—a reference to his extensive collaborations with artists like Max Richter, Chick Corea, and Norah Jones. “Even with this chronically

collaborative spirit,” the article continues, “Wiancko maintains a singular voice as a composer.” Wiancko has composed works for the St. Lawrence String Quartet, Kronos Quartet, Aizuri Quartet, Parker Quartet, Attacca Quartet, Alisa Weilerstein, and many others. His first appearance at Spoleto was as the composer-in-residence in 2019.



SUPPORT THE FESTIVAL

Our supporters play an integral role in advancing the arts, jumpstarting the careers of emerging artists through the Festival Orchestra and Chorus.

Give today at spoletousa.org/give.

A Poet's Love

WORLD PREMIERE

Dichterliebe

QUEEN STREET PLAYHOUSE

Friday, May 26 at 5:30pm
Saturday, May 27 at 2:00pm
Monday, May 29 at 4:00pm
Tuesday, May 30 at 7:00pm

Approximately 45 minutes
Performed without an intermission

Music by Robert Schumann
Text from *Lyrisches Intermezzo* by Heinrich Heine
Designed by Miwa Matreyek

Piano & Tenor Jamez McCorkle
Shadow Jah'Mar Coakley

Designer & Choreographer Miwa Matreyek
Dance Coach Joshua Bristow

Production Stage Manager Brittany Carter

Piano generously provided by Steinway & Sons

Sponsored by Charleston GI

This performance is made possible in part through funds from the
Spoleto Festival Endowment, generously supported by
BlueCross BlueShield of South Carolina, Wells Fargo, and Bank of America.

Artist Statement

I have always been drawn to the beauty and complexity of Robert Schumann. However, it wasn't until I discovered the connection between Clara and Robert Schumann that my passion for *Dichterliebe* truly ignited. While sight-reading the second movement of Clara's Piano Concerto in A minor, I noticed a familiar structure: A fragment of the music was the same as the first song, "Im wunderschönen Monat Mai," of *Dichterliebe*. This discovery led me down a path of exploration into their shared history and love story.

As I dove deeper into their relationship, it became clear that the entire song cycle was Robert's dedication to Clara. It's the story of their love. I became obsessed, and, inspired to create something to convey the essence of their human experience, I began working on my new project: a performance of *Dichterliebe* with my own interpretations.

Further enhancing the performance are otherworldly animations created by the talented Miwa Matreyek, and dancer Jah'Mar Coakley, who brings those animations to life. They occur as separate vignettes per song, but I will be interpreting the music as one complete story.

Though this is a departure from my usual work in opera, my hope is that this project inspires. I aim to ignite the classical music scene, and I want to inspire young classical musicians to explore their own creative self-expression. Singing and playing the piano allows me the freedom to interpret the score in my own unique way. I invite you, the audience, to join me on this journey, to listen for things you've never heard before, and to experience a passionate and visceral interpretation of this beloved song cycle.

—Jamez McCorkle



JAMEZ MCCORKLE

Recent and upcoming highlights include the title role in Rhiannon Giddens and Michael Abels's *Omar* at LA Opera, Boston Lyric Opera, San Francisco Opera, and Carolina Performing Arts; *Duke of Cornwall Lear* at Bayerische Staatsoper; Leonard Woolfe in Kevin Puts's *The Hours* with the Philadelphia Orchestra; and his debut at the Lyric Opera of Chicago, Hamburg State Opera, the Royal Danish Theatre, and Opera Vlaanderen. McCorkle

was a member of the International Opera Studio in Zurich; a finalist in the Neue Stimmen competition in 2019; and winner of the George London Competition, a Sullivan Foundation Award, the Opera Association Vocal Competition, and the Metropolitan Opera National Council Auditions (Gulf Coast Region).



MIWA MATREYEK

Miwa Matreyek is an animator, designer, and performer. Originally based in Los Angeles, she now calls the unceded traditional territories of the Coast Salish peoples of the Musqueam, Squamish, and the Tsleil-Waututh Nations (Vancouver, BC) her home. She joined the School for the Contemporary Arts at Simon Fraser University as an assistant professor of Theatre Production and Design in 2022. Over the last 15 years, she has performed

her interdisciplinary shadow performances all around the world, including animation/film festivals, theater/performance festivals, art museums, science museums, and tech conferences. Her work has also appeared at TED, MoMA, SFMoMA, Sundance Film Festival, The Walker, Santiago a Mil International Theater Festival, and more.



JAH'MAR COAKLEY

Coakley is a Charleston native. He graduated from the College of Charleston with a degree in business administration and a minor in arts management. He performs locally with Charleston Stage as a member of the enacting ensemble. He has since been seen in *Mamma Mia!*, Disney's *Beauty and the Beast*, *Footloose*, *Bright Star*, and many more. Outside of performing, Coakley's artistic background includes choreographing and directing

theater productions throughout the Charleston Area. This includes credits with Charleston Academy of Musical Theater, Musical Theatre Center, and Flowertown Players.



JOSHUA BRISTOW

An arts administrator raised on Cherokee Land (Columbia, SC), Joshua Bristow currently resides on the land of the Kusso and Sewee people (Charleston). He is the operations assistant for Work Light Productions and administrative manager for Stefanie Batten Bland's Company SBB, an acclaimed Lenapehoking-based (New York City) dance-theater company. He is also the project manager of the NEFA National Dance Project-awarded *SUPERCELL*, a multidisciplinary performance project from the non-binary music and performance organism, slowdancer. He holds a bachelor of arts in arts management from the College of Charleston. Thanks to Ginny Haynes for bringing movement into his life.

CONVERSATIONS WITH

Sunday, May 28 at 3:00pm

Host and CBS News correspondent Martha Teichner interviews Jamez McCorkle at Queen Street Playhouse.

Spoletto Festival USA Chorus

Density 40:1

ST. MATTHEW’S LUTHERAN CHURCH

Wednesday, June 7 at 5:00pm
Thursday, June 8 at 5:00pm

Approximately 1 hour
Performed without an intermission

Conductor Joe Miller
Piano Brian Wong

Spoletto Festival USA Chorus

I.	40:	<i>Spem in alium nunquam habui</i>	Thomas Tallis (1505-1585)
	16:	<i>Omnes gentes plaudite manibus</i> Julia Harlow, <i>organ</i> Major Bailey, Michael Wilkinson, Nathan DuVall, and Nick Dewyer, <i>trombone quartet</i>	Giovanni Gabrieli (1557-1612)
II.	12:	<i>where you go</i>	David Lang (b. 1957)
	8:	<i>and the swallow</i>	Caroline Shaw (b. 1982)
III.	6:	<i>As Vesta Was from Latmos Hill Descending</i>	Thomas Weelkes (1576-1623)
	5:	<i>Sì ch'io vorrei morire hora ch'io bacio amore</i>	Claudio Monteverdi (1576-1643)
IV.	4:	<i>In Beauty May I Walk</i>	Jonathan Dove (b. 1959)
V.	3:	<i>Blessed and Highly Favored</i> Anna Brock, <i>piano</i> Jerome Griffin, <i>bass</i> Arison Miller, <i>drumset</i>	The Clark Sisters
VI.	2:	<i>The Fox</i>	arr. Blake Richter & Taylor Shaeffer

Find music texts for this performance on p. 107.

This performance is made possible in part through funds from the
Spoletto Festival Endowment, generously supported by
BlueCross BlueShield of South Carolina, Wells Fargo, and Bank of America.

Program Note

A highly fascinating aspect of music is the study of acoustics. In physics, we may study mechanical waves in gas, liquids, and solids. In music, we study vibration and sound. How do vibrations react with the human body, the walls of a church, the vastness of a cave, or, most importantly, the mind and soul?

Density can be defined as the quantity of people or things in a given area or space. In choral singing, the density of the sound can greatly affect how we hear and feel. A choir can consist of 100 voices, but the group may only sing in three or four parts or lines. It can also consist of 40 musicians singing 40 separate parts, as you will hear in the opening piece of this concert. You may notice in the program that each piece includes a number. This tells us how many parts, or separate lines, are notated in the musical score. Several people may sing each part, allowing for more density on that line. If the choir contains 12 voices and the music is notated with “12,” then each singer will be performing a line by themselves.

The density of the sound produced by the choir will also react to the acoustic of the space. Sound waves are absorbed by certain materials and reflected by others. This concert is designed so one may hear density from 40 individual parts all the way to one single part. Experience how these varying densities, in decreasing order, affect your ears and heart.

A choir has tremendous power to affect our emotions. The frequencies of the human voice are deeply tied to our memory and to our deeper understanding of the world. Allow yourself to swim in this pool of sound—whether it’s with a synchronized swimming squad gliding beautifully in tandem or a water polo team practicing passes. There are no wrong strokes.

—Joe Miller

Festival Director of Choral Activities



JOE MILLER

Joe Miller serves as director of choral activities for Spoleto Festival USA. Recognized as a visionary conductor and creative artist, Miller maintains an active performance schedule. Currently, he serves as professor of conducting and director of choral studies at the University of Cincinnati College-Conservatory of Music (CCM). He has also served as conductor of the Philadelphia Orchestra Symphonic Choir since 2016. Miller made his conducting debut with the Philadelphia Orchestra in 2021. Recent collaborations with Yannick Nézet-Séguin and the Philadelphia Orchestra have included premier performances of Kevin Puts’s *The Hours* with Renée Flemming, Kelli O’Hara, and Jennifer Johnson Cano and an all-Bruckner program in May 2023.



BRIAN WONG

Currently at The Juilliard School as staff pianist, Brian Wong has been the pianist for the residencies of Lawrence Brownlee, Renée Fleming, Denyce Graves, Simon Estes, Matthew Horner, Isabel Leonard, and Malcolm Martineau. Recent highlights include performances at Alice Tully Hall, The Juilliard School, and Carnegie Hall. Wong is the recipient of multiple scholarships, including the L & G Goldberg Scholarship, P. & A. Shaffer Scholarship, and Irene Diamond Fellowship. In addition to being a fellow at LA SongFest and Aspen Music Festival, Wong holds degrees from Juilliard, Eastman School of Music, and The Chinese University of Hong Kong.

SPOLETO FESTIVAL USA CHORUS

Led by Festival Director of Choral Activities Joe Miller, the Chorus is a professional choir that builds upon the Festival’s longstanding tradition of exceptional choral music. The Festival Chorus consists of 32 vocal fellows with broad and versatile skill sets. Each season, vocal fellows perform major choral works, serve as the choir for Spoleto’s mainstage operas with select singers covering both large and small roles, and take part in special projects and smaller ensemble works.



Spoletto Festival USA Chorus + Orchestra

Handel's *Dixit Dominus*

Conductor Joe Miller
 Harpsichord Brian Wong
 Organ Kerry Heimann

Spoletto Festival USA Chorus
 Spoletto Festival USA Orchestra

COLLEGE OF CHARLESTON SOTTILE THEATRE

Tuesday, May 30 at 5:00pm

Approximately 1 hour
 Performed without an intermission

Te Deum Laudamus and Jubilate

Henry Purcell (1659–1695)

- I. Te Deum Laudamus
- II. Jubilate Deo

Soloists:

Karen Cook, *soprano*
 Sophia Santiago, *soprano*
 Reina Dickey, *alto*
 Kevin Schneider, *countertenor*
 Sam Denler, *tenor*
 Matt Marinelli, *bass*

Dixit Dominus

George Frideric Handel (1685–1759)

- I. Dixit Dominus domino meo (Chorus)
- II. Virgam virtutis (Aria)
 Rachel Bell, *alto*
- III. Tecum principium in die virtutis (Aria)
 Megan Brunning, *soprano*
- IV. Juravit Dominus (Chorus)
- V. Tu es sacerdos (Chorus)
- VI. Dominus à dextris tuis (Chorus)
 Megan Brunning, *soprano*
 Susannah Hardwick, *soprano*
 Rachel Bell, *alto*
 Jeremy Do, *tenor*
 John Allen Nelson, *bass*
- VII. Judicabit in nationibus (Chorus)
- VIII. De torrente in via (Chorus)
 Megan Brunning, *soprano*
 Susannah Hardwick, *soprano*
- IX. Gloria Patri et filio (Chorus)

Find music texts for this performance on p. 111.

This performance is made possible in part through funds from the Spoletto Festival Endowment, generously supported by BlueCross BlueShield of South Carolina, Wells Fargo, and Bank of America.

Program Note

Composed only 13 years apart by arguably the most well-known English Baroque composers, Henry Purcell's *Te Deum Laudamus* and George Frideric Handel's *Dixit Dominus* are complementary choral masterpieces, perfectly paired in mood, technique, and composition. The pieces marked separate milestones in their composers' careers: *Te Deum Laudamus* (1694) is one of Purcell's last and finest religious compositions, while Handel's *Dixit Dominus* (1707) is his first strictly liturgical work. Still, both are celebratory, sacred works for chorus and soloists that employ similar techniques and share similar dramatic approaches. (Both composers were renowned for their operas, though Handel had, at that point, only written one so far).

A hymn of praise and thanksgiving, Purcell's *Te Deum*, marked the celebration for St. Cecilia, music's patron saint, and was first performed in St. Bride's Church, London. The festively opulent work, sung in English despite its Latin title, takes its text from the Book of Common Prayer and Psalm 100. Different from more conservative liturgical settings, this unusual English verse anthem features five-part chorus, five soloists, strings in five parts, and continuo as well as trumpets, whose brilliant color reinforce the revelry. Significantly, it marked the first time that orchestral instruments were used in English church music.

Within *Te Deum*, Purcell creates intimacy within majesty. Particularly noteworthy for its exquisite word painting, *Te Deum*'s opening sets the tone with energetic dotted rhythms answered by three male soloists who take up the trumpets' motif. Dotted rhythms and arpeggios continue throughout. The choral and orchestral sections alternate between grandeur and personal, in contrast with the interspersed chamber movements, which often contain the most memorable music: the alto/bass duet "When thou took'st upon thee to deliver man," creates an intimate feeling.

Purcell uses countertenor voice, allegedly his favorite, to brilliant effect in "Vouchsafe O Lord," a poignant, penitential solo with minor key, chromatic harmonies. In the supplicatory "O Lord, save thy people," Purcell creates repetitions on the word "save" before the ascending phrase "and lift them up for ever," that begins in the bass, then transfers to tenor, before the countertenor ascends to the highest notes for one of the work's most splendid moments. A luminous trumpet solo introduces the joyous Psalm 100, the Jubilate.

Perhaps because Purcell sets each phrase in the manner of the "verse anthem," alternating soloists and chorus appropriate to the text's dramatis personae, *Te Deum*'s structure may appear less predictable to modern listeners than that of *Dixit Dominus*, a much larger and longer eight-movement work featuring expressive, abstract solo lines and powerful choral statements in an alternation that would become standard format for Handel.

Although a Protestant, Handel was likely commissioned to compose *Dixit Dominus* for the Carmelite Order of the Catholic Church in Rome. This Latin setting of Psalm No. 110 (Vulgate 109)—as in Purcell's work—contains choral and solo sections, but in Handel's score they are more differentiated, with the solo sections more developed and self-contained. *Dixit* is scored for

soloists, chorus, strings, and continuo, and, like *Te Deum*, employs orchestral accompaniment for church music, which was not yet standard practice. Handel's theatrical effects, much like Purcell's word-painting, convey words' meanings with vivid images. Among them are strong, percussive elements signifying harsh attacks in contrast to calming sounds that represent water.

Although the German-born Handel's later work would be greatly influenced by Purcell, he was only 10 years old when Purcell died, nor did he journey to England (where he eventually settled) until 1717, a full decade after composing *Dixit Dominus*. In *Dixit*, we hear distinct differences between young Handel's approach and Purcell's uniquely English style. Handel displays his comfort with Italian style, having been introduced to the aria's dynamism in Vivaldi and Scarlatti's music.

Dixit's passionate, powerful complexities allowed Handel to experiment: He unifies the work with a cantus firmus, a fragment of Gregorian chant, introduced in sustained notes in the first movement and brought back at the work's conclusion. Full of fire and flash, the initial movement opens with nimble string writing, punctuated by choral exclamations of *Dixit*. In the large final movement, Gloria Pater, Handel's elaborate contrapuntal writing incorporates simple, very rhythmic subjects, introduced by "et in saecula saeculorum, amen"; the final moments build to an eruption of musical fireworks.

—Susan Halpern

Musician and historian Susan Halpern writes on music for numerous ensembles and festivals. Program note © 2023.



JOE MILLER

Joe Miller serves as director of choral activities for Spoleto Festival USA. Recognized as a visionary conductor and creative artist, Miller maintains an active performance schedule. Currently, he serves as professor of conducting and director of choral studies at the University of Cincinnati College-Conservatory of Music (CCM). He has also served as conductor of the Philadelphia Orchestra Symphonic Choir since 2016. Miller made his

conducting debut with the Philadelphia Orchestra in 2021. Recent collaborations with Yannick Nézet-Séguin and the Philadelphia Orchestra have included premier performances of Kevin Putz's *The Hours* with Renée Fleming, Kelli O'Hara, and Jennifer Johnson Cano and an all-Bruckner program in May 2023.



BRIAN WONG

Currently at The Juilliard School as staff pianist, Brian Wong has been the pianist for the residencies of Lawrence Brownlee, Renée Fleming, Denyce Graves, Simon Estes, Matthew Horner, Isabel Leonard, and Malcolm Martineau. Recent highlights include performances at Alice Tully Hall, The Juilliard School, and Carnegie Hall. Wong is the recipient of multiple scholarships, including the L & G Goldberg Scholarship, P. & A. Shaffer Scholarship, and Irene

Diamond Fellowship. In addition to being a fellow at LA SongFest and Aspen Music Festival, Wong holds degrees from Juilliard, Eastman School of Music, and The Chinese University of Hong Kong.



KERRY HEIMANN

During his tenure at the American Boychoir School, Kerry Heimann accompanied almost 100 annual concerts, coordinated an extensive international touring and recording schedule, and assisted in designing the Choir's PR and strategic marketing efforts. With bachelor's and master's degrees in organ performance, Heimann earned his doctoral degree in harpsichord and early music with a minor in choral conducting and literature from the

University of Illinois at Urbana-Champaign. He has received the Gerald M. Crystal Fellowship, the prestigious Theodore Presser Award, and was inducted in the Pi Kappa Lambda National Honor Society in Music. Heimann has played at Lincoln Center, Carnegie Hall, and Kennedy Center and performed at festivals throughout Europe and North America, such as the Spoleto Festival and the Festival de Lanaudière.

SPOLETO FESTIVAL USA CHORUS

Led by Festival Director of Choral Activities Joe Miller, the Chorus is a professional choir that builds upon the Festival's longstanding tradition of exceptional choral music. The Festival Chorus consists of 32 vocal fellows with broad and versatile skill sets. Each season, vocal fellows perform major choral works, serve as the choir for Spoleto's mainstage operas with select singers covering both large and small roles, and take part in special projects and smaller ensemble works.

SPOLETO FESTIVAL USA ORCHESTRA

The Orchestra serves as a backbone to the Festival's programming, appearing in many different configurations as part of opera, symphonic, choral, chamber, and contemporary music performances, in addition to interdisciplinary presentations in dance and theater. Comprised of early career musicians, the Orchestra is formed each year through an extensive audition process. Alumni of the Orchestra can be found in orchestras throughout the world, including the Boston Symphony Orchestra, Chicago Symphony Orchestra, Concertgebouw Orchestra, LA Philharmonic, Metropolitan Opera Orchestra, Vienna Philharmonic, and many others.

Timekeepers

FESTIVAL HALL

Sunday, May 28 at 4:00pm

Approximately 1 hour, 15 minutes
Performed without an intermission

Host & Conductor John Kennedy

Members of the Spoleto Festival USA Orchestra

Flute/Piccolo	Megan Torti
Oboe	Kate Wegener
Clarinet/Bass Clarinet	Hank Landrum
Bassoon/Contrabassoon	Kennedy Plains
Horn	Jackson Prasifka
Trumpet	Morgen Low
Trombone	Guangwei Fan
Percussion	Dominic Grande
Piano	Wesley Ducote
Violin	Beatrice Hsieh
Cello	Emmanuel Losa
Bass	Austin Lewellen

Poème symphonique (1962)

György Ligeti (1923–2006)

Extinction Events & Dawn Chorus (2018)

Liza Lim (b. 1966)

- I. Anthropogenic Debris
 - II. Retrograde Inversion
 - III. Autocorrect
 - IV. Transmission
 - V. Dawn Chorus
- Beatrice Hsieh, *violin*

Piano generously provided by Steinway & Sons

This performance is made possible in part through funds from the Spoleto Festival Endowment, generously supported by BlueCross BlueShield of South Carolina, Wells Fargo, and Bank of America.

