

"Professional Painter in a Dream", 2025
Hadi Falapishi

Spoleto Festival USA

2025



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Welcome

Welcome to Spoleto Festival USA 2025!

What a thrill it is to welcome you to the start of Spoleto Festival USA 2025—and my first season as Chair of the Board of Directors. The curtain rises once again here in the heart of Charleston, and with it comes the thrill of discovery, expression, and the extraordinary power of live performance.



PHIL SMITH
Chair of the Board of Directors

Spoleto Festival USA has long been a beacon of bold creativity and artistic excellence, transforming our beloved city each spring into a global stage. With performances spanning opera, theater, dance, and music, the Festival continues to push boundaries, spark imagination, and connect audiences to the best of the performing arts from around the world.

As I step into this role, I do so with a deep appreciation for the legacy of those who came before me. Their vision and dedication shaped the Festival into what it is today—vibrant, daring, and essential. I am committed to honoring that foundation while working with our exceptional Board and staff to deepen our community impact, expand our reach, and embrace new artistic frontiers.

As a lifelong admirer of music, I am especially thrilled by the extraordinary talent on display this season. From the driving energy of Band of Horses to the masterful artistry of Alisa Weilerstein, and the boundary-breaking spirit of the Kronos Quartet, this year's program is a celebration of brilliance, diversity, and innovation. Under the continued leadership of our visionary General Director & CEO, Mena Mark Hanna, the 2025 Festival is an inspiring reflection of Spoleto's fearless creativity and artistic ambition.

Each spring, the Festival comes to life through the tireless efforts of our devoted board members, our talented staff, and our generous supporters. Your passion and commitment are the heart of Spoleto Festival USA, and I am deeply grateful for all you do.

Let's make this season one to remember—full of creativity, energy, and inspiring moments. I'm excited to share this experience with you all and see what magic we create together.

Prima il festival!

A handwritten signature in black ink that reads "Phil Smith". The signature is fluid and cursive, with the first letters of "Phil" and "Smith" being capitalized and prominent.

Every work of art holds a secret—a flicker just beyond the spotlight, a breath between the notes. The best performances don't just entertain—they vibrate with energy, mystery, and meaning. They live in the thrilling in-between: what we see and what we sense, what's sung and what echoes after.

At this 49th Festival, we lean in to listen. We celebrate the moments that shimmer beyond the surface. From Benjamin Britten's *The Turn of the Screw*, where the lines between real and imagined blur, to *Thaïs*, where spiritual longing burns beneath lavish beauty—we gather stories that wake us up and light the way forward. Manuel Cinema's haunted take on the Scottish Play, Alisa Weilerstein's kaleidoscopic *FRAGMENTS*, and *White Box*'s entrancing mystery ask us: what is truth, and how do we carry it with us?

Spoletto isn't just a reflection. It's a call. Art, as Charleston's former Mayor Joe Riley once wrote, "can serve as an example and inspiration to a community or an entire society in its search for values - in its search for justice, equality, humanity, and excellence." These are not abstract values. They are civic imperatives—woven into the muscle memory of this city and this Festival. For nearly 50 years, Spoletto has invited the world to Charleston not just for beauty's sake, but for something bolder: a vision of who we are and what we might become.

This season brims with that vision. Mavis Staples uplifts with her rousing voice of fire, joy, and splendor. Patti Smith, our punk poet laureate, leads with radical tenderness. Music from the Sole pulses with Afro-Brazilian vitality. Isaac Mizrahi dazzles with wit and flair. The Limón Dance Company and the Festival Chorus join forces for Kodály's *Missa Brevis*, born from war, reimagined with grace. *Remember This* honors truth-telling in the face of atrocity. And Joe Miller closes his remarkable tenure at Spoletto with the soaring clarity of Bach's *Mass in B Minor*—a benediction, a breath held aloft.

For 17 days, Spoletto transforms Charleston into a city-wide performance. Chamber at the Dock. Jazz at the Cistern. Opera at the Gaillard. Dance, spoken word, and symphonic reverie unfolding simultaneously. These aren't just performances; they are collaborations: artists, institutions, partners, audiences, and citizens creating—together—a moment of cultural possibility.

To our patrons, donors, corporate sponsors, and devoted Board of Directors—your unwavering support breathes life into every note, every gesture, every curtain rise. To our civic partners—the City and County of Charleston, the State of South Carolina and its Arts Commission, the College of Charleston, the Charleston County School District, the Charleston Gaillard Center, Explore Charleston, among others—your belief in the power of the arts strengthens the very foundation upon which this Festival is built.

As Mayor Riley reminded us, Spoletto belongs not only to Charleston, but to the country. It is our offering—a national act of grace and daring. In the arts, we locate our truth. In the Festival, we find one another.

Welcome to Spoletto Festival USA 2025!



MENA MARK HANNA, DPhil
General Director & CEO

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ON THE COVER

Hadi Falapishi, *Professional Painter in a Dream*, 2025. Courtesy of the artist and Andrew Kreps Gallery, New York.

In his series "Professional Painter," Hadi Falapishi explores identity by inserting his own likeness into a variety of scenes, often indirect reference to famous paintings (in this case, from Surrealism) or moments in history. By positioning himself within these notable settings, Falapishi engages in a dialogue with the past, simultaneously reinterpreting their significance and inviting viewers to consider personal identity throughout classical art.

SPOLETO —

FESTIVAL USA

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DIGITAL PROGRAM



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Opening Ceremony

- Ringling of the Bells** The Bell Ringers of
St. Michael's Church
- The National Anthem** Omar Najmi, tenor
The Turn of the Screw (p. 12)
- Invocation** Rev. Dr. Adam Shoemaker
St. Stephen's Episcopal Church
- Remarks** Phil Smith
Chair of the Board
Spoleto Festival USA
- Dr. Mena Mark Hanna
General Director & CEO
Spoleto Festival USA
- Michael S. Seekings
District Eight Councilmember
City of Charleston
- Special Performances** Music From the Sole (p. 65)
Charleston Jazz Academy

CHARLESTON CITY HALL

Friday, May 23 at 12:00pm



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The Turn of the Screw

WORLD PREMIERE PRODUCTION

Music by Benjamin Britten
Libretto by Myfawnwy Piper

Artistic Team

Conductor	François López-Ferrer
Director	Rodula Gaitanou
Scenic and Costume Design	Yannis Thavoris
Lighting Design	Paul Hackenmueller
Assistant Conductor	Caleb Yanez Glickman

Cast

Governess	Elizabeth Sutphen
Peter Quint/Prologue	Omar Najmi
Miles	Everett Baumgarten
Flora	Maya Mor Mitrani
Mrs. Grose	Christine Brewer
Miss Jessel	Mary Dunleavy
Supernumerary	Arlena Withers
Supernumerary	Elizabeth D'Alessandro Horton
Miles Understudy	Kieran Goh

Spoletto Festival USA Orchestra

Pianist	Grant Loehnig
Vocal Coach	Diane Richardson
Production Stage Manager	Becca Eddins

DOCK STREET THEATRE

Friday, May 30 at 7:30pm
Sunday, June 1 at 5:00pm
Tuesday, June 3 at 7:00pm
Friday, June 6 at 8:00pm

Approximately 2 hours, 15 minutes
Performed with one intermission

CONVERSATIONS WITH

Thursday, May 29 at 3:00pm

Host and CBS News Correspondent
Martha Teichner interviews Rodula
Gaitanou and Yannis Thavoris at the Dock
Street Theatre.

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

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



RODULA GAITANOU

Stage director Rodula Gaitanou is the recipient of the ARGO Award for Arts and Culture and was shortlisted in the category Director of the Year at the 2019 International Opera Awards. Her productions have been nominated for various awards in Ireland, Denmark, and Australia. Recent engagements include *La Bohème* for Malmö Opera Sweden; *La Traviata* for Den Norske Opera, Oslo;

Rusalka for Opera Royal de Wallonie, Liège; *Nabucco* for Savonlinna Opera Festival; *Carmen* for Opera Theatre St. Louis, USA; *Madama Butterfly* for Teatro Grande di Brescia and National Estonian Opera; and *La Fanciulla del West* for Opera Hedeland in Denmark. Future plans include *La Traviata* for Opera Holland Park in London and *Roméo et Juliette* for South Opera Australia. Rodula trained as a violinist at the Mousikoi Orizontes Conservatory in Athens, studied musicology at La Sorbonne University in Paris, opera staging at Paris 8 – Saint Denis University and joined the Laboratoire d'Etude du Mouvement of the International Theatre School Jacques Lecoq. Rodula is a former member of the Jette Parker Young Artists Programme at the Royal Opera House, Covent Garden and lives in London.



FRANÇOIS LÓPEZ-FERRER

Spanish-American conductor François López-Ferrer has carved an impressive path in the world of classical music, distinguished by his dynamic artistry and compelling performances. Recipient of the prestigious 2024 Sir Georg Solti Conducting Award, his international career has been marked by recent debuts with esteemed orchestras worldwide, including the Chicago Symphony Orchestra, Los

Angeles Philharmonic at the Hollywood Bowl, Hong Kong Philharmonic, Orquesta Nacional de España, Orquesta Sinfónica de Galicia, Orquesta Sinfónica Radio Televisión Española, Verbier Festival Orchestra, Ensemble intercontemporain, Opéra de Lausanne, and George Enescu Philharmonic. His journey began as associate conductor of the Cincinnati Symphony and May Festival, where he made a significant impact on audiences and critics alike. López-Ferrer's artistry was further refined during his tenure as a 2021-22 Dudamel Fellow with the LA Phil, as well as resident conductor of the Opéra de Paris's Académie.



YANNIS THAVORIS

Yannis Thavoris was born in Thessaloniki, Greece. He studied architecture at the Aristotle University of Thessaloniki and scenography at Central Saint Martins. He was the winner of the 1997 Linbury Prize for stage design. His designs include: *Suor Angelica* (English National Opera), *Don Giovanni* (Santa Fe Opera), *Orlando* (San Francisco Opera), *Tosca* (Opera Holland Park), *Marx in London!*

(Scottish Opera), *Alcina* (Royal Academy of Music), *Die Fledermaus* (Royal Northern College of Music), *Hänsel & Gretel* (Royal College of Music), *Roméo et Juliette* (Estonian National Opera), and *A Midsummer Night's Dream* (Sibelius Academy).



PAUL HACKENMUELLER

Paul Hackenmueller's work has been seen at The Wexford Festival, The Santa Fe Opera, Opera Philadelphia, Bucharest National Opera, Minnesota Opera, The Dallas Opera, Seattle Opera, Boston Lyric Opera, Pittsburgh Opera, Palm Beach Opera, and Opera Omaha. New York theater includes work on over ten Broadway shows as well the nations' leading regional theaters such as the Guthrie,

Arena, and ACT. Lighting for numerous singers in concert include Justin Timberlake, Katy Perry, Luke Bryan, Garth Brooks, Bruno Mars, Tony Bennett, Beyonce, Pearl Jam, John Legend, and Taylor Swift among others. Special projects include the upcoming 2026 Special Olympics Opening Ceremonies. Ongoing corporate clients include Delta Air Lines, Target Stores, CHS, and United Health Group.



ELIZABETH SUTPHEN

Called an "impressive coloratura soprano" by *The New York Times*, Elizabeth Sutphen has garnered praise for her sparkling voice and her ability to "soar deftly through stratospheric trills and arpeggios" (*Financial Times*). Ms. Sutphen has recently made multiple house and role debuts, including performances at Arizona Opera as Rosina in *Il barbiere di Siviglia*, at The Glimmerglass

Festival as Mabel in *The Pirates of Penzance*, and as Aveline Mortimer in *Elizabeth Cree*. Ms. Sutphen has performed leading roles in houses around the world, including Sophie in *Der Rosenkavalier* with the Glyndebourne Festival, Zerbinetta in *Ariadne auf Naxos* with both the Théâtre du Capitole de Toulouse and Oper Frankfurt.



OMAR NAJMI

GRAMMY-nominated artist Omar Najmi splits his time between composition and performance, maintaining a busy schedule as an operatic tenor. Recent and upcoming performances include Simon in *Adoration* with LA Opera/Beth Morrison Projects, Handel's *Messiah* with Boston Baroque and the Seattle Symphony, Enoch Snow in *Carousel* and Valcour in *The Anonymous Lover* with Boston Lyric

Opera, and Demler in *Frederick Douglass* with Boston Modern Orchestra Project. He recently made his compositional debut at the Kennedy Center, where his and librettist Christine Evans' opera *Mud Girl* was premiered through Washington National Opera's American Opera Initiative.



EVERETT BAUMGARTEN

Everett is excited to work with the team at Spoleto Festival USA and *The Turn of the Screw*! He is a 7th grader from Houston, TX and loves to sing and perform. Past credits include *The Little Prince* (Opera in the Heights, Houston), *Newsies* (Theatre Under the Stars), *The Sound of Music* (Broadway Asia), *Addams Family* (Moore Vision Entertainment), *Mary Poppins* (TUTS), and *Matilda*

(Moore Vision Entertainment). Thank you to Spoleto for the opportunity and Monica Isomura for your unwavering support and guidance.

**MAYA MOR MITRANI**

Israeli soprano Maya Mor Mitrani holds a bachelor's degree from the Curtis Institute of Music. She has been a fellow of the Ronen Foundation since 2018. During her time at Curtis, Maya performed the role of Flora in *The Turn of the Screw* by B. Britten. She has also sung the role of Zerbinetta in a concert performance of excerpts from *Ariadne auf Naxos* by R. Strauss conducted by Maestro Yannick

Nezet-Seguin; the soprano solo in the oratorio *L'Allegro il Penseroso ed il Moderato* by Handel conducted by Maestro Nicholas McGegan; the role of Barbarina in Mozart's *Le Nozze di Figaro*; and covered the role of Cunegonde in Bernstein's *Candide*.

**CHRISTINE BREWER**

GRAMMY Award-winning American soprano Christine Brewer's appearances in opera, concert, and recital are marked by her own unique timbre, at once warm and brilliant combined with a vibrant personality and emotional honesty reminiscent of the great sopranos of the past. Named one of the top 20 sopranos of all time (*BBC Music*), her range, golden tone, boundless power, and control

make her a favorite of the stage and highly sought-after recording artist. Christine's discography includes over 25 recordings. One of her most recent recordings, *Divine Redeemer* on Naxos, contains selections with concert organist Paul Jacobs.

**CAITLIN LYNCH**

Caitlin Lynch studied at the University of Michigan and the University of Cincinnati College-Conservatory of Music (CCM) before training with the young artist programs of Houston Grand Opera, Seattle Opera, and the Glimmerglass Festival. Ms. Lynch returns to the Metropolitan Opera during the 2024-2025 season for two Mozart titles: singing the First Lady in the company's cherished

family production of *The Magic Flute*, and covering Contessa Almaviva in *Le nozze di Figaro*. During the summer of 2025, she creates the title role of *Siddhartha*, a new scenic oratorio composed by Chris Theofanidis and conducted by Robert Spano, at the Aspen Music Festival. She also rejoins the Grand Teton Music Festival as the soprano soloist for Beethoven's Ninth Symphony, led by Sir Donald Runnicles.

**ELIZABETH D'ALESSANDRO HORTON**

Elizabeth D'Alessandro Horton was a supernumerary in the opera *Vanessa* during the 2023 Festival portraying a house maid. Most recently, she was an extra as a member of the Gemstone Prayer Center in season four of *The Righteous Gemstones*.

**GRANT LOEHNIG**

Pianist and vocal coach Grant Loehnig serves as head of music staff at Opera Philadelphia and is a master opera coach at the Curtis Institute of Music. He has worked regularly on the music staffs of Lyric Opera of Chicago, Aspen Opera Theater, Festival Napa Valley, and Wolf Trap Opera. He also frequently serves as a judge for the Metropolitan Opera National Council Auditions. Recordings

include a premiere recording of songs of Carlisle Floyd with Susanne Mentzer, art songs of Karim Al-Zand, the premiere recording of David Hertzberg's opera *The Wake World*, and the premiere of Tyshawn Sorey's *Save the Boys*. Grant is a graduate of Macalester College, Manhattan School of Music, Houston Grand Opera Studio, Music Academy of the West, and San Francisco Opera's Merola Program.

**BECCA EDDINS**

Becca Eddins studied theater arts at Virginia Tech before embarking on a global stage management journey. During her tenure with the renowned Joffrey Ballet of Chicago, the company performed at Spoleto Festival USA. The next year, Becca returned to join the Spoleto production team, and this year marks 20 seasons with the Festival. Highlights include *Lakmé*, *Ariadne auf Naxos*,

Porgy & Bess, *Farnace*, and *Vanessa* with Director Rodula Gaitanou. She has worked on national and international tours for The Kennedy Center including *Paradise Interrupted*, *Vocalocity*, *A Chorus Line*, and multiple Nickelodeon tours. Regionally, she has worked with Chicago Shakespeare Theater, Steppenwolf, Playmakers Rep, Orlando Ballet, and Charleston Symphony Orchestra. Becca is the resident stage manager for Holy City Arts & Lyric Opera, most recently on their evocative *Sweeney Todd*, and an adjunct artist at Charleston County School of the Arts.

**CALEB YANZ GLICKMAN**

Praised for his superb leadership of the orchestra, Caleb Yanez Glickman was recently appointed associate conductor of Opera Modesto. His recent conducting of *Le Nozze di Figaro* was acclaimed as sounding "as fresh as the day it premiered." Since 2023, he has conducted several productions with Pacific Opera Project in Los Angeles quickly becoming one of their mainstay conductors.

In addition, Caleb has recently worked with Opera Southwest, Opera in the Ozarks, Opera Saratoga, and Savannah Opera. In the last year, he conducted several world premieres, and the inaugural gender-bent production of William Schuman's *The Mighty Casey* with the Lyric Opera of Orange County.

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 U.S. 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.



Thaïs

WORLD PREMIERE PRODUCTION

Music by Jules Massenet
Libretto by Louis Gallet

Artistic Team

Conductor	Timothy Myers
Director	Crystal Manich
Projection Design	Greg Emetaz
Lighting Design and	
Associate Projection Design	Tlálóc López-Watermann
Costume Design	Bradon McDonald
Movement Design	Michael Pappalardo
Chorus Director	Joe Miller
Assistant Director	Haley Stamats
Assistant Conductor	Brian McCann

Cast

Thaïs	Nicole Heaston
Athanaël	Troy Cook
Nicias	Michael McDermott
Palemon	Sergio Martinez
Albine	Alissa Anderson
Charmeuse	Olivia Knutsen
Serviteur	Claude Cassion
Myrtale	Emily Skilling
Crobyle	Alexandra Hotz
Cenobytes	James Allen, Daniel Lavarriere, Shane Thomas, Maxwell Trombley
Dancers	Samantha Sherry Sophia Brodin Sheridan Guerin

Spoletto Festival USA Orchestra
Spoletto Festival USA Chorus

Production Stage Manager	Jessie Mullins
Pianist	Kevin Miller
Vocal Coach	Diane Richardson

CHARLESTON GAILLARD CENTER MARTHA AND JOHN M. RIVERS PERFORMANCE HALL

Friday, May 23 at 7:00pm
Sunday, May 25 at 7:00pm

Approximately 2 hours, 30 minutes
Performed with one intermission

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

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

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

Produced by Spoleto Festival USA and Austin Opera.

Femininity, Freedom, and Greed in *Thaïs*

There are many operas rich in historical and literary contexts and *Thaïs*, evoking both, poses questions of femininity, freedom, and extreme religion. Thaïs, the woman, is comprised of two different women of the same name thus preserving the name Thaïs in eternal mythology. Both Thaïs's were courtesans. The Thaïs who was courtesan to Alexander the Great was an intelligent woman. The other was a convert to Christianity and later sainted. No matter the level of glamorized mythological status, Thaïs in any form is worthy of literary and dramatic curiosity as a symbol of freedom and choice.

Thaïs as dramatized in Anatole France's 1890 novel is rather complex. She is a woman who is curious about the world. She wishes to learn beyond the limitations of her surroundings. She is also dismayed at the idea that someday her beauty may fade and is saddened to know that she has never known true love. It is at this weak moment that the monk Athanaël swoops in to evangelize her, promising a better life in heaven than on earth.

In France's novel, Athanaël believes in renouncing earth's pleasures to gain "the eternal riches of heaven." Is his goal to "save" Thaïs from her earthly sins of the flesh so that perhaps he may be rewarded in having her in the afterlife? The opera libretto seems to support that belief with Athanaël's repeated exclamations of his temptation, including at the very moment she agrees to follow him to the path of supposed salvation. Thaïs, embodying ultimate femininity, has lived her life with more freedom than other women around her, but her reason to accept God and to devote her life to piety is a vain one: to preserve her beauty in the afterlife.

While the fate of Thaïs is of course tragic, the real tragedy lies more so with Athanaël who, after Thaïs's demise, must continue to live with his misguided choices. He has killed an innocent woman through his own vanity driven by his desire to prevent her from being with men other than himself. While she dies, he admits that he loves her and that all that he espoused onto her was a lie. Too late is he repentant of his actions. A cautionary tale.

This production for Spoleto Festival USA strives to reveal the intricacies of Jules Massenet's masterpiece while also utilizing the composer's sweeping music to provide a visual world of heat, desolation, and salvation. This approach also allows intimacy between audience and performer, inspiring a fresh view of Thaïs, not merely as an idolized myth but as a symbol of femininity robbed of life by greed.

—Crystal Manich



CRYSTAL MANICH

Puerto Rican director Crystal Manich has directed over 85 productions in opera, plays, musical theater, circus, and film across the U.S., Argentina, Europe, the Middle East, and Australia, and was nominated for a Chicago Emmy in 2021. Manich has held Artistic Director positions with Opera Omnia, Mill City Summer Opera, and Cirque du Soleil. As a librettist, Manich's opera *Time to Act*,

composed by Laura Kaminsky, will premiere at Pittsburgh Opera in 2026. Her short film "Autumn & Summer" will be released this year. Manich holds bachelor's and a master's degree from Carnegie Mellon University. She makes her permanent home in Puerto Rico.



TIMOTHY MYERS

Timothy Myers is one of America's most versatile conductors, engaging collaborators, and innovative purveyors of ideas. A frequent guest with leading opera companies and symphony orchestras, he is internationally acclaimed for eloquence, command, and unbridled curiosity across a wide range of repertoire and projects. As Music Director of the Spoleto Festival USA Orchestra, Myers oversees

the ensemble's annual formation and conducts performances spanning multiple genres. He also serves as the Sarah and Ernest Butler Music Director of Austin Opera, consistently recognized as one of the country's most forward-thinking organizations. A deep belief in music's power to connect and transform fuels Myers' commitment to creating artistic experiences that leave a lasting impact on audiences and performers alike. His passion for leadership and innovation extends beyond the podium, with recent speaking engagements at SXSW, Harvard Business School, and the University of Texas at Austin, where he explores how the arts inspire leadership, spark creativity, and shape new ways of thinking.



GREG EMETAZ

Greg Emetaz is a filmmaker and video designer based in New York. He's also served as video director for the 2008-11 NEA Opera Honors, the 2011 and 2013 NEA Jazz Masters, and created behind-scenes documentaries for Julie Taymor's "The Tempest," promotional documentaries for the Broadway musical *Spider-Man: Turn Off the Dark*, and numerous productions at Opera Theatre St.

Louis and New York City Opera. His work as a video designer for the stage includes *Dolores Claiborne* (World Premiere) at San Francisco Opera, *Champion* (World Premiere), Unsub Chin's *Alice in Wonderland* (American Premiere), *The Death of Klinghoffer* and *The Golden Ticket* (World Premiere) at Opera Theater of Saint Louis, *Ajax* at American Repertory Theater, and Wallace Shawn's *The Music Teacher*. He is the director of short films: "Bowes Academy," and "Death by Omelette" (ShortsNonStop finalist).



TLÁLÓC LOPEZ-WATERMANN

Tlálóc Lopez-Watermann is an experienced lighting, projections, and scenery designer with over 20 years of experience. He has worked with many opera and theater companies including, Arizona Opera, Opera Omaha, Opera Columbus, Hawaii Opera Theatre, and Brevard Music Festival among others. Tlálóc is the founder and owner of Light Conversations LLC. He holds a bachelor's degree

from Cornish College of the Arts and a master's degree in design from NYU/Tisch. Tlálóc was awarded the 2002 Allen Lee Hughes Lighting Fellowship at Arena Stage in Washington, DC. Tlálóc spent a semester working at the Deutsche Oper Berlin 2001.

**BRADON McDONALD**

Dancer turned designer Bradon McDonald has had a diverse career in the performing and visual arts. A graduate of Juilliard, he performed with Mark Morris Dance Group for a decade, and also with the Limón Dance Company. Upon retiring from the stage, he studied at the Fashion Institute of Design and Merchandising Los Angeles where he earned two fashion design degrees. After his success

on the Emmy Award winning "Project Runway" season 12, he has been designing costumes for dance and opera productions including American Ballet Theater, Pacific Northwest Ballet, Alvin Ailey American Dance Theater, LAOpera, and Utah Opera as well as designing tree dancewear collections for the label BRADON X CAPEZIO.