Sanctum

Host & Conductor John Kennedy

Members of the Spoleto Festival USA Orchestra

Flute/Piccolo	Megan Torti
Oboe	Kate Wegener
Clarinet	Hae Sol (Amy) Hur
Bassoon	Kennedy Plains
Horn	Henry Bond
Trumpet	Morgen Low
Trombone	Guangwei Fan
Tuba	Joshua Williams
Percussion	Lucas Sanchez
	Nga Ieng Lai
Violin	Carina Yee
	Natalie Darst Xia
Viola	Rituparna Mukherjee
Cello	Emmanuel Losa
Bass	Logan May

QUEEN STREET PLAYHOUSE

Wednesday, May 31 at 6:00pm

Approximately 1 hour, 15 minutes
Performed without an intermission

<i>Occam XVIIb</i> (2016 2023) Austin Lewellen, <i>double bass</i>	Éliane Radigue (b. 1932)
<i>Everything Else</i> (2016)	Sarah Hennies (b. 1979)
<i>coradh (bending)</i> (2021)	inti figgis-vizueta (b. 1993)
<i>Sanctum</i> (2020)	Courtney Bryan (b. 1982)

Piano generously provided by Steinway & Sons

This performance is made possible in part through funds from the Spoleto Festival Endowment, generously supported by BlueCross BlueShield of South Carolina, Wells Fargo, and Bank of America.



JOHN KENNEDY

John Kennedy has been a changemaker in music for more than 30 years. In recent seasons at the Festival, he has led the world premieres of Rhiannon Giddens and Michael Abels's *Omar* (2022) and Huang Ruo's *Paradise Interrupted* (2015), as well as US premieres of operas and orchestral works by Andriessen, Lachenmann, Lim, Saariaho, Thorvaldsdottir, and many others. He recently led the US premiere of Turnage's *Coraline*

at West Edge Opera and *Omar* at Carolina Performing Arts. Kennedy will conduct *Omar* this fall at San Francisco Opera. A noted composer and new music activist, his music is performed worldwide.



BEATRICE HSIEH

Praised for her "ferocious" and "lithe" playing (*ClevelandClassical*), violinist Beatrice Hsieh (pronounced 'Shay') is passionate about music as a force for social change in our communities. An accomplished performer of the traditional solo, chamber, and orchestral mediums, she is also sought-after for her experience in historically-informed performance and new music. Her work has taken her across the world, from Carnegie Hall

to the BBC Proms, Lucerne Festival, and Musikfest Berlin. As founding first violinist of the Belka Quartet, she was also featured at the Kennedy Center and held young artist residencies with the Cleveland Chamber Music Society and Madeline Island Chamber Music.



AUSTIN LEWELLEN

Austin Lewellen's interests lie primarily in the creation of living music, through collaboration with composers. As a bassist, he is most at home in small ensembles, recording studios, and opera pits, though his technique has a firm grounding in the orchestral tradition. He takes these skills both as a basis of communal understanding and as a point of departure. Lewellen has had the good fortune to perform the world premiere of a new opera,

Omar, by Rhiannon Giddens and Michael Abels; to perform the music of Dev Hynes at BAM and NYFW; and to record the music of Tyondai Braxton, Julius Eastman, Patrick Harlin, Éliane Radigue, and Nicky Sohn for labels including Nonesuch and Furious Artisans.

SPOLETO FESTIVAL USA ORCHESTRA

The Orchestra serves as a backbone to the Festival's programming, appearing in many different configurations as part of opera, symphonic, choral, chamber, and contemporary music performances, in addition to interdisciplinary presentations in dance and theater. Comprised of early career musicians, the Orchestra is formed each year through an extensive audition process. Alumni of the Orchestra can be found in orchestras throughout the world, including the Boston Symphony Orchestra, Chicago Symphony Orchestra, Concertgebouw Orchestra, LA Philharmonic, Metropolitan Opera Orchestra, Vienna Philharmonic, and many others.

Tell Your Story

In partnership with We Are Family

Director	Renate Rohlfing
Coordinator	Edward Kass
Director of Orchestral Activities	John Kennedy
Tell Your Story Creative Partners	Aurora Mendez Zoe Harvey-Pringleau
	Austin Lewellen Cal Boyce
	Stephanie Liu Kim
	William Gibb Jonatan Guerrero Ramirez

FESTIVAL HALL

Saturday, May 27 at 3:00pm

Approximately 1 hour
Performed without an intermission

ABOUT WE ARE FAMILY

We Are Family's mission as a Southern Grassroots non-profit organization is to provide affirming spaces for LGBTQI+ and ally youth up to the age of 24 through direct support, leadership development, and community engagement. We Are Family's vision is that LGBTQI+ and ally youth feel empowered to find their places in the world, in their families, and in their communities.

The performance will present the world premieres of four new pieces developed by the Tell Your Story Creative Partners.

This performance is made possible in part through funds from the Spoleto Festival Endowment, generously supported by BlueCross BlueShield of South Carolina, Wells Fargo, and Bank of America.

About the Tell Your Story Project

In 2021, I interviewed 17 musicians for a Spoleto project we called “Reflections,” creating video portraits of current and former orchestra members whose lives had been profoundly affected by the pandemic. Each musician shared how they were using their grief to create deeper, more meaningful connections in their own lives and to their art. Collectively, they pointed to a growing belief that increasing the arts’ overall relevance requires community investment and relationship building. The 17 voices we heard then ultimately inspired this project—a means to foster artistic collaboration and deepen Spoleto’s connection to Charleston and its people by amplifying voices under- or never-represented.

Through new understanding of the brain, we know that musical experiences transform and improve health and relationships. The essential nature of art does not only lie in the creative product, but in the feedback loop of the process itself. Collaboration builds empathy and understanding between people and communities. Enter: Tell Your Story.

This oral history project enriches Spoleto’s foundation within Charleston, pairing musicians with residents and sharing their stories yet untold. Before meeting, the musicians participate in intensive training, with workshops covering identity, recording ethics, and creating safe spaces for collaborative work. Then, as relationships develop over a few months, the musicians listen and record.

In the end, the culminating works combine stories, music, and sounds reflecting the residents’ personal histories in South Carolina—from the water surrounding John’s Island to boiled-peanut stands and the Charleston club scene. Carefully woven together, the soundscapes preserve the oral history, creative practices, and most importantly, the voices of each resident.

In time, our goal is to increase the pairings and partnerships, perhaps initiating the projects year-round and one day creating a historical archive. For now, it’s an honor to be part of this process, to witness the transformation of each orchestra member as they listen, really listen, to their partner’s voice and illuminate their humanity through music; to witness the change in residents as they hear their own story; and to facilitate a musical space that preserves the voices that shape South Carolina and our country.

—Renate Rohlfing



RENATE ROHLFING

Winner of the Special Pianists’ Prize at the Internationaler Wettbewerb für Liedkunst Stuttgart, Renate Rohlfing is known for “masterfully blending colors and crafting lyrical, breathing phrases” (*NY Classical Review*), and is a second-prize winner of the Wigmore Hall Song Competition. She has served as resident pianist at festivals such as the Cincinnati May Festival, Ravinia Festival, and was on music staff at Spoleto Festival USA for

six seasons. Season highlights include concerts at Musikfest Bremen, Davos Festival, Heidelberger Frühling, and Lucerne Festival. Rohlfing is an associate professor at Berklee College of Music and is a proud native of Honolulu, Hawaii.



EDWARD KASS

Bassist Edward Kass performs internationally as a chamber musician, orchestral musician, and soloist. Since 2016, he has performed with soprano Nina Guo as Departure Duo, including at Spoleto Festival USA, Yellow Barn, and the Santa Cruz Museum of Art & History. Kass serves as a Lucerne Festival contemporary leader, a role that includes artistic curation, performance, and creation of new works. He performs with groups such as Ensemble Dal Niente and Callithumpian Consort. Festival appearances include Tanglewood, Pacific Music Festival, and Donaueschinger Musiktage. Kass often appears with the Spoleto Festival USA Orchestra and has served as orchestra manager since 2017.



JOHN KENNEDY

John Kennedy has been a changemaker in music for more than 30 years. In recent seasons at the Festival, he has led the world premieres of Rhiannon Giddens and Michael Abels’s *Omar* (2022) and Huang Ruo’s *Paradise Interrupted* (2015), as well as US premieres of operas and orchestral works by Andriessen, Lachenmann, Lim, Saariaho, Thorvaldsdottir, and many others. He recently led the US premiere of Turnage’s *Coraline* at West Edge Opera and *Omar* at Carolina Performing Arts. Kennedy will conduct *Omar* this fall at San Francisco Opera. A noted composer and new music activist, his music is performed worldwide.



AURORA MENDEZ

Violinist and New York City native Aurora Mendez is a multifaceted musician, educator, and Web3 builder. Her orchestral engagements include performances as guest concertmaster with City Lyric Opera and regular appearances with the New Haven Symphony, Apex Ensemble, and the Latin Orchestra of Europe. Mendez is a former Orchestra of the Americas Global Leader Fellow and currently holds teaching positions with SOPAC, Music Mentors Collaborative, and the NJ Symphony Orchestra Youth Program. In addition to her performing and teaching, she is also a passionate advocate for innovation in the arts and has been a featured speaker at SXSW and the Karajan Music Tech conference.



ZOE HARVEY-PRIOLEAU

Zoe Harvey-Pringleau is a talented young writer whose passion for poetry shines through in her remarkable work. At just 14 years old, she has already captivated audiences with her eloquent prose and moving performances. With a loving family to support her, Harvey-Pringleau has honed her craft by dedicating her free time to writing and reading poetry books by emerging authors. Her love for the arts extends beyond her writing, as she enjoys immersing herself in the vibrant culture of downtown Charleston. Through her art, Harvey-Pringleau strives to create lasting memories and draw inspiration from her personal experiences.



AUSTIN LEWELLEN

Austin Lewellen's interests lie primarily in the creation of living music, through collaboration with composers. As a bassist, he is most at home in small ensembles, recording studios, and opera pits, though his technique has a firm grounding in the orchestral tradition. He takes these skills both as a basis of communal understanding and as a point of departure. Lewellen has had the good fortune to perform the world premiere of a new opera,

Omar, by Rhiannon Giddens and Michael Abels; to perform the music of Dev Hynes at BAM and NYFW; and to record the music of Tyondai Braxton, Julius Eastman, Patrick Harlin, Éliane Radigue, and Nicky Sohn for labels including Nonesuch and Furious Artisans.



JONATAN GUERRERO RAMIREZ

A graduate of the Art Institute of Charleston and a proud DACA recipient, Jonatan Ramirez moved to Charleston in 2014. Growing up in the small town of Waynesboro, Georgia, Ramirez's biggest influence was music and theater, which led him to be featured in Teen Vogue Magazine and sparked his passion for bringing more inclusion into the world. Ramirez's collaborative work can be seen in Charleston Fashion Week, Southern Living

Magazine, Bravo TV, and many others. He is an honoree of the 2020's Honor 41 list and currently sits on The City of Charleston's Latinx Advisory Council. His passion for helping youth extends into the classroom where he teaches with YoArt Inc. as an adjunct instructor.



CAL BOYCE

Cal Boyce is a 24-year-old transman, born and raised in the Carolinas. He works at We Are Family (WAF), a Charleston-based organization focused on direct support for LGBTQ+ youth, as their volunteer coordinator and associate at Closet Case Thrift, one of WAF's social programs. Trans and queer people are living in unprecedented times, with over 420 anti-trans bills floating throughout congress and many lives lost to anti-trans violence. Rest in Peace

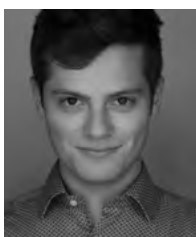
and Power: Cashay Henderson, Brazil Johnson, Regina Mya Allen, Tortuguita, Maria Jose Rivera Rivera, Zachee Imanitwitaho, Unique Banks, KC Johnson, Jasmine Star Mack, Cherry Bush, Ariyanna Mitchell, Brayla Stone, Selena Reyes-Hernandez, Leelah Alcorn.



STEPHANIE LIU

Passionate about collaboration beyond the classical canon, New York-based violinist Stephanie Liu has performed in more than 20 world premieres. She has been a soloist with the Stony Brook Baroque Players, Menomonee Falls Symphony, Princeton University, and chamber orchestras, among others. Recent ensemble appearances include New York Classical Players, Norwalk Symphony Orchestra and Albany Symphony, BalletNext, and The Deep

Roots Ensemble, a folk music group. Liu was a recipient of a Davis Projects for Peace grant. She holds degrees from Princeton University and Stony Brook University. She teaches at Molloy University, College of Mount Saint Vincent, and Concordia Conservatory.



WILLIAM GIBB

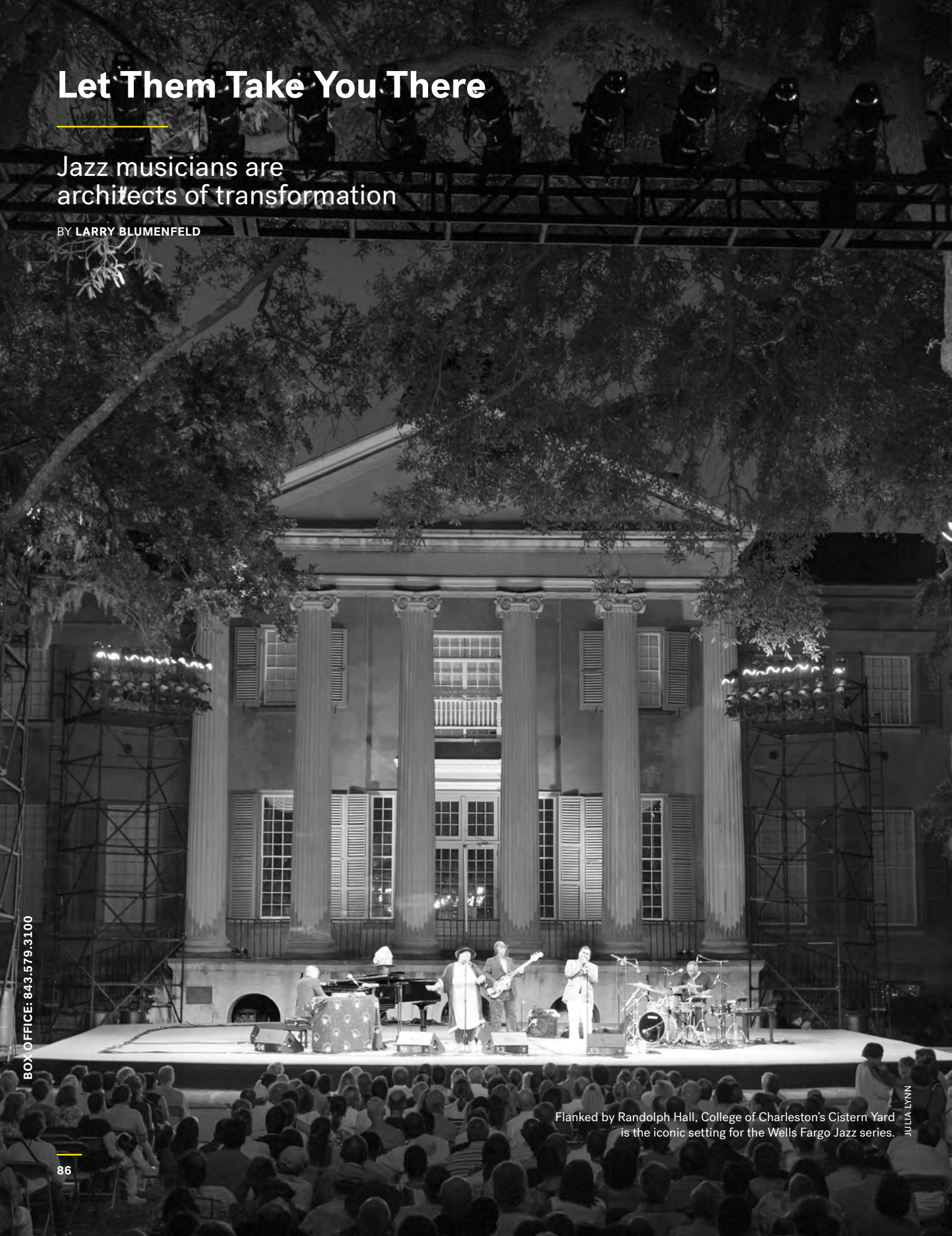
William (Liam) Gibb is a violinist based in Cincinnati, Ohio. He works to combine his two largest passions: classical music and LGBTQ+ advocacy. Recent solo engagements include the Richmond (IN) Symphony Orchestra, his Carnegie debut in Weill Recital Hall, and with the College-Conservatory of Music's Philharmonia as a winner of their Concerto Competition. Gibb aspires to highlight the histories of queer people in classical

music, which is crucial during this politically dangerous time for the queer community. As a Presser Foundation Graduate Music Award recipient, he has commissioned and premiered new works for violin and piano written by LGBTQ+ composers across North America.

Let Them Take You There

Jazz musicians are
architects of transformation

BY LARRY BLUMENFELD



BOX OFFICE: 843.579.3100

Flanked by Randolph Hall, College of Charleston's Cistern Yard is the iconic setting for the Wells Fargo Jazz series.

JULIA LYNN

TO IMAGINE A NEW WORLD, LISTEN FOR IT.

Each world, every place, has its own sound. The late, great pianist Allen Toussaint used to say that his beloved hometown, New Orleans, had a distinctive hum—“B-flat all the way”—and its own cadence—“the strut of the street.”

Your new world can be defined by music: its contours traced by familiar melodies, or ones you’ve never heard; its pace indicated by rhythms that insinuate themselves into your body; its mood characterized by tones arranged to soothe or agitate (or both); its air clarified by silences, lending shape and meaning to whatever precedes or follows. Together, these elements form the subtlest and yet most potent agents of change we know.

Jazz musicians regularly propose new worlds—bent on liberation, exaltation, reflection and deepened human connections.

At 88, Abdullah Ibrahim still radiates meditative calm and searing intensity, sometimes both at once, when playing piano. His music seems to suspend time as it reveals a lovely, disarming ambiguity. In his native South Africa, during apartheid, such ambiguity must have signaled a version of resistance. And during the long struggle against oppression, time was suspended: When would this end? Ibrahim’s signature blend of the buoyant beats and bright tones of township jive, the melodies of traditional African songs and Christian hymns, and the influences of jazz masters including Duke Ellington (who gave him an early career boost), was a repudiation of apartheid’s mandates and a clarion call for social justice. In 1974, while Nelson Mandela was imprisoned, Ibrahim recorded *Mannenberg – Is Where It’s Happening*, which became an unofficial national anthem for Black South Africans. Twenty years later, he played it at Mandela’s inauguration as president. The band he brings to the Cistern Yard (June 8) is named Ekaya, the Zulu word for “home,” calling us back to the world he inherited and transformed.

In Henry Threadgill’s just-published memoir, the saxophonist, flutist, and composer shares joyous childhood moments while listening to a jukebox on Chicago’s South Side. “Sometimes it seemed the spell could be sustained indefinitely,” he writes. “One tune would end, but the beat continued... and then the jukebox would deliver the next disc into position. So easy to slip into another world.” He describes the empowered world he and colleagues within Chicago’s Association for the Advancement of Creative Music (AACM) willed into being through empathy and tenacity—and that remains, more than a half-century later, a vital source of influence and sustenance for all sorts of musicians.

Threadgill’s book chronicles his personal journey to a place where composition and improvisation merge, the resonance of which has changed New York City’s aesthetic landscape since his

move to the East Village in the 1970s. His ensemble, Zooid (Sottile Theatre, June 6), with whom he won a Pulitzer Prize, creates its own context (it features cello, guitar, saxophone, tuba and drums). It moves to Threadgill’s alluring ebb-and-flow, defying conventional notions of rhythm and tempo and challenging us to re-imagine our own lives and times.

Pianist and composer Courtney Bryan began writing *Sanctum* in 2015 (performed by the Festival Orchestra, Queen Street Playhouse, May 31) as an exploration of Holiness Church preaching traditions. The piece changed shape in the face of high-profile cases of police brutality, influenced in part by chants at protests in Ferguson, Missouri, after the killing of Michael Brown. It suggests, she said, a new world of feeling, drawing upon hard truths and deep faith. It also channels the spirit and attitude of the jazz Bryan grew up hearing in her native New Orleans while learning to play piano.

Harpist Brandee Younger (Queen Street Playhouse, June 1–3) suggests a sonic world that extends the legacies of those she considers

“foremothers” on her instrument—Dorothy Ashby and Alice Coltrane—as filtered through the influence of the musicians she grew up listening to—among others, LL Cool J and Queen Latifah. Her world also breaks free of limitations: In 2022, she became the first Black woman to be nominated for a Grammy Award for Best Instrumental Composition.

At 25, alto saxophonist Immanuel Wilkins (Queen Street Playhouse, June 7–10) is a fast-rising star. Just as his career took flight, the pandemic cut him off from audiences. Once reunited, he spoke less of the sonic world he invites us into—built on both big ideas and intricate gestures—than on the journey there. “The energy of the room, it’s like going into this portal,” Wilkins said. “That’s something I missed, and now it feels like people are hungry again. The room has a power again.”

Feel that power. The world you seek is out there or in you already, just waiting to be heard. ■

Larry Blumenfeld is the Festival’s Jazz Curator and writes regularly about music and culture.

Jazz musicians regularly propose new worlds—bent on liberation, exaltation, reflection and deepened human connections.

Quentin Baxter Quintet

and Special Guests

COLLEGE OF CHARLESTON CISTERN YARD

Saturday, May 27 at 9:00pm

Approximately 1 hour, 15 minutes
Performed without an intermission

Drums & Percussion	Quentin Baxter
Trumpet	Charlton Singleton
Tenor Saxophone	Mark Sterbank
Piano	Demetrius Doctor
Bass	Rodney Jordan
	with Special Guests
Alto Saxophone	Bobby Watson
Guitar	Dan Wilson
Percussion	Gino Castillo



QUENTIN BAXTER

Quentin E. Baxter, a native of Charleston, South Carolina, is certainly no stranger to Spoleto Festival USA, having performed several times with award-winning vocalists René Marie, Cécile McLorin Salvant, and Freddy Cole, as well as the Grammy award-winning Gullah sensation Ranky Tanky. Baxter's unique musical skill sets have garnered two Grammy Awards and a total of five Grammy nominations as producer/performer. In November

2021, Baxter launched his own independent record label with the release of his debut recording as a band leader with the Quentin Baxter Quintet, *Art Moves Jazz*, which was championed by jazz radio stations nationwide and reached the top 20 on Jazz Charts.

Piano generously provided by Steinway & Sons

Sponsored by Wells Fargo

Made possible in part by the
Oliver S. and Jennie R. Donaldson Charitable Trust, and Mason Holland.

Programming at the College of Charleston Cistern Yard is kindly endowed
by Carlos, Lisa, and Blake Evans.

This performance is made possible in part through funds from the
Spoleto Festival Endowment, generously supported by
BlueCross BlueShield of South Carolina, Wells Fargo, and Bank of America.

Henry Threadgill Zooid



HENRY THREADGILL

In 2016, composer, and multi-instrumentalist Henry Threadgill received both the Pulitzer Prize in Music for his recording, *In for a Penny, In for a Pound* (Pi Records), and the Doris Duke Performing Artist Award. Threadgill, who came out of the imaginative environs of the 1960s Chicago scene, possesses a brilliant creative mind and is one of the premier composers, thinkers, and reedmen of our time. His level of creativity is undiminished, over

more than three decades as a leader of various ensembles.

COLLEGE OF CHARLESTON SOTTILE THEATRE

Thursday, June 6 at 7:30pm

Approximately 1 hour, 15 minutes
Performed without an intermission

Flutes & Alto Saxophone	Henry Threadgill
Cello	Christopher Hoffman
Acoustic Guitar	Liberty Ellman
Trombone/Tuba	Jose Davila
Drums	Elliot Kavee

JAZZ TALK

Monday, June 5 at 3:30pm

The Festival's Jazz Curator
Larry Blumenfeld interviews
Henry Threadgill at the Riviera Theater.

Sponsored by Wells Fargo

Made possible in part by the
Oliver S. and Jennie R. Donaldson Charitable Trust, and Mason Holland.

This performance is made possible in part through funds from the
Spoleto Festival Endowment, generously supported by
BlueCross BlueShield of South Carolina, Wells Fargo, and Bank of America.

Abdullah Ibrahim & Ekaya

COLLEGE OF CHARLESTON CISTERN YARD

Thursday, June 9 at 9:00pm

Approximately 1 hour, 15 minutes
Performed without an intermission

Composer & Pianist Abdullah Ibrahim

Ekaya

Alto Saxophone, Flute,	
Piccolo, Clarinet	Cleave Guyton
Tenor Saxophone	Lance Bryant
Trombone	Michael Pallas
Baritone Saxophone	Joshua Lee
Cello, Bass	Noah Jackson
Drums	Will Terrill



ABDULLAH IBRAHIM

Abdullah Ibrahim, South Africa's most distinguished pianist, was born in Cape Town. The young Dollar Brand, as he became known early on, was exposed to American jazz, township jive, Cape Malay music, and classical music. Out of this blend of the secular and the religious, the traditional and the modern, he developed his distinctive style and musical vocabulary. In 1963, Duke Ellington heard his band play which led to a recording session in Paris: *Duke*

Ellington Presents the Dollar Brand Trio. Ibrahim's music was inseparable from the anti-apartheid movement in his native country; his 1974 recording, *Mannenberg - Is Where It's happening*, was an unofficial national anthem for Black South Africans. At age 88, he is a National Endowment for the Arts Jazz Master and among the great statesmen of culture. His groundbreaking ensemble is named Ekaya, the Zulu word for "homeland."

Piano generously provided by Steinway & Sons

Sponsored by Wells Fargo

Made possible in part by the
Oliver S. and Jennie R. Donaldson Charitable Trust, and Mason Holland.

Programming at the College of Charleston Cistern Yard is kindly endowed by Carlos, Lisa, and Blake Evans.

This performance is made possible in part through funds from the
Spoleto Festival Endowment, generously supported by
BlueCross BlueShield of South Carolina, Wells Fargo, and Bank of America.

CLEAVE GUYTON

Cleave Guyton is a professional musician who plays the saxophone, flute, and clarinet. He has been fortunate to have worked with artists such as: Aretha Franklin, Abdullah Ibrahim, Joe Henderson, Stanley Turrentine, Nat Adderley, Abbey Lincoln, The Duke Ellington Orchestra, Jon Hendricks, The Ray Charles Orchestra, Lionel Hampton, The Count Basie Orchestra, The Cab Calloway Orchestra, Little Jimmy Scott, Spike Lee, Joe Williams, Late Night with Conan O'Brien, Dizzy Gillespie, Tito Puente, Ronny Jordan, The Mingus Big Band, Cleo Laine, and Chaka Khan. Guyton also has a master's degree in music from The Aaron Copland School of Music in New York City.

LANCE BRYANT

Saxophonist and vocalist Lance Bryant was born and raised in Markham, Illinois, a small town near Chicago. After attending Berklee College of Music in Boston, Massachusetts, he continued his education with Frank Foster, the former director of the Count Basie Orchestra, and Bruce Adolph, of The Chamber Music Society of Lincoln Center. In addition to his decade-long tenure with the Lionel Hampton Orchestra, for which he was musical director and principal arranger, Bryant has performed and recorded with Phyllis Hyman, Jon Hendricks, Pete "LaRocca" Sims, Wallace Roney, Abdullah Ibrahim, James Williams, and others. In 2002, he released *Psalm*, the first of four CDs featuring original songs and jazz arrangements of hymns and spirituals.

MICHAEL PALLAS

Michael Pallas is a New York City-based trombonist who works frequently with Antibalas, Soul Science Lab, and the Steven Oquendo Latin Jazz Orchestra. Pallas has toured internationally, appearing at Carnegie Hall and Opéra de Lyon. Pallas graduated from the Jackie McLean Institute where he studied with Steve Davis, Nat Reeves, and Rene McLean. As a musician of Dominican heritage, Pallas emerged on the New York Salsa scene with notable artists, such as Eddie Palmieri, Tito Rodriguez, Jr., Victor Wail, Luisito & Roberto Quintero, and Gilberto Pulpo Colon. His debut album, *Gateway*, will be released in 2023.

JOSHUA LEE

Saxophonist, bandleader, and co-artistic director of Jazz Lives Philadelphia, Joshua Lee is fully dedicated to the advancement of the Philadelphia jazz community. Lee graduated from Temple University in 2016 and 2019 with both a bachelor's and master's degree in jazz performance. He has had the fortune of mentorship from musicians like Dick Oatts, Terell Stafford, Tim Warfield, Barry Harris, and Gary Smulyan on both the Philadelphia and New York scenes. Lee joined the Count Basie Orchestra in June of 2018 and serves as a regular substitute with groups like the Vanguard Jazz Orchestra, Delfeayo Marsalis & the Upton Jazz Orchestra, and Terell Stafford's Jazz Orchestra of Philadelphia. Lee joined the jazz faculty at Temple University in the fall of 2019. He is currently a radio host at the station WRTI.

NOAH JACKSON

Noah Jackson—a Grammy-nominated bassist, cellist, composer, and curator from Detroit, Michigan—has been a member of Ekaya since 2010. He produced a work based on the music of Duke Ellington, *On A Turquoise Cloud*, at the Schomburg Center in September 2019 and performed at the Detroit Symphony Orchestra at The Cube in February 2020. He directed his string quartet, Asé Quartet, in a multidisciplinary collaborative art project, *Practicing: Silence*, alongside featured dancers from the American Ballet Theatre. He also led his Detroit-based Tangent String Quartet in a rare performance of Quartet No.2 by Black composer Florence B. Price as presented by the Detroit Institute of Arts in February 2021.

WILL TERRILL

Drummer Will Terrill's career took flight after catching the attention of singer Betty Carter during a jam session at the International Association of Jazz Educators Conference. Terrill was invited to participate in Carter's Jazz Ahead program and later went on to tour as a member of her band from 1993-1995. He has also performed with Benny Golson, Ron Carter, Jimmy Heath, the Count Basie Orchestra, Wynton Marsalis, Cyrus Chestnut, Nnenna Freelon, and Abdullah Ibrahim. Terrill earned a bachelor's degree with honors from The City College of New York and a master's degree in jazz and contemporary music from New York University.

Kris Davis Diatom Ribbons

COLLEGE OF CHARLESTON CISTERN YARD

Friday, June 2 at 9:00pm

Approximately 1 hour, 15 minutes
Performed without an intermission

Piano, Fender Rhodes	Kris Davis
Turntable, Electronics	DJ Val Jeanty
Drums	Terri Lyne Carrington
Bass	Trevor Dunn
Guitar	Julian Lage



KRIS DAVIS DIATOM RIBBONS

Kris Davis's album, *Diatom Ribbons*, was named jazz album of the year by both *The New York Times* and the NPR Music Jazz Critics Poll in 2019. Featuring Grammy award-winning drummer Terri Lyne Carrington, Haitian turntablist Val Jeanty, guitarist Julian Lage, and bassist Trevor Dunn, the album draws from the musical worlds of free improvisation, spoken word, electronica, mainstream jazz, R&B, and rock.

Piano generously provided by Steinway & Sons

Sponsored by Wells Fargo

Made possible in part by the
Oliver S. and Jennie R. Donaldson Charitable Trust, and Mason Holland.

Programming at the College of Charleston Cistern Yard is kindly endowed
by Carlos, Lisa, and Blake Evans.

This performance is made possible in part through funds from the
Spoleto Festival Endowment, generously supported by
BlueCross BlueShield of South Carolina, Wells Fargo, and Bank of America.

KRIS DAVIS

Kris Davis is a Grammy award-winning pianist and composer described by *The New York Times* as a beacon for “deciding where to hear jazz on a given night.” Davis has released 23 recordings as a leader or co-leader and collaborated with artists such as Terri Lyne Carrington, Dave Holland, John Zorn, Craig Taborn, Ingrid Laubrock, Tyshawn Sorey, and Esperanza Spalding. She was named a 2021 Doris Duke Artist alongside Wayne Shorter and Danilo Perez, Pianist of the Year by *DownBeat* magazine in 2022 and 2020, and Pianist and Composer of the Year by the Jazz Journalists Association in 2021.

DJ VAL JEANTY

Val Jeanty, also known as Val-Inc, is a Haitian electronic music composer, drummer/turntablist, and professor at Berklee College of Music. Jeanty is a pioneer of the electronic music subgenre called Afro-Electronica (also called “Vodou-Electro”), incorporating Haitian folkloric culture with digital instrumentations. Jeanty’s national and international performances include The Whitney Museum, The Museum of Modern Art, The Venice Biennale, Saalfelden in Austria, and Haus der Kulturen in Berlin. She is the recipient of various grants including the Van Lier Fellowship in 2018, the New York State Council of the Arts/New Music USA grant in 2019, and the Toulmin Fellowship in 2022.

TERRI LYNE CARRINGTON

NEA Jazz Master and four-time Grammy award-winning drummer, producer, and educator, Terri Lyne Carrington started her professional career in Massachusetts at 10 years old. Carrington has toured or recorded with artists, such as Wayne Shorter, Herbie Hancock, Al Jarreau, Woody Shaw, Clark Terry, Diana Krall, Cassandra Wilson, Dianne Reeves, James Moody, Esperanza Spalding, Natalie Cole, and Nancy Wilson. She is the founder and artistic director of the Berklee Institute of Jazz and Gender Justice which recruits, teaches, mentors, and advocates for musicians seeking to study jazz with racial justice and gender justice as guiding principles.

TREVOR DUNN

Trevor Dunn has lived in New York City since 2000 and can be heard on 150 recordings including, 4 Films with Tzadik; his rock band MadLove; and a collection of chamber music, *Nocturnes*, featuring a string quartet and solo piano pieces. He co-founded the avant-rock band, Mr. Bungle, and has released albums as a leader on Tzadik and Pyroclastic Records with John Zorn, The Nels Cline Singers, Tomahawk, and The Melvins with whom he toured all 50 states in 50 days.

JULIAN LAGE

Hailed as one of the most prodigious guitarists of his generation and the “highest category of improvising musicians” (*The New Yorker*), Julian Lage has spent more than a decade searching through the myriad strains of American musical history via impeccable technique, free association, and a spirit of infinite possibility. The California-born, New York-based musician boasts a prolific resume on his own accord in addition to collaborating with Gary Burton and John Zorn, as well as on duo projects with Nels Cline, Chris Eldridge, and Fred Hersch, among others.

Immanuel Wilkins Quartet

QUEEN STREET PLAYHOUSE

Wednesday, June 7 at 5:00pm
Thursday, June 8 at 5:00pm
Friday, June 9 at 5:00pm
Saturday, June 10 at 5:00pm and 9:00pm

Approximately 1 hour, 15 minutes
Performed without an intermission

Alto Saxophone	Immanuel Wilkins
Piano	Micah Thomas
Bass	Rick Rosato
Drums	Kweku Sumbry



IMMANUEL WILKINS

Saxophonist Immanuel Wilkins burst onto the music scene in 2020 with his Blue Note debut *Omega*. Accolades soon followed, including *Omega* being honored as Best Jazz Album of 2020 by *The New York Times* and Best Debut Album by NPR. In 2022, after receiving a number of important grants and commissions, Wilkins released his follow-up album, *The 7th Hand*. Like *Omega*, it topped numerous year-end lists including NPR, *The*

New York Times, and *The Financial Times*. In 2022, touring opportunities opened up for Wilkins's quartet, including notable appearances in Montréal, at Monterey Jazz, Umbria Jazz, and the North Sea Jazz Festival. Wilkins continues to perform as a sideman with the likes of Jason Moran, Kenny Barron, and Wynton Marsalis.

Piano generously provided by Steinway & Sons

Sponsored by Wells Fargo

Made possible in part by the
Oliver S. and Jennie R. Donaldson Charitable Trust, and Mason Holland.

This performance is made possible in part through funds from the
Spoleto Festival Endowment, generously supported by
BlueCross BlueShield of South Carolina, Wells Fargo, and Bank of America.

Brandee Younger



BRANDEE YOUNGER

During the past 15 years, harpist Brandee Younger has stretched the boundaries for her instrument and made history, becoming the first Black woman to be nominated for a Grammy Award for Best Instrumental Composition. She has worked with cultural icons including Common, Lauryn Hill, John Legend, and Moses Sumney, and played alongside jazz icons such as Pharoah Sanders, Ravi Coltrane, and Jack DeJohnette. She discovered the music of trailblazing jazz harpist Dorothy Ashby by way of hip hop legend Pete Rock. She began playing harp at the age of 11, studied classical music at the Hartt School of Music, and earned a Master of Music from NYU's Steinhardt School. Her album, *Brand New Life*, forges new paths—artistic, personal, political, and spiritual—and salutes Ashby's legacy.

QUEEN STREET PLAYHOUSE

June 1 at 5:00pm and 7:00pm
June 2 at 7:00pm
June 3 at 5:00pm and 7:00pm

Approximately 1 hour, 15 minutes
Performed without an intermission

Harp Brandee Younger
Bass Rashaan Carter
Drums Allan Mednard

JAZZ TALK

Saturday, June 3 at 2:00pm

The Festival's Jazz Curator
Larry Blumenfeld interviews
Brandee Younger at
Queen Street Playhouse.

Sponsored by Wells Fargo

Made possible in part by the
Oliver S. and Jennie R. Donaldson Charitable Trust, and Mason Holland.

This performance is made possible in part through funds from the
Spoleto Festival Endowment, generously supported by
BlueCross BlueShield of South Carolina, Wells Fargo, and Bank of America.

About Front Row

Outdoor concerts push the limits

BY ALLISON ROSS-SPANG
& PHILIP SNYDER



LEIGH WEBBER

Molly Tuttle & Golden Highway performed on the Front Row series at Spoleto Festival USA 2022.

THE FRONT ROW SERIES IS an opportunity to see musicians, bands, and ensembles who operate across and outside genre distinctions. Within the context of the Festival's multidisciplinary offerings, these performances create a nexus from which diverse perspectives can be transformed, challenged, and celebrated. Throughout the Festival, the Cistern Yard becomes electrified both literally and figuratively by performers whose influences include rock, hip-hop, bluegrass, electronica, soul, classical, and beyond. A common denominator: wild talent, tremendous skill, and a sound all their own.

Composer, singer, and multi-instrumentalist **Leyla McCalla**, topped NPR's "Best Roots Music of 2022" with her album *Breaking the Thermometer*, which explores the Haiti of her parents' youth. With a "liquid voice," the New Orleans-based McCalla fuses Creole, Cajun, and American jazz and folk for melodies at once earthy, elegant, and soulful. Formerly a cellist with the Grammy-winning string band Carolina Chocolate Drops and part of the ensemble Our Native Daughters

(alongside Festival favorite Rhiannon Giddens), McCalla is emerging as a singular talent with a compelling message.

The world-renowned band, **Nickel Creek**, comprised of Chris Thile, Sarah Watkins, and Sean Watkins—each revered by Spoleto audiences and beyond—kick off the second leg of an international tour with a two-night appearance in Charleston. The tour trumpets their new album *Celebrants*, the highly-anticipated first release by the group since 2014, which takes their bluegrass roots and intricate layering of music and lyrics to a whole new level. Sean Watkins considers it "their most ambitious album yet."

Alisa Amador, winner of the 2022 NPR Tiny Desk Contest, is a singer-songwriter "with a powerful voice whose tender performance commands attention and fosters connection" (NPR). She describes her music as "an ode to in-between-ness, to having several identities at once, to feeling split between cultures and languages," evoked by her singing in Spanish and English. Spoleto is proud to present this exciting, emerging talent

before a string of scheduled festival performances in the coming months.

Multi-instrumentalist and singer, **Kishi Bashi**, is well known as a member of indie rock bands such as Jupiter One and of Montreal, but enjoys a thriving career as a soloist and leader with a unique approach to American music traditions. The child of Japanese immigrants, his creative projects explore minority identity through a sound that operates at the junction of string quartets, fiddling styles, film scoring, and electronica to create something that is distinctively multicultural. Kishi Bashi's band will also feature local musicians selected from the Charleston scene to blend his international style with local influences. ■

Allison Ross-Spang and Philip Snyder are Associate Producers for Spoleto Festival USA.