**DR. 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.

**NICOLE HEASTON**

Nicole Heaston completed her master's degree in voice at the Cincinnati Conservatory of Music and received her undergraduate degree in music at the University of Akron. She is a distinguished graduate of Houston Grand Opera's Butler Studio. During the 2024-2025 season, the soprano returns to the role of Claire Devon in the North American premiere of Mazzoli/Vavrek's *The Listeners* at Opera Philadelphia; she headlines Lyric Opera of

Chicago's spring 2025 performances of the opera, making her company debut. With the National Symphony Orchestra, she sings the title role in Samuel Barber's *Vanessa*. Other engagements include a Christmas Program with Houston's Mercury Chamber Orchestra, and the role of Armida in Detroit Opera's production of Handel's *Rinaldo*. Career highlights include Countess Almaviva in *Le nozze di Figaro* with San Francisco Opera, Donna Elvira in *Don Giovanni* at Glyndebourne Festival, and performed the title role in *L'incoronazione di Poppea* at Semperoper Dresden.

**TROY COOK**

American baritone Troy Cook has performed in many of the world's great opera houses, including The Metropolitan Opera, Royal Opera, Covent Garden, San Francisco Opera, La Monnaie (Brussels) and Opera Bilbao. Troy Cook's 2024-2025 season begins with his home company, Opera Philadelphia, singing the role of Paul Devon in the North American premiere of *The Listeners*.

A champion of new music, he bows in Virginia Opera's world premiere, *Loving v. Virginia*, portraying ACLU attorney Bernard Cohen. Also during the season, Cook revives Major-General Stanley in *The Pirates of Penzance* for Knoxville Opera, bows as Giorgio Germont in Buffalo Philharmonic Orchestra's performances of *La traviata* (conducted by JoAnn Falletta), joins the American Symphony Orchestra for a concert of works by C.P.E. Bach, and sings Mahler's *Songs of a Wayfarer* with the Baltimore Chamber Orchestra.

**MICHAEL MCDERMOTT**

Tenor Michael McDermott, a third-place winner in Houston Grand Opera's 2023 Eleanor McCollum Competition for Young Artists Concert of Arias, is currently a second-year member of the Butler Opera Studio at HGO. Highlights of the 24/25 season include *La bohème* (Rodolfo) with Houston Grand Opera and *Thaïs* (Nicias) for his debut with Spoleto Festival USA. On the concert stage, he will

debut with the Kansas City Symphony in *Messiah*. In the summer of 2025, he will join the prestigious Apprentice Program for Singers at The Santa Fe Opera where his assignments include covering in *The Turn of the Screw* (Peter Quint). During the 23/24 season, his first with the HGO Studio, he performed in *Falstaff* (Bardolfo), *Parsifal* (Vierter Knappe), and covered in *Don Giovanni* (Don Ottavio). Michael made his international debut in the summer of 2024 at the Glyndebourne Festival in *The Merry Widow* (Camille de Rosillon).

**SERGIO MARTINEZ**

Sergio Martinez is a bass from Colombia, praised nationally and internationally for his "sonorous" and "warm" bass voice as well as his stage charisma. In 2014, Martinez was selected for the main role of *Muerte Accidental de un Anarquista*, a new opera by Colombian composer Jorge Pinzón. Martinez's most recent performances include roles like

Frère Laurent in *Romeo et Juliette*, Zúñiga in *Carmen*, Baloo in Kamala Sankaram's *The Jungle Book*, Sparafucile in *Rigoletto*, Basilio in *Il Barbiere di Siviglia*, Collatinus in *The Rape of Lucretia*, Colline in *La Bohème*, and Theseus in *A Midsummer Night's Dream*. Martinez has master's degrees from the University of Illinois at Urbana-Champaign and Yale University. This summer Martinez will sing the role of the Sagrestano in *Tosca* at the Glimmerglass festival, as well as the role of Papa Cordero in their premiere of *The House on Mango Street*.

**ALISSA ANDERSON**

Contralto Alissa Anderson wields her comic prowess, striking features, and powerful vocalism to great acclaim on opera and concert stages worldwide. This season, she returns to Opera Philadelphia for a role début as Mrs. Moreno in Mazzoli/Vavrek's *The Listeners*, makes both company and role débuts with The South Florida Symphony as the Old Lady in *Candide*, and débuts

with the Alabama Symphony in Debussy's *La Damselle élue*. She will also make her Spoleto Festival début as Albine in *Thaïs*, as well as originate the role of Lola Allen Loving in the world premiere of Damien Geter and Jessica Murphy Moo's *Loving v. Virginia*.

**SAMANTHA SHERRY**

Samantha was born and raised in San Clemente, CA, where she began her formal training at the Orange County School of the Arts. She continued her training at the University of North Carolina School of the Arts in the high school program, under the direction of Susan Jaffe. She then moved to Salt Lake City to dance in Ballet West's Professional Training Division, before joining Ballet

Austin's Butler Fellowship Program. Next, Samantha joined American Repertory Ballet for two seasons as a trainee, under the guidance of Aymara Cabrera. She then danced as an apprentice at Rochester City Ballet, and is now currently dancing in her second season at Canyon Concert Ballet.



KEVIN MILLER

American pianist Kevin J. Miller, a GRAMMY Award nominee, has garnered widespread acclaim for his masterful and dynamically artful performances. His recent collaborations boast an impressive array of international artists, most notably preparing the incomparable soprano Jessye Norman for performances of Laura Karpman's production of *Ask Your Mama*, which culminated in a triumphant

presentation at Carnegie Hall. Mr. Miller's formidable musical foundation was laid at the Mannes College of Music, where he earned a bachelor's degree in piano. He further honed his craft at the University of Michigan School of Music, earning both a master's degree and artist diploma in collaborative piano under the guidance of Martin Katz. Mr. Miller's distinguished career has been marked by esteemed appointments to the music staff of several of the nation's most revered opera companies including The Metropolitan Opera, Houston Grand Opera, LA Opera, Washington National Opera, The Glimmerglass Festival, Cincinnati Opera, Austin Opera, Opera San Antonio, and Opera Theatre of St. Louis.



SOPHIA BRODIN

Sophia Brodin grew up in Michigan and Ohio where she started dancing at the age of 3. She received early training from Toledo Ballet and attended summer intensives with American Ballet Theatre, Joffrey New York, Pittsburgh Ballet Theatre, and Grand Rapids Ballet. She spent her senior year of high school training with Pittsburgh Ballet Theatre in their full time high school training program where

she was given the opportunity to perform alongside the company in *The Nutcracker* and *Beauty and the Beast*. She attended Indiana University's Jacob School of Music graduating with a degree in ballet performance and exercise science. While at the Jacobs School of Music she had the opportunity to train under Kyra Nichols, Carla Korbes, Sarah Wroth, Sasha Janes, Micheal Vernon, and the late Violette Verdy. Sophia moved to Fort Collins, CO in 2020 where she joined Canyon Concert Ballet and currently dances as a principal artist with the company.



SHERIDAN GUERIN

Sheridan Guerin was born in Ft. Worth, TX and began her training at age 12. She trained under Lisa Slagle at Ballet Academy of Texas. She has attended American Ballet Theatre's summer intensive in New York for four years in a row and was nominated to be their National Training Scholar for two years. She has competed at YAGP and has placed 1st overall in both contemporary and classical divisions. She has also had the opportunity to perform at YAGP New York as a finalist. In 2017, Sheridan was accepted as a Studio Company member at Oklahoma City Ballet where she had the opportunity to perform in ballets such as *Swan Lake*, *The Nutcracker*, and *The Little Mermaid*. In 2018, Sheridan went on to join Atlanta Ballet's school under the leadership of Sharon Story. Sheridan was then hired as a Studio Company member for Colorado Ballet's 2019/2020 season and was promoted to Apprentice in the main Company in 2020. Sheridan was the first Black Clara in Colorado Ballet's *Nutcracker*. She was then promoted to the Corps de Ballet in 2022.



MICHAEL PAPPALARDO

Michael began his dance training in Brisbane and later studied at the Queensland Dance School of Excellence. In 2002, he trained at the New Zealand School of Dance before joining the Royal New Zealand Ballet, performing works by Caniparoli, Kylian, Ashton, Welch, and Balanchine. Back in Australia, he danced with Queensland Ballet and independently with Leigh Warren and Dancers, Melbourne Ballet Company, and others. As Artistic Director/CEO of Melbourne City Ballet (2013-2019), he led 100+ annual performances. He later joined San Jose Dance Theatre, choreographed for Opera San Jose, and became Artistic Director of Canyon Concert Ballet in 2022, debuting *Snow White* and choreographing *Aida* for Cincinnati Opera.



JESSIE MULLINS

Jessie is the Director of Operations for Opera at The Shepherd School of Music at Rice University. She has worked on productions including *The Ghosts of Versailles*, *Alcina*, *Dido & Aeneas*, *Eugene Onegin*, *L'incoronazione di Poppea*, *Street Scene*, *Don Giovanni*, *Agrippina*, *L'enfant et les sortilèges*, *Der Kaiser von Atlantis*, *La clemenza di Tito*, *Taking Up Serpents*, *Proving Up*, *Susannah*, *La Calisto*,

La finta giardiniera, *Little Women*, *Giulio Cesare*, *Trouble in Tahiti*, *Gianni Schicchi*, *A Midsummer Night's Dream*, and *Il barbiere di Siviglia*. She loves working with the future opera singers of the world and is excited to be joining Spoleto for the first time.



HALEY STAMATS

Haley Stamats makes her Spoleto Festival USA debut as associate director for *Thais*, marking her eighth production with director Crystal Manich. This season, she made three directorial debuts with consecutive productions of *La Bohème* at Opera Delaware, Opera Baltimore, and Charleston Opera Theater. She also directed *Armida* at Pittsburgh Opera, returned to Opera Baltimore to direct

Maria Stuarda, and made her directorial debut at Shreveport Opera with *Carmen*. Past credits include Cincinnati Opera, Cedar Rapids Opera, The Glimmerglass Festival, The Grimeborn Opera Festival, Mill City Summer Opera, Resonance Works, Opera Santa Barbara, Opera Southwest, and Virginia Opera. Stamats has held residencies with Arizona Opera, Pittsburgh Opera, and Wolf Trap Opera.

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 lied 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.



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FRAGMENTS

WORLD PREMIERE

Project Creator, Cello

Alisa Weilerstein

Director

Elkhanah Pulitzer

Scenic and Lighting Designer

Seth Reiser

Artistic Producer/Advisor

Hanako Yamaguchi

Costume Design

Molly Irelan

Original Hair and Makeup Design

Heather Sterling

Production Manager

Will Knapp

Lighting Supervisor

Seth Reiser

COLLEGE OF CHARLESTON SOTTILE THEATRE

FRAGMENTS 1

Monday, May 26 at 5:00pm

FRAGMENTS 2

Monday, May 26 at 8:00pm

FRAGMENTS 3

Wednesday, May 28 at 6:30pm

FRAGMENTS 4

Thursday, May 29 at 8:00pm

FRAGMENTS 5

Saturday, May 31 at 3:30pm

FRAGMENTS 6

Saturday, May 31 at 6:00pm

Approximately 1 hour

“My greatest hope is to deepen the connection between audience and artist through a series of unique performances that embrace the world we live in without sacrificing the intellectual and aesthetic qualities that make this artform such a singular mode of human expression.”

–Alisa Weilerstein

CONVERSATIONS WITH
Tuesday, May 27 at 3:30pm

Host and CBS News Correspondent
Martha Teichner interviews Alisa
Weilerstein at the CofC Simons Center
Recital Hall.

In Alisa Weilerstein’s ground-breaking performance series *FRAGMENTS*, new music by some of the most compelling composers of our time meets the timeless beauty of Bach’s Six Suites for Solo Cello.

New commissions by 27 different composers are interwoven with the individual movements of the Bach Suites. The result is a collection of six different *FRAGMENTS* performances in total, curated by Alisa and underscored with bespoke lighting, scenic architecture, and costume design from a world-class team of creatives. Each of the six *FRAGMENTS* performances embodies its own striking identity that transforms the Bach Cello suites in turn.

Each *FRAGMENTS* performance is around 60 minutes of continuous music and a program with nothing more than the composers’ names, in which Alisa invites the audience to simply immerse themselves in the dramatic power of live performance.

Leadership support for *FRAGMENTS* is generously provided by Joan and Irwin Jacobs. Patron support for *FRAGMENTS* is provided by Judy and Tony Evnin, Clara Wu Tsai and Paul Sekhri. *FRAGMENTS* has been made possible with commissioning support from The San Diego Symphony, Spoleto Festival USA, UC Santa Barbara Arts & Lectures, Carnegie Hall, Celebrity Series of Boston, The Royal Conservatory of Music for the 21C Festival, and Washington Performing Arts. Additional support is provided by the Alphadyne Foundation, the Musicians Advocacy Fund, the Steinsieck Foundation, and the Cheswatyr Foundation. *FRAGMENTS* was supported by New Music USA’s Organization Fund in 2024-25. Special thanks to Martha Gilmer for her leadership and counsel, and to Celebrity Series of Boston, San Francisco Conservatory of Music and Aspen Music Festival and School for their continued support and in-kind contributions.

Co-commissioned by Spoleto Festival USA.

The *FRAGMENTS* series is generously supported by
Miriam DeAntonio, M.D.

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

FRAGMENTS 1 | *Wonder*

Composers Allison Loggins-Hull
Gili Schwarzman
Joan Tower
Johann Sebastian Bach
Reinaldo Moya
Chen Yi

**FRAGMENTS 2 | *Tumult***

Composers Alan Fletcher
Ana Sokolovic
Caroline Shaw
Daniel Kidane
Gity Razaz
Johann Sebastian Bach

**FRAGMENTS 3 | *Emergence***

Composers Carlos Simon
Jeffrey Mumford
Joseph Hallman
Johann Sebastian Bach
Thomas Larcher

**FRAGMENTS 4 | *Labyrinth***

Composers Courtney Bryan
Gabriel Kahane
Johann Sebastian Bach
Matthias Pintscher
Missy Mazzoli
Paul Wiancko

**FRAGMENTS 5 | *Lament*****WORLD PREMIERE**

Composers Gabriela Lena Frank
Gabriella Smith
Gerard McBurney
Johann Sebastian Bach
Mathilde Wantenaar
Osvaldo Golijov

**FRAGMENTS 6 | *Radiance*****WORLD PREMIERE**

Composers Andy Akiho
Gabriela Lena Frank
Gabriella Smith
Jessie Montgomery
Johann Sebastian Bach
Tania León

**Director's Note**

Welcome to *FRAGMENTS*- the Special Edition! Not only is this the premiere of *FRAGMENTS 5* and *FRAGMENTS 6* but also the first time the complete cycle will be performed within the span of only a few days, a marathon. Spoleto has long been at the forefront of new creations, shining a light on maverick talent while lifting up voices in dialogue towards envisioning a future filled with humanist passion and possibility. It is therefore fitting that this project, years in the making, will come to full fruition here.

FRAGMENTS suggests various stages in life, emotional landscapes, drifts into memory, structural interplay between musical colors and their associative powers, and much more. Music by 27 living composers woven with Bach's cello suites merge old and new to create infinite possibilities. This approach of combining unique voices into a tapestry is what lies at the heart of this multi-year project. The ability to hear each voice while also seeing how it connects and responds to others is what shifts *FRAGMENTS* from a series of distinct solo works to one of musical voices in community, creating a continuum from the past to our present moment to effect new meaning.

The design of *FRAGMENTS* elevates the senses to provide an opportunity to go deeper into the music. Each *FRAGMENT* is framed within a unique installation borne of an emotional and architectural response to the musical arc Alisa curates and performs. The lighting within each *FRAGMENT* amplifies the music, while the scenic elements frame Alisa to awaken a new space within the familiar hall. The overall effect is that Alisa in performance and the hall itself take on an enlivened hue enhancing our overall experience and exciting our senses towards deeper listening to her extraordinary playing.

This invitation to embark on a musical journey of old and new is intentionally without hierarchy or narrative. History, biography, a sense of place, and timeline fall away to celebrate the primacy of varying musical voices in dialogue. Sound paints on our soul a picture that conveys human truths beyond words, and our aim with each *FRAGMENT* is to illuminate and embrace the music Alisa performs towards a more profound connection.

Here at Spoleto, each performance can be experienced as a singular event with its own unique emotional journey. Whether you are attending one *FRAGMENT* or more, in any order, our aim is that you feel a sense of completion. However, in this rare first for the project, the chance to attend the entire *FRAGMENTS* cycle offers the opportunity to weave associations and deepen inquiry into various states and stages of life while witnessing the greater interplay of music and ideas. It is an opportunity of a lifetime.

—Elkhanah Pulitzer

Details of the full program will be revealed via the QR codes on this page immediately after the conclusion of each performance. After the concert, ensure your smartphone is connected to WiFi or roaming data services. Select the camera function. Hold the camera over the image and click on the link that appears to be directed to the associated webpage.

Artist's Note

In early December of 2020, during one of the many lockdowns that stretched through the COVID-19 pandemic, I found myself scribbling ideas on paper, imagining the moment we could gather again in the concert hall. I longed to create an experience that felt visceral, emotional, and deeply personal—one that spoke to the world we live in while embracing the intellectual and aesthetic depth that makes concert music such a singular form of human expression. But more than anything, I wanted to strip away expectation. What if we could simply listen first?

From that initial spark, *FRAGMENTS* has grown into a six-part cycle that weaves together all of Bach's cello suites with 27 newly commissioned works in original, multisensory productions. Each Fragment unfolds in an unbroken journey of sound and meaning, performed without pauses, immersing the audience completely. Program details are shared only after the performance, inviting listeners to experience the music on its own terms—without preconceptions, without a map, discovering as they go.

The composers in *FRAGMENTS* come from wide-ranging backgrounds and artistic perspectives—spanning generations, cultures, and compositional styles. I asked all the composers to write multi-movement pieces for solo cello and to kindly grant me permission to interweave them with one another, as well as the movements of the complete Bach Cello Suites. But *FRAGMENTS* is not about the people who write music; it is about the music itself. It is about how seemingly disparate voices can come together to form something new—something unified and whole.

Since its inception, *FRAGMENTS* has taken on a life of its own, shaped both by its core concept and by the collaboration with extraordinary artists: director Elkhana Pulitzer, lighting and set designer Seth Reiser, costume designer Molly Ireland, and artistic advisor Hanako Yamaguchi. What we've created together has transformed this project into a fully immersive experience—one that invites audiences to engage with concert music in a different way. At its core, *FRAGMENTS* is about connection: between past and present, between performer and audience, and between our contemporary world and the concert format itself.

As the project evolved, so did its shape and meaning. The six Fragments now reflect different stages of life and our evolving relationship with artistic expression. *FRAGMENTS 1, Wonder*, embodies innocence, curiosity, and the fragile excitement of discovery. *FRAGMENTS 2, Tumult*, is restless and rebellious, driven by upheaval and raw energy. *FRAGMENTS 3, Emergence*, captures transformation—the struggle and exhilaration of becoming. *FRAGMENTS 4, Labyrinth*, is intricate and searching, tracing a path through complexity and reflection. *FRAGMENTS 5, Lament*, holds space for sorrow, loss, and the depth of human longing. Finally, *FRAGMENTS 6, Radiance*, is a culmination—a nuanced view of the world that remains optimistic and benevolent, casting light on everything that came before.

Performing the complete cycle for the first time at Spoleto Festival USA is profoundly meaningful to me. This festival has been an essential part of my artistic life since I was 21, and it remains a place where bold ideas take root and flourish. *FRAGMENTS* was born from a desire to imagine new possibilities for concert music—what it can be, how it can be experienced, and how it can bring us together. I hope you will join us on this adventure.

—Alisa Weilerstein



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 "genius grant" 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. Weilerstein

regularly appears alongside preeminent conductors with the world's major orchestras. Versatile across the cello repertoire's full breadth, she is a leading exponent of its greatest classics and an ardent proponent of contemporary music, who has premiered important new concertos by Pascal Dusapin, Matthias Pintscher, and Joan Tower. As an authority on Bach's music for unaccompanied cello, in spring 2020 Weilerstein released a best-selling recording of his solo suites for Pentatone, streamed them in her innovative #36DaysOfBach project, and deconstructed his beloved G-major prelude in a Vox.com video, now viewed more than 2.2 million times. Her discography also includes chart-topping albums and the winner of *BBC Music's* "Recording of the Year" award. Diagnosed with type 1 diabetes at nine years old, Weilerstein is a staunch advocate for the T1D community. She lives with her husband, Venezuelan conductor Rafael Payare, and their two young children.



ELKHANAH PULTIZER

Elkhannah Pulitzer is a highly esteemed opera director known for her bold, nuanced stage direction that explores the intersection of music and theater through innovation and hybridized forms, creating compelling and visually stunning productions. Recent projects include directing John Adams's *Antony and Cleopatra*, which premiered at San Francisco Opera in September 2022; she

made her Metropolitan Opera directorial debut with this production in May 2025. Other recent highlights include a new production of Handel's *Giulio Cesare* with Opera Theatre of St. Louis, and European productions of David Lang's *prisoner of the state*, which premiered at the New York Philharmonic in 2019. Past projects include a live tour of Esperanza Spalding's album *12 Little Spells*, and *DIORAMA*, an art installation at the Institute of Advanced Uncertainty in San Francisco. Pulitzer has directed projects with the Los Angeles Philharmonic, including John Adams's *Nixon in China* and Bernstein's *Mass*, the latter of which was also staged at Lincoln Center's Mostly Mozart Festival. Pulitzer was honored with the OPERA America Success Award for her libretto *Dream of the Pacific*, an opera composed by Stephen Mager, commissioned and performed by Opera Theatre of St. Louis. She holds a master's degree from Columbia University. Born in Boston and raised in St. Louis and Marin, Pulitzer also serves as board vice president of the Pulitzer Arts Foundation, which advances experimentation in art curation, installation, and live programming.



SETH REISER

Seth Reiser is a New York-based designer who works in theater, opera, dance, and music. Recent work in opera includes Schoenberg's *Erwartung* with the San Francisco Symphony directed by Peter Sellars; Handel's *Acis, Galatea & Polifemo* with the Philharmonia Baroque Opera directed by Christopher Alden; Henze's *El Cimarrón* at Festival Impulso in Mexico City directed by

Robert Castro; set and lighting design for Bernstein's *Mass* with the Los Angeles and New York philharmonics directed by Elkhannah Pulitzer; J. S. Bach's *St. Matthew Passion* with the Berliner Philharmoniker at the Park Avenue Armory directed by Peter Sellars; John Adams' *The Gospel According to the Other Mary* with the San Francisco Symphony directed by Elkhannah Pulitzer; Sufjan Stevens's *ROUND-UP* at the Brooklyn Academy of Music; Messiaen's *Des canyons aux étoiles* with the St. Louis Symphony directed by Deb O'Grady; and a concert performance of Purcell's *The Indian Queen* with MusicAeterna directed by Robert Castro. Reiser lives in Rochester, New York, with his wife, Mary, and their two children. He received his bachelor's degree from Ohio Wesleyan University and his master of fine arts degree from NYU's Tisch School of the Arts.



MOLLY IRELAN

Molly Irelan is a Los Angeles-based costume designer. She prides herself on a holistic approach to her work. She holds a bachelor's degree in costume history and design from the University of Redlands, an associate degree in fashion design from the Art Institute of Portland, and a master's in costume design from UCLA. For the opera stage, Irelan's designs have been seen in operas at Music

Academy of the West and UCLA, as well as in Julian Wachner's *REV. 23* at the Prototype Festival and Ellen Reid's Pulitzer Prize-winning *prism* in Los Angeles, New York, São Paulo, and Washington, DC. For the screen, she designed *Mirror Flores* and the opera miniseries *desert in*. In 2022, Irelan designed *La clemenza di Tito* at the San Francisco Conservatory of Music, *The Tragedy of Carmen* at Velaa Island in the Maldives, *The Central Park Five* at Long Beach Opera, *Eugene Onegin* at Music Academy of the West, and *Il due Figaro* at Boston's Handel and Haydn Society. More recently, she designed the world premiere of Kate Soper's *The Romance of the Rose* as well as *The Feast*, a collaboration between Long Beach Opera and Martha Graham Dance Company. Other recent projects include Stravinsky's *Oedipus Rex* and R. Strauss's *Salome* with the Houston Symphony, Missy Mazzoli's *Proving Up* at the San Francisco Conservatory of Music, Kate Soper's *Ipsa Dixit* at Long Beach Opera, and Mozart's *Mitridate, re di Ponto* at Boston Lyric Opera.



HANAKO YAMAGUCHI

Independent arts consultant and artistic producer Hanako Yamaguchi believes that leadership in the arts is grounded in collaboration, curiosity, and a commitment to fostering meaningful connections. Recent activities include serving as artistic planning consultant for the Celebrity Series of Boston and Orchestra of St. Luke's, artistic advisor and producer for New York City's Little Island, and

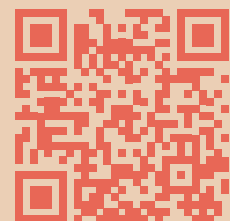
overseeing projects for WQXR's Artist Propulsion Lab. During Yamaguchi's distinguished 30-year career at Lincoln Center for the Performing Arts (where she worked most recently as director of music programming), the organization evolved and expanded from concert presenter to producer of multidisciplinary presentations. She was intimately involved in creating the White Light Festival, revitalizing the Mostly Mozart Festival, and curating the Great Performers series and its off-shoot, New Visions. Each of these endeavors cultivated international collaborations and created immersive, innovative, and audience-centered experiences in the world of live performance. As an independent consultant, Yamaguchi's expertise focuses on creating authentic experiences where artists feel welcomed and valued, and the audience understands and appreciates what is about to unfold. She is a former board member of the International Society for the Performing Arts, and has served as a juror and advisor for numerous arts organizations. She graduated from Brown University with a concentration in music.



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Voice	Anthony Roth Costanzo Mahsa Vahdat
Flute	Tara Helen O'Connor
Clarinet	Todd Palmer
Saxophone	Steven Banks
Piano	Pedja Mužijević Soyeon Kate Lee Inon Barnatan Stephen Prutsman
Violin	Alexi Kenney David McCarroll Melissa White Geneva Lewis Daniel Phillips Daniel Chong Livia Sohn
Viola	Ayane Kozasa Celia Hatton Jessica Bodner
Cello	Paul Wiancko Gabriel Cabezas Jay Campbell Raman Ramakrishnan
Bass	Anthony Manzo
Composer-in-Residence	Mahsa Vahdat

DOCK STREET THEATRE

Friday, May 23 at 1:00pm
 Saturday, May 24–Wednesday, May 28 at 11:00am and 1:00pm
 Thursday, May 29 at 1:00pm and 6:00pm
 Friday, May 30–Tuesday, June 3 at 11:00am and 1:00pm
 Wednesday, June 4 at 1:00pm and 6:00pm
 Thursday, June 5–Sunday, June 8 at 11:00am and 1:00pm

Approximately 1 hour, 15 minutes

CONVERSATIONS WITH

Wednesday, June 4 at 3:00pm

Host and CBS News Correspondent
 Martha Teichner interviews Mahsa Vahdat
 at the Dock Street Theatre.



Sponsored by Bank of America.

The Chamber Music series is generously supported by Suzan D. Boyd and M. Edward Sellers, and Deborah Chalsty.

The following musicians' participation is generously sponsored by the individuals listed below: Ayane Kozasa is sponsored by Judith Green; Geneva Lewis is sponsored by Debra and Mitchell Sonkin; Inon Bartanan and Todd Palmer are sponsored by Miriam DeAntonio, M.D.; Steven Banks, Jay Campbell, Celia Hatton, Stephen Prutsman and Livia Sohn are sponsored by Erica Pascal and Michael Hostetler.

Additional support is provided by Dan Logan, Martin Morad, Drs. Angeleita Floyd and Scott Cawelti, The Robert and Janice McNair Foundation, and the Samuel Freeman Charitable Trust.

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

PROGRAM I May 23, 1:00pm; May 24, 11:00am & 1:00pm

“Happy Days Are Here Again” / “He Touched Me” / “My Man”

(arr. Alex Fortes)

Anthony Roth Costanzo, *countertenor*; Melissa White, *violin*; Alexi Kenney, *violin*; Ayane Kozasa, *viola*; Paul Wiancko, *cello*; Pedja Mužijević, *piano*

Pequena Czarda for Saxophone and Piano

Pedro Iturralde (1929-2020)

Steven Banks, *saxophone*; Soyeon Kate Lee, *piano*

When The Night

Paul Wiancko (b. 1983)

Owls: Alexi Kenney, *violin*; Ayane Kozasa, *viola*; Gabriel Cabezas, *cello*; Paul Wiancko, *cello*

String Quartet No. 2 in D Major

Alexander Borodin (1833-1887)

David McCarroll, *violin*; Melissa White, *violin*; Celia Hatton, *viola*; Paul Wiancko, *cello*

The May 23 at 1:00pm performance of Program I has been endowed through the generous support of Ann and Andrew Barrett.

PROGRAM II May 25, 11:00am & 1:00pm; May 26, 11:00am

Reqs (arr. Owls)

Franghiz Ali-Zadeh (b. 1947)

Les Barricades Mystérieuses (arr. Owls)

François Couperin (1688-1733)

Owls: Alexi Kenney, *violin*; Ayane Kozasa, *viola*; Gabriel Cabezas, *cello*; Paul Wiancko, *cello*

“Sol da te mio dolce amore” aria from *Orlando furioso*

Antonio Vivaldi (1678-1741)

(Saxophone arr. Adam Estes)

“Sento in Seno” aria from *Tieteburga and Il Giustino*

Antonio Vivaldi (1678-1741)

“Crying”

Roy Orbison (1936-1988)

(arr. Stephen Prutsman)

Anthony Roth Costanzo, *countertenor*; David McCarroll, *violin*; Melissa White, *violin*; Celia Hatton, *viola*; Paul Wiancko, *cello*; Steven Banks, *saxophone*; Pedja Mužijević, *piano*

Piano Quintet in G minor

Samuel Coleridge-Taylor (1875-1912)

David McCarroll, *violin*; Melissa White, *violin*; Celia Hatton, *viola*; Gabriel Cabezas, *cello*; Soyeon Kate Lee, *piano*

The May 25 at 1:00pm performance of Program II has been endowed through the generous support of Ann and Michael Tarwater.

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

Love Triangle

Dinuk Wijeratne (b. 1978)

Geneva Lewis, *violin*; Jay Campbell, *cello*; Soyeon Kate Lee, *piano*

Adagio for Strings (arr. Owls)

Samuel Barber (1910-1981)

Ricercar (arr. Owls)

Dan Trueman and Monica Mugan

Owls: Alexi Kenney, *violin*; Ayane Kozasa, *viola*; Gabriel Cabezas, *cello*; Paul Wiancko, *cello*

“O Virtus Sapientiae”

Hildegard von Bingen (1098-1179)

“And So”

Caroline Shaw (b. 1982)

“Other Song”

Caroline Shaw (b. 1982)

Alexi Kenney, *violin*; Melissa White, *violin*; Celia Hatton, *viola*; Gabriel Cabezas, *cello*; Steven Banks, *saxophone*

Quartet Op. 95, No. 11 “Serioso”

Ludwig van Beethoven (1770-1827)

David McCarroll, *violin*; Alexi Kenney, *violin*; Ayane Kozasa, *viola*; Paul Wiancko, *cello*

PROGRAM IV May 28, 11:00am & 1:00pm; May 29, 1:00pm**Moreni for Clarinet, String Quartet, and Piano**Geneva Lewis, *violin*; Melissa White, *violin*; Celia Hatton, *viola*; Jay Campbell, *cello*; Todd Palmer, *clarinet*; Pedja Mužijević, *piano***Dobrinka Tabakova (b. 1980)****G Song**Alexi Kenney, *violin*; Geneva Lewis, *violin*; Ayane Kozasa, *viola*; Paul Wiancko, *cello***Terry Riley (b. 1935)****Piano Quartet No. 2 in G minor**Melissa White, *violin*; Celia Hatton, *viola*; Jay Campbell, *cello*; Inon Barnatan, *piano***Gabriel Fauré (b. 1937)***The May 28 at 11:00am performance of Program IV is dedicated in loving memory of Mary and Marion Field.***PROGRAM V** May 29, 6:00pm; May 30, 11:00am & 1:00pm**Interface for String Quartet + 1-bit electronics**Alexi Kenney, *violin*; Melissa White, *violin*; Celia Hatton, *viola*; Jay Campbell, *cello***Tristan Perich (b. 1982)****Piano Trio No. 2**Geneva Lewis, *violin*; Paul Wiancko, *cello*; Inon Barnatan, *piano***Franz Schubert (1797-1828)****PROGRAM VI** May 31, 11:00am & 1:00pm; June 1, 11:00am**Petroushskates**Daniel Phillips, *violin*; Jay Campbell, *cello*; Tara Helen O'Connor, *flute*; Todd Palmer, *clarinet*; Inon Barnatan, *piano***Joan Tower (b. 1938)****Sonata for Viola da Gamba in D major, BWV 1028**Jay Campbell, *cello*; Pedja Mužijević, *piano***J.S. Bach (1685-1750)****Octet**Daniel Chong, *violin*; Alexi Kenney, *violin*; Geneva Lewis, *violin*; Daniel Phillips, *violin*; Ayane Kozasa, *viola*; Jessica Bodner, *viola*; Raman Ramakrishnan, *cello*; Paul Wiancko, *cello***Georges Enescu (1881-1955)***The May 31 at 1:00pm performance of Program VI has been endowed through the generous support of Gary and Mary Becker.***PROGRAM VII** June 1, 1:00pm; June 2, 11:00am & 1:00pm**Exilios****I – A Pepe**Daniel Chong, *violin*; Daniel Phillips, *violin*; Jessica Bodner, *viola*; Jay Campbell, *cello*; Tara Helen O'Connor, *flute***Gabriela Ortiz (b. 1964)****Sonata No. 7 in C Major, Z. 808**Daniel Chong, *violin*; Geneva Lewis, *violin*; Jay Campbell, *cello*; Pedja Mužijević, *piano***Henry Purcell (1659-1695)****Prospects of a Misplaced Year****I – The War Below**Daniel Chong, *violin*; Geneva Lewis, *violin*; Ayane Kozasa, *viola*; Paul Wiancko, *cello*; Pedja Mužijević, *piano***Andy Akiho (b. 1979)****Clarinet Quintet in A Major, K.581**Geneva Lewis, *violin*; Daniel Phillips, *violin*; Jessica Bodner, *viola*; Raman Ramakrishnan, *cello*; Todd Palmer, *clarinet***W.A. Mozart (1756-1791)**

PROGRAM VIII June 3, 11:00am & 1:00pm; June 4, 1:00pm

The Four Seasons

Selections TBA

Mahsa Vahdat, *voice*; Daniel Chong, *violin*; Geneva Lewis, *violin*; Daniel Phillips, *violin*; Livia Sohn, *violin*; Jessica Bodner, *viola*; Ayane Kozasa, *viola*; Raman Ramakrishnan, *cello*; Paul Wiancko, *cello*; Anthony Manzo, *bass*; Pedja Mužijević, *piano*

Antonio Vivaldi (1678-1741)

Mahsa Vahdat (b. 1973)

PROGRAM IX June 4, 6:00pm; June 5, 11:00am & 1:00pm

“The Dawn” / “Silent Presence” / “Journey”

Mahsa Vahdat, *voice*; Daniel Chong, *violin*; Livia Sohn, *violin*; Ayane Kozasa, *viola*; Paul Wiancko, *cello*; Anthony Manzo, *bass*

Mahsa Vahdat (b. 1973)

WORLD PREMIERE

Quartet No. 2, “Company”

Daniel Chong, *violin*; Livia Sohn, *violin*; Ayane Kozasa, *viola*; Paul Wiancko, *cello*

Philip Glass (b. 1937)

Sonatina for Clarinet and Piano, Op. 29

Todd Palmer, *clarinet*; Stephen Prutsman, *piano*

Malcolm Arnold (1921-2006)

Romance for Violin and Piano, Op. 23

Daniel Phillips, *violin*; Stephen Prutsman, *piano*

Amy Beach (1867-1944)

“Brandenburg” Concerto No. 5 in D Major, BWV 1050

Livia Sohn, *violin*; Daniel Phillips, *violin*; Jessica Bodner, *viola*; Raman Ramakrishnan, *cello*; Anthony Manzo, *bass*; Tara Helen O'Connor, *flute*; Pedja Mužijević, *piano*;

J.S. Bach (1685-1750)

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

Buster Keaton’s *Sherlock Jr.* with Original Soundtrack by Stephen Prutsman

Daniel Chong, *violin*; Livia Sohn, *violin*; Jessica Bodner, *viola*; Raman Ramakrishnan, *cello*; Stephen Prutsman, *piano*

The June 6 at 11:00am performance of Program X has been endowed through the generous support of Deborah Chalsty.

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

Valencia

Livia Sohn, *violin*; Daniel Chong, *violin*; Ayane Kozasa, *viola*; Raman Ramakrishnan, *cello*

Caroline Shaw (b. 1982)

Techno Parade

Tara Helen O'Connor, *flute*; Todd Palmer, *clarinet*; Pedja Mužijević, *piano*

Guillaume Connesson (b. 1970)

Sextet No. 2 in G Major

Daniel Phillips, *violin*; Livia Sohn, *violin*; Ayane Kozasa, *viola*; Jessica Bodner, *viola*; Paul Wiancko, *cello*; Raman Ramakrishnan, *cello*

Johannes Brahms (1833-1897)

Program Note

From Franz Schubert to Franghiz Ali-Zadeh, Antonio Vivaldi to Andy Akiho, and Gabriel Fauré to Gabriela Ortiz, this season we will revel in the joy and catharsis of chamber music—a living, breathing form of art that has thrived for centuries not only because of what it provides for us, but what it requires of us. Empathy, trust, humor, accountability, and passion are the cornerstones of chamber musicianship—as well as the qualities of humankind that sustain our very existence.

To pursue the mastery of these traits is to embark on a lifelong journey towards the sublime. This season, for myself and 23 of today's most brilliant artists, that journey leads to Spoleto Chamber Music. As music-makers join music-lovers to reconvene our famously impassioned community, we will once again set off on a monumental seventeen-day celebration unlike any other in the music world. I hope you'll join us for this exploration of one of humanity's most beautiful sides.

—Paul Wiancko



STEVEN BANKS

As a performer and composer, saxophonist Steven Banks is striving to bring his instrument to the heart of the classical music world. He is driven to programme and write music that directly addresses aspects of the human experience and is a devoted and intentional supporter of diverse voices in the future of concert music. A keen chamber musician, Banks regularly collaborates with artistic partners

such as the St Lawrence String Quartet, Borromeo String Quartet, and Dover Quartet. Banks is a founding member of the award-winning all-saxophone ensemble Kenari Quartet. Banks was the first saxophonist to be awarded both the Avery Fisher Career Grant and the First Prize at the Young Concert Artists International Auditions. He serves as Saxophone and Chamber Music Faculty and Artist-in-Residence at the Cleveland Institute of Music.



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, Inon Barnatan is a regular performer with many of the world's foremost orchestras and conductors. He was the inaugural Artist-in-Association of the New York Philharmonic. As a curator and chamber

musician, Barnatan is Music Director of La Jolla Music Society Summerfest in California, one of leading music festivals in the country. He regularly collaborates with world-class partners such as Renée Fleming and Alisa Weilerstein, and plays at major chamber music festivals including, Seattle, Santa Fe, and Spoleto Festival USA.



JESSICA BODNER

Jessica Bodner, described by *The New York Times* as a "soulful soloist," is known for her inexhaustible search for vivid music-making and exploration of sound. Jessica is the violist of the GRAMMY Award-winning Parker Quartet and has appeared at venues around the world both with the Quartet and as an individual such as at Carnegie Hall, 92nd Street Y, Library of Congress, Concertgebouw, Wigmore Hall,

Konzerthaus Berlin, Musikverein, Philadelphia Chamber Music Society, and Seoul Arts Center, and has appeared at festivals including Edinburgh International Festival. Jessica has held visiting teaching positions at New England Conservatory and Longy School of Music, been on faculty at the Banff Centre for Arts and Creativity and Yellow Barn Festival, and is currently a faculty member of Harvard University's Department of Music as Professor of the Practice.



GABRIEL CABEZAS

Gabriel Cabezas, named one of the *Washington Post*'s "performers to watch," is a true 21st-century musician. His '24-25 performances include Gabriella Smith's *Lost Coast* at the Cabrillo Festival and with the New York Philharmonic. *Lost Coast* is a reimagining of part of their album of the same name, one of NPR Music's "Favorite Albums Of 2021". He is in the sextet yMusic, acclaimed for

"transcending all the conventions that they were trained in" (NPR Music). Their album, *YMUSIC* (2023), was praised by *Strings Magazine* as "one of the most exciting and confident chamber music releases of the year." He recently co-founded the string quartet Owls, described by *The New York Times* as "a dream group." She has recorded for major record labels including Sony Masterworks, Deutsche Grammophon, Naxos, New Amsterdam, and Nonesuch. Lizzie serves on the faculty of the Hartt School of Music, Mannes Conservatory, and Montclair State University.



JAY CAMPBELL

Jay Campbell is a cellist actively exploring a wide range of creative music. He has been recognized for approaching both old and new music with the same curiosity and commitment, and his performances have been called "electrifying" by *The New York Times* and "gentle, poignant, and deeply moving" by the *Washington Post*. The only musician ever to receive two Avery Fisher Career Grants — in

2016 as a soloist, and again in 2019 as a member of the JACK Quartet — Jay made his concerto debut with the New York Philharmonic in 2013 and in 2016, he worked with Alan Gilbert as the artistic director for Ligeti Forward, part of the New York Philharmonic Biennale at the Metropolitan Museum of Art. Deeply committed as a chamber musician, he is the cellist of the JACK Quartet as well as the Junction Trio with violinist Stefan Jackiw and pianist Conrad Tao, and multidisciplinary collective AMOC.



DANIEL CHONG

GRAMMY Award-winning violinist Daniel Chong is one of the most exciting and versatile musicians of his generation and is known for his gripping interpretations and sincerity of expression. Since 2002, as the founding first violinist of the Parker Quartet, he has garnered wide recognition for his performances in such venues as Carnegie Hall, the Library of Congress, Musikverein, and Wigmore

Hall. Daniel has received several awards and prizes such as the Cleveland Quartet Award and top prizes at the Concert Artists Guild Competition and the Bordeaux International String Quartet Competition. In addition to the core repertoire, Daniel is a strong advocate for new music. Some of the composers he has worked closely with are György Kurtág, Augusta Read Thomas, Helmut Lachenmann, and Chaya Czernowin. Daniel currently serves as Professor of the Practice at Harvard University.



ANTHONY ROTH COSTANZO

Countertenor Anthony Roth Costanzo began performing professionally at the age of 11 and has since appeared in opera, concert, recital, film, and on Broadway. As of June 2024, he is the General Director and President of Opera Philadelphia. Costanzo was nominated for an Independent Spirit Award for his performance in a Merchant Ivory

film and graduated with honors from Princeton University, and Manhattan School of Music, where he is now on the board of trustees along with being on the board of National Black Theater. Costanzo also has an Honorary Doctorate from Manhattan School of Music, a History Makers Award from the New York Historical Society, and has been a visiting fellow at Oxford University and a distinguished visiting scholar at Harvard University.



CELIA HATTON

Based in New York City, violist Celia Hatton has performed across North America, South America, Europe, Asia, and Australia. Her playing has been praised for its “rich, robust” sound by *The Michigan Daily* and lauded as “superb” by the *Santa Barbara Independent*. Hatton is Principal Viola of Sphinx Virtuosi, Co-Principal of Chamber Orchestra of New York, and a member of A Far Cry. As Principal Viola of Experiential Orchestra, her solos can

be heard on the GRAMMY-winning album *The Prison*. In addition to her performance career, Hatton is an Adjunct Professor at Adelphi University and has given masterclasses at institutions including Colburn Music Academy, Manhattan School of Music, New York University, and Vanderbilt University.



ALEXI KENNEY

Violinist Alexi Kenney is forging a career that defies categorization, following his interests, intuition, and heart. He is equally at home creating experimental programs and commissioning new works, soloing with major orchestras around the world, and collaborating with some of the most celebrated musicians of our time. He is a founding member of Owls—an inverted quartet hailed as a “dream

group” by *The New York Times*—alongside violist Ayane Kozasa, cellist Gabe Cabezas, and cellist-composer Paul Wiancko. Alexi is also an alum of the Bowers Program (formerly CMS 2) at the Chamber Music Society of Lincoln Center. Born in Palo Alto, California in 1994, Alexi is a graduate of the New England Conservatory in Boston, where he received an Artist Diploma as a student of Miriam Fried and Donald Weilerstein. He plays a violin made in London by Stefan-Peter Greiner in 2009 and a bow by François-Nicolas Voirin.



AYANE KOZASA

Hailed for her “magnetic, wide-ranging tone” and her “rock solid technique” (*Philadelphia Inquirer*), violist Ayane Kozasa is a member of the Kronos Quartet and the quartet collective Owls. As a founding member of the Aizuri Quartet, she toured with the group for 11 years, garnering a GRAMMY nomination and collaborating with artists such as Wilco, Anthony McGill, and Gabriella Smith.

Much of Ayane’s current work involves mentoring young musicians through programs like the Meadowmount School of Music, and she is currently on the viola faculty at the University of Cincinnati College-Conservatory of Music. Aside from music, she enjoys hiking, doodling, and creating animation.



SOYEON KATE LEE

First prize winner of the Naumburg International Piano Competition and the Concert Artist Guild International Competition, Korean-American pianist Soyeon Kate Lee has been lauded by *The New York Times* as a pianist with “a huge, richly varied sound, a lively imagination and a firm sense of style,” and by the *Washington Post* for her “stunning command of the keyboard.” She was a member of

Lincoln Center Chamber Music Society’s Bowers program, and is a regular participant in numerous chamber music festivals including the Great Lakes, Santa Fe and Music Mountain Chamber Music Festivals. She is a graduate of The Juilliard School where she was awarded the William Petschek Piano Debut Award at Lincoln Center and the Arthur Rubinstein Award upon graduation, and received her Doctor of Musical Arts from The Graduate Center, City University of New York.



GENEVA LEWIS

American/New Zealand violinist Geneva Lewis has forged a reputation as a musician of consummate artistry whose performances speak from and to the heart and is hailed as “clearly one to watch” (*Musical America*). Named a BBC New Generation Artist (2022-24), Geneva is also the recipient of a 2022 Borletti-Buitoni Trust Award and a 2021 Avery Fisher Career Grant. In 2023, Geneva made

her BBC Proms debut with the BBC National Orchestra of Wales and Jaime Martin. Geneva received her Artist Diploma from New England Conservatory as the recipient of the Charlotte F. Rabb Presidential Scholarship, studying with Miriam Fried. Geneva currently performs on a composite violin by Giovanni Battista Guadagnini, c. 1776 generously on loan from a Charitable Trust.



ANTHONY MANZO

Anthony Manzo’s vibrantly interactive and highly communicative music-making has made ubiquitous in the upper echelons of classical music, appearing with the Chamber Music Society of Lincoln Center in New York and across the country, and is a recurring figure at chamber music festivals including Spoleto Festival USA, La Jolla Summerfest, Santa Fe Chamber Music Festival,

and the Bowdoin International Festival. A core member of the East Coast Chamber Orchestra, he was previously the solo bassist of the Munich Chamber Orchestra and San Francisco’s New Century Chamber Orchestra. Making his home just outside of Washington, DC, Mr Manzo is a regular guest with the National Symphony Orchestra, the Smithsonian Chamber Society, and the Baltimore Symphony. Mr. Manzo is a member of the double bass and chamber music faculty of the University of Maryland. His primary instrument was made in 1890 by Jérôme Thibouville-Lamy in Paris - and has been fitted with a removable neck to simplify all the travel!

**DAVID MCCARROLL**

David McCarroll was appointed concertmaster of the Pittsburgh Symphony Orchestra in 2022, holding the Rachel Mellon Walton Concertmaster Chair. He has been described by *Musik Heute* as “a violinist of mature musicality and deep understanding of his repertoire whose playing is distinguished by clarity of form and line.”

Winner of the 2012 European Young Concert

Artists Auditions, he made his concerto debut with the London Mozart Players in 2002 and has since appeared as soloist with many orchestras including the Vienna Radio Symphony Orchestra, Tonkünstler-Orchester Niederösterreich, Hong Kong Sinfonietta, and the Pittsburgh Symphony Orchestra. In demand as a teacher, David is on the faculty of Carnegie Mellon University's School of Music. David plays a 1761 violin made by A&J Gagliano.

**PEDJA MUŽIJEVIĆ**

Pedja Mužijević has defined his career with creative programming and lasting collaborations with artists and ensembles. This season he performs the recital program *Homage to Mixtapes* in Toulouse and for Bay Chamber Concerts, the interactive program *Basic Instincts* in New York and chamber music in Vancouver and Fort Worth. Pedja is the artistic advisor for Tippet Rise Art Center in Montana,

artistic administrator at Baryshnikov Arts in New York, and he also directs workshops around the world, from Verbier Festival Academy and Banff Center to Colburn and Longy schools, in which he looks at the concert experience and ways to make it more accessible and relevant today.

**TARA HELEN O'CONNOR**

Tara Helen O'Connor, who *Art Mag* has said “so embodies perfection on the flute that you'll forget she is human,” is an Avery Fisher Career Grant recipient, a two-time GRAMMY Award nominee, and a recipient of the Walter W. Naumburg Chamber Music Award. A Wm.S. Haynes artist, she is a season artist of the Chamber Music Society of Lincoln Center. She is professor of flute at the Yale

School of Music and is the Artistic Director of the Music from Angel Fire Festival and the Essex Winter Series. Tara has also appeared on numerous film and television soundtracks including *Barbie*, *Respect*, *The Joker*, *The Marvelous Mrs. Maisel*, *Only Murders in the Building* and *Schmigadoon!*

**TODD PALMER**

Clarinetist Todd Palmer is a 3-time GRAMMY nominee and has appeared as soloist, recitalist, chamber music collaborator, educator, arranger, and presenter in a variety of musical endeavors around the world. As 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 many symphony

and chamber orchestras including those of Houston, Atlanta, St. Paul, Cincinnati, Montréal, BBC Scotland, Santa Fe Chamber; and has given recital performances at Weill Hall and the 92nd Street Y in New York City, the Kennedy Center in Washington D.C., and Suntory Hall in Tokyo. His Broadway credits include *South Pacific*, *The King & I*, *Sunset Boulevard*, *My Fair Lady* and *Sweeney Todd*, where he appeared with members of the cast on NPR's Tiny Desk.