Leyla McCalla



LEYLA MCCALLA

Leyla McCalla is a New York-born Haitian-American living in New Orleans, who sings in French, Haitian Kreyol, and English, and plays cello, tenor banjo, and guitar. Deeply influenced by traditional Creole, Cajun, and Haitian music, as well as by American jazz and folk, her music is at once earthy, elegant, soulful and witty—it vibrates with three centuries of history, yet also feels strikingly fresh, distinctive, and contemporary. In addition to her solo work,

McCalla is an alumna of Grammy award-winning group The Carolina Chocolate Drops, and a founding member of Our Native Daughters (with Rhiannon Giddens, Allison Russell, and Amythyst Kiah). Her most recent album—*Breaking the Thermometer*—was named one of the Best Albums of 2022 by NPR Music, *Variety*, *Mojo*, *The Guardian* and many others.

COLLEGE OF CHARLESTON CISTERN YARD

Friday, May 26 at 9:00pm

Approximately 1 hour, 15 minutes
Performed without an intermission

Vocals, Cello, Tenor Banjo, Guitar	Leyla McCalla
Drums, Haitian percussion	Shawn Myers
Guitars	Nahum Zdybel
Bass, upright bass	Pete Olynciw

Programming at the College of Charleston Cistern Yard is kindly endowed by Carlos, Lisa, and Blake Evans.

This performance is made possible in part through funds from the Spoleto Festival Endowment, generously supported by BlueCross BlueShield of South Carolina, Wells Fargo, and Bank of America.

Nickel Creek

COLLEGE OF CHARLESTON CISTERN YARD

Wednesday, May 31 at 9:00pm
Thursday, June 1 at 9:00pm

Approximately 1 hour, 30 minutes
Performed without an intermission

Mandolin	Chris Thile
Violin	Sara Watkins
Guitar	Sean Watkins



NICKEL CREEK

Nickel Creek is comprised of mandolinist Chris Thile, violinist Sara Watkins, and guitarist Sean Watkins. Together, a sum of more than their staggering parts, the trio revolutionized bluegrass and folk in the early 2000s and ushered in a new era of what we now recognize as Americana music. After a nine year absence, the Platinum-selling, Grammy award-winning trio returned in 2023 with the highly anticipated album, *Celebrants*—a bounty of 18 disparate but loosely connected songs written collectively during a creative retreat in Santa Barbara in early 2021.

Sponsored by First Citizens Bank

Programming at the College of Charleston Cistern Yard is kindly endowed by Carlos, Lisa, and Blake Evans.

This performance is made possible in part through funds from the Spoleto Festival Endowment, generously supported by BlueCross BlueShield of South Carolina, Wells Fargo, and Bank of America.

Kishi Bashi with Strings



KISHI BASHI

The critically acclaimed composer and adventurous multi-instrumentalist Kishi Bashi (née Kaoru Ishibashi) released his EP, *Emigrant*, in April 2021 to great press from *The A.V. Club* and NPR Music's *All Songs Considered*. He received an invitation to participate on NPR's *Morning Edition* Song Project, where he debuted a new poignant and musically grand original, *For Every Voice That Never Sang*. *Emigrant* serves as a time capsule of 2020 as

it meditates on the anxieties of the COVID-19 pandemic, the comforts of nature, the pains of resource fueled conflicts, and the resiliency that emerges from struggle. The EP is a companion release to his 2019 album, *Omoiyari*, which reckons with the country's past internment of Japanese-Americans during WWII.

COLLEGE OF CHARLESTON CISTERN YARD

Saturday June 3 at 9:00pm

Approximately 1 hour, 15 minutes
Performed without an intermission

Multi-instrumentalist	Kishi Bashi
Bass, Banjo	Mike Savino
Cello	Emily Hope Price
Violin	Corey Mike Sarah Garvin
Viola	Jan-Marie Joyce

Piano generously provided by Steinway & Sons

Programming at the College of Charleston Cistern Yard is kindly endowed by Carlos, Lisa, and Blake Evans.

This performance is made possible in part through funds from the Spoleto Festival Endowment, generously supported by BlueCross BlueShield of South Carolina, Wells Fargo, and Bank of America.

Alisa Amador

COLLEGE OF CHARLESTON CISTERN YARD

Wednesday, June 7 at 9:00pm

Approximately 1 hour, 15 minutes
Performed without an intermission

- Vocals, Guitar Alisa Amador
- Bass Guitar, Vocals Cilla Arsenault
- Drums, Vocals Ivanna Cuesta Gonzalez



ALISA AMADOR
Alisa Amador is a connector. Her EP, *Narratives*, is a six-song snapshot in time. It's a deep look at a person stumbling through life in two languages—English and Spanish—and in many states of mind about it all. Amador's crystal-clear vocals are so effortless throughout *Narratives* that it's almost easy to forget how technically talented she is, until she moves from spoken word territory to a powerful chorus without hesitation, or she illustrates a repetitive refrain that's so affecting, you might want to live inside it for a little while.

Sponsored by First Citizens Bank

Programming at the College of Charleston Cistern Yard is kindly endowed by Carlos, Lisa, and Blake Evans.

This performance is made possible in part through funds from the Spoleto Festival Endowment, generously supported by BlueCross BlueShield of South Carolina, Wells Fargo, and Bank of America.

Wells Fargo Festival Finale

featuring Tank and the Bangas

FIREFLY DISTILLERY

Sunday, June 11 at 5:00pm



TANK AND THE BANGAS

Tank and the Bangas is comprised of lead singer Tarriona “Tank” Ball, drummer Joshua Johnson, multi-instrumentalist Norman Spence, and saxophonist Albert Allenback. The band’s Grammy-nominated album, *Red Balloon*, is a commanding vocal presence but also firmly rooted in the musical chemistry conjured by the band back in the studio, letting the vibes flow. Guests like Wayne Brady, Questlove, Jacob Collier, Lalah Hathaway, Trombone Shorty, and Alex Isley add dimensions to *Red Balloon*. The album’s lyrics run the gamut of human experience, taking on the ills of America while also celebrating the beauty of Black life, reveling in sensuality, while frankly expressing heartbreak.



2 SLICES

2 Slices is an indie group that combines catchy dance beats with soaring synth-pop melodies and psychedelic guitar. Danny Martin began writing and recording solo material under the moniker, 2 Slices, in Ryan Wolfgang Zimmerman’s studio space in Charleston, South Carolina. He connected with an old friend, Brandon Fudge (aka DJ Lazer Cat), and the two started performing live with Martin on lead vocals and DJ Lazer Cat spinning the tracks. They were later joined by Brett Nash on bass and Justice Jones on drums. 2 Slices is releasing a new single, *Figure 8*, in June 2023.

Tank and the Bangas

Vocals & Lyrics	Tarriona ‘Tank’ Ball
Drums/MD	Joshua Johnson
Multi-instrumentalist	Norman Spence
Alto Saxophone & Flute	Albert Allenback

2 Slices

Lead Vocals / Guitar	Danny Martin
DJ / Samples	DJ Lazer Cat
Bass Guitar	Brett Nash
Drums	Justice Jones

Sponsored by Wells Fargo

This performance is made possible in part through funds from the Spoleto Festival Endowment, generously supported by BlueCross BlueShield of South Carolina, Wells Fargo, and Bank of America.

Conversations With

Hosted by Martha Teichner

Sunday, May 28 at 3:00pm
Dock Street Theatre
135 Church Street

James McCorkle
A Poet's Love, p. 72

Friday, June 2 at 2:00pm
Festival Hall
56 Beaufain Street

Gakire Katese Odile
The Book of Life, p. 27

Thursday, June 8 at 4:00pm
Dock Street Theatre

Anthony Roth Costanzo
Justin Vivian Bond
Only an Octave Apart, p. 31

NOW STREAMING

Watch all Conversations With and Jazz Talks events live or on demand at spoleto.usa.org/live or on the Festival's YouTube channel.



MARTHA TEICHNER

Martha Teichner has been a CBS News correspondent since 1977. During that time, she has covered major historical events around the world—for a dozen years mostly in conflict zones—helping to pave the way for other women journalists. She joined CBS *Sunday Morning* in December 1993. She has won 13 Emmy Awards, an Alfred I. DuPont Award, five James Beard Awards, and a Robert F. Kennedy Journalism

Award, among others. Born in Traverse City, Michigan, Teichner is a graduate of Wellesley College. Her *New York Times* bestselling memoir, *When Harry Met Minnie*, a memoir about two dogs and the power of friendship, was released in 2021.

Jazz Talks

Hosted by Larry Blumenfeld

Saturday, June 3 at 2:00pm
Queen Street Playhouse
20 Queen Street

Brandee Younger
p. 95

Monday, June 5 at 3:00pm
The Riviera Theatre
227 King Street

Henry Threadgill
p. 89



LARRY BLUMENFELD

Larry Blumenfeld writes regularly about music and culture for *The Wall Street Journal*. During the past 20 years, his work has also appeared in publications including *The Village Voice* and *The New York Times*, and at websites including Salon and Truthdig. One focus of his work has been the intersection of music, politics, and social justice, particularly relating the United States and Cuba, and to post-flood New Orleans. He received the

Helen Dance-Robert Palmer Award for Writing in 2011 from the Jazz Journalists Association, a Katrina Media Fellowship with the Open Society Institute, and a National Arts Journalism Fellowship at Columbia University. His writing has appeared in *Best Music Writing*, 2008 (Da Capo Press) and *Music in the Post-9/11 World* (Routledge Press), among other collections. He has lectured and presented widely at institutions including Lincoln Center, Carnegie Hall, the New Orleans Jazz & Heritage Festival, and the National Jazz Museum in Harlem.

Music Texts

BANK OF AMERICA CHAMBER MUSIC, P. 63

“No More You Petty Spirits” by Philip Glass

Text by William Shakespeare

No more, you petty spirits of region low,
Offend our hearing; hush! How dare you ghosts
Accuse the thunderer, whose bolt, you know,
Sky-planted batters all rebelling coasts?
Poor shadows of Elysium, hence, and rest
Upon your never-withering banks of flowers:
Be not with mortal accidents opprest;
No care of yours it is; you know 'tis ours.
Whom best I love I cross; to make my gift,
The more delay'd, delighted. Be content;
Your low-laid son our godhead will uplift:
His comforts thrive, his trials well are spent.
Our Jovial star reign'd at his birth, and in
Our temple was he married. Rise, and fade.
He shall be lord of lady Imogen,
And happier much by his affliction made.
This tablet lay upon his breast, wherein
Our pleasure his full fortune doth confine:
and so, away: no further with your din
Express impatience, lest you stir up mine.
Mount, eagle, to my palace crystalline.

“Quella Fiamma, ch'il petto m'accende” from Arminio

Quella fiamma, ch'il petto m'accende
s'alimenta col sangue del cor.

The flame that is kindled in my chest
Feeds on the blood that warms my heart.

Tanto puro quel foco risplende,
quanto è l'esca che nutre l'ardor.

As these fires fiercer rage
The faster wastes the vital parts.

“Gelido in ogni vena” from Farnace

Gelido in ogni vena
Scorrer mi sento il sangue.
L'ombra del figlio esangue
M'ingombra di terror.

In every vein
I feel my ice blood coursing.
My lifeless son's ghost
fills me with terror.

E per maggior mia pena
Veggio che fui crudele
A un'anima fedele,
A un innocente cor.

And to increase my sorrow
I believe I have been cruel
to my true love,
to an innocent soul.

Gershwin Set “Slap That Bass”

Zoom, zoom, zoom, zoom!
The world is in a mess!
With politics and taxes
And people grinding axes
There is no happiness.

Zoom, zoom, zoom, zoom!
Rhythm, lead your ace!
The future doesn't fret me
If I can only get me
Someone to slap that bass!

Happiness is not a riddle
When I list'ning to that big bass fiddle

Slap that bass,
Slap it till it's dizzy,
Slap that bass,
Keep the rhythm busy!

Zoom! Zoom! Zoom!
Misery you got to go!

Slap that bass,
Use it like a tonic!
Slap that bass,
Keep your Philharmonic!

Zoom! Zoom! Zoom!
And the milk and honey'll flow!

Dictators would be better off
If they zoom zoomed now and then
Today you can see that the happiest men
All got rhythm!

In which case
If you want to bubble,
Slap that bass,
Slap away your trouble!

Learn to zoom, zoom, zoom!
Slap that bass!

“The Man I Love”

When the mellow moon begins to beam
Every night I dream a little dream
And, of course, Prince Charming is the theme
The he, For me

Although I realize as well as you
It is seldom that a dream comes true
To me it's clear
That he'll appear

Some day he'll come along
The man I love
And he'll be big and strong
The man I love
And when he comes my way
I'll do my best to make him stay

He'll look at me and smile
I'll understand
And in a little while
He'll take my hand
And though it seems absurd
I know we both won't say a word

Maybe I shall meet him Sunday
Maybe Monday, maybe not
Still I'm sure to meet him one day
Maybe Tuesday will be my good news day

He'll build a little home
Just meant for two
From which I'll never roam
Who would—would you?
And so all else above
I'm dreaming of the man I love

Maybe I shall meet him Sunday
Maybe Monday, maybe not
Still I'm sure to meet him one day
Maybe Tuesday will be my good news day

He'll build a little home
Just meant for two
From which I'll never roam
Who would—would you?
And so all else above
I'm dreaming of the man I love

“I Got Rhythm”

Days can be sunny
With never a sigh
Don't need what money can buy

Birds in the tree sing
Their dayful of song
Why shouldn't we sing along?

I'm chipper all the day

Happy with my lot
How do I get that way?
Look at what I've got

I got rhythm
And I've got music
I got my man
Who could ask for anything more?

I've got daisies
But they're in green pastures
I got my man
Who could ask for anything more?

Ol'Man Trouble? Shucks!
I don't mind him
You'll never find him
'Round my door

I got starlight
And do I have sweet dreams
I got my man
Who could ask for anything more?

“Sam and Delilah”

Delilah was a floozy
She never gave a damn
Delilah wasn't choosy
Till she fell for a swell buckaroo
Whose name was Sam
Delilah got in action
Delilah did her "kootch"
She gave him satisfaction
And he fell 'neath her spell
With the aid of love and "hootch"
But one day, so they tell us
His true wife, he did crave
Delilah, she got jealous
And she tracked him, and hacked him
And dug for Sam a grave
It's always that way with passion
So cowboy, learn to behave
Or else, you're liable to cash in
With no tombstone on your grave
Delilah, oh Delilah
She's no babe in the wood
Run cowboy, run a mile-ah
If you love that kind of woman
She'll do you no good

SPOLETO FESTIVAL USA CHORUS: DENSITY 40:1, P. 74**Tallis, *Spem in alium***

I have never put my hope in anyone but you o God if Israel
 who can show both anger and graciousness
 and who absolves all the sins of suffering man.
 Lord God, Creator of Heaven and Earth
 be mindful of our lowliness.

—Adapted from the *Book of Judith*

Gabrieli, *Omnes gentes*

*Omnes gentes, plaudite manibus; jubilate Deo in voce exultationis:
 quoniam Dominus excelsus, terribilis, rex magnus super omnem terram.*

O clap your hands together, all ye people: O sing unto God with a voice of jubilation.
 For the Lord is high, and to be feared: he is the great King upon all the earth.

—Psalm 47

Lang, *where you go*

where you go
 where you stay
 where you live
 where you die
 don't make me leave you
 don't make me turn away from you
 don't make me go
 where you go I will go
 where you stay I will stay
 where you live I will live
 where you die I will die
 don't make me leave you
 I will never leave you
 don't make me turn away from you
 I will never turn away from you
 don't make me go
 I will never go

Shaw, *and the swallow*

How beloved is your dwelling place, o Lord of hosts
 My soul yearns, yes, faints; my heart and flesh cry
 The sparrow found a house, and the swallow, a nest, where she may raise her young
 They pass through the valley of bakka
 they make it a place of springs; the autumn rains also cover it with pools.

Weelkes, As Vesta was from Latmos hill descending

As Vesta was from Latmos hill descending,
 She spied a maiden Queen the same ascending,
 Attended on by all the shepherds' swain,
 To whom Diana's darlings came running down amain,
 First two by two, then three by three together,
 Leaving their goddess all alone hasted thither;
 And mingling with the shepherds of her train,
 With mirthful tunes her presence entertain.

Then sang the shepherds and nymphs of Diana,
 Long live fair Oriana!

Monteverdi, Si ch'io vorrei morire

*Sì, ch'io vorrei morire,
 ora ch'io bacio, amore,
 la bella bocca del mio amato core.*

*Ahi, car' e dolce lingua,
 datemi tanto umore,
 che di dolcezza in questo sen' m'estingua!*

*Ahi, vita mia, a questo bianco seno,
 deh, stringetemi fin ch'io venga meno!*

*Ahi, bocca! Ahi, baci! Ahi, lingua! Torn' a dire:
 Sì, ch'io vorrei morire!*
 —Unknown

Yes, I yearn to die,
 Cupid, now that I kiss
 the lovely mouth of my heart's desire.

Give me such wet kisses
 that I die upon her breast
 from their sweetness.

Alas, my life! Press me to your white breast
 until I swoon

Ahi mouth! Ahi kisses! Ahi tongue!
 I return to say: Yes, I yearn to die!

Dove, In Beauty May I Walk

In beauty may I walk.
 All day long may I walk.
 Through the returning seasons may I walk.
 Beautifully will I possess again.
 Beautifully joyful birds.
 On the trail marked with pollen may I walk.
 With grasshoppers about my feet may I walk.
 With dew about my feet may I walk.
 With beauty before me.
 With beauty behind me.
 With beauty above me.
 With beauty all around me.
 It is finished in beauty.

The Clark Sisters, Blessed and Highly Favored

He brought me through hard trials
 He brought me through tribulations
 Never let a day go by and not realize
 Had not been for the Lord who was on my side

Back was against the wall
 Looked out for me
 He heard my cry and rescued me
 Never let a day go by and not realize--we are blessed

Don't take it for granted that we are here today
 Just know that we're blessed and highly favored
 Just know that we're blessed and highly favored

He brought me through hard trials
 He brought me through tribulations
 Never let a day go by and not realize
 Had not been for the Lord who was on my side

Back was against the wall
 Looked out for me
 He heard my cry and rescued me
 Never let a day go by and not realize we are blessed

Don't take it for granted that we are here today
 Just know that we're blessed and highly favored
 Just know that we're blessed and highly favored

As I look back through the years,
 It's amazing how He kept me.

What the devil mean't for evil,
 God turned it around,
 Turned it around just for my good.
 Just know that we're blessed and highly favored,
 just know that we're blessed and highly favored.

The Fox

The fox went out on a chilly night,
 He prayed for the moon to give him light,
 For he'd many a mile to go that night,
 Before he reached the town-o, town-o, town-o,
 He'd many a mile to go that night,
 Before he reached the town-o.

He ran til he came to a great big pen,
 Where the ducks and the geese were put therein,
 "A couple of you will grease my chin,
 Before I leave this town-o, town-o, town-o,
 A couple of you will grease my chin,
 Before I leave this town-o."

He grabbed the gray goose by the neck,
 He threw a duck across his back,
 He didn't mind their quack, quack, quack,
 And their legs a-dangling down-o, down-o, down-o,
 He didn't mind their quack, quack, quack,
 And their legs a-dangling down-o.

Then old Mother Flipper-Flopper jumped out of bed,
Out of the window she cocked her head,
Crying, "John, John! The gray goose is gone,
And the fox is on the town-o, town-o, town-o!"
Crying, "John, John! The gray goose is gone,
And the fox is on the town-o!"

Then John, he went to the top of the hill,
Blowed his horn both loud and shrill,
The fox he said, "I better flee with my kill,
Or they'll soon be on my trail-o, trail-o, trail-o!"
The fox he said, "I better flee with my kill,
Or they'll soon be on my trail-o!"

He ran till he came to his cozy den,
There were the little ones, eight, nine, ten,
They said, "Daddy, better go back again,
'Cause it must be a mighty fine town-o, town-o, town-o!"
They said, "Daddy, better go back again,
'Cause it must be a mighty fine town-o!"

Then the fox and his wife without any strife,
Cut up the goose with a fork and knife,
They never had such a supper in their life,
And the little ones chewed on the bones-o, bones-o, bones-o,
They never had such a supper in their life,
And the little ones chewed on the bones-o.

SPOLETO FESTIVAL USA CHORUS + ORCHESTRA, P. 77

Purcell, *Te Deum and Jubilate*

We praise thee, O God: we acknowledge thee to be the Lord.
All the earth doth worship thee: the Father everlasting.

To thee all Angels cry aloud: the Heavens, and all the Powers therein.
To thee Cherubim and Seraphim: continually do cry,

Holy, Holy, Holy: Lord God of Sabaoth;
Heaven and earth are full of thy Majesty: of thy glory.