**DANIEL PHILLIPS**

Violinist Daniel Phillips is co-founder of the Orion String Quartet which gave its last concert in April 2024, presented by the Chamber Music Society of Lincoln after an illustrious 37 year career. A graduate of Juilliard, his major teachers were his father Eugene Phillips, Ivan Galamian, Sally Thomas, Nathan Milstein, Sandor Végh, and George Neikrug. He was a member of the renowned Bach

Aria Group and has toured and recorded in a string quartet for Sony with Gidon Kremer, Kim Kashkashian, and Yo-Yo Ma. A judge in the 2022 Leipzig Bach Competition 2018 Seoul International Violin Competition, and the 2023 World Bartok Competition and the 2024 Prague Spring Competition, Phillips is a professor at the Aaron Copland School of Music at Queens College and on the faculties of the Bard College Conservatory, and the Juilliard School.

**STEPHEN PRUTSMAN**

Active as 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 Stephen was a medal winner at the Tchaikovsky and Queen Elisabeth Competitions. In the 2000s, 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. He is on faculty at Stanford University as Visiting Artist and is Creative Director and Producer at Phenotypic Recordings.

**RAMAN RAMAKRISHNAN**

Cellist Raman Ramakrishnan enjoys performing chamber music, old and new, around the world. For two decades, as a founding member of the Horszowski Trio and the Daedalus Quartet, he toured extensively through North and South America, Europe, and Asia, and recorded for Bridge Records and Avie Records. Mr. Ramakrishnan is currently a member of the Boston Chamber

Music Society, and is on the faculty of the Bard College Conservatory of Music. In the summers, he has performed at the Marlboro, Vail, Portland, and Kingston Chamber Music festivals, and served on the faculties of the Kneisel Hall and Norfolk Chamber Music Festivals.

**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. The *Strad* magazine says, “Livia Sohn possesses a remarkably lithe and transparent tone of exceptional purity. [Her] virtually blemishless accounts are nothing short of remarkable. Even

when under the most fearsome technical pressure at high velocity, every note rings true with pinpoint accuracy.” Livia is the recent founder of Coast Live Music, a nonprofit organization whose mission is to create community through music. CLM presents music in traditional venues such as concert halls and performance theaters, but also at places such as soup kitchens, behavioral health centers, cancer wards, unhoused communities, and VA hospitals - places where music is equally needed and appreciated.



MELISSA WHITE

American violinist Melissa White has enchanted audiences and critics around the world for her “warmly expressive and lyrical...glittering” playing (Chicago Classical Review). Ms. White’s rapid rise as a soloist has captured the attention of orchestras and audiences worldwide, many of whom already know her for her successes as a founding member of the GRAMMY-winning Harlem Quartet. This

season, solo recital debuts for Ms. White include Boston Conservatory, Philadelphia Chamber Music Society, Chamber Music Detroit, and The Isabel Bader Centre for the Performing Arts in Kingston, Ontario. Her film credits include a violin solo in the soundtrack to Jordan Peele’s 2019 psychological thriller “Us,” and she has also performed alongside several pop artists, including Pharrell, Bruno Mars, Alicia Keys, and Lauryn Hill. A passionate educator, Ms. White serves as Music Artist Faculty at New York University and as a Professor of Music at the University of Buffalo. She is incredibly grateful to be playing a c1780 Ferdinando Gagliano violin, currently on loan from Strumenti.



PAUL WIANCKO

Paul Wiancko is an acclaimed composer, cellist of the internationally-celebrated Kronos Quartet, and founding member Owls, a quartet-collective described as a “dream group” by *The New York Times*. *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 Festival USA was as the Chamber Music series composer-in-residence in 2019. This is his second festival as the Charles E. and Andrea L. Volpe Director of Chamber Music.

Her life has been a story of extreme changes and challenges: war, threat of imprisonment, separation from her homeland and loved ones, migration, and exile.

Mahsa Vahdat

2025 SUZAN D. BOYD COMPOSER-IN-RESIDENCE



TAHMINA MONZAVI

Mahsa Vahdat is an acclaimed Iranian singer, composer, and cultural activist who has dedicated herself to both her musical and artistic path, and to the greater cause of freedom of expression. Her artistry offers audiences around the globe a deep appreciation of Iranian poetry and music. In 1979, when Mahsa was six years old, the Islamic Revolution in Iran resulted in a ban on women singing, among other social and political restrictions. Years later, Mahsa Vahdat chose to evolve as an artist, rejecting the ban which continues today. Her life has been a story of extreme changes and challenges: war, threat of imprisonment, separation from her homeland and loved ones, migration, and exile.

Mahsa Vahdat received her bachelor's degree in music from the Tehran University of Arts and learned Persian traditional music with various master's of the genre. Since 1995, she has performed as an independent singer and musician in numerous concerts and festivals around the world. She has often appeared on stage with her sister, singer Marjan Vahdat.

Mahsa has developed a unique style of performance. Rooted in Persian classical and regional vocal music traditions, she infuses music with contemporary and innovative expressions and influences. Through creative collaborations, as well as acapella explorations, she has developed a diverse, unique, and wide-ranging repertoire. Mahsa's repertoire includes Persian classical and contemporary poems, with themes encompassing separation, longing, hope, adaptation, belonging, connection, love, and communion. These themes are deeply connected to her personal experiences as an artist who has struggled for years to preserve the rich musical lineage of her beloved homeland, where musical practice and performance, especially by women, continues to be severely restricted by the fundamentalist regime. Her songs express universal messages of humanism, justice, equality, and freedom.

Her life's work in particular empowers women by encouraging them to raise their voices. She and her sister Marjan are role models for many young Iranian women singers in the complex socio-political environment of contemporary Iran.



White Box

US PREMIERE

Director, Set Design, Film, Librettist	Sabine Theunissen
Choreographer and Music Direction	Gregory Maqoma
Music Composer	Catherine Graindorge
Costume Design	Greta Goiris
Lighting Design	Ellen Ruge
Dramaturg	Lara Foot
Video Composer	Johannes Ferm Winkler
Director's Assistant & Video Orchestrator	Ylva My Alina Norlin
Percussion Arrangements	Angelo Moustapha
Mechanical Object Designer	Jonas Lundquist
Dancers	Thulani Chauke Fana Tshabalala
Performer	Andrea Fabi
Violin/Viola	Catherine Graindorge
Percussion/Piano	Angelo Moustapha
Voice Over	Maria Weisby
Puppeteer	Meghan Williams
Executive Producer	THE OFFICE performing arts + film
Technical Director	Brendon Boyd
Producer	Laurie Cearley
Production Stage Manager	Meghan Williams
Costume Fabricator	Emanuelle Erhart
Rigging	Janet Clancy
Company Manager	Elly Obeney

COLLEGE OF CHARLESTON

EMMETT ROBINSON THEATRE

Thursday, May 29 at 7:00pm
Friday, May 30 at 6:00pm and 8:30pm
Saturday, May 31 at 2:00pm and 7:30pm

Approximately 1 hour

White Box was made possible with the generous support of the Josefsson Foundation, the Swedish Arts Grants Committee, and other donors that wish to remain anonymous.

Developed in residence at Brown Arts Institute; Rhode Island, La Monnaie Brussels; and Orienteatern, Stockholm.

Generous lead support provided by Jan Serr & John Shannon. Additional lead support provided by Sarah Beardsley and Christopher Randolph.

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

Director's Note

A small black and white photograph.

It was an image that struck me, it seemed enigmatic, mysterious, and beautiful.

This small black and white photograph, of a gas balloon lying on a landscape of ice, resonated biography.

I never knew anything about the story behind the photograph, or had I heard of the 1897 Polarex Expedition. This was the project of a man Salomon August Andrée, 44 years of age, and an engineer - extremely passionate, dedicated, and daring, who was obsessed with the idea of flying over the North Pole in a gas balloon, in order to complete the map of the world where the arctic polar regions were missing, and still unknown.

There were more pictures by the same photographer, Nils Strindberg, who was obsessed by time - frozen time, jumping time, drifting time, floating time, reversing time, sliding time but never told by a clock that might stop.

I came across these photographs, when my own father was aware of his pending death, and he started to tell me of his life; methodically, chapter by chapter, going back in time as if the clocks were turning backwards. He ended his story when he was six years old and learning to ride a bicycle.

When old people approach death, they rewind their lives; their memory gets fresher and fresher as they travel deeper into the past, like the skin of an onion, it is dry outside and juicy inside. It is mysterious how these fragments circle back together - the sound of a voice, the image of a boot, a postcard, a camp.....a part of a body - and so we re-compose memory.

—Sabine Theunissen

*White Box is dedicated to the memory of my father
Michele Theunissen 1930-2020*



SABINE THEUNISSEN

Sabine Theunissen studied architecture in Brussels. After one year at the technical office of La Scala of Milan, she joined the Royal Theater of La Monnaie in Brussels where she worked for 17 years in the design studio. In 2003, she met William Kentridge. Their collaboration began with *Magic Flute*.

Since then, she has designed sets for his opera productions: *The Nose* (Met NYC 2010), *Refuse*

the Hour (2012), *The Refusal of Time* (Documenta XIII -Kassel 2012), *Winterreise* (Vienna Festival, June 2014), *Lulu* (Met NYC, DNO, ENO 2015), *Wozzeck* (Salzburg Festival 2017, Met NYC, Sydney Opera), and also for his art installations and exhibitions. In 2021, she directed a short film *WHITE BOX JACKET* which received support from the Film LAB of the French community in Belgium.



GREGORY MAQOMA

Gregory Vuyani Maqoma is an internationally renowned dancer, choreographer, teacher, director, and scriptwriter. He has distinguished himself for his artistic collaborations, including working with British-based choreographer Akram Khan and the London Sinfonietta, as well as South African fashion designer David Tlale, singer-songwriter Simphiwe Dana and theater maker Brett Bailey.

He founded Vuyani Dance Theatre with several works in the company repertoire earning accolades and international acclaim. In 2017 Maqoma was honored by the French Government with the Chevalier de l'Ordre des Arts et des Lettres (Knight of the Arts & Literature) Award. Recently Maqoma was awarded with the Inaugural Usiba Awards by the South African Department of Arts & Culture for his dedication to dance teaching and development.



CATHERINE GRAINDORGE

Catherine Graindorge is a Belgian violinist, violist, composer, and actress. Over the years, she has built her craft by mixing disciplines, creating theater performances as a writer and actor, and composing music for her own shows and for others. In 2012 she released her first experimental classical, solo album, "The Secret of Us All", which opened doors to new collaborations. In 2017, as a film composer

she was nominated at the Magritte du Cinéma for the soundtrack of "Le Chant des Hommes." In 2018, she created *Avant la fin*, a theater play that was nominated at the Belgian Prix de la critique 2018-2019 and played at the Edinburgh Fringe Festival and Sick Festival. Her most recent release is the EP "The Dictator" featuring Iggy Pop. In a distant echo to the cinematographic flights of Max Richter or the flayed harmonies of Warren Ellis, Catherine continues her unique journey out of time.



GRETA GOIRIS

Greta Goiris studied costume design in Antwerp and set design in Barcelona in the early 1990s. Greta collaborated with several directors, amongst others Josse Depauw, Karin Beyer, Pierre Audi, Ivo Van Hove, Sidi Larbi Cherkaoui. From 2001 onwards she collaborated as costume designer with Johan Simons on numerous theater and opera productions including *Sentimenti*, *Das*

Leben ein Traum, *die Vergessene Strasse* (all for the Ruhrtriennale); *Die Perser* (Münchner Kammerspiele), *die Judin von Toledo*, *King Lear*, *Ödipus Herrscher* (Bochum Schauspielhaus), *Radetzky Mars*, *Richard 2*, *Geschichten aus dem Wiener Wald*, *Damonen*,



ELLEN RUGE

Ellen Ruge is an award-winning, Stockholm-based lighting designer. She was born in Oslo and studied photography before moving on to lighting design. Ruge is delighted to work with Sabine Theunissen on her production of *White Box* which she has taken from the development stage in workshops at Brown University through to its premiere at the Orion Teatern in Stockholm. Additionally, she has

worked as a lighting designer in most of the opera houses in Scandinavia. Ruge has also worked at the Brooklyn Academy of Music (BAM), the Joyce Theater in New York, the NCPA in Beijing, and the Teatro Marti in Havana, Cuba. In 2009 Ruge received the HEDDA award for best lighting design. In 2019, she received the Swedish King's medal in gold with a Blue Ribbon for her contributions to Swedish performing arts, and in 2020 she received the Swedish Theater Critics Award.



JOHANNES FERM WINKLER

Johannes Ferm Winkler is a video designer whose main focus is creating artistic experiences with projected light. Johannes has had a wide range of assignments, ranging from the Eurovision Song Contest and the Nobel Banquet to stage performances at the Dramaten, Stockholm City Theatre, Malmö Opera, Småland Music and Theatre and more.



THULANI CHAUKE

Thulani is an accomplished and world-renowned performing artist, choreographer, and dancer based in Johannesburg, South Africa. He has been an essential collaborative artist with Sabine Theunissen on White Box since its beginning. He is proud to have contributed to Gregory Maqoma's choreographic process with his finely honed dance skills, and to have taken the work from its

earliest idea through to its world premiere in Stockholm, and now onto tour worldwide. Thulani is a known and respected dancer with William Kentridge's large-scale touring productions such as *Sibyl* and *The Head & The Load* performances at Joburg Theatre Johannesburg. Thulani also currently tours with Mr Kentridge's newest chamber opera *The Great Yes*, *The Great No* which premiered in Arles France in 2024 and toured to the Arsht Center in Miami in December 2024, the Wallis Center in Los Angeles, and CalPerformances in Berkeley in 2025.



ANGELO MOUSTAPHA

Angelo Moustapha is a drummer, percussionist, composer, and arranger from Benin, who began performing at the early age of 7. Widely known as a drummer of international repute he has recently toured to France with William Kentridge's Centre for the Less Good Idea. Angelo helped create White Box with Sabine Theunissen, developing underscoring and percussion in residency and

finalizing drumming for the 2024 premiere. Angelo tours widely, both as a solo artist and with his Quintet and is a beloved teacher of percussion, passing on his deep knowledge to the next generation. Angelo was awarded the TALENT D'AFRIQUE prize received at the National Wallonia Brussels theater organized by Brukmer Magazine as part of the Golden Artistic Awards in 2021 and in 2018 received the Signature of the Charter and wearing of a medal, elevation to rank of Ambassador of the Best Instrumentalists of Africa, and in 2017 was awarded at the Festival des Meilleurs Instrumentalists of Africa (MIA) the Best Drummer in Africa prize.



FANA TSHABALALA

Having been involved since its inception, Albert "Fana" Tshabalala is deeply invested in White Box, continuing his work as a dancer and creative collaborator. Fana was a 2013 Standard Bank Young Artist Award recipient for dance, a 2014 Visa for Creation recipient, a 2013 Mail and Guardian 200 Young South Africans in the Arts award, and also the recipient of a 2018 "Outstanding

Choreography" award in Chicago, IL. Fana has worked and choreographed for international dance companies including Deeply Rooted Dance Theatre in Chicago and Lena Dance Company based in Sweden. Fana was also awarded a Melon Foundation Residency by University of UKN where he choreographed a full-length work for Flatfoot Dance Company and started his solo work Zann. In 2020 Fana was commissioned to create a full length work for Ballet Geneva in Switzerland. In addition to working with Sabine Theunissen, Fana Tshabalala is currently a co-founder and director for Broken Borders Arts Project based at the University of Johannesburg.



LARA FOOT

Lara Foot is the current director and CEO of the Baxter Theatre Centre. She is a multi-award winning playwright, director, and author. She completed her bachelor's degree at Johannesburg's Wits University in 1989 before attaining her master's degree at UCT in 2007. Her passion is the development of new indigenous work, and helping young writers and directors. She has directed over

40 professional productions, 29 of which have been new South African plays. She was the founder of the Barney Simon Young Directors and Writers Festivals, and has been integral in the development of more than 35 new South African plays. Lara has won many awards, including the Fleur du Cap Award for Outstanding Young Director (1992), National Vita Award (shared with Athol Fugard) for Best Director (1994), Standard Bank Young Artist of the Year Award (1995), Fleur du Cap Award for Best New South African Play for *Tshepang* (2003), and the prestigious Golden Globe Best Short Film Award in 2006. In 2004 she was the winner in the theater category of the prestigious Rolex Mentor and Protégé Arts Initiative awards, and worked with the celebrated director Sir Peter Hall for a year.



ANDREA FABI

Andrea has worked as an actor, director, and playwright in shows which have been performed in Italy, UK, Ireland, France, Holland, Austria, and the U.S. In Italy, he studied improvisation at the LTO in Orvieto, and he studied stage direction at the CUT in Viterbo. In 2010 he founded the company Fratelli Cane with Valeria Pinzi for which they wrote and staged *La canzone di Orlando* in 2010 and *Cinque*

pezzi facili in 2011. This show was one of the few selected for the fringe section of the Spoleto Festival dei Due mondi in 2011. In 2015 Andrea met William Kentridge and his team and became one of the two performers of *Lulu*, by Alban Berg, being on stage at The Met in NYC, at ENO in London, DNO in Amsterdam, and in Opera di Roma. In 2017 Andrea was actor and puppeteer in Kentridge's *Wozzeck*, at the Salzburg Festspiele. Andrea performed on stage in Belgium with Agathe Mortelecq in *Pourquoi c'est bien d'avoir un ananas à la maison*, directed by Ted Keijser. In film, Andrea is known for Metropolitan Opera HD Live (2006) and for William Kentridge's award winning series *Self-Portrait as a Coffee Pot* (2022) which was developed and filmed during the pandemic. Andrea has been involved in developing White Box since its beginning as an actor and movement-based performer.

THE OFFICE

THE OFFICE works as a creative producer to develop and support new work by artists whose vision and artistry they are deeply compelled by, such as Carrie Mae Weems, William Kentridge, Theater of War, Rithy Panh, and Angelique Kidjo. They become the engine room for these projects, shepherding them often from the early stages of creative inspiration through developmental workshops, fundraising and commissioning, tour planning, and on to world premieres and beyond. They have brought projects to the stages of major festivals and venues around the world, from the Sydney Opera House to the 2010 Cultural Olympiad in Vancouver. Their producing work also encompasses large-scale site specific public art projects, like *The Mile Long Opera* on the Highline in NYC and *Triumphs and Laments* on the banks of the Tiber River in Rome, and unique festivals like the annual FreshGrass Festival and the 3-week long opening of the REACH at the Kennedy Center. We are delighted and inspired to be working with Sabine on White Box.



The 4th Witch

WORLD PREMIERE

A Manual Cinema Production

Creative Team

Concept and Direction	Drew Dir
Devised by	Drew Dir, Sarah Fornace, and Julia Miller
Original Score and Sound Design	Ben Kauffman and Kyle Vegter
Storyboards and Puppet Design	Drew Dir
Lighting Design	David Goodman-Edberg
Costume and Wig Supervisor	Sully Ratke
Sound Engineer	Mike Usrey
Tour Manager and Board Operator	Ryn Hardiman

Cast

Puppeteers	Lizi Breit
	Leah Casey
	Sarah Fornace
	Julia Miller
	Jeffrey Paschal

Musicians

Violin, Vocals	Lucy Little
Cello, Vocals	Lia Kohl
Keys, Guitar, Vocals	Alicia Walter

COLLEGE OF CHARLESTON
EMMETT ROBINSON THEATRE

Wednesday, June 4 at 6:30pm
Thursday, June 5 at 8:00pm
Friday, June 6 at 6:00pm
Saturday, June 7 at 3:00pm & 7:00pm
Sunday, June 8 at 3:00pm

Approximately 65 minutes

The 4th Witch received lead commissioning support from Spoleto Festival USA with co-commissioning support from ArtsEmerson (Boston, MA) and Cal Performances, University of California (Berkeley, CA).

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

Co-commissioned by Spoleto Festival USA.

MANUAL CINEMA

Manual Cinema is an Emmy Award winning performance collective, design studio, and film/video production company founded in 2010 by Drew Dir, Sarah Fornace, Ben Kauffman, Julia Miller, and Kyle Vegter. Manual Cinema combines handmade shadow puppetry, cinematic techniques, and innovative sound and music to create immersive stories for stage and screen. Using vintage overhead projectors, multiple screens, puppets, actors, live feed cameras, multi-channel sound design, and live music, Manual Cinema transforms the experience of attending the cinema and imbues it with liveness, ingenuity, and theatricality. The company was awarded an Emmy in 2017 for *The Forger*, a video created for The New York Times and named Chicago Artists of the Year in 2018 by the Chicago Tribune. Their shadow puppet animations are featured in the film remake of *Candyman*, directed by Nia DaCosta and produced by Jordan Peele's Monkeypaw Productions. Recent productions include *Leonardo! A Wonderful Show about a Terrible Monster*, based on books by Mo Willems, an adaptation of Charles Dickens' *A Christmas Carol*, and a revamped production of *The Magic City*, based on Edith Nesbit's 1910 novel. In 2023, Manual Cinema completed production on their first self-produced short film, *Future Feeling*, and toured with folk rock band Iron & Wine the following year.

LIZI BREIT

Lizi Breit is a Chicago-based artist. She has been performing and designing with Manual Cinema since 2011.

LEAH CASEY

Leah Casey is a Chicago-based actress, dancer, and writer. When not on stage, she can be found lending her voice to all manner of audiobooks, or with the cast of *Project STELLAR*, a science fiction podcast about a group of crazy kids who have close encounters of the awesome kind. Chicago credits include *Murder on the Orient Express*, *Grease*, *Cinderella* (Drury Lane), *A Christmas Carol* (Writers Theatre/Manual Cinema), *Leonardo and Sam* (Chicago Children's Theatre/Manual Cinema), *Frankenstein* (Court Theatre/Manual Cinema), *For Colored Girls...* (Court Theatre), *Romeo and Juliet* (Teatro Vista), *STORM* (Walkabout/Moonfool).

DREW DIR

Drew Dir is a writer, director, and puppet designer. Previously, he served as the Resident Dramaturg of Court Theatre and a lecturer in theater and performance studies at the University of Chicago. He holds a master's degree in Text and Performance Studies from King's College London and the Royal Academy of Dramatic Art.

SARAH FORNACE

Sarah Fornace is a director, puppeteer, choreographer, and narrative designer based in Chicago. She is a co-artistic director of Manual Cinema. Outside of Manual Cinema, Sarah has worked as a performer or choreographer with Redmoon Theatre, Lookingglass Theatre Company, Court Theatre, Steppenwolf Garage, and Blair Thomas and Co. Most recently, Sarah wrote the story mode for the video game *Rivals of Aether*.

ALICIA WALTER

Alicia Walter is a singer-songwriter, composer, and pianist from Chicago. Known for her "near-cosmic voice" (*Wired*) and "stratosphere of songwriting all her own" (*Consequence of Sound*), Walter has released two celebrated albums under her own name: *Right Noise* and *I Am Alicia*. In 2024, she performed in venues across the U.S. and Europe, most recently alongside artists Veronica Swift and Danielle Ponder. Her music has been featured in nationally syndicated TV shows, including NBC hit drama, "This Is Us," and "All Rise." Walter rose to acclaim as bandleader of beloved Chicago-based art rock group, Oshwa.

JULIA MILLER

Julia Miller is a director, puppeteer, and designer. With Manual Cinema she has directed *Mementos Mori* and *The End of TV* as well as created original roles in *Frankenstein* (The Creature/Elizabeth), *Ada/Ava* (Ada), *Lula del Ray* (Lula's Mother), *The Magic City* (Helen), *Hansel und Gretel* (Hansel), and *Leonardo!* (Sam). In Chicago, she has worked as a performer and puppeteer with Redmoon Theatre and Blair Thomas and Co. She spent several years training in devised theatre, clown and mask with Double Edge Theatre, Carlos Garcia Estevez and at the Accademia dell'Arte in Arezzo, Italy.

SULLY RATKE

Sully Ratke is a multidisciplinary visual storytelling artist with an appetite for compelling language, mystery, whimsy, and spiritual philosophy.

JEFFREY PASCHAL

Jeffrey Paschal is originally from a town called Corning in Upstate New York. In 2012 Jeff moved to Chicago to go to school at Northwestern University where he majored in Theatre. At Northwestern Jeff was involved with several theatre productions including *Fabulation* directed by Jerrell Henderson and *Anna in the Tropics* directed by Henry Godinez as well as directing and producing several short films through the school's RTVF program. Jeff graduated from Northwestern with a B.S. in Theatre in 2016. He currently lives in Chicago and is represented by Gray Talent Group.

LIA KOHL

Lia Kohl is a cellist, composer, and multidisciplinary artist based in Chicago. She creates and performs music and multimedia performance that incorporates sound, video, movement, theater, and sculptural objects. She has presented work and performed at the Art Institute of Chicago, the Museum of Contemporary Art Chicago, the Walker Art Center, Chicago Symphony Center, and Eckhart Park Pool, and held residencies at Mana Contemporary Chicago, High Concept Labs, dfb18r Performance Art Gallery, Mills College and Stanford University.