The glorious company of the Apostles: praise thee.
The goodly fellowship of the Prophets: praise thee.
The noble army of Martyrs: praise thee.
The holy Church throughout all the world: doth acknowledge thee;
The Father: of an infinite Majesty;
Thine honourable, true: and only Son;
Also the Holy Ghost: the Comforter.

Thou art the King of Glory: O Christ.
Thou art the everlasting Son: of the Father.
When thou tookest upon thee to deliver man: thou didst not abhor the Virgin's womb.
When thou hadst overcome the sharpness of death:
thou didst open the Kingdom of Heaven to all believers.
Thou sittest at the right hand of God: in the glory of the Father.
We believe that thou shalt come: to be our Judge.

We therefore pray thee, help thy servants: whom thou hast redeemed with thy precious blood.
Make them to be numbered with thy Saints: in glory everlasting.
O Lord, save thy people: and bless thine heritage.
Govern them: and lift them up for ever.
Day by day: we magnify thee; And we worship thy Name: ever world without end.

Vouchsafe, O Lord: to keep us this day without sin.
O Lord, have mercy upon us: have mercy upon us.
O Lord, let thy mercy lighten upon us: as our trust is in thee.
O Lord, in thee have I trusted: let me never be confounded.

O be joyful in the Lord, all ye lands:
serve the Lord with gladness, and come before his presence with a song.
Be ye sure that the Lord he is God; it is he that hath made us, and not we ourselves;
we are his people, and the sheep of his pasture.
O go your way into his gates with thanksgiving, and into his courts with praise;
be thankful unto him, and speak good of his Name.
For the Lord is gracious, his mercy is everlasting;
and his truth endureth from generation to generation.

Handel, *Dixit Dominus*

*Dixit Dominus Domino meo: sede a dextris meis, donec ponam inimicos tuos
scabellum pedum tuorum.*

*Virgam virtutis tuae emittet Dominus ex Sion: dominare in medio
inimicorum tuorum.*

*Tecum principium in die virtutis tuae in splendoribus sanctorum:
ex utero, ante luciferum, genui te.*

Juravit Dominus et non poenitebit eum: tu es sacerdos in aeternum secundum ordinem Melchisedech.

Dominus a dextris tuis: confregit in die irae suae reges.

Judicabit in nationibus, implebit ruinas:

conquassabit capita in terra multorum.

De torrente in via bibet: propterea exaltabit caput.

The Lord said unto my Lord: Sit thou on my right hand, until I make thine enemies
thy footstool.

The Lord shall send the rod of thy power out of Sion: be thou ruler, even in the midst among
thine enemies.

In the day of thy power shall the people offer thee free-will offerings with an holy worship:
the dew of thy birth is of the womb of the morning.

The Lord sware, and will not repent: Thou art a priest for ever after the order of
Melchisedech.

The Lord upon thy right hand: shall wound even kings on the day of his wrath.

He shall judge among the heathen; he shall fill the places with the dead bodies:
and smite in sunder the heads over diverse countries.

He shall drink of the brook in the way: therefore shall he lift up his head.

A Community Engaged



LEIGH WEBBER

Bank of America Chamber Music artists visit Charleston-area elementary schools each year

During Spoleto Festival USA 2023, more than 400 artists—40 percent of whom are from outside the United States—fill 9 Spoleto venues for more than 100 performances. Within this international scope, Spoleto offers many opportunities for the Charleston community to interact with artists through creative engagement initiatives including:

- A partnership with Charleston Jazz Academy creates two exciting opportunities for aspiring professional artists: the Festival's outdoor opening ceremony on Friday, May 26 features seven Academy students playing *Jabula* by Abdullah Ibrahim. Later, more than 100 students will attend Festival-hosted workshops led by Abdullah Ibrahim and Brandee Younger.
- A newly implemented Pay-What-You-Will program, which lowers barriers to access for new audiences to experience Spoleto. This year, the Festival offered \$50,000 of tickets to more than 25 performances to community members at a price they set.
- Emmy-winning CBS News correspondent Martha Teichner hosts the free "Conversations With" series (p. 102), leading illuminating discussions with Festival artists: Anthony Roth Costanzo and Justin Vivan Bond, Gakire Katese Odile, and Jamez McCorkle, all on the sets of their productions.
- Jazz Curator Larry Blumenfeld hosts a series of Jazz Talks (p. 103) that are free and open to the public featuring Festival artists, Pulitzer Prize winner Henry Threadgill, and Brandee Younger.
- Across three weeks, 40 College of Charleston students are invited to attend performances and weekly lectures with Festival artists as part of a summer course that examines performances and creative practices, with an aim to expand perspectives.
- Bank of America Chamber Music artists visit Charleston-area elementary schools each year, offering interactive and engaging workshops to more than 200 students. These students are then invited to attend an exclusive performance by the artists at the Dock Street Theatre, created specifically for the young audience members.
- Through the Festival's Open Stage Door program, Charleston nonprofit organizations and their constituents receive more than 600 complimentary tickets to attend Spoleto Festival USA performances each year.
- The Tell Your Story oral-history project (p. 83), unites four members of the Spoleto Festival USA Orchestra for collaboration with four members of the local organization, We Are Family, to create new musical works presented at the Festival. You can view an interactive map and explore the 2022 projects on Spoleto's website at spoletousa.org/map. The 2023 projects will be published after the Festival.
- As a partner of ARTS Charleston, Spoleto helps to create arts-centered opportunities for Charleston County School District teachers seeking professional development credits. In 2023, Spoleto hosts 60 teachers in sessions inspired by the opera, *Vanessa*, and the play, *The Book of Life*.

Spoleto's creative engagement initiatives are made possible by an anonymous donor; Carol H. Fishman, in memory of Leo Fishman; Leslie Aucoin and Vernon Drew; The Samuel Freeman Charitable Trust; and the Danielle Rose Paikin Foundation. For more information on how to help expand programs like these, please visit spoletousa.org/engagement.

Spoletto Festival USA Orchestra

John Kennedy

Resident Conductor and Director of Orchestral Activities

Flute

Danielle Kim, *Fairfax, Virginia*
Elise Kim, *Seattle, Washington*
Tyler Craig Martin, *Chicago, Illinois*
Megan Torti, *Chicago, Illinois*
Henry Thomas Woolf, *Fresno, California*

Oboe

Lucian Avalon, *Santa Fe, New Mexico*
Sonia Matheus, *Sacramento, California*
Alexander Mayer, *Phoenix, Arizona*
Andrew Port, *Carmel, New York*
Kate Wegener, *Easton, Connecticut*

Clarinet

Mackenzie Austin, *Fort Worth, Texas*
Benjamin Cruz, *Wakefield, Rhode Island*
Olivia Hamilton, *Dallas, Texas*
Hae Sol (Amy) Hur, *Seattle, Washington*
Hank Landrum, *Pensacola, Florida*

Bassoon

Allen Jiang, *Chicago, Illinois*
Nina Laube, *Highland Park, Illinois*
Kennedy Plains, *Wylie, Texas*
Marty Tung, *Wilmette, Illinois*
Christopher Witt, *Skokie, Illinois*

Horn

Henry Bond, *Agoura, California*
Jack Bryant, *Atlanta, Georgia*
Andrew Burhans, *Portage, Michigan*
Sylvia Denecke, *East Aurora, New York*
Gabriel Mairson, *Boston, Massachusetts*
Yeonjo Oh, *Republic of Korea*
Jackson Prasifka, *Dallas, Texas*
Hanan Rahman, *Coral Springs, Florida*
Nelson Ricardo Yovera Perez, *Yaracuy, Venezuela*

Trumpet

Omri Barak, *Pittsburgh, Pennsylvania*
Jack Farnham, *Sunnyvale, California*
Morgen Low, *Northbrook, Illinois*
James McAloon Jr., *Williamstown, New Jersey*
Alan Tolbert, *Shippensburg, Pennsylvania*

Trombone

Cooper Cromwell-Whitley, *Pittsburgh, Pennsylvania*
Guangwei Fan, *Guangzhou, Guangdong, China*
Liam Glendening, *Redlands, California*

Bass Trombone

Declan Wilcox, *Boulder, Colorado*

Tuba

Bridget Conley, *Charleston, South Carolina*
Joshua Williams, *New Orleans, Louisiana*

Percussion

Dominic Grande, *Fort Pierce, Florida*
Mary La Blanc, *Mission Viejo, California*
Nga Ieng Lai, *Macao, China*
Lucas Sanchez, *Albuquerque, New Mexico*
Matthew West, *Dallas, Texas*

Harp

Felita Eleonora, *Indonesia*
Zane Mallett, *Dallas, Texas*

Piano

Wesley Ducote, *DeQuincy, Louisiana*
Gloria Engle, *Houston, Texas*

Violin

Sarah Berger, *Denver, Colorado*
Arianna Brusubardis, *Dousman, Wisconsin*
Jacob Edison Buhler, *Lake Grove, New York*
Korah Cuff, *Jacksonville, Florida*
Natalie Darst Xia, *Danville, Kentucky*
Maalik Glover, *Atlanta, Georgia*
William (Liam) Gibb, *Oak Park Heights, Minnesota*
Haley Gillia, *Brooklyn, New York*
Beatrice Hsieh, *North Wales, Pennsylvania*
Tong Li, *Oberlin, Ohio*
Freya Liu, *San Jose, California*
Stephanie Liu, *Raleigh, North Carolina*
Anna Luebke, *River Falls, Wisconsin*
Aurora Mendez, *Bronx, New York*
Munire Mona Mierxiati, *Urumqi, Xinjiang, China*
Ye Jin Min, *Ilsan, South Korea*
Shomya Mitra, *San Carlos, California*
Gabrielle Monachino, *Rochester, New York*
Hannah O'Brien, *St. Louis, Missouri*
Cecelia Ostapeck, *Charleston, South Carolina*
Emily S. Richardson, *Henderson, Nevada*
Allison Taylor, *West Palm Beach, Florida*
Shuyi Wang, *China*
Lily West, *Cornelia, Georgia*
Asher Wulfman, *Princeton, New Jersey*
Carina Yee, *Decorah, Iowa*

Spoletto Festival USA Chorus

Joe Miller
Director of Choral Activities

Viola

Nick Borghoff, *Ridgewood, New Jersey*
Kathryn Brown, *Evanston, Illinois*
Joseph Burke, *South Brunswick, New Jersey*
Paulina Flores, *Los Angeles, California*
Alex McLaughlin, *Woodstock, New York*
Rituparna Mukherjee, *Kolkata, India*
Sofia Nikas, *San Antonio, Texas*
Nicholas Pelletier, *Duluth, Georgia*
Mario Rivera, *San Pedro Sula, Honduras*
Toby Winarto, *Los Angeles, California*

Cello

Jessica Hong, *Holmdel, New Jersey*
Simon Housner, *Cherry Hill, New Jersey*
Ayoum Alexandra Kim, *Cheonan, Korea*
Han Lee, *Saitama, Tokyo, Japan*
Emmanuel T Losa, *Marietta, Georgia*
Ben Maxwell, *Durham, North Carolina*
Samantha Powell, *Frisco, Texas*
Shinae Ra, *Fayetteville, North Carolina*

Double Bass

Marguerite Cox, *Hudson, Ohio*
Jakob Gerritsen, *Carpentersville, Illinois*
Austin Lewellen, *Fort Wayne, Indiana*
Rachel Martin, *Pittsburgh, Pennsylvania*
Zachary Marzulli, *Montclair, New Jersey*
Logan May, *LaGrangeville, New York*
Avery Weeks, *Oklahoma City, Oklahoma*

Orchestra Management

Orchestra Manager: Edward Kass
Orchestra Personnel Management Assistant: Natalie Darst Xia
Orchestra Personnel Apprentice: Bess Bridwell
Librarian: Jake Darnell
Library Apprentice: Nicole Tremonti

Concertmaster chairs endowed in memory of Ernest Hillman, Jr.

Soprano

Hayley Abramowitz, *Olney, Maryland*
Megan Brunning, *Lilburn, Georgia*
Samantha Burke, *Atlanta, Georgia*
Karen Cook, *Ypsilanti, Michigan*
Samantha Frischling, *Atlanta, Georgia*
Susannah Hardwick, *London, United Kingdom*
Nini Marchese, *Lisle, Illinois*
Sophia Santiago, *West Friendship, Maryland*

Alto

Eliana Barwinski, *Ann Arbor, Michigan*
Rachael Bell, *San Diego, California*
Madison Bowling, *Columbia, Maryland*
Reina Dickey, *Maumee, Ohio*
Heather Jones, *Charleston, South Carolina*
Grace Kiver, *Cincinnati, Ohio*
Thereza Dinorah Lituma, *Chicago, Illinois*
Liyao Yu, *Shenzhen, China*

Tenor

James Allen, *Savannah, Georgia*
Sam Denler, *Somers, New York*
Jeremy Do, *Kennett Square, Pennsylvania*
Joshua John, *New York, New York*
Marcos Ochoa, *Carrollton, Texas*
Dobin Park, *Seoul, South Korea*
Kevin Schneider, *South Windsor, Connecticut*
Shane Thomas, Jr., *DeLand, Florida*

Bass

Aaron Eaves, *Henderson, Kentucky*
Matthew Marinelli, *San Antonio, Texas*
John Potvin, *Aiken, South Carolina*
Daniel L. Reid, *Carlinville, Illinois*
Parker Van Houten, *Louisville, Kentucky*
Lucas Zuehl, *New Berlin, Wisconsin*
Claude Cassion, *Cincinnati, Ohio*
John Allen Nelson, *St. Paul, Minnesota*

Choir Management

Choir Personnel Manager: Molly Getsinger
Choir Personnel Apprentice: Elizabeth Reyna
Librarian: Jake Darnell
Library Apprentice: Nicole Tremonti
Musical Preparation: Brian Wong

Board of Directors

Chair

Mrs. Alicia Mullen Gregory

President

Mr. Phillip D. Smith

Treasurer

Mr. Andrew T. Barrett

Vice Presidents

Mr. Richard W. Chisholm
Ms. Rebecca W. Darwin
Dr. Elizabeth A. Fleming
Ms. Martha Rhodes McLendon
Ms. Margie Ann Morse
Mr. Michael C. Tarwater
Mrs. Cynthia B. Thompson
Mrs. Hellena Huntley Tidwell
Mr. C. Douglas Warner
Mr. Loren R. Ziff

General Counsel & Secretary

Mr. John B. Hagerty

Directors

Mr. Richard J. Almeida
Mr. Dean Porter Andrews
Mr. Larry Antonatos
Mrs. Katharine I. Bachmann
Mr. Steven Balzer
Ms. Judith N. Batty
Mr. Derick S. Close
Mr. Gary T. DiCamillo
Mr. Harry H. Frampton III
Mrs. Barbara G.S. Hagerty
Dr. Mena Mark Hanna, General Director & CEO
Dr. Courtney L. Tollison Hartness
Ms. M. Russell Holliday, Jr.
President Andrew T. Hsu
Dr. Eddie L. Irions, Jr.
Mrs. Deborah Kennedy Kennard
Mrs. Elizabeth P. MacLeod
Mrs. Susanne H. McGuire
Mr. Mark Munn
Ms. Ronda Muir
Mrs. Anne Bullock Perper
Mrs. Nicole Rubin
Mrs. Cynthia Anne Solomon
Mrs. Elizabeth H. Sullivan
Ms. Palmer Weiss

Chairs Emeriti

Mr. Carlos E. Evans
Mr. William B. Hewitt
Mrs. Martha Rivers Ingram
Mr. William G. Medich
Mr. M. Edward Sellers
Mr. Joel A. Smith, III

Directors Emeriti Circle

Mrs. Nancy M. Folger
Dr. John M. Palms
Mrs. Susan W. Ravenel
Mr. David L. Rawle
Ms. Kathleen H. Rivers
Mrs. Joan G. Sarnoff
Mr. W. Lucas Simons

LEADERSHIP

General Director & CEO: Mena Mark Hanna
Executive Assistant and Board Liaison: Bailey Mann

Chief Advancement Officer: Julia Forster
Chief Financial Officer: Brent Dickman
Chief Marketing & Communications Officer: Katharine Laidlaw
Chief Operating Officer: Dexter Foxworth
Lead Producer: Liz Keller-Tripp

ARTISTIC

Resident Conductor & Director of Orchestral Activities:
John Kennedy
Director of Choral Activities: Joe Miller
Jazz Curator: Larry Blumenfeld
Casting Advisor, Opera: Michael Eberhard
Production Advisor, Opera: Cameron Arens

DEVELOPMENT

Associate Director of Individual Giving: Caroline Poe
Development Manager: Jessica Melton
Individual Giving & Stewardship Manager: Chloe McIntosh
Institutional Writer: Anna Brooks
Patron Services Manager: Sally Lovejoy
Special Events Manager: Jessie Pierce
Special Events Assistant: Cameron Thomas

FINANCE AND TECHNOLOGY

Finance Operations Analysts: Rich Bailey, Laura Drose

MARKETING AND PUBLIC RELATIONS

Associate Director of Media Relations & Communications:
Jenny Ouellette
CRM Systems Manager: Michael Dorsey
Digital Marketing Manager: Geoff Yost
Marketing & Communications Assistant: Katie Franklin

Photographers: Peter Mueller, William Struhs, Leigh Webber

BOX OFFICE

Box Office Manager: Susan Kelly
Assistant Box Office Manager: Anna Brown
Ticket Agent & Patron Services Assistant: Lauryn Kay
Ticket Agents: Caitlin Brown, Kayla Dockery Coons, Lucy Dantz,
Delaney Faile, Caroline Gallman, Leah Rahman

HOUSE MANAGEMENT

Front of House Coordinator: Kai Hoskins
House Managers: Robert Ball, Sue Chanson, Sara Dwyer,
Doug Elliott, Doug James, Phillip Moss, Linda Owens,
Kris Ritenour, Erica Rouvalis, Carolyn Williams, John Wong,
Judith Yost

OPERATIONS

Receptionist: David B. Graham
Venue & Sales Manager: Haley Carter
Facilities Coordinator: Bella Kitsos

PRODUCING

Associate Producers: Allison Ross-Spang, Philip Snyder
Production Manager: Andrew R. Cissna
Manager of Production Scheduling & Festival Stage Management:
Tabi Prochazka
Producing Administrator: Courtney Lawson
Producing Assistant: Rebecca Weatherby

Orchestra Manager: Edward Kass
Chorus Personnel Manager: Molly Getsinger
Vocal Coach: Diane Richardson
Festival Librarian: Jake Darnell
Chamber Coordinators: Jess Julian, Pilar Boucher

PRODUCTION STAFF

Production Office Manager: Kayli D. Kimerer
Technical Supervisor: Peter Liebold VI
Assistant Technical Supervisor: Malory Hartman
Sound Supervisor: Preston Dunnivant
Assistant Audio Engineer: Daniella "DJ" Jenkins
Electrician: Aja Teal Anderson
Carpenters: Goose Torres Santiago, CJ Ohlandt
Assistant Schedule & Rehearsal Manager:
Mariah Pepper Berkowitz
Assistant Lighting Designer: Elijah Thomas

Venue Managers: Michael R. Diaz, Dan Evans, Marissa Honig,
Liz Stewart Selander, Ruth Anne Watkins
Assistant Venue Managers: Olivia Kee, Elizabeth Steele
Production Stage Managers: Brittany R. Carter, Becca Eddins,
Mike Egan, Gabrielle Illg
Assistant Stage Managers: Holly Adam, Walter Crocker, Leica Long
Carpenters: Alyssa Cargill, Renee Chasey, Grace Condon,
Nathan Dow, Alyssa Landry
Venue Electricians: Finley Alexander, Andrew Beauregard,
Andrew Kevic, Petko Novosad, Liz Shekhterman-Baklar,
Miranda Anne Tremblay
Electricians: Bootsie Baldwin, Jake Jordan, Emma Perch,
Nathan G. Phillips, Aidan T. Piontak, William Webster
Audio Engineers: Aidan Grey Gardner, Patrick Middlebrook,
Katie Reif, Christopher Sauerbrey, Rocco Stolze
Logistics Manager: Caitlin Denney-Turner
Logistics: Cas Blessing, Ceili Hesselgrave, Alex Jones,
Porter Lance, Graham Savage, Scott Smith, Emily Taylor,
Jose Carlos Villeneuve
Props: C. Mattison Williams, Susan Williams-Finch
Wardrobe Supervisor: Janine Marie McCabe
Costume Shop Manager: Cat Buchanan

Administration

Wardrobe: Savannah Blake, Lydia Chamberlain, Kimberly Thurston
Hair & Make-Up Supervisor: Lindsey Leigh Ewing
Hair & Make-Up: James P. McGough, Preshkha Patel,
Jade Soto
Video Supervisor: Robert Allen
Video: Sabrina Torres
Instrument Manager: Emily Holter
Orchestra Operations Supervisor: Jeremiah Rodgers
Piano Tuners: Larry Parish, Joe Marlow, Kevin Snodgrass,
Lowell Wakker, John Krucke

PRODUCTION SUPPORT

Lighting control by ETC
Lighting & Rigging Equipment by 4Wall Entertainment, Inc.
Specialty Rigging by Creative Conners
Sound Equipment by Masque Sound
Videography support by Resound Media Group
Acoustic Consultation by Creative Acoustics, LLC
Interstate Trucking by Janco, Ltd.
Pianos by Steinway & Sons, Fox Music House
Scenery by Hamilton Scenic and TTS Studios
International Alliance of Theatrical Stage Employees: Local 333

APPRENTICES

The apprentice program is endowed in part by the late Emeritus Professors Charles M. and Shirley F. Weiss.