LUCY LITTLE

Lucy Little is a musician, improviser, composer, and audio producer currently based in NYC, but with deep and loving roots in Chicago, where she lived for 10 years. As a composer, Lucy has written and recorded scores for theatrical productions and podcasts, including for the Audible Original plays *Daddies* (2022) and *Marrow* (2023). As a performer, Lucy plays violin with the Chicago-based indie rock and folk project Half Gringa, has an electroacoustic solo project, and has performed with musicians from around the world, including with singer/songwriters Aisha Burns, Dani Larkin, MICHA Música, Afarin Nazarijou, and more. Lucy holds a master's degree from the New England Conservatory, a bachelor's from the University of Chicago, is an U.S. Fulbright alum and a 2022 OneBeat Fellow.

DAVID GOODMAN-EDBERG

David Goodman-Edberg is a Chicago based lighting designer working in the realms of dance, theatrical, and architectural design. He has designed and toured with such companies as Cerqua Rivera Dance Theatre, Eisenhower Dance Detroit, Visceral Dance Chicago, and Water Street Dance Milwaukee, and lit works set on companies such as Chicago Repertory Ballet, Chicago Tap Theater, Joel Hall Dancers, and Thodos Dance Chicago. Theatrically, he has designed with puppet & object oriented companies such as Rough House and Cabinet of Curiosity as well as with such companies as Adventure Stage, Akvavit Theatre, Factory Theater, The Gift Theater, Organic Theater, Red Tape Theater, The Syndicate, and Trap Door Theatre. Architecturally, he has lit pieces at the art space 6018|North and worked as an assistant/associate designer for projects at various Universal Studios theme parks (in Beijing, Hollywood, Orlando, and Osaka), Disney Shanghai, and several Margaritaville restaurants.

RYN HARDIMAN

Ryn Hardiman is a Chicago-based artist, technician, designer, and stage manager. In addition to touring as a stage manager with Manual Cinema, Ryn also works as an AV technician at The Art Institute of Chicago, Chicago Humanities Festival, Blue Man Group Chicago, The Second City, and is currently the technical director at The Neo-Futurists.

BEN KAUFFMAN

Ben Kauffman is a composer, director, interactive media artist, and co-artistic director of Manual Cinema. His film and interactive work has been shown at The Jay Pritzker Pavilion (Chicago), The Peggy Notebaert Nature Museum (Chicago), and CUNY's Baruch College (NYC). He has lectured and given workshops at The Metropolitan Museum of Art, New York University, and Parsons the New School of Design. His past composer/sound designer credits with Manual Cinema include *Ada/Ava*, *The End of TV*, and *The New York Times* documentary *The Forger*. He holds a master's degree from New York University's Interactive Telecommunications Program (ITP).

MIKE USREY

"That may be the most important thing to understand about humans. It is the unknown that defines our existence. We are constantly searching, not just for answers to our questions, but for new questions. We are explorers. We explore our lives day by day, and we explore the galaxy trying to expand the boundaries of our knowledge. And that is why I am here: not to conquer you with weapons or ideas, but to coexist and learn." – Benjamin Lafayette Sisko

KYLE VEGTER

Kyle Vegter is a composer, producer, sound designer, and managing artistic director of Manual Cinema. As a composer of concert music he's been commissioned by such groups as The Chicago Symphony Orchestra's MusicNOW series, The Pacific Northwest Ballet, and TIGUE. His music and sound design for theater and film has been performed worldwide and commissioned by *The New York Times*, NPR's Invisibilia, and the Museum of Contemporary Art Chicago, and others. His past composer/sound designer credits with Manual Cinema include *Lula Del Ray*, *Ada/Ava*, *FJORDS*, *Mementos Mori*, *The End of TV* and various other performance and video projects.

Remember This: The Lesson of Jan Karski

COLLEGE OF CHARLESTON SOTTILE THEATRE

Thursday, June 5 at 6:00pm
 Friday, June 6 at 5:30pm
 Saturday, June 7 at 3:00pm
 Sunday, June 8 at 2:00pm

Approximately 1 hour, 30 minutes

Written by Clark Young & Derek Goldman

Created by The Laboratory for Global Performance and Politics
 Produced in Association with Arktype

Cast

Jan Karski David Strathairn

Creative Team

Director Derek Goldman
 Lighting Design Zach Blane
 Original Music and Sound Design Roc Lee
 Scenic Design Misha Kachman
 Costume Design Ivania Stack
 Movement Direction Emma Jaster



DAVID STRATHAIRN

David Strathairn is an Academy Award nominee with a diverse and extensive career spanning theater and film. His notable New York theater credits include productions such as *The Birthday Party* at CSC, *Dance of Death*, *Salome*, and *The Heiress* on Broadway, *Hapgood* at Lincoln Center, *A Lie of the Mind* at Second Stage, *Eyes for Consuela* at Manhattan Theatre Club, *Ashes to Ashes* at Roundabout, and *Conversations at Tusculum* at the Public Theater. His film work encompasses roles in critically acclaimed films like *Nomadland*, *Nightmare Alley*, *Lincoln*, *Good Night and Good Luck*, *Sneakers*, *A League of Their Own*, *Eight Men Out*, *Matewan*, and *Beyond the Call*. Since 2009, Strathairn has also been a dedicated company member of Theater of War Productions.

POST SHOW TALKBACKS

Saturday, June 7 & Sunday, June 8

Join us for a talkback session directly following these performances with the members of the creative team behind *Remember This: The Lesson of Jan Karski*. These conversations will be facilitated by a member of the Spoleto team and will incorporate audience questions surrounding the development and staging of the project, as well as Karski's legacy.

Remember This: The Lesson of Jan Karski has been supported by The Revada Foundation, and through an ongoing partnership with the Jan Karski Educational Foundation.

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

Director's Note

In 2014, I was invited to develop a theatrical project as part of the Centennial celebration of Jan Karski at Georgetown University. I had passed by the Karski commemorative bench on campus hundreds of times, and I was only familiar with the outlines of Karski's story. When I reached out to David Strathairn, with whom I had collaborated previously, he enthusiastically agreed to participate. David's deep, egoless commitment to finding the soul of this self-described "insignificant little man" quickly became the heart of our project, through its development in residencies and workshops in Warsaw, New York, and Washington DC alongside several ensembles of student and professional actors.

Only in 2019 did we fully reimagine our production as a solo performance, allowing David to embody Karski and all other characters from his story. Through intensive collaborative work with David and Clark, the piece found its true form. I am not sure what took us so long to realize David should embody this history by himself. Karski's story has so much to say about the difference an individual can make. His life is defined by an unimaginable singularity of experience. He bore witness to the worst of humanity

and revealed firsthand what happens when nationalism and populism turn to extremism. Despite feeling a failure, he devoted his life to teaching young people, and sought to enlighten the world about what he had witnessed and attempted to expose. His story speaks to the importance of moral courage; of bearing witness to history; of respect for others, especially those who are different; of the responsibility to question; and of the role of the individual in speaking out, even when the message is not "convenient."

At each turn these past eight years, new aspects of Karski's legacy emerge as urgently relevant. As Karski did, we are living through a time characterized by unprecedented challenges. The example of Jan Karski speaks directly to our current moment, and his is an inspiring and timely account of the importance of individual responsibility and moral action in the face of hatred and injustice. It is our hope that the production and forthcoming film offer audiences intimate and enduring access to Karski's singular life and that, through them, Karski will inspire others to stand for justice and do what is right.

—Derek Goldman

ZACH BLANE

Zach Blane approaches lighting design through the lens of a dramaturgical storyteller. He has over 20 years experience specializing in all types of live event/capture/concept design. His work spans the stage and screen including performances including *Shrek* at Sofia National Opera House, Bulgaria; *Wicked in Concert* on PBS; and *Titus Burgess, Take Me to the World* at Carnegie Hall.

DEREK GOLDMAN

Derek Goldman is Chair of Georgetown University's Department of Performing Arts and Director of the Theater & Performance Studies Program, as well as Artistic & Executive Director and co-founder of the Laboratory for Global Performance and Politics. He is an award-winning stage director, playwright/adaptor, scholar, producer, and developer of new work, whose work has been seen around the country, off-Broadway, and internationally. He is the author of more than 30 professionally produced plays and adaptations, including work published by Samuel French, and he has directed over 100 productions. He holds a Ph.D. in Performance Studies from Northwestern University and he received the President's Award for Distinguished Scholar-Teachers at Georgetown and the Provost's Award for Innovation in Teaching for his work creating *In Your Shoes*, a groundbreaking model for using performance to counter polarization and engage challenging conversations across difference through deep and respectful listening.

EMMA JASTER

Emma is a movement artist who has dedicated her life to the study and practice of physical expression. She works as a director, choreographer, teacher, consultant, activist, and mother, to connect people with each other so that we may rise up together. Emma is a core member of the Laboratory for Global Performance and Politics at Georgetown University and has been part of the Karski artistic team since 2015.

IVANIA STACK

Ivania Stack is based in the Washington D.C. region, where she has been working as a professional theatrical costume designer for over 20 years. She has designed over 200 shows at over 40 different theaters, and she continues to find creative excitement with each new collaboration.

MISHA KACHMAN

Misha Kachman is a set, costume, and production designer, as well as a painter and a printmaker. He has worked at Arizona Theatre Company, Baltimore Center Stage, Cincinnati Playhouse, Cleveland Playhouse, Filarmónica de Jalisco, The Kennedy Center, Maryland Opera Studio, Royal Opera of Versailles, Pasadena Playhouse, Portland Center Stage, Red Torch Theatre (Russia), Seattle Opera, Shanghai Dramatic Arts Centre, and 59E59 Theatres, among many other companies in the U.S. and abroad. Misha is a recipient of the 2024 and 2013 Helen Hayes Awards for Outstanding Set Design and a company member at Woolly Mammoth Theatre Company in Washington.

ROC LEE

Roc Lee is a Helen Hayes Award winning D.C. based composer and sound designer. He holds a master's degree in stage music composition from CUA. Roc creates music and sound design for video games, theater, film, and podcasts.

CLARK YOUNG

Clark Young is a co-author whose theatrical work spans U.S. and international stages. At Shakespeare Theatre Company (STC), his credits include *The Taming of the Shrew* and *The Servant of Two Masters*. Young also shares his expertise through teaching acting and directing at Georgetown University and Bronx Lighthouse College Prep Academy. He holds a bachelor's degree in English and theater and performance studies from Georgetown University and a master's degree in performance studies from NYU Tisch.



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Joanne Lee NEW YORK, NY, USA

Julie Jiwoo Park SEOUL, KOREA

Holly Venkitaswaran LISBON, WI, USA

OBOE

Kyungyeon Hong SEOUL, KOREA

Sooyoung Kim SEOUL, KOREA

Jacks Pollard CHATTANOOGA, TN, USA

Karen Trujillo PALM BEACH GARDENS, FL, USA

CLARINET

Taig Egan GUILFORD, CT, USA

Hank Landrum PENSACOLA, FL, USA

Ben Quarles RICHARDSON, TX, USA

Caroline Weiss BATAVIA, IL, USA

BASSOON

Asha Kline ELLICOTT CITY, MD, USA

Matthew Matheny OWASSO, OK, USA

Ian Schneiderman SEATTLE, WA, USA

HORN

Elizabeth Crafton SAVANNAH, GA, USA

Xin He ELLICOTT CITY, MD, USA

Loren Ho CHICAGO, IL, USA

Blake Moreland BOERNE, TX, USA

Jacob Speakman COLLEGE STATION, TX, USA

TRUMPET

Sam Atlas NEW YORK, NY, USA

Ayaka Mlura AKITA, JAPAN

Richard Stinson MARIETTA, GA, USA

TROMBONE

Minjae Kim SEOUL, KOREA

Will Roberts TALLAHASSEE, FL, USA

Kevin Truong JERSEY CITY, NJ, USA

TUBA

Alexander Figueroa VICTORIA, BC, CANADA

TIMPANI

Christopher Choi CINCINNATI, OH, USA

PERCUSSION

Lisandro Atencio DALLAS, TX, USA

Tyler Brown SAN DIEGO, CA, USA

Laura Lamb CAMPBELLSVILLE, KY, USA

Michael Rogers ARLINGTON, TX, USA

Connor Willits NAPLES, FL, USA

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HARP

Zane Mallett DALLAS, TX, USA

Lily Primus DENVER, CO, USA

VIOLIN

Amelia Bailey PURCELLVILLE, VA, USA

Morgan Bennett OMAHA, NE, USA

Victoria Bramble WEST PALM BEACH, FL, USA

Erina Buchholz BATON ROUGE, LA, USA

Arayana Carr-Mal SUNDERLAND, MA, USA

Jacqueline Ching ARCADIA, CA, USA

Eugenia Cho ANN ARBOR, MI, USA

Heeyun Cho INCHEON, KOREA

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Anna Kelleher CHEVY CHASE, MD, USA

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Virgil Moore LYNCHBURG, VA, USA

Dexter Mott MADISON, WI, USA

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Seyoun Park KOREA

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Srivishnu Ramankutty MIAMI, FL, USA

Syara Robert PITTSFORD, NY, USA

Pablo Ronderos FAIRFAX, VA, USA

Josh Thaver SPRING, TX, USA

Kailai Zhang BAOTOU, CHINA

CELLO

Mizuki Hayakawa YOKOHAMA, JAPAN

Henry Lin TAIPEI, TAIWAN

Hung-Yu Yoyo Lin TAIPEI, TAIWAN

Emmanuel T Losa ATLANTA, GA, USA

Karim Maggio HERNDON, VA, USA

Claire Park LOS ANGELES, CA, USA

Samantha Powell FRISCO, TEXAS, USA

Somyong Shin SOUTH KOREA

Alexander Wu PHILADELPHIA, PA, USA

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Bailey Amspoker DENVER, CO, USA

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Christian Harvey RIVERDALE, GA, USA

Boyang "Leonard" Kang TIANJIN, CHINA

Dominic Law HONG KONG, CHINA

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Luke Rogers MCKINNEY, TX, USA

Concertmaster chairs endowed in memory of
Ernest Hillman, Jr.

Rosenkavalier Suite + Sibelius Violin Concerto

**CHARLESTON GAILLARD CENTER
MARTHA AND JOHN M. RIVERS PERFORMANCE HALL**

Saturday, May 31 at 8:00pm

Approximately 1 hour, 45 minutes
Performed with one intermission

Conductor Timothy Myers
Violin Soloist Alexi Kenney
Conducting Fellow Brian McCann

Stellar Shawn E. Okpebholo (b. 1981)

Violin Concerto in D minor, Op. 47 Jean Sibelius (1865-1957)
Alexi Kenney, violin

- I. Allegro moderato
- II. Adagio di molto
- III. Allegro, ma non tanto

INTERMISSION

Elysium Sammy Moussa (b. 1984)

Der Rosenkavalier Suite Richard Strauss (1864-1949)



Alexi Kenney

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

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

Conductor's Note

Okpebholo's *Stellar* (2024) launches the evening with celebratory, rocket-like energy inspired by Dr. Mae Jemison, the first African American woman in space. Known for his rich harmonic language and rhythmic vitality, Okpebholo crafts a work that feels expansive and propulsive. Shimmering textures and layered sonorities evoke the vastness of space, while an underlying pulse keeps the music in constant forward motion. The result is a piece that captures both the stillness and momentum of the cosmos, honoring Jemison's trailblazing journey with a sense of wonder and drive.

Sibelius' *Violin Concerto in D minor, Op. 47* (1904/1905) turns that vastness inward, replacing cosmic wonder with a stark, Nordic intensity. Composed during a turbulent period in Sibelius' life, the concerto is both a showcase of technical brilliance and an emotional journey. The opening emerges from a place of solitude, the violin's line stretching like a single figure against an icy expanse. The music unfolds in contrasts—moments of ethereal lyricism give way to surging orchestral power, while the soloist moves between introspection and dazzling virtuosity. The final movement propels forward with relentless energy, demanding both fire and precision from the violinist.

Samy Moussa's *Elysium* (2019) shifts the focus from ice to fire. A composer known for his bold orchestral writing and striking use of sonority, Moussa creates music that is at once raw, structured, and deeply evocative. *Elysium* is no exception. Named for the evolving ideal of an everlasting paradise, the piece conjures not a place of serene repose, but something elemental and immense, where transformation is constant. Brucknerian undertones permeate the work, beginning with slowly shifting glissando chords that give way to a leaping accompaniment motif. From this texture, a melody emerges, building in waves toward a series of climaxes. The music surges forward with relentless momentum, its grandeur shaped by bold contrasts and shifting orchestral colors.

Strauss' *Rosenkavalier* Suite (1944) closes the evening with an operatic "highlight reel" of this 1911 masterpiece that took the world by storm. The suite's arrangement is generally credited to conductor Artur Rodzinski, who skillfully condensed *Rosenkavalier*'s sweeping romance, playful intrigue, and nostalgic grandeur into a symphonic showpiece. As does the opera, the suite opens with a vivid orchestral flourish, an unabashedly evocative depiction of the ongoing May-December affair between the Marschallin and Octavian. The Presentation of the Rose unfolds with luminous warmth, its soaring lines capturing the opera's most tender expression of young love. A swaggering passage from Baron Ochs' music injects a dose of rustic comedy before the Italian tenor's ardent aria offers a moment of lyricism. From there, the suite revels in its signature Viennese waltzes—dizzying in their brilliance yet sometimes tinged with bittersweet nostalgia. The opera's famous trio brings a moment of radiant poignancy before a final burst of waltz-driven exuberance propels the suite to its rousing close.

—Timothy Myers

TIMOTHY MYERS

Timothy Myers is one of America's most versatile conductors, engaging collaborators, and innovative purveyors of ideas. A frequent guest with leading opera companies and symphony orchestras, he is internationally acclaimed for eloquence, command, and unbridled curiosity across a wide range of repertoire and projects. As Music Director of the Spoleto Festival USA Orchestra, Myers oversees the ensemble's annual formation and conducts performances spanning multiple genres. He also serves as the Sarah and Ernest Butler Music Director of Austin Opera, consistently recognized as one of the country's most forward-thinking organizations. A deep belief in music's power to connect and transform fuels Myers' commitment to creating artistic experiences that leave a lasting impact on audiences and performers alike. His passion for leadership and innovation extends beyond the podium, with recent speaking engagements at SXSW, Harvard Business School, and the University of Texas at Austin, where he explores how the arts inspire leadership, spark creativity, and shape new ways of thinking.

ALEXI KENNEY

Violinist Alexi Kenney is forging a career that defies categorization, following his interests, intuition, and heart. He is equally at home creating experimental programs and commissioning new works, soloing with major orchestras around the world, and collaborating with some of the most celebrated musicians of our time. He is a founding member of Owls—an inverted quartet hailed as a "dream group" by *The New York Times*—alongside violist Ayane Kozasa, cellist Gabe Cabezas, and cellist-composer Paul Wiancko. Alexi is also an alum of the Bowers Program (formerly CMS 2) at the Chamber Music Society of Lincoln Center. Born in Palo Alto, California in 1994, Alexi is a graduate of the New England Conservatory in Boston, where he received an Artist Diploma as a student of Miriam Fried and Donald Weilerstein. He plays a violin made in London by Stefan-Peter Greiner in 2009 and a bow by François-Nicolas Voirin.

BRIAN MCCANN

Brian McCann is a versatile young conductor and pianist. He will be a Young Artist Pianist with the Merola Opera Program and serve on music staff with Opera Naples. With Cincinnati Opera, Brian has been a pianist for workshops including *Hildegard* by Sarah Kirkland Snider and *The Righteous* by Gregory Spears. At the University of Cincinnati College-Conservatory of Music, he conducted *Le Nozze di Figaro* and *Agrippina*. In 2022, he attended the Domaine Forget de Charlevoix Conducting Masterclass to study with Yannick Nézet-Séguin and Thomas Rösner, and in 2024 studied with Johannes Schlaefli at the Allegra Festival. Brian was a piano student of John Perry at Rutgers University and a conducting student of Mark Gibson at CCM.

SPOLETO FESTIVAL USA ORCHESTRA

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Mendelssohn's Third Symphony

**CHARLESTON GAILLARD CENTER
MARTHA AND JOHN M. RIVERS PERFORMANCE HALL**

Thursday, June 5 at 7:30pm

Approximately 1 hour, 40 minutes
Performed with one intermission

Conductor Timothy Myers
Cello Soloist Inbal Segev
Conducting Fellow Brian McCann

Scherzo (Felix domestica) Väinö Raitio (1891-1945)
Brian McCann, conductor

DANCE Anna Clyne (b. 1980)
Inbal Segev, cello

- I. *when you're broken open*
- II. *if you've torn the bandage off*
- III. *in the middle of the fighting*
- IV. *in your blood*
- V. *when you're perfectly free*



Inbal Segev

INTERMISSION

Symphony No. 3 in A minor Felix Mendelssohn (1809-1847)

- I. Introduction. Andante con moto; Allegro un poco agitato
- II. Scherzo. Vivace non troppo
- III. Adagio
- IV. Finale guerriero. Allegro vivacissimo

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

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

Conductor's Note

Väinö Raitio's *Scherzo (Felis domestica)* (1926) is a delightful example of Finnish modernism at a time when the country's composers were beginning to break free from the towering influence of Sibelius. Raitio, a pioneer of early Finnish Impressionism, often infused his works with vivid orchestral color and whimsical character. In this brief, sparkling scherzo with its title referring to the scientific name for a house cat, he paints a portrait of the animal in motion—graceful, unpredictable, and endlessly agile. Quick, darting figures mimic feline playfulness, while delicate shifts in orchestration capture the creature's light-footed elegance.

Anna Clyne's *DANCE* (2019) moves from the playful to the introspective. A British-born composer known for blending rich orchestral textures with emotional immediacy, Clyne took inspiration in this piece from a Rumi poem that speaks of dance as both a physical act and a spiritual journey. Renowned cellist Inbal Segev, for whom the piece was written, leads the way through five movements that chart an arc of longing, joy, sorrow, and transcendence. Pulsing rhythms, soaring melodies, and surging waves of sound create a piece that is both deeply personal and universally resonant.

Mendelssohn's *Symphony No. 3 in A minor, "Scottish"* (1842) is a masterful example of a composer's fascination with history and landscape. Inspired by his 1829 visit to the ruins of Holyrood Abbey in Edinburgh, the symphony does not quote Scottish folk tunes but instead conjures the rugged atmosphere of the Highlands—mist-covered ruins, windswept coastlines, and echoes of the past. The opening movement is shadowed and brooding, its themes begin unfolding like a distant memory. A fleet-footed scherzo injects a surge of life, while the Adagio offers one of Mendelssohn's most poignant melodies—noble and deeply felt. The finale surges with restless motion before transforming into an unexpected, triumphant coda, as if emerging from storm into sunlight.

—Timothy Myers

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INBAL SEGEV

Inbal Segev is "a cellist with something to say" (*Gramophone*). Combining rich tone and technical mastery with rare dedication and intelligence, she has appeared with orchestras including the Baltimore Symphony, Bamberg Symphony, Berlin Philharmonic, Dallas Symphony, Dortmund Philharmonic, Israel Philharmonic, London Philharmonic, Orchestre National de Lyon, Pittsburgh Symphony, Polish National Radio Symphony, and St. Louis Symphony, collaborating with such prominent conductors as Marin Alsop, Stéphane Denève, Edward Gardner, Kirill Karabits, Lorin Maazel, Cristian Măcelaru, and Zubin Mehta. Recorded with Alsop and the London Philharmonic for Avie Records, Segev's premiere recording of Clyne's new cello concerto, *DANCE*, was an instant success, topping the Amazon Classical Concertos chart. Its opening movement was chosen as one of NPR Music's "Favorite Songs of 2020," receiving more than 11 million listens on Spotify. A native of Israel, at 16 Segev was invited by Isaac Stern to continue her cello studies in the U.S., where she earned degrees from Yale University and the Juilliard School, before co-founding the Amerigo Trio with former New York Philharmonic concertmaster Glenn Dicterow and violist Karen Dreyfus. Segev's cello was made by Francesco Ruggieri in 1673.

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Mozart’s 29th Symphony

ST. MATTHEW’S LUTHERAN CHURCH

Monday, May 26 at 2:30pm

Approximately 1 hour

Conductor Timothy Myers
Conducting Fellow Brian McCann

- Fratres*

Arvo Pärt (b. 1935)
- These Worlds In Us*
Brian McCann, conductor

Missy Mazzoli (b. 1980)
- Symphony No. 29 in A major

Wolfgang Amadeus Mozart (1756-1791)
- I. Allegro moderato

II. Andante

III. Menuetto: Allegretto - Trio

IV. Allegro con spirito

BOX OFFICE: 843.579.3100

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

Conductor's Note

Arvo Pärt's *Fratres* (1977) is an austere yet deeply expressive work that exemplifies his *tintinnabuli* (Latin for "little bells"), a technique he developed after years of studying medieval and Renaissance sacred music. Written after emerging from a period of artistic silence, *Fratres* is built on a set of variations that feel both suspended in time and in constant motion. A steady drone underpins harmonies that expand and contract like a solemn incantation, creating an atmosphere that is at once meditative and quietly urgent. The result is music that feels ancient yet immediate, evoking a sense of ritual and eternity.