ACCOUNTING

Serenity Cervenian*

PRODUCING

KaRon Brown*, Jessica B Conolly,
Lorence Jones-Perpich, Emma Reifschneider, Claire Salli

BOX OFFICE

Scout Carter, Alanna Davis*, Chantress Rachelle DeWitt,
Virginia Dunlap, Aubrey Eastin, Harper Geddes,
Jackson Helmholtz, Ava Jessup*, AJ Jones, Katherine Klassa,
Oscar Krug, Cassidy Lewis, Anna McCarley, Calli Reed,
Lauren Richards, February Schneck, Sidney Shanahan*,
Lance Shook, Lilia Stone*, Mariana Villanueva

CHOIR PERSONNEL

Elizabeth Reyna

DEVELOPMENT

Brynne E. Hardman, Destiny Humphrey*, Caroline Wall*

INFORMATION TECHNOLOGY

Sam Goerlitz*, Luke Owens*

MARKETING & COMMUNICATIONS

Julia Pedroso Jacobsen, Rylee Milz, Chloe Wright

PRODUCTION

Trey Binnom, Cas Blessing, Cole Carrico, Jasmine Diaz,
Allie Hildebran, Maya Holmes, Sydney Knowland, Zach Kobylarz,
Porter Lance, Andre Lavandero*, James Ellis Lybrand*,
Esmay Pricejones, Paulina Titterington, Jose Carlos Villeneuve

ORCHESTRA LIBRARY

Nicole Tremonti

ORCHESTRA PERSONNEL

Bess Bridwell

**College of Charleston student*

EXTERNAL SUPPORT

Independent Auditors and Tax Advisors: Elliott Davis, LLC
Counsel: Nelson Mullins Riley & Scarborough, LLP, John Hagerty
IT Managed Services: Online Computers

Drivers: Margaret Alcorn, Joshua Bristow, Gloria Butler,
Arthur Field, Steven Griner, Michele Reed, Randall Scott,
Thaddeus Simmons

Ushers

Spoletto Festival USA gratefully acknowledges the volunteer ushers who have made the 2023 Festival possible. Ushers, as of April 10, 2023, are listed below.

Gayle B. Alfreds
Leslee Ames
Patricia Ann Ancrum
Eyda Gladys Arroyave
Margaret Wood Atwood
Abby Lynn Baber
Robert Thomson Ball, Jr.
Mary Molloy Beaulieu
Barbara Lee Berger
Janet Jacobs Bex
Patricia Ellen Bilot
Ann Taylor Birdseye
Barbara Elaine Blackwell
Charles R. Blyth
Kevin Andrew Brady
Marianne E. Brady
Helen Sandra Bregman
Sandra Suit Brotherton

Pamela Bien Brown
 Ernst Walter Bruderer
 Nancy Campbell
 Sharon Ann Casey
 Melanie Leigh Cason
 Christine Ann Castaneda
 Gaylien Mary Chun
 Cia Cianci
 Katherine All Clark
 Sharon Lee Clark
 Dee Moore Coleman
 Alexander Nye Cooley
 Emma Kathleen Cregg
 Gary Exley Crossley
 Sharon Hiers Crossley
 William James Crudge
 Elena Crudge
 Karen Marie Delcioppo
 Barbara Ann Dennis
 Sherry Lynn Donoho
 Dona Jean Dorminy
 Wendell Larry Dorminy
 Peter Vassilev Draganov
 Elise DuBois
 Nancy Lynn Dunn
 Karen Paulsen Durand
 Carole Marie Egloff
 Reba Kaye Evans
 Robert Bruce Ferguson
 Thomas Joseph Fitzmaurice
 Amanda W. Ford
 Elizabeth Franchini
 Roy H. Freedman
 Elaine E. Frick
 Patricia Ann Galfano
 Caro Riley Gear
 Margaret Ulmer Gee
 Elane Rose Gilmore
 Peter H. Gilmore
 Carolyn W. Gleeson
 James B. Gleeson
 Ida B. Goodwine
 Sandra Elaine Gordon
 Belinda Storch Green
 Brett Jerald Green
 Glenna Deane Greenslit
 David Stuart Grossman
 Jan Ann Guerin
 Nancy Jean Bair Guss
 Matthew Robert Hamer
 Prue Mcgee Hammett
 Jane Carolyn Hart
 Teresa Sciarra Hartnett

Teri Lynn Herbert
 Katherine Pickett Hodge
 Terry J. Holder-Ryder
 Claudia K. Horkheimer
 Elizabeth Dalessandro Horton
 Stuart H. Hotchkiss
 Maureen Jane Huff
 Susan Boedeker Hughes
 Stanley Raymond Hunton
 Jack Morgan Hurley
 Karen Sue Izzi
 Donna F. Jacobs
 Ashima Kahrs
 William Given Kee
 Alan Edward Koester
 Laura Jean Kozman
 Hilde Kuck
 Cynthia Sue Lambert
 Richard Dale Lambert
 Esther Ann Lapin
 Michelle Wood Larsen
 Nancy Clayton Lefter
 Phillip William Lefter
 Vikki Levine
 Patricia Ann Luck
 Jane Paula Manuel
 Thomas George Manuel
 Sherrie Bouse Mason
 Janet F. Masonberg
 Michael Aloysius Master
 Linda Mizell McAllister
 Carlaye Minna McClain
 Kathleen Ann McGreevy
 Kerry Dorsey McMurray
 Pamela Florine McPherson-Davis
 Sherry Lynn Merkling
 Janice Blair Mertz
 Jay Marc Messeroff
 Janice Dubey Messeroff
 Linda M. Meyer
 Johanna Miller
 Larry Clarence Millhouse
 Joyce Darlene Morris
 Laura Elizabeth Moses
 Maria Rebeca Mueller
 Earlin Nelson
 Cynthia Wolfarth Nigh
 Mary Margret O'Connell
 Amy Hope Passman
 Elyse Robin Pernick
 Steven Stewart Pernick
 M. Charlotte Petersen-Overton
 Anne A. Poole

Claudia Ann Porter
 Genka D. Raykova
 Barbara Lynn Richardson
 Maria Mansfield Richardson
 Donald Scott Rideout
 Diana Claire Roebuck
 Sophia Roop Sanders
 Nancy Elaine Santiago
 Elizabeth Turner Scruggs
 Kasim Selimotic
 Judy A. Shillito
 Priscilla Price Shumway
 Theresa Gayle Siskind
 Seiko J. Smith
 Jill Caron Sola
 Maria Marchand Stafford
 Sarah Aron Staub
 Susan Adrienne Staub
 Suzette Stille
 Farzaneh Stone
 Kenda Marie Sweet
 Teresa Lee Thomas
 Jessica Ruth Towne
 Lila Beth Trussler
 Norman Joseph Ugolini
 John Thomas Van Dreesse
 Antoinette Loretta Velie
 Christine Risher Von Kolnitz
 Susan Elizabeth Walters
 Charles L. Ward
 Pamela R. Ward
 Jeffrey Martin Weinman
 Susan Arias Weinman
 Barbara Lee Whitnack
 Joy Elizabeth Wiggins
 James Wiley Wigley
 Susan Scott Wigley
 Robert James Wilson
 Martin James Wisse, Jr.
 Michelle Youngok Wong
 Delilah Latesia Wright
 Brian Scott Yesowitch

Contributors

The work to sustain Spoleto Festival USA is a collaborative effort between hundreds of individuals and institutions. The board of directors is joined by individual supporters, corporations, foundations, and government agencies across the state of South Carolina and country to help meet the annual and ongoing production costs of the Festival. We applaud these collaborators for their continued leadership and generosity.

This list represents contributors whose gifts were received from April 19, 2022, to April 10, 2023. Those whose gifts were received after that date will be acknowledged in the 2024 program book. We also wish to thank all our loyal donors who support us at the Friend level.

FOUNDERS

Anonymous
Bank of America
The Estate of Ms. Elizabeth Battle
BlueCross BlueShield of South Carolina
City of Charleston
Alicia and Wayne Gregory
M. Edward Sellers and Dr. Suzan D. Boyd
South Carolina Arts Commission
Wells Fargo

LEADERS

Carlos and Lisa Evans
Ingram Charitable Fund
Peter R. Kellogg and
Cynthia K. Kellogg Foundation
Nelson Mullins Riley and Scarborough, LLP
SouthState Bank

AMBASSADORS

Bloomberg Philanthropies
BMW Group Plant Spartanburg
The Chalmers Fund—Lee Bell and
Fotios Pantazis
The Charleston Place
Oliver S. and Jennie R. Donaldson
Charitable Trust
Explore Charleston
First Citizens Bank
Carol H. Fishman
Betsy Fleming and Ed Weisiger, Jr.
Gaylord and Dorothy Donnelley Foundation
Mason Holland
Erica Pascal and Michael Hostetler
Jane and Mike McLain
Charley and Martha McLendon
The Robert and Janice McNair Foundation
Jan Serr and John Shannon
Mr. Phillip D. Smith and Ms. Lesley Burke
Ted and Susan Soderlund
Tito's Handmade Vodka
United Bank

GUARANTORS

Anonymous
Larry and Julia Antonatos

Mrs. Katharine I. Bachmann
Steven and Whitney Balzer
Mr. and Mrs. Andrew T. Barrett
Ms. Judith Nell Batty
Hyman and Marietta Bielsky
Claire and Peter Bristow
Mr. and Mrs. Wayland H. Cato, Jr.
Charleston County
Charleston GI
Rick and Marsha Chisholm
Mr. and Mrs. Derick Close
Colbert Family Fund
College of Charleston
Miriam DeAntonio, M.D.
Mr. and Mrs. Richard K. DeScherer
Gary and Susan DiCamillo
Ted Dintersmith and Elizabeth Hazard
Vernon Drew and Leslie Aucoin
Ted and Cheryl Eatman
Drs. Angeleita Floyd and Scott Cawelti
Harry and Susan Frampton
Judith Green and Dr. Michael Fritz
Barbara and Richard Hagerty
Mr. John B. Hagerty and
Ms. Susan W. Simons
Karyn Lee and Bill Hewitt
Ms. M. Russell Holliday, Jr.
Eddie Irions and Ryan Albert
William E. Kennard and
Deborah Kennedy Kennard
Dr. and Mrs. George H. Khoury
Sven and Kristin Lindblad
Linda P. MacCracken
Mr. and Mrs. James S. MacLeod
Mr. and Mrs. Gerald Marterer
William B. McGuire, Jr. Family Foundation
Jay Millard and Wenda Harris Millard
Dr. Martin Morad
Margie Ann and Wardell Morse
Ronda Muir
National Endowment for the Arts
Mrs. Marian M. Nisbet
The Peninsula of Charleston
Susan Pearlstine
Anne and Scott Perper
Jessica L. Pierce

Susan Ravenel and Robert Kirby
The John M. Rivers, Jr. Foundation
Nicole and Amir Dan Rubin
The Samuel Freeman Charitable Trust
Joan G. Sarnoff
David M. Savard
Sherman Financial Group
Kit and Joel Smith
Dr. and Mrs. Kerry Solomon
Elizabeth and Charles Sullivan
Ann and Michael Tarwater
Mrs. Cynthia B. Thompson
Hellena Huntley Tidwell
Mr. C. Douglas Warner and
Mr. Truman Smith
Mindelle and Loren Ziff

BENEFACTORS

Mr. and Mrs. Gregory Anderson
Kathleen and Bob Carroll
Frank and Kathy Cassidy
Arlen D. Dominek and A. J. Young
Francena T. Harrison Foundation Trust
Susan and Mark Geyer
Sean and Courtney Hartness
Kite Foundation
Elizabeth Rivers Lewine
Westin and Marie Lord
Judy Mazo and Mike Seidman
Bill and Julie Medich
Robbie Nichols and Robert Nicholson
Danielle Rose Paikin Foundation
T. Scott and Kaye S. Smith
The Wilbur S. Smith and
Sally J. Smith Foundation
Mrs. Keith Sears Wellin (Wendy)
Thomas C. and Kathleen Wright

SUSTAINERS

Anonymous
Jill and Richard Almeida
Mr. Dean Porter Andrews and
Ms. Lynn Easton
Donald H. and Barbara K. Bernstein
Family Foundation
Dr. and Mrs. Howard L. Brilliant

Miranda Brooks and Stephen Webb
 Honorable Ann W. Brown
 Brown Family Fund
 Babak and Stacy Bryan
 Mr. and Mrs. Charles W. Coker
 David and Gail Corvette
 Elaine L. Craft
 Croghan's Jewel Box
 Rebecca and Cress Darwin
 Mary and John Degnan
 Enterprise Holdings Foundation
 Nancy Folger
 Randy and Donna Friedman
 Michael Furlong and Eric Larsen
 Linda Lee Gill
 Lou Rena Hammond
 George and Cindy Hartley
 Earl Hewlette
 Horan Family Philanthropic Fund
 Susan and Louis Kaufman
 Mr. Eddie J. Khoury
 Mrs. William C. Lortz
 Thomas Lynch and Nancy Gray
 Tom and Debbie Mather
 Marianna G. McLean
 Jay and Ginger Millen – Caldwell Partners
 Dr. Gail M. Morrison
 Katharine Newman and Jonathan Hook
 John Palms
 Carol and David Rawle
 Caitlin Rhodes and Akers Moore
 Mr. and Mrs. Harley Shuford, Jr.
 Luke and Susan Simons
 Matt and Ellis Sisto
 Stono Construction
 Mr. and Mrs. Rowan G.P. Taylor
 Bettie and Mark Tullis
 Palmer and Ethan Weiss
 Mr. and Mrs. W. Ridley Wills, III
 Bob and Dana Wilson

PRODUCERS

Anonymous
 Deane and Roger Ackerman Family Fund
 Ann Addlestone Apple
 Fred and Mary Jo Armbrust
 Associated Foundation
 Mary Lou and John Barter
 Jaclyn S. Berlinsky
 Carolyn Bishop-McLeod
 Mary and Frank Brown
 Ernst and Christina Bruderer
 Don Burdette
 Walter Cain
 Dr. Harry and Mrs. Jennifer Clarke
 Kate and Nigel Cooper

Ellen Costello and Michael Judge
 Walter Crocker
 Margaret and Russ Dancy
 Susan Delaney
 Mr. and Mrs. Robert V. DeMarco
 Al and Angela Phillips Diaz
 Donnem-Lund Family Fund
 Dr. Carol J. Drowota
 Mr. and Mrs. John M. Dunnan
 Theresa and Tom Evans
 Esther B. Ferguson
 Susan Lobell and Ronald Fielding
 William and Prudence Finn
 Charitable Foundation
 Susan T. Friberg
 Richard J. Friedman, MD and Sandra Brett
 Sally Frost George
 Charlotte W. Gollobin
 Suman and Rajan Govindan
 Richard and Ann Gridley
 Faye F. Griffin
 Dr. and Mrs. Sam C. Grizzle
 Barbara Hearst
 C. Carroll and Susan B. Heyward
 Ann W. Hill
 Paul and Becky Hilstad
 Rev. and Mrs. Richard D. Hogue
 Dr and Mrs. W. Howard Holl III
 Robert Holt
 Bill Horton and Mary Major
 Beverly and Steve Hope
 William Horvitz Family Fund
 Scott and Valerie Howell
 Andrew T. Hsu and Rongrong Chen
 Patsy and Terry Jones
 Dr. Michael S. Kogan
 Dr. Julia E. Krebs and Mr. Roger Hux
 Barry and Elaine Krell
 The Honorable and Mrs. John Land, III
 Michael and Sigrid Laughlin
 Charitable Gift Fund
 June and Mariano La Via
 Mr. and Mrs. Robert Levin
 Rose and Ted Levin
 Peggy Lewis
 Lisa and Erik Lindauer
 Carol and Tom Lindstrom
 Ms. Cathy Gillis Long
 Cindy and James Mabry
 Martha and Terry Maguire
 Dr. Bernard Mansheim and
 Denise Mansheim
 Rebecca Martin and Family
 Amelia McCarthy and Andrew Carlson
 Heather McFarlin
 Ms. Elisabeth P. McLean

Edwin L. and Clare E. Meyer
 Ralph Mills and Judith Canonico
 New England Foundation for the Arts
 Elaine Papadimitriou
 Lil and Henry Parr
 Ms. Pamela Pollitt
 Bill and Sheila Prezzano
 Dr. and Mrs. A. Bert Pruitt
 Dr. Thomas Quattlebaum
 Dick and Susanne Query
 Artie and Lee Richards
 Bené and Charles Rittenberg
 Paul and Mary Jane Roberts
 Tyler Rollins
 Gretchen and Fritz Saenger
 Mr. and Mrs. Daniel S. Sanders
 Dr. and Mrs. H. Del Schutte, Jr.
 Hugh T. Scogin, Jr.
 Ginger and David Scott
 Wally and Bev Seinsheimer
 Ms. Mindelle Seltzer and
 Dr. Robert Lovinger
 Mr. Paul W. Soldatos
 Samuel and Sunny Steinberg
 Zoe and Brys Stephens
 Annie and Graham Stone
 Senator Thomas F. Taft, Sr.
 Ms. Martha A. Teichner
 Mr. Fred Thompson, III and
 Dr. Carolyn Thiedke
 Anne and Ken Tidwell
 Charles Tolbert
 Sharon and Eddie Toporek
 Jack Meeks and JoAnn Tredennick
 Tina Wardrop
 Dr. Sally A. Webb
 Richard Webel and Rebecca Barnes
 Katherine Wells and Jim Flanagan
 Waterproofing Specialties, Inc.
 Mr. and Mrs. D. Sykes Wilford
 David Trachtenberg and Richard Wilson
 Shelley and Marty Yonas

PATRONS

Anonymous
 Helen C. Alexander
 Jerome Andersen and June Hajjar
 Dr. Renee D. Anderson and
 Mr. Ivan V. Anderson, Jr.
 Nella Gray Barkley
 Cindy and Shon Barnett
 Denise Barto
 Sarah Beardsley and Christopher Randolph
 Henry and Sherry Blackford
 Blake Family Fund
 Anne Frances Bleecker

CONTRIBUTORS

Mrs. Sandra Bowers
James and Sarah Brice
Steve and Danielle Brown
William and Mary Buckley Foundation
Ilse Calcagno
Bernie Campbell
Consign Charleston
Dr. Rosalie Crouch
Dandy Joint Venture
Anne N. De Prez
Henry and Mollie Fair
Natalie Foster
Henry and Ann W. Hurd Fralix
Ruthann Granito
Ken and Robin Hanger
Lynn Hanlin
Lucy and Hooper Hardison
Al and Tracy Haynes
Bill and Ruth Hindman
Sherry and Kenneth Hirsch
Mr. and Mrs. Ozey K. Horton, Jr.
Mrs. Marion Huggins
Dr. Ted Keller
Kiawah River
Todd Kolb and Cathryn Thompson
Randy and Kaye Koonce
Tricia and Ted Legasey
Mr. and Mrs. Gerald Levy
Suzan Floyd Mabry
Mrs. Peter Manigault
Gwen and Layton McCurdy
Christine and Hall McGee
Dr. Karen Meredith
Janice and Jay Messeroff
Ralph and Martha Meyer
Peter and Mary Muncie
Mr. and Mrs. Dennis Nolan
Dr. Donna Orvin
Joseph Owens
Scott Shanklin-Peterson and
Terry Peterson
Ralph and Coby Piening
Dr. William L. Simpson and
Dr. Anna C. Pruitt
The Honorable Richard W. Riley
Rob and Martha Ann Robertson
Rosenblit Family Gift Fund
David Rubin and Tina Press
Shayla and Chip Rumely
Barry and Martha Silverman
Mitchell and Debra Sonkin
David and Susan Soper
Laura and Jacien Steele
Lisa Kunstadter and Nicholas A. Stephens
Elizabeth Stewart
Bailey W. Symington