Missy Mazzoli's *These Worlds in Us* (2006) shifts from the timeless to the personal. Dedicated to her father, a Vietnam War veteran, this work is a meditation on the lifelong accumulation of intense memories. Mazzoli, a composer who draws equally from electronica, rock, and orchestral traditions, begins the piece with a mournful theme first heard in the violins that quickly dissolves into glissandos, mirroring the way past and present blur in recollection. Melodicas (mouth organs) played by the percussionists mimic the sounds of a broken accordion, bookending the piece with a particularly vulnerable sound. The title, drawn from James Tate's poem *The Lost Pilot*, suggests that our histories—both individual and collective—are carried within us, shaping the way we move through the world.

Mozart's *Symphony No. 29 in A Major, K. 201* (1774) concludes the program with a work of youthful brilliance and elegance. Written when Mozart was just 18, this symphony stands at a turning point in his development, where his early charm gives way to a deeper, more personal voice. The first movement is nimble and spirited, its themes unfolding with effortless clarity. An Andante of warmth and grace follows, leading to a Minuet that balances refinement with playful wit. The finale, a breathless Presto, surges forward with irrepressible energy, hinting at the dynamism that would define Mozart's later symphonies.

—Timothy Myers

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Ten Thousand Hours

US PREMIERE

Gravity & Other Myths

Director

Lachlan Binns

Associate Director

Darcy Grant

Set & Lighting Design

Chris Petredis

Assistant Design

Max Mackenzie

Composer

Nick Martyn, Shenzo Gregorio

Costume Design

Olivia Zanchetta

Production Manager

Martin Schreiber

Creative Producer

Jascha Boyce

Ensemble

Jacob Randell

Alyssa Moore

Kevin Beverley

Lachlan Harper

Chase Levy

Jack Manson

Annalise Moore

Andre Augustus

Axl Osborne

Shani Stephens

FESTIVAL HALL

Wednesday, June 4 at 8:00pm
Thursday, June 5 at 6:00pm
Friday, June 6 at 5:30pm
Saturday, June 7 at 2:00pm and 8:00pm
Sunday, June 8 at 2:00pm

Approximately 1 hour

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

**LACHLAN HARPER**

Lachlan was age 4 when his parents put him into gymnastics to try and tire him out. After 11 years of training, he sought a new way to explore his body's acrobatic capabilities, his first taste of circus was when a friend introduced him to pitching. He became obsessed. Having a career of being thrown around, flipping, and having fun was the dream. He pursued his career as a circus artist by attending the National Institute of Circus Arts where he specialised in handstands, acrobatics, and banquine. After 2 years at NICA, Lachlan joined Gravity & Other Myths and never looked back; six years on he's never been happier.

**NICK MARTYN**

Nick Martyn is a drummer and performer extraordinaire who has played music everywhere except Antarctica in the last 12 years. Since finishing music school in 2007, Nick has worked with countless Australian artists including Gotye, Harry Angus (The Cat Empire), Matt Corby, DD Dumbo, and Husky. As a founding member of soul extravaganza Clairry Browne & The Bangin' Rackettes, Nick entered international touring life from 2010-2015. Since then, he has toured Australia with NYC punk icon James Chance and The Contortions, performed globally with Circus Oz, and studied traditional folkloric rhythms in Havana, Cuba under master drummer Changuito. Nick also regularly travels Japan with six-piece jazz outfit The Lagerphones. Since 2016, Nick has developed Las Mar, a one-man live show combining high-energy drumming, vocals, synths, and live electronics. As Las Mar he has produced and released two albums exploring a unique mixture of world rhythms, rockin' beats and psychedelic soundscapes.

**ALYSSA MOORE**

Alyssa is a versatile acrobat, aerialist, and full time hot mess. Since leaving the small coastal town of Ulladulla, she has travelled around performing a myriad of roles as a circus artist. From the prestigious Festival Mondial du Cirque de Demain in Paris, to exploring the entirety of New Zealand as a pirate and back to the land down under with Circus Oz are just a few highlights. She has also helped devise and produce several independent productions that have travelled interstate and internationally. Her dream is to continue this life of collaborating, travelling, laughing, and one day be a hot circus mum.

**ANNALISE MOORE**

Annalise began her endeavors as a performer through artistic gymnastics at age 7 where she competed nationally through to the age of 16. Annalise then found hip hop dance and discovered circus at age 18. Circus allowed her to combine both elements of gymnastics and dance as well as providing a creative outlet. Annalise went on to train at the National Institute of Circus Arts in Melbourne and later continued her training in Montreal, specialising in hand to hand and hand balancing. Some of Annalise's notable work includes performing with Recirquel company, Cirque Du Soleil's 45 Degrees, Circus Oz, and now Gravity & Other Myths. Annalise is thrilled to be part of such a strong ensemble where she can share her passion for group acrobatics with the world.

**AXEL OSBORNE**

Axel has dedicated his life to the study and teaching of acrobatics. With over 12 years of elite gymnastics and acrobatics, and more than ten years of coaching experience, his understanding of movement and mechanics has led him to many accolades such as the silver medal at the Acrobatic Gymnastics World Championships in 2016. Since retiring from competition, Axel has performed on TV shows such as, Americas got Talent and Le Plus Grand Cabaret du Monde, and has performed on stages all over the world. Currently he works with the Adelaide based circus company Gravity & Other Myths.

**JACOB RANDELL**

Jacob was following in the footsteps of his father and two brothers in pursuing a career in engineering. He then raised eyebrows by putting his studies on hold to embark on international touring as a full time acrobat. A founding member of what has become one of Australia's largest and most successful contemporary circus companies, Jacob attended Adelaide youth circus school, Cirkidz, from age 9. What started out as a hobby, soon became a career, when he and five others from his Cirkidz class formed Gravity & Other Myths and toured with their first show Freefall. Jacob has always loved performing and can't believe his luck in winning the "job lottery" which allows him to train, perform and travel with a group of his best friends. Whilst the onstage moments give him the adrenaline hit he loves night after night, it's the offstage moments that will stay with him for life.

**SHANI STEPHENS**

Shani grew up in a little country town with two big brothers that rustled her around. After years of flipping off fences and leaving dirty sock marks on the walls, she quickly realized that she was happiest when upside down. Shani spent several years competing in gymnastics and attending youth circus classes before venturing to The Flying Fruit Fly Circus to take her training to a national level. After graduating in 2017, Shani toured with Circus Oz before joining her dream company, Gravity & Other Myths.

**JACK MANSON**

Jackson started circus at Flying Fruit Fly Circus (FFFC) in Albury-Wodonga when he was 12 years old. After graduating in 2015, he worked with fellow FFFC graduates to create a new show called Stunt Lounge. In January 2017 he joined Gravity & Other Myths to work on the creation of Backbone, and has continued to work with the company, touring with both A Simple Space and Backbone.

**CHASE LEVY**

Chase is an acrobat from the U.S. He found his love for circus and performing at a young age with Circus Smirkus summer camp; then toured with Smirkus, performing more than 200 full length shows over four summers. Chase then spent a year at the Québec City Circus School before entering the National Circus School in Montréal. He graduated ENC in 2024 as a hand to hand major with training in columns, banquine, Russian bar, and Russian cradle. As an artist, Chase is interested in group acrobatic work and the intersection between performing and visual arts. When not training or performing, Chase loves cooking, photography/filmmaking, and watching movies.



Gravity & Other Myths

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Limón Dance Company

featuring Spoleto Festival USA Chorus

FESTIVAL HALL

Saturday, May 31 at 2:00pm and 7:00pm
Sunday, June 1 at 2:00pm

Approximately 1 hour, 15 minutes

Founders José Limón and
Doris Humphrey
Artistic Director Dante Puleio
Executive Director Michelle Preston
Associate
Artistic Director Logan Frances Kruger

Conductor Trevor Kroeger
Organ Julia Harlow
Piano Michael Scales

Spoleto Festival USA Chorus

Two Ecstatic Themes

Choreography by Doris Humphrey
Tragoedie Fragment a-moll, Op. 7 No. 2 Nikolai Karolovich Medtner (1880-1951)
Maschere Che Passano for Piano Gian Francesco Malipiero (1882-1973)
Michael Scales, piano

Join

Choreography by Aszure Barton
Music by Ambrose Akinmusire

Dancers Tyler Brunson
Casidy Chan
Natalie Clevenger
Joey Columbus
Mikey Comito
Ian Debono
MJ Edwards
Mariah Gravelin
Johnson Guo
David Keingatti
Deepa Liegel
Nyah Malone
Ty Morrison
Olivia Mozie
Nathan Podziewski
Jasmine Presti
Richard Sayama
Jessica Sgambelluri
Savannah Spratt
Lauren Twomley
Xinyi Zhang

INTERMISSION

Missa Brevis

Choreography by José Limón
Missa Brevis In Tempore Belli Zoltán Kodály (1882-1967)
Spoleto Festival USA Chorus
Julia Harlow, organ



South Carolina

Sponsored by BlueCross BlueShield of South Carolina.

Additional support provided in part by Spoleto Bridge, a vibrant network of engaged supporters who are ambassadors of Spoleto Festival USA and dedicated to cultivating a strong connection between the Festival and its host city of Charleston, South Carolina.

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

JOSÉ LIMÓN DANCE FOUNDATION

The Limón Dance Company (LDC) has been at the vanguard of dance since its inception in 1946. The first dance group to tour internationally under the auspices of the State Department, and the first modern dance company to perform at Lincoln Center in New York, it has performed twice at The White House. The José Limón Dance Foundation, with Company and Institute, is the recipient of a 2008 National Medal of the Arts. José Limón has a special place in American culture for a social awareness that transcended distinct groups to address how we all search for commonality. It is with this ethos that we continue to commission works by critically acclaimed and emerging international voices 50 years after Limón's passing. His works continue to influence the evolution of the art form with their arresting visual clarity, theatricality, and rhythmic and musical life.

JOSÉ LIMÓN

Born in Culiacan, Mexico, José Limón spent a year at UCLA as an art major before moving to New York to continue his arts studies. It was there that he saw his first dance concert: one by German expressionists Harald Kreutzberg and Yvonne Georgi. Of this concert Limón said: "What I saw simply and irrevocably changed my life. I saw the dance as a vision of ineffable power. A man could, with dignity and towering majesty, dance... dance as Michelangelo's visions dance and as the music of Bach dances." Throughout his career, Limón worked to change the image of the male in dance and bring it to a new stature and recognition. Limón enrolled in the dance school of Doris Humphrey and Charles Weidman, and between 1930 and 1940 performed in most of their works. In 1946, after serving in the army, Limón collected a small group of dancers and formed his own company with Humphrey as his artistic director. During the ensuing years the company grew in size and stature, becoming the first group to tour abroad under the auspices of the U.S. State Department's Cultural Exchange Program. In his later years, Limón performed at the White House, and was the recipient of numerous commissions, awards, and honorary doctorates. José Limón choreographed a total of 74 works, with many being recognized as masterpieces, the most famous of which is *The Moor's Pavane*. Some of his most famous dances include *Missa Brevis*, *The Traitor*, *The Exiles*, *There is a Time*, *Emperor Jones*, *Carlota*, *The Unsung*, *Dances for Isadora*, and *A Choreographic Offering*.

DORIS HUMPHREY

A founder of American modern dance, Doris Humphrey developed a distinctive movement approach based on the body's use of weight and its relationship to gravity. Her choreographic contributions include many works now considered modern dance classics. Between 1928 and 1944, Humphrey collaborated with Charles Weidman, producing great dances as well as some outstanding performers, José Limón among them. When physical disability ended her career as a dancer, she became the artistic director for José Limón and his company, creating new works for the dancers, as well as choreographing for The Juilliard Dance Theatre.

RICHARD SAYAMA

Richard Sayama, from Honolulu, Hawai'i, started dancing at the age of 16 and discovered the Limón technique in 2017. He was awarded a full scholarship to the 2018 Limón Summer Intensive. He had the honor and privilege of performing *A Choreographic Offering* as a guest artist with the Limón Dance Company in the 2023's New York City Fall for Dance Festival.



NATALIE CLEVINGER

Natalie Clevenger is from Mooresville, Indiana and received her bachelor's degree in dance from the University of Arizona in 2018. Upon graduation, Natalie joined Dance Kaleidoscope in Indianapolis, Indiana and danced with the company for three seasons. Natalie joined Limón Dance Company in 2022.



DANTE PULEIO

Dante Puleio, a widely respected former member of the Limón Dance Company for more than a decade, was appointed only the sixth artistic director in the Company's seven-decade history, a position that originated with Doris Humphrey. After a diverse performing career with the Limón Dance Company, touring national and international musical theater productions, television, and film, he received his master's degree from University of California, Irvine.

His research focuses on contextualizing mid-20th-century dance for the contemporary artist and audience. He is committed to implementing that research by celebrating José Limón's historical legacy and reimagining his intention and vision to reflect the rapidly shifting 21st-century landscape.



LOGAN FRANCES KRUGER

Logan Frances Kruger hails from Atlanta, Georgia. She began her training with Annette Lewis and Pamala Jones-Malavé, and went on to receive a bachelor's degree from The Juilliard School. Throughout her career, she has performed in theaters across five continents, working with Adam H. Weinert, Jonah Bokaer, Shen Wei Dance Arts, and Damian Woetzel's DEMO, among others. As

a principal dancer with the Limón Dance Company, Logan performed featured roles in works by José Limón, Jiri Kylián, Rodrigo Pederneiras, Seán Curran, Jonathan Fredrickson, and Kate Weare. Logan has taught internationally and staged Limón works for various institutions including the Limón Dance Company, the Limón Institute, and the Vail International Dance Festival. Logan joined the Limón Dance Company in 2009, became the Company's rehearsal director in 2017, and was appointed associate artistic director in 2021.



TREVOR KROEGER

A dynamic conductor and creative producer, Trevor Kroeger has led projects spanning a spectrum of genres including choral, orchestral, opera, and hip-hop/R&B. His forward-thinking work is fueled by his dedication to generating significant social impact in the communities he serves. Trevor is the founding co-president and creative producer of Breath Collective, a nonprofit performing arts production company based in Cincinnati, Ohio, and he serves as music director of the organization's professional choral ensemble, The Union. A champion of new music and living composers, he recently conducted Nico Muhly's opera *Dark Sisters* at the University of Cincinnati College-Conservatory of Music.



JOEY COLUMBUS

Joey Columbus began his dance training in the Chicagoland area before obtaining his bachelor's degree in dance from the Ailey/Fordham BFA Program. He has performed with companies such as RIOULT and Company XIV as well as at the Metropolitan Opera.



IAN DEBONO

Ian Debono, from San Francisco, graduated from The Juilliard School in 2023 with a bachelor's degree in Dance. There, he has performed works by Ohad Naharin, Medhi Walerski, Norbert De La Cruz III, Spenser Theberge, and Jermaine Spivey, among others. Currently, Ian is a performing member of The Metropolitan Opera and is thrilled to be joining the Limón Company.



TY MORRISON

Ty Morrison, from Boston, received his bachelor's degree from the Boston Conservatory at Berklee performing works by choreographers Darrell Moultrie, Catherine Coury, and Bradley Shelver. He then joined BODYTRAFFIC internationally performing works by choreographers Micaela Taylor, Alejandro Cerrudo, Fernando Magadan, Juel D. Lane, and more.



MJ EDWARDS

Mj Edwards, from Middletown, New York, studied at LaGuardia High School, MOVE NYC, San Francisco Ballet School, and The Juilliard School. They worked with choreographers Ohad Naharin, Azure Barton, and Kayla Farrish. They received the SFBS 2018-2019 Choreographic Fellowship and are a 2019 YoungArts winner. In 2021, MJ joined the Limón Dance Company.



OLIVIA MOZIE

Olivia Mozie, born in Greenville, South Carolina, began dancing at the age of four and continued her studies at The South Carolina Governor's School, graduating in 2020. In 2024, Olivia graduated from Boston Conservatory at Berklee with a bachelor's degree in contemporary dance performance. Olivia joined the Limón Dance Company in January 2024.



MARIAH GRAVELIN

Mariah Gravelin joined the Limón Company in 2019 where she has performed and taught nationwide. She holds a bachelor's degree from Alvin Ailey/Fordham University (2018). She is on faculty for the Limón Institute and can be found with her camera in hand photographing when not dancing.



JESSICA SGAMBELLURI

Jessica Sgambelluri is a 2014 graduate of Marymount Manhattan College. Jessica has danced for Graham 2, TED Talks Live, Caterina Rago Dance Company, The Metropolitan Opera, and Buglisi Dance Theatre. Jessica joined the Limón Dance Company in 2019.



JOHNSON GUO

Johnson Guo began his dance training at NYC's Ballet Tech Program. He continued his learnings at the Conservatory of Dance at SUNY Purchase. Before graduating with a bachelor's degree in dance performance, Johnson joined the esteemed Limón Dance Company in 2021.



SAVANNAH SPRATT

Savannah Spratt joined the company in 2016. Hailing from Rochester, Pennsylvania, she holds a bachelor's degree from UNCSA (recipient of the Sarah Graham Keenan Scholarship). Beyond Limón, she has collaborated with Madeline Hollander, Hélène Simoneau, and the Merce Cunningham Trust and enjoys knitting.



DAVID KEINGATTI

David Keingatti, originally from Columbia, MO, started dancing at the age of six. He trained at Columbia Performing Arts Centre and in summer programs like Ballet Chicago, Perry Mansfield, The Acting Studio, and Juilliard. He currently attends SUNY Purchase Conservatory Dance and will graduate in the spring of 2025.



LAUREN TWOMLEY

Lauren Twomley, from Brooklyn, New York, is a performing and teaching artist who has been with the Limón Dance Company since 2019. She is a dancer and operations manager for Peter Stathas Dance and values connection, diversity, and play in her artistic endeavors.



DEEPA LIEGEL

Deepa Liegel joined Limón Dance Company in 2021. Originally from Seattle, Washington, she has a bachelor's degree from Southern Methodist University. She has professionally worked with Mark Morris Dance Group, the Metropolitan Opera, Dance Lab NY, and others. She has been a certified classical Pilates instructor since 2020.



TYLER BRUNSON

Tyler Brunson, from New Jersey, trained at the Joffrey Ballet School, earning a bachelor's degree in fine arts. Tyler has worked with choreographers such as Fatima Logan-Alston, Rush Johnson, and Kadeem Alston.

**CASIDY CHAN**

Casidy Chan, a diverse artist born and raised in Honolulu, Hawaii trained with Charlys Ing, The Rock School for Dance Education, and The University of Arizona, before joining Limón2.

**MIKEY COMITO**

Mikey Comito is from New York. He attended SUNY Brockport in 2021 on scholarship. He then completed the LimónPro and LimónLaunch training programs and is now dancing in Limón2 and for Kathryn Alter.

**NYAH MALONE**

Nyah Malone is a multi-disciplinary artist based in Brooklyn, NY. They received a bachelor's degree in dance from LINES at Dominican University of California before joining Limón2.

**JASMINE PRESTI**

Jasmine Presti is from Long Island, New York. She graduated from Adelphi University earning her bachelor's degree in dance. She completed the Limón Training Programs in 2023. This is her second season with Limón2.

**NATHAN PODZIEWSKI**

Nathan Podziewski is a dancer, actor, and choreographer. He graduated from The Hartt School and attended the Martha Graham School of Contemporary Dance, where he performed some of Graham's Repertory and other contemporary works. He is a member of the Cecilia Whalen Dance Company.

**XINYI ZHANG**

Xinyi Zhang is from China. She earned her bachelor's degree in performance from the Beijing Dance Academy and her master's degree in dance education from New York University. She completed the Limón Training Program. This is her second season with Limón2.



I Didn't Come to Stay

Music From The Sole

Choreography & Original Music	Gregory Richardson & Leonardo Sandoval, in collaboration with the company members
Dramaturgy	Tiffany Rea-Fisher
Lighting Design	Kathy Kaufmann
Lighting Supervisor/Stage Manager	Devin Koenig
Sound Design	Christopher Ayite
Costume Design	Dede Ayite
Choreographic consultants	Lucas Santana & Gisele Silva
Performers	Camila Cortina Bello José Carlos Cruzata Revé Josh Davis Sterling Harris Orlando Hernández Roxanne King Gerson Lanza Gregory Richardson Leonardo Sandoval Lucas Santana Gisele Silva Ana Tomioshi Jennifer Vincent

COLLEGE OF CHARLESTON EMMETT ROBINSON THEATRE

Friday, May 23 at 7:30pm
Saturday, May 24 at 2:00pm and 7:00pm
Sunday, May 25 at 2:00pm and 7:00pm
Monday, May 26 at 2:00pm

Approximately 1 hour

I Didn't Come to Stay is a commission from Works & Process at the Guggenheim and was made possible by the New England Foundation for the Arts' National Dance Project, with lead funding from the Doris Duke Charitable Foundation and The Andrew W. Mellon Foundation. The piece's creation was further supported by a 2022 grant from the O'Donnell-Green Music and Dance Foundation, a 2022 APAP ArtsForward grant, and a Seed Fund for Dance grant from the Upper Manhattan Empowerment Zone Development Corporation, thanks to the support of the Mertz Gilmore Foundation. The work was created with the support of a summer 2020 Works & Process bubble residency at Kaatsbaan Cultural Park, as well as residency support in March 2021 from The Yard, an April 2021 Pillow Lab residency at Jacob's Pillow, a February 2022 Creative residency at Chelsea Factory, and a March 2022 Works & Process LaunchPAD "Process as Destination" residency at Catskill Mountain Foundation. Additional rehearsal support was provided by the American Tap Dance Foundation. Music From The Sole is supported by Dance/NYC's Dance Advancement Fund, made possible by the Howard Gilman Foundation and the Ford Foundation, by grants from New Music USA, the Mertz Gilmore Foundation, and by the New York State Council on the Arts.



South Carolina

Sponsored by BlueCross BlueShield of South Carolina.

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GREGORY RICHARDSON

Gregory Richardson is a composer and multi-instrumentalist focusing on upright and electric bass, and guitar. He is the co-founder and co-artistic director of Music From The Sole, and the musical director of Dorrance Dance. As a composer for dance, he's created work for Lincoln Center Education, Jacob's Pillow, The Yard, Guild Hall, Works & Process, BAM, SummerStage, The Joyce,

and New York City Center, most recently in collaboration with actor Bill Irwin. Recent credits include performing with Toshi Reagon in her opera *Parable of the Sower*, touring with indie band Darwin Deez, and playing with GRAMMY-winning artists Keyon Harrold and Marcus Gilmore.



LEONARDO SANDOVAL

Brazilian tap dancer and choreographer Leonardo Sandoval is renowned for blending America's great tap tradition with Brazil's rich rhythmic and musical heritage. He founded Music From The Sole with composer Gregory Richardson in 2015, and he has been a core member of Dorrance Dance since 2014. As a solo dancer and choreographer, he has appeared at the National Folk Festival, Caramoor

Jazz Festival, and was recently commissioned a new work as part of composer Philip Glass' 85th birthday celebrations. A true dancer-musician, he was one of Dance Magazine's "25 To Watch", and received a 2022 Vilcek Foundation Prize for Creative Promise, as well as a 2022 NYSCA/ NYFA Artist Fellowship in Choreography, and a 2024 Princess Grace Award in Choreography.



DEDE AYITE

Dede Ayite is a two-time Tony Award-winning costume designer working in theater, opera, and film. She recently designed *X*, *The Life and Times of Malcolm X* at The Metropolitan Opera. Other Broadway credits include *Jaja's African Hairbraiding*, *Topdog / Underdog*, and *Slave Play*. She has been awarded by TDF/Kitty Leech Young Master Award, Obie, Drama Desk, Henry Hewes,

Lucille Lortel, Helen Hayes, Theatre Bay Area, an Audelco, and Jeff Awards.



KATHY KAUFMANN

Kathy Kaufmann is a New York City native, resident designer at Danspace Project at St. Mark's Church, and a two-time Bessie recipient. She designs regularly for Dorrance Dance, Joanna Kotze, The Bang Group, Mariana Valencia, Music From The Sole, Rebecca Stenn, Ephrat Asherie Dance, Mina Nishamura, Jonathan Kinzel, and Vicky Shick.



DEVIN KOENIG

Devin Koenig is an Astoria-based lighting designer, associate, and stage manager for dance, events, and installations. Her work can be seen at Madame Tussauds NYC and the Franklin Institute. She has worked with Gallim, the Fosse-Verdon Legacy, and Jacob's Pillow Dance Festival. In her free time, she is trying to make a perfect tomato soup.



CHRISTOPHER MARC

Christopher Marc is a NY-based designer from Minneapolis, MN specializing in percussive dance. Christopher has designed works with Michelle Dorrance/Dorrance Dance, Music From the Sole, Turn it Out With Tiler Peck, NYCTE, Luke Hickey Dance, Allison Miller's Boom Tic Boom, Flamenco Vivo, Trinity Irish Dance, Luke Hickey Dance, Midsummer A Shakesperience, as well as several

regional & off-broadway productions with the Kennedy Center, Lake Tahoe Shakespeare Festival, IJB Productions, Aquila Theatre, and Mills Entertainment. Christopher is also a production manager, designs and builds custom floors for percussive dance, and is owner/operator of CMarc Audio.