Dr. Braughn Taylor and Dr. Kenneth Warlick
Mr. and Mrs. Thomas S. Tisdale, Jr.
Cindy and Richard Urquhart
Bill and Judy Watson Fund for the Arts
Lisa Mancini and Peter Whitehouse
Rebecca and Jim Wick
Cliff Wright

ASSOCIATES

Anonymous
Jeffrey Adams and Susan Hunter
David Adoff and Hildy Teegan
Charles J. and Sharon T. Barnett
Douglas and Karen Bean
Ms. Paula Belfiore and
Mr. George D. Argiriou
Mark and Ramsey Botterman
Dr. and Mrs. J. Robert Cantey
Fred Carlisle and Beth Obershain
Daniel and Stefi Carpenter
Mr. and Mrs. Grant Carwile
Ms. Katy W. Chung and Dr. Peter B. Key
Mr. Stanley J.H. Crowe
The Cuskley Jones Family Charitable Fund
Ann and Charlton deSaussure
Charles R. Dickerson
Stone Wiske and Jim Dillon
Eli and Susan Donkar
Suzanne and Ron Donner
Charles E. Dorkey III and
Andrea Rose Rousseaux
Cindy and Frank Franklin
Martha Catherine Freibert
Mr. Barker French
Gary and Cindy Frischling
Laura D. Gates
Bob and Ornella Gebhardt
Marsha and Neil Gewirtzman
SW Harjes Fund
Dean Edward Hart, College of Charleston
School of the Arts
Peter and Shelley Hempstead
Henry and Sylvia Yaschik Foundation
Alan and Lucy Hinman
David Holiday and Erica McFarquhar
Stuart Hotchkiss and Claudia Porter
Gail and Tim Hughes
Donald E. King
Kristopher B. King
Ms. Judith A. Kleiner
Randy and Rita Kramer
Ms. Anne R. Lee
Will and Liza Lee
Dr. and Mrs. Laszlo Littmann
Elizabeth Mack and Weston Rice
Dr. and Mrs. John Manzi

Lynn McCormick
Joseph H. McGee
Joni and Troy McLeod
Deborah and Dan McRackan
Heloise Merrill and Wilson Parker
Dr. and Mrs. James F. Mooney, III
Valerie Morris and Boris Bohun-Chudyniv
Dr. Carolyn Murdaugh
David and Deborah Newman
Richard J. Osborne
Rochelle L Ostroff-Weinberg
William and Lauri Paggi
Kelley Bogle Peace
Ms. Joanne Penman
Nadia and Achilles Perry
Margaret A. Pinckney
Helen C. Powell
Kyle and Rachel Pulling
Father Vincent J. Rigdon
Mr. and Mrs. J. Stone Roberts
Mr. Michael Rogan and Ms. Susan Schaffer
Carol and Mike Ross-Spang
Sharon Shealy
Hazel and Murray Somerville
Mrs. Lee Spong
Dr. Marjorie J. Spruill and Mr. Don H. Doyle
Thomas and Diane Stanley
Ben and Virginia Street
David and Barbara Tennenbaum
LeAnne Thurmond and Ed Holcombe
Dr. and Mrs. Charles F. Tremann
Mary Ann and Mel Twiest
Drs. Maria and Gabriel Virella
Susan and Trenholm Walker
Ms. Vera Watson
Beverly and Lawrence Willson

SUPPORTERS

Anonymous
Mr. and Mrs. Brady Anderson
Robert and Patricia Atwater
Dianne and John Avlon
Susan Parson and Angus Baker
Ms. Colleen Megarity Ballance
Ms. Jane Armstrong and Mr. Barry Beasley
Emerson Bell
Carolyn and Jon Bohlmann
Richard and Annmarie Boruta
Thomas and Cheryl Boswell
Charitable Fund
Frances W. Bramlett
Charles Lee and Elizabeth Seabrook Brown
Meg and Peter Brubaker
Dr. L. Wayne Bryan and Ms. Mary E. Parrott
David Bundy and Katherine Richardson
Family Fund

Ms. Jane Chew
 Mr. and Mrs. William Cissna
 The Claiborne-Grisaitis Family
 Mr. William Close
 James and Pamela Cooper
 Jill Davidge
 Paula and Stephen Duncan
 Mike and Beth Eddy
 Nancy and Ralph Edwards
 Mr. and Mrs. Chip Emge
 Ms. Margaret B. Ewell
 Phyllis W. Ewing
 Robert and Linda Fetch
 Mr. Walter M. Fiederowicz
 Lib Fleming
 Guy Jones and Cynthia Flynn
 Dr. Marla Franks and Rev. Susan Zoller
 Tom and Tracey Gillespie
 William M. Ginn
 Mr. and Mrs. Gunter M. Glass
 Gwynne and Toby Goodlett
 Richard and Jeannette Haas
 Mr. Harold A. Harken, Jr.
 Keisha Burnette and Greg Head
 Hecker Family Charitable Foundation
 Edd and Suzanne Hill
 Ms. Sarah Hill
 Sharon Hinnant and David Ploth
 Ross H. Hoff and Alexander Clifton
 Dr. and Mrs. Gerald B. Hogsette, Jr.
 Ms. Candace Holcombe
 Richard and Anne Hoppmann
 Mr. and Mrs. David Horvitz
 Leon and Dianne Howe
 Elizabeth Ilderton
 The l'On Trust
 Diane and Rick Jerue
 Phyllis G. Jestice
 Elizabeth and Michael Jordan
 Richard Allen Keithley
 Ms. Ann Kramer
 Ms. Susan M. Kridler
 Richard and Ellen Kypka
 Drs. Lydie and Richard Labaudinière
 Andrea Lapsley, Brenda Tirrell, Catherine
 Murray-Rust, Syma Zerkow, and Rhoda
 Goldberg
 Lyla and Tracy Leigh
 Mr. James Lindner
 Drs. Christine Lloyd and William Brener
 Michael and Mary Jo Manning
 Dr. George and Yvonne Martin
 Dr. and Mrs. Joseph McAlhany, Jr.
 Dr. and Mrs. Jackson H. McCarter
 Dexter and Susan Mead
 Lee Miller

John and Jennie Morris
 Dr. Vasiliki Moskos
 Sally and John Newell
 Suki and Jim Newton
 Tradd and Louise Newton
 Dr. Patrick O'Neil
 Dr. and Mrs. H. Biemann Othersen, Jr.
 James and Kathryn Owens
 Mr. and Mrs. Tom Parrington
 Leigh and Tom Poe
 Mary R. Powell
 Helen Purdum
 Mrs. Eileen Rice
 Dr. Jay and Debbie Robison
 Linda Roth
 Dr. and Mrs. Robert M. Sade
 Ms. Anne Scott
 Francie and Rick Segal
 Elizabeth Shevach
 Starr and Phil Snead
 Regina and Michael Sommer
 Ms. Nancy L. Sorenson
 Edward and Lise Spacapan
 Ms. Kerry Stewart
 Mr. and Mrs. Robert Sywolski
 Phyllis G. Jestice
 Anne and Grace Teshima
 George C. Thomas
 Ms. Jean Thomas
 Tony Tripeny
 Joey and Sharon Turner
 Chick Vladuchick and Susan Meloy
 Jane O. Waring
 Kathleen Wells and Donald Dillport
 George F. Wenchel
 Glenda and Larry Wetzel
 Brenda and Rick Wheeler
 Rob and Nancy Whitmore
 Mr. and Mrs. Christopher G. Willett
 Janet and Tom Wilson
 Bob and Maggie Wilson

BRAVO SOCIETY

Bobbi and Don Bernstein
 Ms. Elizabeth L. Boineau
 Gene Carpenter
 Kathleen Carroll
 Mr. Leonard S. Coleman, Jr.
 Mr. and Mrs. Barry Evans
 Blake, Carlos, and Lisa Evans
 Jeffrey A. Foster
 Rick Fowler and Justin Thomas
 Estate of Charlotte Hastie
 Martha Rivers Ingram
 Patsy and Terry Jones
 Dr. and Mrs. George H. Khoury

Mr. Barry Lapidus
 Mr. and Mrs. David L. Rawle
 Ellen and Mayo Read
 Harriet Ripinsky, in memory of
 Linda Ripinsky
 Mr. Aubrey Sarvis
 Mr. David M. Savard
 Mr. Joe Whitmore

PARTY HOSTS

Larry and Julia Antonatos
 babas on meeting
 Lee Bell and Fotios Pantazis
 Stevenson Bennett
 Gary and Susan DiCamillo
 Corrigan Gallery
 Ted and Cheryl Eatman
 Francis Marion Hotel
 Mrs. Roger P. Hanahan
 Nicholas C.L. Jones
 Jane and Mike McLain
 The Peninsula of Charleston
 Nicole and Amir Dan Rubin
 Mr. David Savard
 Mr. and Mrs. Michael C. Tarwater
 Hellena Huntley Tidwell
 David Trachtenberg and Richard Wilson

HOSPITALITY COMMITTEE

Wendy Dopp
 Annie Stone
 Elizabeth Sullivan

SPOLETO BRIDGE STEERING COMMITTEE

Liza Layfield, co-chair
 Anne Siegfried, co-chair
 Jen Burns
 Cashion Drolet
 Laura Lynn Lester
 Margaret McNabb
 Duncan Mégroz
 Matt Mill
 Holley Neary
 Owen Tyler
 Curry Uflacker
 Hanna Watt

SPOLETO BRIDGE MEMBERS

Rowan and Aydan Acebes
 Meredith and Clint Allen
 David Ashley and Jen Burns
 Grace Atwood
 Blaise and Phillip Barber
 Kathryn and Wiley Becker
 Leslie Bell
 Carolina and Edward Bennett

CONTRIBUTORS

Jay Benson
Dr. and Mrs. Jonathan DeWeese Bowling
Emily and Josh Broome
Bob Crutchfield & Michelle Edwards
Anne Kennedy Dotson
Ms. Cashion Drolet
James and Sara Ewing
Drew and Jared Faw
Lindsay Fleege
Susan Galvani
Glen Gardner
Jeremy L. Goldstein
Ilana and Isaac Gruber
Will & John Hardee
Royce & Larry Harvell
Rebecca Hawkins and Jeff Cooke
Gala Laurent and Kevin Schoonveld
Jacob Laws and Michael Feldman
Liza and Daniel Layfield
Torri Tyler Leeds
Laura Lynn Lester
Dr. Todd Magro and Mr. Spenser Harvel
Eura Arabea McClam-Bryce
Dr. Andrew McMarlin
Margaret McNabb
Mr. and Mrs. Tully McWhirter
Keith Meany & Caitrin Cunningham
Duncan Mégroz & Jenna Levine
Matt Mill
Holley and Robert Neary
Michael S. Oldham and Priscilla Cummins
Elizabeth Parker
Brie Paschen
Kevin & Tara Pate
Lauren Powell Pendarvis & Allen Pendarvis
Angela Phillips
Tara Pittman
John Pope
Ali Powell
Charlie Rackley and Katie Strumpf-Rackley
Abby Rosenthal
Drs. Stewart Sanford and Kelli Young
Catherine Powers Scarlett
Anne Siegfried
Sally Simms
Elizabeth M. Todd
Dr. Robert Torre
Owen Tyler
Curry and André Uflacker
Michelle Van Jura
Pamela C. Watson
Hanna Watt
Kat Wawner
Giles Whiting and Chelsea Rennhoff
Joel and Guang Ming Whitley

SPOLETO BRIDGE SPONSORS, GIFTS IN KIND, AND PARTY HOSTS

Grace Atwood
babas
Bacardi
Blaise and Phillip Barber
Bowling Dentistry
Kyle Brackley Photography
Byrdhouse Public Relations
The Cassina Group
Charleston Mix
The Charleston Place
Daysie
The George Gallery
Will & John Hardee
HART
Hatch Cove Designs
Izzabee's
Josh Cellars
Jennifer Lavelle Photography
Nicholas C.L. Jones
Palace Hotel
Davinia Selfridge Elegant Event Management
Tarpon Cellars
Topsy Spritzers
Ruby's New York Style Bagels

SPOLETO SCENE STEERING COMMITTEE

Emily Hill, co-chair
Kelly Snyder, co-chair
Selynne Ancheta
Sarah Berry
Christian Causby
Beau Daen
Ruthie Foster
Tiffany Gammell
Eric Gordon
Spenser Harvel
Sallie Hutson
Kaylee Lass
Patrick Napski
Lacey Kitz

SPOLETO SCENE MEMBERS

AL&EM
Selynne Ancheta
Brooke Beauvais
Ali Miller Bechtel
Sarah Berry
Nick Bolchoz
Lindsay Booth
Hailey Boyston | Rutledge House Interiors
Ben Brams
Wade Brogdon and Lauren Morgan

M. Seaton Brown
Brittany Buckelew
Jessica Burton
Ryan Burton
Jay Butler
Jeremiah Callahan and Allie Cooper
Tim Carnes
Kelly Cassidy | Cass + Nico Studio
Christian Causby
Catherine S. Charney
Jeremy Clawson
Charlotte Collins
Laura Creech
Dickens Culler
Charlotte Rosemary Cusano
Beau Alexander Daen
Sarah and Wilson Daniel
Will Dantzler
Amanda Fisher and Ryan Perrott
Kevin Fleming | FÉNIX Digital
Ruthie Foster
Tiffany Gammell
Sarah Miller and Greg Gelber
Diego and Evan Gonzalez
Eric Gordon
Sha'Ante Graham
Catharine Gregorie
Laura Gregory
Perrin Griffin
Kate Gussin and Emma Falconer
Caroline Hall
Stephen Ham and Alison Beskin
Sydney Hamer
Madison Hancock
Marjorie Hanger
Hugo Hanham-Gross, Hanham Insurance Agency
Landon Hardy
Kate Harner
Stephanie Harth
Spenser Harvel
Ashley Hawkins
Carol Anne Henry
Olivia Hipp
Thuy Hai Hoang
Mr. Connor J. Hoy and
Mrs. Kingsley M. Hoy
W. Richards Hundley
Sallie Smith Hutson
Heath Johnson | Bera Wealth Advisors
Celeste Jones
Jai Jones
Maggie Jordan
Bryan and Lacey Kitz
Katelyn Kivinen

Nora Kotsovos
 Katie Langley
 Kaylee Lass
 Sam Latham
 Pierce Lee and Vaughan Poole
 Sara Levin
 Austin Lewis
 Kalee Lineberger
 Virginia Ann Lineberger and Craig Lilienthal
 Christopher Litts
 Ellie Locke
 Kevin Maloy
 Blair Markovic
 Weeza Miller and Brewer Congleton
 Kent Kevin Motes
 Julia Lane and Patrick Napski
 Halie Neidenstein
 Miss Anna Croghan Outten
 Lacey Outten
 Misha Pekar
 Fallon Peper
 Katie Pepera
 Scott Plumer and Andrea Lameris
 Charlotte Pultz
 George P. Ramsay
 Jasmine Raybon
 Arden Reynolds
 Margeaux Rogers
 Peyton Runquist
 Dan Sharkey
 Margaret Shea
 Bradley Simmons | College Hunks Hauling
 Junk and Moving
 George "Ted" Sink Jr.
 Callie Smith
 Marian Smith Art
 Kelly and Kyle Snyder
 Bailey Spalding
 Thomas Stanton
 Katherine Stark
 Mr. and Mrs. Robert Strange
 Matt Tarney and Emily Rast Tarney
 Caroline Votaw
 Kathryn Waites
 Miss Darcy Waldman
 Haley Walker
 Anne Tyler Ward
 Savannah Layne Ward
 Kristen K. Wise
 Austin Wiseman
 Dr. Mark Charles Yates Jr. and
 Mrs. Melissa Yates
 Kate Zawyrucha

SPOLETO SCENE SPONSORS

Aperol Spritz
 Bera Wealth Advisors
 Blind Tiger Pub
 Cathead Distillery
 Charleston Glow Company
 Charleston Mix
 College Hunks Hauling Junk and Moving
 Edmund's Oast Brewing Co.
 FENX Digital
 Hugo Hanham-Gross,
 Hanham Insurance Agency
 Inskip Creative
 Island Brands
 Tito's Handmade Vodka

IN HONOR

In Honor of Suzan Boyd and Ed Sellers
 Stone Wiske and Jim Dillon
In Honor of Betsy Fleming and Ed Weisiger
 Kaky Grant
In Honor of Alicia and Wayne Gregory
 Linda and David Roth
In Honor of Wayne Gregory, Jr. Family
 Francie and David Horvitz
In Honor of Martha R. Ingram
 John M. Rivers, Jr. Foundation
In Honor of Caroline Poe
 Kathleen Wells and Donald Dillport
In Honor of Joe Riley on his birthday
 Susanne Emge

IN MEMORY

In Memory of Judith Bates
 Mr. William Hamill
In Memory of Christel DeHaan
 Judith A. Kleiner
In Memory of Todd Helgeson
 Mr. Eddie J. Khoury
In Memory of Charles Hill
 Sara H. Forbes
In Memory of Diana Khoury
 Mr. Eddie J. Khoury
In Memory of Hasham P. Khoury
 Mr. Eddie J. Khoury
In Memory of Rosalie Khoury
 Mr. Eddie J. Khoury
In Memory of Dr. and Mrs. Tom and
Ingrid McDonald
 Mr. and Mrs. Tracy Leigh
In Memory of Evelyn (Patti) M. McGee
 Dr. and Mrs. J. Gilbert Baldwin, Jr.
 Joseph H. McGee
In Memory of Geoff Nuttall
 Mr. Lawrence E. Bechler

Ms. Frances Bramlett
 Mr. Eddie J. Khoury
 Nancye B. Starnes
 Mr. Lawrence Wilson
 Jane Chew and Jim Edwards
 Susan and Alan Paikin
In Loving Memory of Jack Duncan
 Mr. Joseph Owens
In Memory of Danielle Paikin
 Mr. Vernon Drew
In Memory of Judith Singer Vane
 Judy Mazo and Mike Seidman
In Memory of Charles S. Way
 Dr. and Mrs. J. Gilbert Baldwin, Jr.

NIGEL REDDEN EMERGING ARTIST ENDOWMENT FUND

Anonymous
 Abakanowicz Arts and Culture
 Charitable Foundation
 Jim and Susan Allhusen
 Jill and Richard Almeida
 Mr. Dean Porter Andrews and
 Ms. Lynn Easton
 Mrs. Katharine I. Bachmann
 Ms. Susan L. Baker and Mr. Michael Lynch
 Ms. Colleen Megarity Ballance
 Ms. Elizabeth L. Battle
 Mr. Lee Bell
 Anne and Philip Bergan
 Mr. William B. Bissell
 Tippy and Michael Brickman
 Mr. and Mrs. John Cardamone
 Mrs. Nancy Cave
 Walter Crocker and Bette Mueller-Roemer
 Rebecca and Cress Darwin
 Mr. Jeffrey Day
 Miriam DeAntonio, M.D.
 Mr. and Mrs. Richard K. DeScherer
 Ms. Joann Devira
 Sarah Lund Donnem
 Mr. and Mrs. P. Steven Dopp
 Dr. Carol J. Drowota
 Ms. Patricia Dugan
 Betsy Fleming and Ed Weisiger, Jr.
 Natalie Foster
 Mr. and Mrs. Trevor Gatty
 Susan and Mark Geyer
 Mr. and Mrs. John Griffith
 Barbara and Richard Hagerty
 Ms. Marcella Hale
 Mr. and Mrs. Charles T. Hall
 Mrs. Roger P. Hanahan
 Karyn Lee and Bill Hewitt
 Mr. and Mrs. Ozey K. Horton, Jr.