TIFFANY REA-FISHER

Tiffany Rea-Fisher is a National Dance Project Award winner, 2022 Toulmin Fellow, John Brown Spirit award recipient, and was awarded a citation from the City of New York for her cultural contributions. In addition to being Artistic and Executive Director of EMERGE125, Tiffany has been commissioned by Dance Theater of Harlem, Dallas Black Dance Theater, The National Gallery

of Art in D.C., and her works have been presented at the Joyce, the Apollo, Joe's Pub, Aaron Davis Hall, and New York Live Arts. She also curates the Bryant Park Dance Summer Series, providing free art access to thousands.



CAMILA CORTINA BELLO

Camila Cortina is an acclaimed Cuban-born pianist, composer, and educator whose work masterfully reimagines the rich sounds and rhythms of her heritage through the lenses of jazz, classical, and world music. Known for her distinctive style, Camila has performed alongside legendary artists such as Paquito D'Rivera, Miguel Zenón, Terri Lyne Carrington, and Dianne Reeves. In 2023, she

was awarded New Music USA's prestigious "Next Jazz Legacy" fellowship, and since then, she is making a name as a performer in the New York jazz scene, captivating audiences with her dynamic artistry and cross-genre exploration.



JOSÉ CARLOS CRUZATA REVÉ

José Carlos Cruzata Revé is a saxophonist from Holguín, Cuba. After studying at the National School of Art in Havana, he began his career as a member of several prominent Cuban jazz and salsa bands, touring the world with a few cruise companies and international artists like flamenco dancer Joaquin Cortez. Now based in NYC, he has taught for the Afro Latin Jazz Alliance, and

is currently working on his upcoming album, *Árbol Genealógico*. He is a founding member of Music From The Sole, for which he also frequently contributes original music.

**JOSH DAVIS**

Josh Davis is a multifaceted drummer, arranger, and composer. Originally from Detroit, MI, Josh is based out of NYC where he performs and records regularly with several groups in varied genres, such as jazz, r&b, rock, and Brazilian chorinho. He has toured throughout the U.S., Japan, South America, and Europe, playing venues such as Carnegie Hall, City Center NYC, The Blue Note, The Kennedy

Center, Sziget Music Festival, and Detroit Orchestra Hall. He currently leads his own NYC-based jazz trio and co-leads The New York Gremmies, an original instrumental surf rock trio. Josh joined Music From The Sole as one of the original band members in 2016.

**STERLING HARRIS**

Sterling Harris, a Chicago native, holds a bachelor's degree in neuroscience from Northwestern University but has a strong passion for tap dance. In addition to working with Music From The Sole, he performs with Chicago Tap Theatre, MADD Rhythms, and Dorrance Dance. Sterling is also an alumnus of The School at Jacob's Pillow and a recipient of the Lorna Strassler Award.

**ORLANDO HERNÁNDEZ**

Orlando Hernández is a tap dancer and writer based in NYC. He has danced with Music From the Sole since 2021, performing at venues including Jacob's Pillow, the Joyce Theater, Fall For Dance at City Center, Harlem Stage, and the Guggenheim. He has presented his own choreography at New York Live Arts, On the Boards, Joe's Pub, Brown University, the Judson Church, and La Casa Ruth

Hernández Torres. He was a 2022-23 Fresh Tracks Artist at New York Live Arts and a 2023 Artist-in-Residence at the Center for Performance Research.

**ROXANNE KING**

Roxanne "Roxy" King grew up tap dancing in the DC-Metro area. Roxy has had the privilege to study with teachers such as Baakari Wilder, Jason Janas, Chloe Arnold, and Charles Renato. From the age of 9, Roxy joined as one of the first and longest running members of the Metropolitan Youth Tap Ensemble (MYTE). Under MYTE, Roxy had the privilege to travel the country via tap festivals to

study as well as perform amongst her peers. For most of her college years Roxy had taught at various tap festivals in the U.S. and across Brazil. Upon graduating from the University of Maryland for theater and performance studies, Roxy has been on tour with companies such as Music From The Sole and Michela Lerman's Love Movement.

**GERSON LANZA**

Originally from La Ceiba, Honduras, Gerson discovered tap dance after relocating to New York City in 2001 and quickly developed a passion for the art form. He enrolled at Wadleigh Performing Arts HS and Harlem School of the Arts, where he honed his movement practice. After a fruitful career living in New York City, he has taught and performed across the U.S. and internationally. His

choreographic work at Artist at the Center was highlighted in The New York Times in 2024. Gerson is a lecturer in the Theater and Dance Department at San Francisco State University.

**LUCAS SANTANA**

Lucas Santana, originally from Pernambuco in Northeast Brazil, is a professional tap dancer who has toured across Brazil and the US, performing on major stages and TV shows in Brazil. Since 2017, Lucas has collaborated with Music From The Sole, appearing at renowned venues such as The Joyce Theater, Jacob's Pillow, Kaatsbaan, Guild Hall, Vail Dance Festival, and the Guggenheim in New York

and Bilbao. He is the co-director of the Rio-based group Afetos Sonoros and holds a degree in philosophy from UNIRIO and a master's in theater from UDESC.

**GISELE SILVA**

Gisele Silva is a distinguished performing artist, choreographer, and educator from Brazil, renowned for her versatility in tap dance, jazz, modern dance, and Afro-Brazilian movement. As Dance Captain of the internationally acclaimed Syncopated Ladies, she has graced major stages worldwide. Silva's extensive commercial credits include *Spirited* (Apple TV+), The White House, CNN's New

Year's Eve broadcast, NBA halftime shows, BET Awards, and Rock in Rio. Featured in *Dance Magazine* and *Forbes Brasil*, she starred as Clara in Dorrance Dance's *The Nutcracker Suite* (2023-2024). Silva has performed at prestigious venues, including The Kennedy Center, The Joyce Theater, and New York City Center.

**ANA TOMIOSHI**

Ana is a charismatic performing artist, choreographer, and educator from Brazil currently based in Washington, DC. An alumna of The School at Jacob's Pillow's prestigious tap program, Ana has performed on stages worldwide, including The Kennedy Center, The Joyce Theater, New York City Center, São Paulo Municipal Theater, The Yard, Harlem Stage, and the Rock in Rio Music Festival.

In addition to her performance career, Ana is a passionate instructor and serves on the faculty panel at the Metropolitan School of the Arts in Alexandria, VA.

**JENNIFER VINCENT**

Bassist and cellist Jennifer Vincent has been an active musical force in New York City and all over the world for the past three decades. She has toured the world over with the Duke Ellington Orchestra and plays with the Afro Latin Jazz Orchestra led by Arturo O'Farrill. She has played and recorded with such jazz vocal legends as Cab

Calloway, Abbey Lincoln, Betty Carter, and Jon Hendricks, and such pop & soul legends as Fantasia, KD Lang, Vanessa Williams, Toni Braxton, and Patti LaBelle. She teaches and gives clinics at Jazz at Lincoln Center and Celia Cruz High School of the Arts, and is active on Broadway. Jennifer is a recent recipient of the American Chamber Association grant for new music through Cocomama, an all-female Latin band that she co-leads. Currently she is working as cellist, bassist, and composer-in-residence with Brazilian tap dance troupe Music of the Sole.



Isaac Mizrahi: I Know Everybody

CHARLESTON MUSIC HALL

Thursday, June 5 at 8:00pm
Saturday, June 7 at 6:00pm & 9:00pm

Approximately 1 hour, 15 minutes

ISAAC MIZRAHI

Isaac Mizrahi has worked extensively in the entertainment industry as a performer, host, writer, designer, and producer for over 35 years. He was recently seen as Amos Hart in the Broadway production of *Chicago* and has an annual residency at Café Carlyle in New York City. Isaac has also performed at various venues across the country such as Joe's Pub, The Regency Ballroom, and several City Winery locations nationwide. *The New York Times* noted, "he qualifies as a founding father of a genre that fuses performance art, music and stand-up comedy." Celebrating its 30th anniversary in 2025 at the Sundance Film Festival, Isaac is the subject and co-creator of "Unzipped," the cult classic documentary following the making of his Fall 1994 collection. He hosted his own television talk show "The Isaac Mizrahi Show" for seven years, has written three books, and has made countless appearances in movies and on television. He served as a judge on "Project Runway: All-Stars" for the series' entire seven-season run and launched his podcast, "Hello Isaac," which features celebrity friends and other guests, discussing their success and how failure affects it. Mizrahi has directed productions of *A Little Night Music* and *The Magic Flute* for the Opera Theatre of St. Louis. Annually, he directs and narrates his production of the children's classic *Peter and The Wolf* at The Guggenheim Museum in New York.

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

Kronos Quartet

CHARLESTON MUSIC HALL

Monday, June 2 at 8:00pm

Approximately 1 hour, 30 minutes
Performed with one intermission

Violin David Harrington
Violin Gabriela Díaz
Viola Ayane Kozasa
Cello Paul Wiancko

with special guest: Quentin E. Baxter, percussion

Lighting Design Brian H. Scott
Sound Design Scott Fraser

Glorious Mahalia * Stacy Garrop
I. Hold on
II. Stave in the ground
III. Are you being treated right
IV. Sometime I feel like a motherless child
V. This world will make you think
featuring the recorded voices of Mahalia Jackson and Studs Terkel

For All We Know + Nina Simone
arr. Jacob Garchik

Alabama + John Coltrane
arr. Jacob Garchik

Peace Be Till * Zachary James Watkins
featuring the recorded voice of Dr. Clarence B. Jones

*Mende Funeral Suite**° **WORLD PREMIERE** Charlton Singleton
with special guest Quentin E. Baxter

INTERMISSION

Good Medicine from Salome Dances for Peace * Terry Riley

Flow + Laurie Anderson
arr. Jacob Garchik

Ohio + Neil Young
arr. Paul Wiancko

Triple Quartet * Steve Reich
In three movements (played without pause)

Program is subject to change.
° Commissioned by Spoleto Festival USA

* Written for Kronos
+ Arranged for Kronos

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



DAVID HARRINGTON

David Harrington is founder, artistic director, and violinist of San Francisco's Kronos Quartet. Since 1973, David has initiated the addition of more than 1,100 works to Kronos' repertoire by composers from far-reaching corners of the musical world. He has planned thousands of concert programs, which have injected fresh life and urgency into the live concert experience. David has also curated 76 Kronos Quartet recordings of bracing variety and scope, and selected the composers for Kronos' Fifty for The Future project, which allows the entire field free entry into the Kronos world. Kronos has received many awards, including three GRAMMYS and the Polar Music Prize. In 2024, the Kronos album, *Pieces of Africa*, was inducted into the National Recording Registry by the Library of Congress. David was the 2024 Kluge Scholar in Modern Culture at the Library of Congress, where he worked closely with the Library's American Folklife Center, to research and plan "Triptych: US at 250," set to be the most expansive concert in Kronos history. David looks forward to enlarging his work with Kronos, continually discovering and performing inspiring, activating new works from the vast world of music, all while mentoring the next generation of composers and performers.

GABRIELA DÍAZ

Georgia native Gabriela Díaz began her musical training at the age of 5, studying piano with her mother, and the next year, violin with her father. A childhood cancer survivor, Gabriela is committed to supporting cancer research and treatment as a musician, bringing music to cancer units at various hospitals in Boston. Gabriela is a member of the Kronos Quartet, The International Contemporary Ensemble, A Far Cry, Castle of our Skins, is Co-Artistic Director of Winsor Music, and plays regularly with other chamber music ensembles throughout the U.S. 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." Gabriela is proud to be a core member of the team that created Boston Hope Music, bringing music to patients and frontline workers during the pandemic.

AYANE KOZASA

Hailed for her "magnetic, wide-ranging tone" and her "rock solid technique" (*Philadelphia Inquirer*), violist Ayane Kozasa is a member of the Kronos Quartet and the quartet collective Owls. As a founding member of the Aizuri Quartet, she toured with the group for 11 years, garnering a GRAMMY nomination and collaborating with artists such as Wilco, Anthony McGill, and Gabriella Smith. Much of Ayane's current work involves mentoring young musicians through programs like the Meadowmount School of Music, and she is currently on the viola faculty at the University of Cincinnati College-Conservatory of Music. Aside from music, she enjoys hiking, doodling, and creating animation.

PAUL WIANCKO

Paul Wiancko is an acclaimed composer, cellist of the internationally-celebrated Kronos Quartet, and founding member Owls, a quartet-collective described as a "dream group" by *The New York Times*. 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 Festival USA was as the Chamber Music series composer-in-residence in 2019. This is his second festival as the Charles E. and Andrea L. Volpe Director of Chamber Music.

QUENTIN BAXTER

Quentin E. Baxter, a native of Charleston, SC, comes from a family of drummers with his mother leading the troupe. "I'm unable to recall a moment in my youth void of having drums either at home or church." Baxter's unique skill sets have garnered a GRAMMY Award as producer/performer, in total four GRAMMY nominations as producer/performer, the 2017 South Carolina Governor's Award for the Arts, a City of Charleston Proclamation "Quentin E. Baxter Day" - April 25, 2017, the 2017 College of Charleston Alumnus of the Year Award, the 2017 Eddie Ganaway Distinguished Alumni Award, and a 2017 Inductee to the Savannah Coastal Jazz Hall of Fame. Currently touring worldwide with GRAMMY Award-winning Gullah sensation RANKY TANKY and multi GRAMMY-nominated vocalist/composer René Marie, Baxter regularly performs at many of the most prestigious venues and festivals.

Wells Fargo Jazz Series



The Vijay Iyer Trio

featuring Linda May Han Oh and Tyshawn Sorey

Piano Vijay Iyer
Bass Linda May Han Oh
Drums Tyshawn Sorey

COLLEGE OF CHARLESTON SOTTILE THEATRE

Tuesday, June 3 at 7:00pm

Approximately 1 hour, 30 minutes

THE VIJAY IYER TRIO

Composer-pianist Vijay Iyer has carved out a unique path as an influential, shape-shifting presence in 21st-century music. His deeply interactive, powerfully expressive musical language is indebted to the composer-pianist lineage from Duke Ellington and Thelonious Monk to Alice Coltrane and Geri Allen, the creative music movement of the 60s and 70s, and rhythmic traditions of South Asia and West Africa. He has released 26 widely praised albums; received three GRAMMY nominations, numerous national and international prizes, and a MacArthur Fellowship; composed for orchestras, soloists, and chamber ensembles; and collaborated with poets, filmmakers, choreographers, and music-makers from across the planet. But Iyer's artistry finds perhaps its purest expression in his most celebrated group, the Vijay Iyer Trio. Over the years this pivotal ensemble has nurtured a remarkable roster of now-revered young musicians. In 2021, an all-star incarnation of Iyer's trio with bassist Linda May Han Oh and drummer Tyshawn Sorey released *Uneasy*, which was named one of the best jazz albums of 2021 by Pitchfork, The New Yorker, NPR, Boston Globe, and numerous other publications. The group's riveting 2024 follow-up *Compassion* was named one of the best albums of 2024 by Boston Globe and Washington Post.



Sponsored by Wells Fargo.

Additional support provided by The Oliver S. and Jennie R. Donaldson Charitable Trust and the Holland Family Charitable Fund.

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

Etienne Charles: Gullah Roots

with special guest Quentin Baxter

COLLEGE OF CHARLESTON CISTERN YARD

Wednesday, June 4 at 9:00pm

Approximately 1 hour, 15 minutes

Composer, trumpet, percussion, musical director	Etienne Charles
Percussion	Quentin Baxter
Alto saxophone	Godwin Louis
Piano	Christian Sands
Guitar	Alex Wintz
Bass	Russel Hall
Drums	Harvel Nakundi
Guembri	Samir LanGus
Organ,	
choir conductor	Damien Sneed
Vocals	Quiana Parker
	The Wives
Vocals	Chelsea Green
Vocals	Corinthia Doctor
Vocals	Laura Johnndon
Vocals	Shay Rollerson



ETIENNE CHARLES

Trinidad-born Etienne Charles is a performer, composer, and storyteller, who is constantly searching for untold tales and sounds with which to tell them. His lush trumpet sound, varied compositional textures, and pulsating grooves enable him to invoke trance, soothing and exciting listeners while referencing touchy, sometimes controversial subjects in his music. A 2024 Chevalier de l'Ordre des Arts et des Lettres, 2015 Guggenheim Fellowship winner, and 2022 Creative Capital awardee, his work is actively connecting the diaspora, highlighting marginalized communities and drawing lines to the regions at the roots of migrations, evident in his latest release, *Gullah Roots*. After numerous trips to the Lowcountry, interacting with Gullah musicians and researching their history, Charles was commissioned by Savannah Music Festival to compose and premiere *Gullah Roots* at the 2018 Savannah Music Festival.

QUENTIN BAXTER

Quentin E. Baxter, a native of Charleston, SC, comes from a family of drummers with his mother leading the troupe. "I'm unable to recall a moment in my youth void of having drums either at home or church." Baxter's unique skill sets have garnered a GRAMMY Award as producer/performer, in total four GRAMMY nominations as producer/performer, the 2017 South Carolina Governor's Award for the Arts, a City of Charleston Proclamation "Quentin E. Baxter Day" – April 25, 2017, the 2017 College of Charleston Alumnus of the Year Award, the 2017 Eddie Ganaway Distinguished Alumni Award, and a 2017 Inductee to the Savannah Coastal Jazz Hall of Fame. Currently touring worldwide with GRAMMY Award-winning Gullah sensation RANKY TANKY and multi GRAMMY-nominated vocalist/composer René Marie, Baxter regularly performs at many of the most prestigious venues and festivals.



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Additional support provided by The Oliver S. and Jennie R. Donaldson Charitable Trust and the Holland Family Charitable Fund.

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 USA Endowment, generously supported by BlueCross BlueShield of South Carolina, Wells Fargo, and Bank of America.

GODWIN LOUIS

Godwin Louis, an accomplished saxophonist, composer, educator, and philanthropist, has made a notable impact on the global music scene. Born in Harlem, NY, and raised in Bridgeport, CT, and Port-au-Prince, Haiti, his multicultural background deeply informs his artistry. A graduate of Berklee College of Music and the Thelonious Monk Institute, Godwin has performed with icons like Herbie Hancock, Wynton Marsalis, Mulatu Astatke, and Toni Braxton across the world. Founder of Experience Ayiti, he supports arts education in Haiti. His debut album *Global* (2019) and latest *Psalms and Proverbs* (2024) highlight his innovative blend of jazz, gospel, classical, and Afro-Caribbean rhythms. Godwin's contributions include a GRAMMY nomination, prestigious grants, and the establishment of the Godwin Louis Rooftop club in Lomé, Togo, dedicated to promoting music education in Africa.

CHRISTIAN SANDS

Christian Sands' star continues to rise with impressive credentials. His piano skills align perfectly with his artistic vision. Sands' musical expression is marked by a diverse range of techniques and styles, all executed with a sense of poetic subtlety, and rhythmic flair that has been evident since he first started playing. His education at prestigious institutions like the Manhattan School of Music paved the way for a successful career. Collaborating with jazz legends such as Wynton and Branford Marsalis, Dee Dee Bridgewater, Kurt Elling, Yo-Yo Ma, and Christian McBride. With multiple GRAMMY nominations, international performances and the prestigious title of Chevalier de l'Ordre des Arts et des Lettres from the French Minister of Culture, Sands' career shows no sign of slowing down.

ALEX WINTZ

GRAMMY-nominated guitarist Alex Wintz has quickly gained recognition in the international jazz community as a performer, educator, and composer. Wintz is a frequent collaborator with Etienne Charles, Jeremy Pelt, Roxy Coss, Ben Williams, Jimmy Macbride, and Nick Finzer and has performed at the Newport, Monterey, Montreux, and Montreal Jazz Festivals, among many other major venues worldwide. As a bandleader, Wintz released *LifeCycle*, his debut recording on Culture Shock Music in 2017. His follow-up, a trio recording *Live to Tape*, was released in 2020. As a sideman, Wintz has appeared on over 50 releases including the GRAMMY-nominated *Terraza 7 Big Band* recording, *One Day Wonder*. Alex Wintz holds a master's from the Juilliard School and a bachelor's from the Berklee College of Music.

QUIANA PARLER

Quiana Parler, lead vocalist, composer, and lyricist for the two-time GRAMMY-winning, internationally acclaimed roots music group Ranky Tanky, continues to captivate audiences worldwide. Her music, showcasing the rich Gullah Geechee cultural heritage, has garnered critical acclaim and topped Billboard, iTunes, and Amazon jazz & gospel charts. From sold-out performances at prestigious venues like Lincoln Center and Molde Jazz Festival to educational initiatives featured at the Library of Congress and the International African American Museum, Parler is deeply committed to preserving and promoting her culture. Recently recognized as one of 24 global artists selected to create and teach the Musical Explorers curriculum at Carnegie Hall, Parler also serves as an advisory council member for the Gullah Roots Historical Foundation.

RUSSELL HALL

Born in Kingston, Jamaica, Russell Hall began his journey as an actor at the age of 3. Performing in Jamaican adaptations of popular musicals to serious prose, he was destined to take the stage. Everything changed when he migrated to the U.S. in 2007. Under the tutelage of The Commodores, he discovered the bridge between the world of drama and the world of music. Now, he is revered as one of the most in-demand artists in New York City, performing with some of the biggest names in music, dance, and film. His work is featured on the GRAMMY-nominated album *My Favorite Things* by Joey Alexander, *Motherless Brooklyn*, a film by Edward Norton that was nominated for a Golden Globe for Best Score, and HBO's "Masterclass Series."

HARVEL NAKUNDI

Rising star Harvel Nakundi was born in Miami, FL. He was introduced to the drums at age 4 through local churches in southern Florida. Since then, Harvel has been able to study, perform, record, and tour with world-renowned artists. Harvel has performed at some of the top venues and festivals worldwide including Russia, Haiti, Japan, Brazil, Argentina, Italy, France, Martinique, and Australia. In addition, Harvel is a member of the award-winning gospel band *Born2serve*. As an educator and humanitarian, Harvel teaches K-12 at schools statewide, assisting in instructional college music courses, and has been devoted to helping bring awareness to the arts in the Caribbean.

SAMIR LANGUS

Samir LanGus is a GRAMMY-nominated musician, born and raised in the city of Agadir, Morocco. Music has always been a part of the constant variety of street sounds of his city, from merchants to entertainers and calls to prayer. LanGus began learning Gnawa, a traditional, spiritual trance music, at an early age from the Gnawa masters of Morocco, especially Maalem Hamid El Kasri. Gnawa music is the ritual trance music of Morocco's black communities, originally descended from the enslaved people and soldiers once brought to Morocco from Northern Mali and Mauritania. This exciting new artist fuses a centuries-old North African tradition with the pulse and attitude of New York City now.

DAMIEN SNEED

As a multi-genre recording artist and instrumentalist, Damien Sneed is a pianist, vocalist, organist, composer, conductor, arranger, producer, and arts educator whose work spans multiple genres. He has worked with jazz, classical, pop, and R&B legends, including the late Aretha Franklin and Jessye Norman, with which he is featured on Norman's final recording, *Bound For The Promised Land* on Albany Records. Sneed has served as music director for GRAMMY Award-winning gospel artists The Clark Sisters, Richard Smallwood, Donnie McClurkin, Hezekiah Walker, Marvin Sapp, Karen Clark Sheard, Dorinda Clark-Cole, and Kim Burrell, among others. Sneed is a 2020 Dove Award winner and 2021 NAACP Image Award winner for his work as a featured producer and writer on the Clark Sisters' newest project, *The Return*.

THE WIVES

Charleston, SC based vocal group The Wives was originally formed to sing alongside their husbands for two-time GRAMMY Award winner Charlton Singleton during his annual tribute shows at the Charleston Music Hall. Since then, they have grown into a sought-after ensemble. Blending R&B, soul, jazz, and gospel, The Wives captivate audiences with their smooth vocals and compelling performances. Each member's unique talent adds to their dynamic sound, creating unforgettable musical experiences.

Branford Marsalis Quartet: Belonging Tour

CHARLESTON MUSIC HALL

Sunday, June 1 at 7:00pm

Approximately 1 hour, 15 minutes

Saxophone	Branford Marsalis
Piano	Joey Calderazzo
Bass	Eric Revis
Drums	Justin Faulkner



BRANFORD MARSALIS

New Orleans-born Branford Marsalis is an award-winning saxophonist, band leader, featured classical soloist, and a film and Broadway composer. In the process, he has become a multi award-winning artist with three GRAMMYs, a citation by the National Endowment for the Arts as a Jazz Master, and an avatar of contemporary artistic excellence. The Branford Marsalis Quartet, formed in 1986, remains his primary means of expression. In its virtually uninterrupted three-plus decades of existence, the Quartet has established a rare breadth of stylistic range. But Branford has not confined his music to the jazz quartet context. He recently composed a classical suite commissioned by the Kalamazoo Symphony Orchestra. A frequent soloist with classical ensembles, Branford has become increasingly sought after as a featured soloist with acclaimed orchestras around the world, performing works by composers such as Copeland, Debussy, Glazunov, Ibert, John Williams, Mahler, Milhaud, Rorem, Vaughan Williams, and Villa-Lobos. And his legendary guest performances with the Grateful Dead and collaborations with Sting have made him a fan favorite in the pop arena. Branford's screen credits as a composer include original music for: Rustin starring Colman Domingo, the History Channel's documentary Tulsa Burning: The 1921 Race Massacre, Ma Rainey's Black Bottom starring Viola Davis and the late Chadwick Boseman, The Immortal Life of Henrietta Lacks starring Oprah Winfrey, and Spike Lee's Mo' Better Blues. He received a 2021 EMMY nomination for the original music he composed and produced for Tulsa Burning in the Outstanding Music Composition for a Documentary Series or Special (Original Dramatic Score) category. His work on Broadway has garnered a Drama Desk Award and a Tony nomination for the acclaimed revival of Fences. He recently arranged and orchestrated the music for a new Broadway production on Louis Armstrong, A Wonderful World. His previous Broadway efforts include music for the revivals of Children of a Lesser God and A Raisin in the Sun, as well as The Mountaintop, which starred Angela Bassett and Samuel L. Jackson.