CONTRIBUTORS

Martha Rivers Ingram
John and Rozella Kennedy
Dr. and Mrs. George H. Khoury
Carmen Kovens
June and Mariano La Via
Mr. Nathan Leventhal
Peggy Lewis
Mr. and Mrs. James S. MacLeod
Jeannie Maddox
Mr. Ken May
William B. McGuire, Jr. Family Foundation
Martha Rhodes McLendon
Ms. Louisa Neel
Mrs. Lynn B. Parrott
Mrs. Carol R. Rashbrook
William Redden
Ms. Carol Rolf
Joan G. Sarnoff
Mr. David M. Savard
Ms. Marjorie Schwab
Jan Serr and John Shannon
Mr. and Mrs. Alexander Silbiger
Kit and Joel Smith
Dr. and Mrs. Kerry Solomon
Samuel and Sunny Steinberg
Ann and Michael Tarwater
Mrs. Cynthia B. Thompson
Hellena Huntley Tidwell
Ms. Elizabeth A. Vorce
Mr. and Mrs. Charles Wadsworth
Mary and James G. Wallach Foundation
Mr. and Mrs. Charles S. Way, Jr.
Mark and Polly Weiss
Ms. Anita G. Zucker

ORCHESTRA BENEFIT SPONSORS

CORPORATE SPONSORS

Explore Charleston
Tito's Handmade Vodka

TABLE SPONSORS

College of Charleston
Carlos and Lisa Evans
The Flight Crew
Garden & Gun Magazine
Wayne and Alicia Gregory
Family Foundation
Margie and Wardell Morse
Nicole and Amir Dan Rubin
Mr. M. Edward Sellers and Dr. Suzan Boyd
Kit and Joel Smith
SouthState Bank
Cynthia and Ron Thompson
Stephanie Yarbrough and Jason Cohen
Wells Fargo

SILVER SPONSORS

William E. Kennard and
Deborah Kennedy Kennard
Amelia McCarthy and Andrew Carlson

ORCHESTRA BENEFIT COMMITTEE

Ruth Edwards
Michael Furlong
Andy King
Liz MacLeod
Leslie Richardson
Nicole Rubin
Elizabeth Sullivan
C. Douglas Warner
Stephanie Yarbrough

ORCHESTRA BENEFIT CONTRIBUTORS

Sergei Boissier
Andrew Carlson and Amelia McCarthy
Coastal Clutch NY
Croghan's Jewel Box
East West Partners
Wayne and Alicia Gregory
Family Foundation
Hampden Clothing
Hotel Bennett
The Indigo Road Hospitality Group
Island Brands USA
Andy King
John King
Mike Lata
Christopher Myers Studio
Linville Golf Club
Linville Ridge
Lowcountry Premier Fly Fishing
Orvis Charleston
Jonas Pate
Nicole and Amir Dan Rubin
Ed Sellers
John Thompson
Joe Topper
Tuscan Resort
Doug Warner

ORCHESTRA SUPPORT

Mr. Weston Andress
Claire and Peter Bristow
Mark and Simone Bye
Kathleen and Bob Carroll
Mr. and Mrs. John M. Dunnann
Betsy Fleming and Ed Weisiger, Jr.
Mr. Patrick Killian
Mr. C. Douglas Warner and
Mr. Truman Smith

ORCHESTRA MEMBER SPONSORS

Anonymous
Kamal Ayyildiz
Mrs. Katharine I. Bachmann
Mr. and Mrs. Andrew T. Barrett
Mr. Dan Battista
Lee Bell and Fotios Pantazis
Ernst and Christina Bruderer
Lance and Robin Brutschy
Mr. Christian Bryant
Catherine Carter
Mr. and Mrs. Grant Carwile
Edward and Sally Clancy
Rebecca and Cress Darwin
Mr. and Mrs. Domenico De Sole
Mr. and Mrs. P. Steven Dopp
Mr. and Mrs. Steve Dudash
Ruth L. Edwards
Mr. Blake Evans
Carlos and Lisa Evans
Julia Forster and John Thompson
Jonathan Green
Alicia and Wayne Gregory
Sean and Courtney Hartness
Mr. Tap Johnson
Mr. Matthew Kenner
Dr. and Mrs. George H. Khoury
Mr. W. Doug King, Jr.
June and Mariano La Via
Liz and Jim MacLeod
Michelle Mangum
Charley and Martha McLendon
Bill and Julie Medich
Margie Ann and Wardell Morse
Mr. and Mrs. James N. Richardson, Jr.
Dr. and Mrs. Nathan Rowland
Dr. and Mrs. Lars H. Runquist, Jr.
Mr. David M. Savard
Michele and Michael Seekings
Wally and Bev Seinsheimer
Kit and Joel Smith
Dr. and Mrs. Kerry Solomon
Kevin and Galin Spicer
Mr. and Mrs. Steven Strawn
Elizabeth and Charles Sullivan
Mrs. Cynthia B. Thompson
Hellena Huntley Tidwell
Mr. and Mrs. Fisher C. Walter, Jr.
Mindelle and Loren Ziff

MARY RAMSAY CIVIC AWARD LUNCHEON CONTRIBUTORS

In Honor of Chef Mike Lata
Sponsored by SouthState Bank

Kathleen Carroll
Wayland and Marion Cato
Sallie M. Duell
Casey and Sunshine Herbert
Heather McFarlin
Joan G. Sarnoff
Gary and Sally Smith
Springsteen Foundation |
Derick and Sallie Close
Mrs. Elizabeth Sullivan
Mr. and Mrs. Paul G. Trippe

MATCHING GIFTS

Apple
AT&T Foundation
Bank of America
Blackbaud
Brookfield Asset Management
The Coca-Cola Foundation
ConocoPhillips
Eaton Corporation
Eli Lilly and Company Foundation
Microsoft Corporation
Morgan Stanley

SPOLETO SOCIETY PIN SPONSOR

Kiawah River

SPECIAL THANKS AND GIFTS IN KIND

Anne's Charleston Cheese Biscuits
Dr. Dave Albenberg – Access Healthcare
Candlewood Suites Charleston –
Mt. Pleasant, Erica Feaga
Caviar & Bananas
Callie's Hot Little Biscuits
Candlefish
Caroline's Cakes
The Charleston Place, Christopher Baxter
and Latasha Capleton
Charleston International Airport,
Captain Jay Christmas and Brian Query
Charleston Magazine
Charleston Sips
Cheers Charleston
Christophe Artisan Chocolatier
City of Charleston, Robert Somerville and
Michael Mathis
College of Charleston, Ashleigh Freer-Parr
Corey Alston, Sweetgrass Basket Weaver
Courtyard by Marriott Charleston/Historic
District, Madison Johnson
Curated Events
Cru Catering
Enterprise Rent-A-Car,
Reid Armstrong and Garrett Leaird
Eventworks
Fox Music House
Gilmore Bar & Wine Services
Goat Sheep Cow
Gregory Blake Sams Events
Dr. Lucinda Halstead
Hampton Water
Historic Charleston Bed and Breakfast,
T'Lene Brown
Historic Charleston Foundation
Hyatt Place and Hyatt House Charleston/
Historic District, Annie Campbell
Patrick Killian, Inc.
Andy King & Craig McBlain
Peter Lamb
Lois Lane Properties, Ginger Scully
Mr. and Mrs. Francis X. McCann
Nelson Printing
Old Whaling Co.
Production Design Associates
Quality Inn Mt. Pleasant - Charleston,
Erica Feaga
Seyahan Jewelry
Snyder Events
Stradley-Davidson
Leigh Webber



COURTESY THE MCGEE FAMILY

Following an afternoon chamber music concert, Patti McGee hosts Charles Wadsworth, Gian Carlo Menotti, Jim Kearney, Ted Stern, and Scott Nickrenz at a chamber tea in a corner of her welcoming home.

Remembering Patti McGee

Champion of Chamber Music

“An ardent nurturer of Charleston’s cultural landscape” (*The Post & Courier*), Evelyn “Patti” McGee (1935–2022) is remembered as an ardent cultivator of the arts, horticulture, and preservation. She passed away in November after a long illness.

Beginning in 1977, McGee’s unwavering generosity was on full display each day of the Festival. For nearly two decades, the McGees hosted parties in their exquisite garden, welcoming artists and patrons following the one o’clock chamber music concerts. Patti’s gracious hospitality helped nurture the sense of enchantment, of magic, of grace, for which Spoleto has come to be known.

As a leader in the wider Charleston community, McGee founded the Lowcountry Garden Club and served as president of the Charleston chapter of Junior League and the Women’s Council of the Gibbes Museum of Art. She was a founding member of the Charleston Horticultural Society and founding board member of the national organization, The Garden Conservancy. McGee also served on the Charleston Arts and History Commission and was South Carolina Advisor to The National Trust. In 2017, McGee, with her husband Joseph, received Spoleto’s Mary Ramsay Civic Award.

The Festival is forever grateful for McGee’s boundless generosity and irresistible enthusiasm that made Charleston even more beautiful. ■

Remembering Charlie Way

Former Chair of the Board

In September 2022, Spoleto Festival USA lost one of its earliest and most passionate supporters, Charles S. Way, Jr. (1937–2022).

Instrumental in the Festival's establishment, his work was pivotal to its survival and ultimately, to its flourishing. More than three decades later, his counsel remains a key reason for Spoleto's vitality.

Way served on the Festival's Board of Directors from 1982 to 1989, including as Board Chair for four years. He was a stalwart leader—he acted altruistically, tackled tough assignments, and galvanized others to do the same.

Way's action-oriented approach proved crucial in the face of turmoil. Following Hurricane Hugo, Way rallied the board and Charleston's Mayor not only to ensure the 1990 season would proceed, but also directed emergency funding to start an endowment, ensuring the Festival's long term financial stability. Way's steady guidance also helped stabilize the Festival after the difficult departure of founding artistic director, Gian Carlo Menotti.

Outside of Spoleto, Way was a force in arts and culture advocacy across the state.

Among many leadership positions, he served on the Board of Directors for the College of Charleston Foundation as well as the S.C. Tourism Council. While he is perhaps best remembered for his business acumen—as the former president of The Beach Co., for example, he led the purchase of Kiawah Island in 1988—Way was a staunch champion of artistic risk-taking and experimental works.

In 2013, Way received Spoleto's second annual Mary Ramsay Civic Award for his civic and philanthropic leadership. He received the Elizabeth O'Neil Verner Award from the SC Arts Commission; the South Carolina Governor's Award for the Arts; and twice received the Order of the Palmetto, South Carolina's highest citizen award.

Spoleto Festival USA salutes his extraordinary life of service and commitment to the performing arts. ■



COURTESY MARY ELLEN WAY

Plan your visit to Philadelphia

20
23

VERDI
**Simon
Boccanegra**
New Production

ORTH/MOSCOVITCH
**10 Days in a
Madhouse**
World Premiere

SULAYMAN
**Unholy
Wars**
Philadelphia Premiere

FESTIVAL O23

SEPT. 21 – OCT. 1, 2023

An 11-day celebration of groundbreaking opera, featuring a star-studded new production of Verdi's *Simon Boccanegra*, a world premiere about trailblazing journalist Nellie Bly, a powerful reframing of the Crusades, and more.

Ticket packages on sale now at operaphila.org

Tickets to individual shows on sale July 18

Opera
Phila
delphia

Starring

Ana María Martínez
Quinn Kelsey
Christian Van Horn
Kiera Duffy
Raehann Bryce-Davis
Will Liverman
Karim Sulayman



Franke
at Seaside

Lutheran Homes of South Carolina



*Staying cool was never
so much fun.*



Non-Profit, Faith-based Senior Solutions

Franke at Seaside—where you can be who you are.

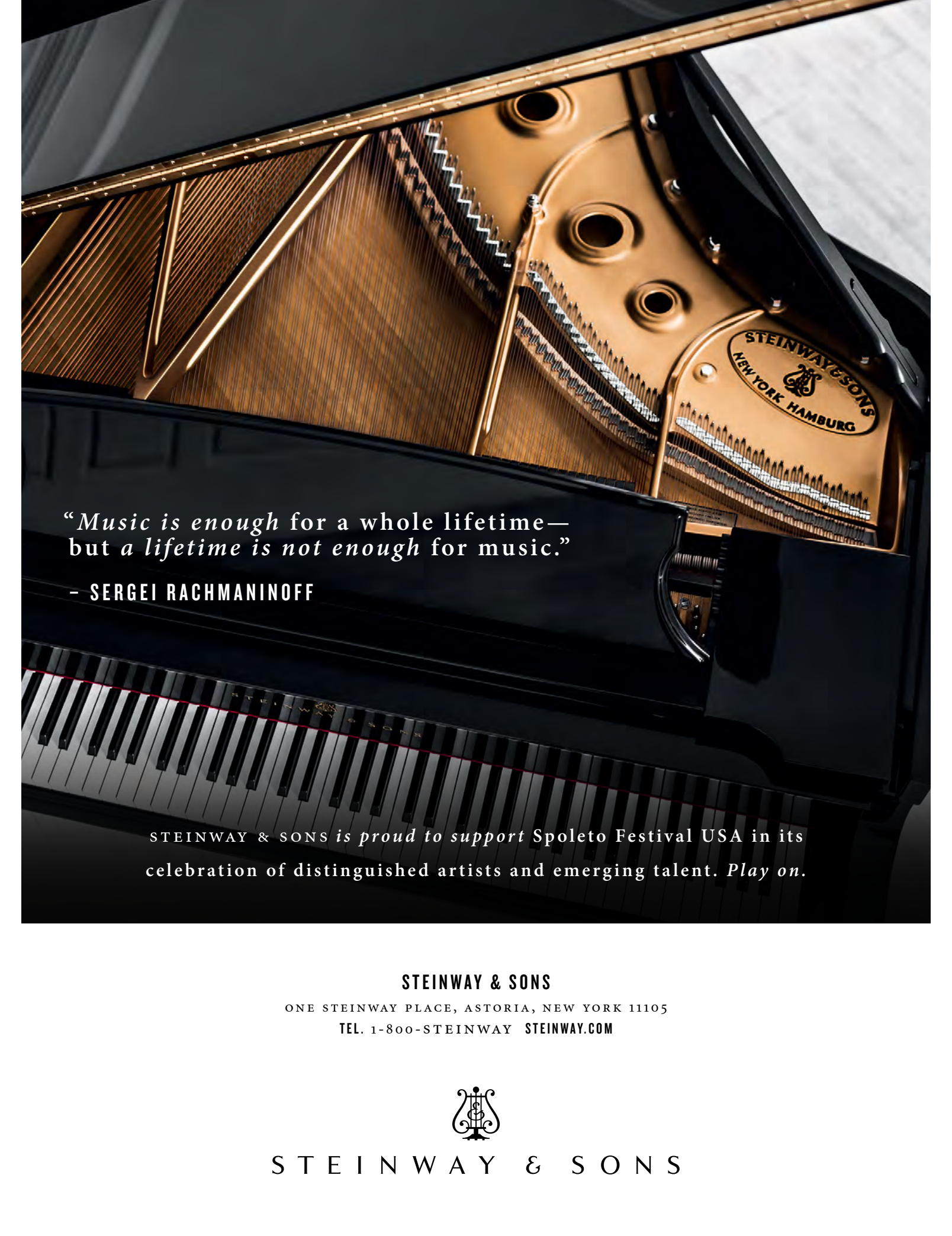
Independent Living Apartments & Patio Homes
Assisted Living & Memory Care
Short-term Rehab • Long-term Care

Schedule a tour!

843.216.2222 or 800.940.7435

1500 Franke Dr. • Mt. Pleasant
FrankeAtSeaside.org  





*"Music is enough for a whole lifetime—
but a lifetime is not enough for music."*

— SERGEI RACHMANINOFF

STEINWAY & SONS *is proud to support* Spoleto Festival USA *in its*
celebration of distinguished artists and emerging talent. *Play on.*

STEINWAY & SONS

ONE STEINWAY PLACE, ASTORIA, NEW YORK 11105

TEL. 1-800-STEINWAY STEINWAY.COM



STEINWAY & SONS



LOIS LANE
RUTHIE SMYTHE
KEELIN LOVE
GINGER SCULLY
ELLERY SCHAUER
GREG KIDWELL
BELINDA HODGSON
KARINA MICHAEL



**LOIS LANE
PROPERTIES**

LOISLANEPROPERTIES.COM

Love where you live.

SALES ■ RENTALS ■ PROPERTY MANAGEMENT



**CROGHAN'S
JEWEL BOX**

*One Family...
One Hundred Years.*

308 KING STREET
CHARLESTON, SOUTH CAROLINA
ph. 843.723.3594 @CROGHANS

CROGHANSJEWELBOX.COM

2023-2024 MUSICIANS
Andrew Armstrong, piano
Raphael Bell, cello
Phillip Bush, piano
Daniel Ching, violin

CHAMBER MUSIC CHARLESTON



SOUTH CAROLINA SOCIETY HALL
DOCK STREET THEATRE
SOTTILE THEATRE

James Ehnes, violin
Alexander Fiterstein, clarinet
Francisco Fullana, violin
Frances Hsieh, violin
JP Jofre, bandoneon
RJ Kelly, horn
Anthea Kreston, violin
Matt Lipman, viola
Charles Messersmith, clarinet
Amy Schwartz Moretti, violin
Daniel Mumm, cello
Sandra Nikolajevs, bassoon
Timothy O'Malley, cello
Alan Rafferty, cello
Mary Reed, bass
Chee-Hang See, piano
Debra Sherrill Ward, horn
Ben Weiss, viola
Jenny Weiss, violin, viola
Alice Yoo, cello



WWW.CHAMBERMUSICCHARLESTON.ORG CMC



Celebrating Geoff Nuttall

An Exhibition of Photographs by William Struhs

Presented in collaboration with Spoleto Festival USA

Theodora Park

May 26 – June 11



MEOW MEOW | NOVEMBER 18 & 19 | PHOTO BY HARMONY NICHOLAS



DORRANCE DANCE NUTCRACKER | DECEMBER 13 | PHOTO BY CHRISTOPHER DUGGAN



PINA BAUSCH THE RITE OF SPRING | GERMAINE ACOGNY & MALOU AIRAUDO COMMON GROUND[S] | FEBRUARY 2 & 3, 2024 | PHOTO BY MAARTEN VANDEN ABBELE

CHARLESTON
GAILLARD
CENTER

Year-round, music, dance, comedy, theater,
and family performances. **See our full
2023-2024 season at gaillardcenter.org.**



| (843) 242-3099 | gaillardcenter.org

Contributors

Spoletto Festival USA is deeply grateful to its institutional partners for their support. For 47 seasons, institutions have helped the Festival to sustain and expand its presence. Much of the Festival's success is due to the generosity of these institutions.

FOUNDERS



LEADERS



AMBASSADORS



GUARANTORS



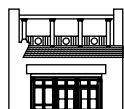
Venues



St. Matthew's Lutheran Church
405 King St.



Festival Hall
56 Beaufain St.



Sottile Theatre
College of Charleston, 44 George St.



Dock Street Theatre
135 Church St.



Cistern Yard
College of Charleston, 66 George St.



City Hall—Opening Ceremonies
80 Broad St.



Charleston Gaillard Center
95 Calhoun St.

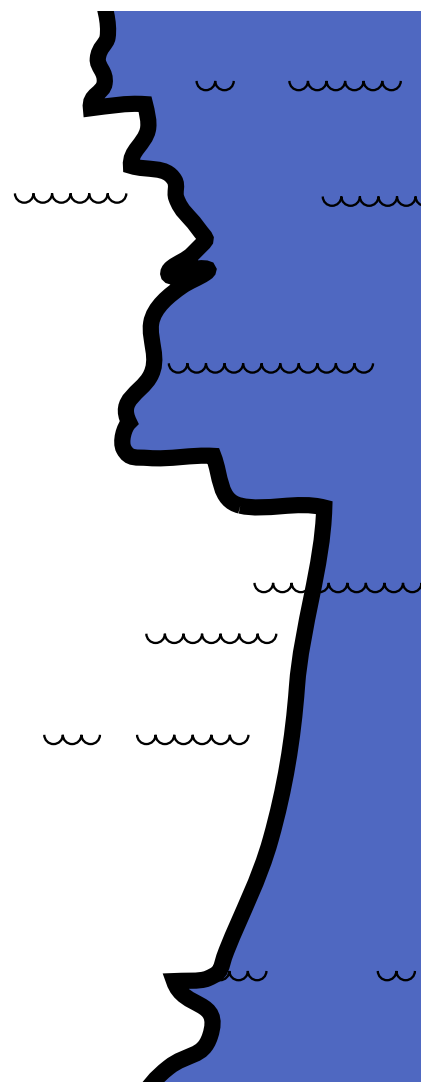


Queen Street Playhouse
20 Queen St.

Not on map:

Firefly Distillery, 4201 Spruill Ave., North Charleston

TD Arena (rain site), 301 Meeting St.





Thanks for putting art in the heart of the community

Bank of America recognizes Spoleto Festival USA for its success in bringing the arts to performers and audiences throughout the community. We commend you on creating an opportunity for all to enjoy and share a cultural experience.

Visit us at bankofamerica.com/about.