Sponsored by Wells Fargo.

Additional support provided by The Oliver S. and Jennie R. Donaldson Charitable Trust and the Holland Family Charitable Fund.

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

Cécile McLorin Salvant

“With Every Breath I Take”

Vocals Cécile McLorin Salvant
Piano Sullivan Fortner
Bass David Wong
Drums Kush Abadey

Conductor Clark Rundell

Spoletto Festival USA Orchestra

Arranged by Darcy James Argue

**CHARLESTON GAILLARD CENTER
MARTHA AND JOHN M. RIVERS PERFORMANCE HALL**

Wednesday, May 28 at 8:00pm

Approximately 1 hour, 15 minutes

CÉCILE MCLORIN SALVANT

Cécile McLorin Salvant is a composer, singer, and visual artist. The late Jessye Norman described Salvant as “a unique voice supported by an intelligence and full-fledged musicality, which light up every note she sings.” Salvant has developed a passion for storytelling and finding the connections between vaudeville, blues, folk traditions from around the world, theater, jazz, and baroque music. Salvant is an eclectic curator, unearthing rarely recorded, forgotten songs with strong narratives, interesting power dynamics, unexpected twists, and humor. Salvant won the Thelonious Monk competition in 2010. She has received GRAMMY Awards for Best Jazz Vocal Album for three consecutive albums, *The Window*, *Dreams and Daggers*, and *For One To Love*. In 2020, Salvant received the MacArthur fellowship and the Doris Duke Artist Award. Salvant released her debut Nonesuch records release *Ghost Song* in 2022, the album went on to receive two GRAMMY nominations. *Mélusine*, an album mostly sung in French, along with Occitan, English, and Haitian Kreyòl, was released in 2023 and was also nominated for two GRAMMYS.



WELLS
FARGO

Sponsored by Wells Fargo.

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

Additional support provided by The Oliver S. and Jennie R. Donaldson Charitable Trust and the Holland Family Charitable Fund.

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

A photograph of a grand piano on a stage. The piano is dark-colored with a light-colored keyboard. In the background, there is a building facade with large windows and red curtains. The lighting is warm and focused on the piano. The title "When Jazz Resides" is overlaid on the left side of the image in a large, white, sans-serif font.

When Jazz Resides

BY LARRY BLUMENFELD

On July 16, 1957, pianist Thelonious Monk brought a new quartet including tenor saxophonist John Coltrane to the Five Spot, a small club in Manhattan's East Village that was a gathering spot for painters, poets, and musicians. Word quickly got out that something extraordinary was happening. An eight-week engagement turned into 16, and then to six months. That long Five Spot residency changed everything—for Monk, whose revolutionary ideas spilled out as they were cohering; for Coltrane, whose now-celebrated sound was still transforming; for the New York City crowd, who had heard nothing like this before; and for jazz, which would never be the same.

When jazz musicians spend time in one place, a narrative unfolds for the community they've dropped into. Residencies have long been shining jewels within the jazz treasures offered each season at Spoleto. These sometimes sow seeds for later flowerings. In his liner note to his album *Nuna*, Cuban pianist David Virelles referred to his 2019 Spoleto residency at the College of Charleston's Simons Center Recital Hall as a laboratory for that music's development. This season includes two jazz residencies that play out like developing stories, in scene after scene, throughout our Festival campus.

Pianist Phillip Golub was in residence, so to speak, last year, in the ensemble of the world-premiere opera *Ruinous Gods*, composed by violinist Layale Chaker, and then anchoring Chaker's innovative Sarafand group for two concerts. Golub is a musician in fast career ascent, whose ideas straddle jazz and contemporary classical traditions while aligning with no single school of thought. For his residency this year, he performs in three contexts. Alone at the piano in College of Charleston Recital Hall, he'll play original music that unfolds "from thing to thing, taking its time," he told me, and he'll consider familiar repertoire (including, probably, a

Monk song or two) by "essentially dumping colorful paint on it, à la Jackson Pollock, so that you can see the old thing and the new thing at the same time." The next evening, drummer Lesley Mok will join him at Recital Hall for dream brigade, which isn't so much a piano-drums duo as, he says, "two musicians whose sensibilities fit well together." Finally, at Charleston's Circular Congregational Church, his quintet, which includes cello and guitar, will perform a 10-part original suite that plays out like one long, entrancing song.

Jazz fans have by now grown accustomed to the singular nature of trumpeter Ambrose Akinmusire's remarkable skills and his magnificent range of expression: graceful yet daring leaps of intervals; lines that unfurl like banners on a windy day; choked-off tones that curl like cigarette smoke; piercing declarations of rounded sound. His three-day residency spans four formats. On his dramatic solo trumpet recording "Beauty Is Enough," recorded at a church in Paris, his playing produced ghostly echoes and shimmering sonic halos, as it will likely do when he stands alone onstage at the Circular Congregational Church. Akinmusire, a masterly bandleader whose every ensemble projects a different hue and focus, leads three of them during his residency here. At Dock Street Theatre, he'll perform first with his long standing quartet, and then in a fascinating new trio with drummer Tyshawn Sorey and pianist Sullivan Fortner. His large ensemble project, *Honey From a Winter's Stone*, includes a jazz quartet, a string quartet, and the improvised spoken-word vocalist Kokayi. The project blends acoustic and synthesized sounds and, he says, forms both a self-portrait and a commentary on these times.

Through the many facets of their residencies, Akinmusire and Golub will shine in various ways. As they stay with us a little while in Charleston, they will—as jazz musicians always do—change things, and us. ■

Ambrose Akinmusire

Jazz Artist-in-Residence

Program I: Quartet

Trumpet Ambrose Akinmusire
Piano Sam Harris
Bass Harish Raghavan
Drums Justin Brown

Program II: Trefoil featuring Sullivan Fortner and Tyshawn Sorey

Trumpet Ambrose Akinmusire
Drums Tyshawn Sorey
Piano Sullivan Fortner

Program III: Honey From a Winter's Stone

Trumpet Ambrose Akinmusire
Vocals Koyaki
Piano Sam Harris
Electric Bass Reggie Washington
Drums Justin Brown
Strings PUBLIQuartet

Program IV: Solo

Trumpet Ambrose Akinmusire

AMBROSE AKINMUSIRE

Ambrose Akinmusire has made a home at the crossroads of different musical forms and languages, from post-bop and avant-garde jazz to contemporary chamber music and hip-hop to singer-songwriter aesthetics. The Oakland, California native has made consistently adventurous, enduring music with a committed band of dear friends: pianist Sam Harris, bassist Harish Raghavan, and drummer Justin Brown, whose unforgettable chemistry is captured on the 2017 double album *A Rift in Decorum: Live at the Village Vanguard*. Akinmusire aspires to create richly textured emotional landscapes that tell the stories of the community, record the time, and change the standard. Akinmusire has made signal contributions to groundbreaking albums across a wide stylistic and genre-defying spectrum, including on Kendrick Lamar's 2015 landmark *To Pimp a Butterfly*. A sought-after educator as well, Akinmusire has taught at the Dave Brubeck Institute, Stanford Jazz Workshop, and Musik-Akademie Basel, among others. A graduate of Manhattan School of Music, Akinmusire lived for several years in New York before returning to the West Coast to attend the Thelonious Monk Institute of Jazz in Los Angeles while also pursuing a master's degree at USC's Thornton School of Music. In 2023, Akinmusire was named the artistic director of the Herbie Hancock Institute. His latest release, *Owl Song* was nominated for a GRAMMY Award for Best Jazz Instrumental album.

DOCK STREET THEATRE

Program I Thursday, June 5 at 7:00pm

Program II Thursday, June 5 at 9:00pm

Approximately 1 hour, 15 minutes

COLLEGE OF CHARLESTON SOTTILE THEATRE

Program III Friday, June 6 at 9:00pm

Approximately 1 hour, 15 minutes

CIRCULAR CONGREGATIONAL CHURCH

Program IV Saturday, June 7 at 5:00pm

Approximately 1 hour, 15 minutes



Sponsored by Wells Fargo.

Additional support provided by The Oliver S. and Jennie R. Donaldson Charitable Trust and the Holland Family Charitable Fund.

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

Phillip Golub

Jazz Artist-in-Residence

COLLEGE OF CHARLESTON RECITAL HALL

Program I Sunday, May 25 at 5:00pm and 7:00pm
Program II Monday, May 26 at 5:00pm and 7:00pm
Approximately 1 hour, 15 minutes

CIRCULAR CONGREGATIONAL CHURCH

Program III Tuesday, May 27 at 5:00pm and 8:00pm
Approximately 1 hour, 15 minutes

Program I: Solo

Piano Phillip Golub
Bass Harish Raghavan
Drums Justin Brown

Program II: dream brigade

Piano Phillip Golub
Drums Lesley Mok

Program III: Phillip Golub Quintet

Piano Phillip Golub
Cello Daniel Hass
Guitar Alec Goldfarb
Bass Sam Minaie
Drums Adriano Vicentino



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PHILLIP GOLUB

Phillip Golub is a pianist, improviser, and composer based in Brooklyn, NY. Originally from Los Angeles, he creates highly original and expressive music, grounded in but not constrained by his engaged practice in jazz, creative music, and new music. Technically audacious, Phillip sublates distant sound worlds, negating conventions, yet building on traditions. Phillip is in demand as a pianist on New York's jazz, creative music, and world music stages, performing and recording regularly across numerous sub-genres and scenes, such as Layale Chaker, DoYeon Kim, Lesley Mok and Seajun Kwon, at venues such as Roulette, National Sawdust, and many other Brooklyn mainstays. Phillip has an unwavering commitment to honoring the genealogy of jazz. He has played numerous times with Cecil McBee and worked extensively with Wayne Shorter and esperanza spalding on their opera ... (Iphigenia).

LESLEY MOK

Lesley Mok is a New York City-based percussionist and interdisciplinary artist who works in sound, installation, film, and theater. Their work is guided by a continual search for the connection between the mundane and the divine through a refined musical approach that includes a distinct rhythmic language inspired by Afro-Cuban folkloric music, subtle textural percussion, Free Jazz, ambient, and electronic music. Mok's ongoing explorations with composition and improvisation are most notably documented in their debut album *The Living Collection* featuring a ten-piece improvising chamber ensemble. Lesley is a recipient of the 2024 ASCAP Fred Ho Award, 2022 Resident Artist at Roulette Intermedium, 2021 Herb Alpert Young Jazz Composer Award, Hermitage Fellow, 2021 Van Lier Artist at the Asian American Arts Alliance, and a member of the inaugural cohort of Mutual Mentorship for Musicians.

DANIEL HASS

Israeli-Canadian cellist and composer Daniel Hass has won first prizes at the Stulberg International String Competition, the Canada Council for the Arts Michael Measures Prize, the Juilliard Cello Concerto Competition, and the Sylva Gelber Music Foundation Prize. Most recently, he was a laureate in the 2023 Canada Council for the Arts Musical Instrument Bank Competition. Daniel made his solo debut with the Toronto Symphony Orchestra at age 15. He has performed as a recitalist and chamber musician in Amsterdam, Lisbon, Tel Aviv, Budapest, Krakow, and across the United States. Daniel is an alum of the Perlman Music Program. He graduated from Juilliard in 2017 as a recipient of the Kovner Fellowship, and completed his master's degree there in 2021. Daniel plays a 1730 Newland Joannes Franciscus Celonius cello of Turin, Italy, on a generous loan from the Canada Council for the Arts.

ALEC GOLDFARB

Alec Goldfarb is a Brooklyn-based guitarist, composer, and Hindustani classical musician known for blending jazz, new music, and Indian classical traditions. A DownBeat Magazine award-winning composer, his music is described as "full of ingenious juxtapositions" (*The Wire*), and unravels hidden meeting points between disparate sound cultures, revealing the intricate movement of traditions across time. An exponent of the Senia-Maihar Gharana, he performs Hindustani classical music globally using a unique guitar technique inspired by the sarod and sitar. Alec has premiered works by prominent composers and performed at major venues including Roulette Intermedium, NESCO Center, Skanu Mezs, India Habitat Centre, The Jazz Gallery, Bangalore International Center, and the Asia Society NYC. He has performed with Anthony Braxton and the Creative Music Orchestra at Darmstadt, JACK Quartet, John Wetton (King Crimson), Steve Lehman, Patrick Bartley Jr., Immanuel Wilkins, and Eric Wubbels. Recent projects include his acclaimed album *Fire Lapping at the Creek*, alt-historical baroque suite *The Tree of Heaven*, works for Gamelan and mixed ensemble, and tours across Asia, North Africa, Europe, and the U.S.



SAM MINAIE

Iranian American bassist and producer, Sam Minaie, was born and raised in Reno, Nevada where he attended the University of Nevada, Reno. After receiving his undergraduate degree, he moved to Los Angeles to study with Charlie Haden at California Institute of the Arts where he received his master's degree. Currently living in New York City, he has enjoyed touring and recording throughout the world with artists including Tigran Hamasyan, Kneebody, Donny McCaslin, Dhafer Youssef, Charlie Haden's Liberation Orchestra, Peter Epstein, David Ake, Ravi Coltrane, Je Ballard, Nate Wood, Mark Guiliana, Patti Austin, Melody Gardot, Butch Morris, Tootie Heath, Jean-Michel Pilc, Ari Hoenig, Shai Maestro, Nate Wood, Ben Wendel, Houman Pourmehdi, Alfred Ladzekpo, and numerous others. As a producer and post-production engineer, Sam has either written for, mixed, or mastered dozens of records and is the founder of birdFood Studio in NYC.

ADRIANO VICENTINO

Adriano Vicentino is a Chilean composer and drummer. Described as "virtuosic", "revelatory" (*The New York Times*) and "ecstatic," (*The Guardian*), his music riffs on a wide range of idioms, from microtonal renaissance dances to Korean sanjo, creating playful, vibrant, sonic worlds. A Deutscher Jazzpreis recipient, Vicente's work has been commissioned or performed by the Sun Ra Arkestra, Ensemble Musikfabrik, JACK Quartet, Wet Ink Ensemble, Ensemble Proton Bern, Yarn/Wire, and International Contemporary Ensemble. He has been featured in venues and festivals including Moers Festival (Germany), Skanu Mezs (Latvia), MATA Festival (NY), Wigmore Hall (UK), The Shed, Roulette Intermedium, The Jazz Gallery, and The Stone (all NY). He is a recipient of a 2025 Fondation des Treilles Musical Composition Prize, a 2024 Busoni Komponistpreis (nominated), a Wet Ink Ensemble AIR residence (2023), a MacDowell Fellowship (2023), an ASCAP Herb Alpert Young Jazz Composer Award (2022), an ACF Create award (2021), The Shed Open Call commission (2019), two Chilean Ministry of Culture Fondo de la Música grants (2022 & 2020), and an ASCAP Morton Gould Young Composer Award (finalist, 2016). He holds a doctoral degree in composition from Columbia University.



WILLIAM STROHS

“My soul has been enriched from the 20 years that I have dedicated to our artistic enterprise.”

—Dr. Joe Miller

MY JOURNEY THROUGH SPOLETO FESTIVAL USA HAS BEEN FILLED WITH SOME OF THE MOST MEMORABLE EXPERIENCES OF MY LIFE. It has been a continuous source of inspiration and learning, filled with some of the most generous, talented, and creative people. My soul has been enriched from the 20 years that I have dedicated to our artistic enterprise.

I am intensely proud of the work that we have done and will be ever grateful for the trust and support that the Festival and the city of Charleston has placed in me. Most importantly the hundreds of emerging professional performers that enriched our lives and kept us young, bringing their extraordinary talent and perspectives to a world greatly in need of meaning.

Introducing the first fully staged productions of John Adams’ *El Niño* in Festival Hall and then Joby Talbot’s *Path of Miracles* in the Charleston Gaillard Center were milestones. Performing *Mass in B Minor* this season will complete our cycle of Bach’s largest works. Bringing the highest level of choral performance in our concerts at St. Matthew’s Lutheran Church and the Cathedral of St. Luke and St. Paul has continued to be a pillar of the Festival. Each of these experiences highlights the extraordinary architecture and atmosphere of the Spoleto performance ethos.

One of my most cherished memories was an annual visit to see Mayor Joe Riley. His relationship and guidance of the Festival was masterful and instilled in me the importance of stewardship in the eyes of the city of Charleston and the future of the Festival. Charleston will always be part of my DNA.

Along with Frank and Tami McCann, my Charleston family, Joe Flummerfelt welcomed me to Spoleto in 2006. His love of this Festival was fierce, and his legendary blue pin-striped suit and gigantic laugh made us all feel as though we were part of something special.

To the members of the Westminster Choir, including the faculty, staff, and administration of Westminster Choir College, I offer an enormous thank you for all the extraordinary memories. Giving that first lecture in the College of Charleston dorm rooms each year was a rite of passage and a welcome into the magical world of the Spoleto Festival and the City of Charleston. To the members of the Spoleto Festival USA Chorus, you are a dream come true, and I know that you will continue to nourish this city and become part of the miracle that is Spoleto. ■

—Dr. Joe Miller, Director of Choral Activities

Spoletto Festival USA Chorus

Dr. Joe Miller, Director of Choral Activities

Molly Getsinger, Chorus Personnel Manager

SOPRANO

Mary Fetterman BOYERTOWN, PA, USA
Samantha Frischling ATLANTA, GA, USA
Alexandra Rose Hotz TOLEDO, OH, USA
Maren Hrivnak CINCINNATI, OH, USA
Olivia Knutsen BROOKLYN, NY, USA
Kara McBain ST. LOUIS, MO, USA
Hannah Penzner LOS ANGELES, CA, USA
Ella Torres WILMETTE, IL, USA
Carly Wingfield KNOXVILLE, TN, USA
Laura Woody GREENVILLE, TN, USA

ALTO

Marcella Astore FAIRVIEW, NJ, USA
Zoe Xiomarra Beatón PRINCETON, NJ, USA
Rachael Bell JOINVILLE, BRAZIL
Victor Lucas Bento TALLAHASSEE, FL, USA
Katie Brown WANTAGE, NJ, USA
Nicole Dayton DUBLIN, CA, USA
Trinity Del Regno DALLAS, TX, USA
Leah Rosenman LONGMEADOW, MA, USA
Emily Skilling SUWANEE, GA, USA
Maiya Williams HUTTO, TX, USA

TENOR

Chris Alfonso MIAMI, FL, USA
James Allen SAVANNAH, GA, USA
Opal Clyburn-Miller LAUREL, MD, USA
Taylor Egan FLOWER MOUND, TX, USA
Joshua John NEW YORK, NY, USA
Dobin Park SEOUL, SOUTH KOREA
Kev Schneider SOUTH WINDSOR, CT, USA
Shane Thomas, Jr. DELAND, FL, USA
Maxwell Trombley WESTLAND, MI, USA
Jacob Voisin LAKE CHARLES, LA, USA

BASS

Maxwell Brey TALLAHASSEE, FL, USA
Even Brock BARRINGTON, RI, USA
Claude Cassion CINCINNATI, OH, USA
Aaron Eaves GREENVILLE, KY, USA
Brett D. Epperson COUNCIL BLUFFS, IA, USA
Matthew Houston SADIEVILLE, KY, USA
Daniel Laverriere ARUNDEL, ME, USA
Matthew Marinelli LANGHORNE, PA, USA
Ethan Neal GEORGETOWN, OH, USA
Ben Ross ROCKFORD, IL, USA

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The Chorus Concerts

Spoletto Festival USA Chorus

ST. MATTHEW'S LUTHERAN CHURCH

Thursday, May 29 at 7:00pm
Friday, May 30 at 5:00pm

Approximately 1 hour

Conductor	Dr. Joe Miller Spoletto Festival USA Chorus
Chorus Personnel Manager	Molly Getsinger
Piano	Michael Delfin
Cello	Mizuki Hayakawa

A Way to Begin Psalm 104 (Bless the Lord, O my soul) Cyrillus Kreek (1889-1962)	
<i>Sunrise Mass: Kyrie</i>	Ola Gjeilo (b. 1978)
<i>Ave Maria</i>	Jaakko Mäntyjärvi (b. 1963)
<i>Ave Maris Stella</i>	Trond Kverno (b. 1945)

Old and New <i>Yes, it's beautiful</i> from <i>The Consolation of Apollo</i> Kile Smith (b. 1956)	
<i>Any How</i>	Evelyn LaRue Pittman (1910-1992)
<i>En Une Seule Fleur</i>	Morten Lauridsen (b. 1943)

Classical Monuments <i>Requiem</i> (selected movements) Herbert Howells (1892-1983)	
Mass in G Major (selected movements)	Francis Poulenc (1899-1963)

Charleston Traditions <i>Flower of Beauty</i> John Clements (1900-1970)	
<i>Shenandoah</i> James Erb (1926-2014)	
<i>Half Acre / Leave Me Here</i> Michael Delfin, piano Mizuki Hayakawa, cello Matthew Marinelli, guitar Max Brey, mandoline	Dan Messe, arr. Gregory Good
<i>Battle of Jericho</i>	Moses Hogan (1957-2003)

These performances are made possible in part through funds from the Spoletto Festival USA Endowment, generously supported by BlueCross BlueShield of South Carolina, Wells Fargo, and Bank of America.

Program Note

The Oxford Dictionary defines “vocabulary” as: 1. The body of words used in a particular language. Words used on a particular occasion or in a particular sphere, the body of words known to an individual person, a range of artistic or stylistic forms, techniques, or movements. If you replace “word” with “music” you will come close to defining today’s program. The programs that have defined choral music at the Festival since 2006 have been sourced from a wide range of countries, languages, styles, and genres.

The program is broken into four categories that further define this musical vocabulary. **A Way to Begin** celebrates the music of the Baltic region along with Finland and Norway. Many of the programs over the past 20 years have celebrated the rich choral traditions of this region. These composers utilize rich harmonies and effective use of silence to create an atmosphere of listening. As you enter the beautiful St. Matthew’s Lutheran Church, we hope that you are transported into a beautiful world of angels singing and the glorious topography of the Baltic sound.

Kyle Smith’s *Consolation of Apollo* (2014) was an extraordinary work that the Westminster Choir performed at the World Music Symposium in Barcelona, Spain in 2017. Mixing new works with traditional American repertoire has been another guiding theme of the Spoleto choral programming. This concert offers out of the ordinary contrast between Kile Smith, Evelyn Pittman, and Morten Lauridsen, three Americans that have contributed to the success and flourishing of American choral music both **Old and New**.

It has been exciting to work within the architecture of Charleston. This community offers a wide range of acoustical environs for the choral ensemble. These beautiful spaces have inspired the programming of **Classical Monuments**. Performing Herbert Howells’ Requiem in the Cathedral Church of St. John the Baptist (2012) was a memorable experience, and a performance centered around the Poulenc Mass in G Major in the Cathedral Church of St. Luke and St. Paul continues to live in our collective memory. This program will feature a selection of each work, reminding us of the power of the choir to heal and inspire.

Finally, the city of Charleston itself has been at the center of the Festival Chorus. The final set reminds us of the laughter, applause, and magical moments that have connected our singers with the audiences. The Westminster Choir, for many years, had the tradition of traveling to the home of Bo and Stanley Rehard and their amazing family to have a party and a day at the beach. So many of those celebrations featured the choir singing a concert on the porch. We would also be joined by Irene Rose and Lydia Smith singing about their home in Charleston. We celebrate these **Charleston Traditions** with you today.

—Joe Miller



DR. 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.

SPOLETO FESTIVAL USA CHORUS

Led by Director of Choral Activities Joe Miller, the Festival Chorus is a professional choir that builds upon the Festival’s longstanding tradition of exceptional choral music. The Festival Chorus consists of 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.

Bach's Mass in B Minor

Spoletto Festival USA Chorus + Orchestra

**CHARLESTON GAILLARD CENTER
MARTHA AND JOHN M. RIVERS PERFORMANCE HALL**

Saturday, June 7 at 7:30pm

Approximately 2 hours, 30 minutes
Performed with one intermission

Conductor Dr. Joe Miller

Harpsichord Michael Delfin
Portative Organ Kerry Heimann

Spoletto Festival USA Orchestra
Spoletto Festival USA Chorus

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

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

I. Missa

i. Kyrie

ii. Christe

Olivia Knutsen, Soprano I

Maren Hrivnak, Soprano II

iii. Kyrie

iv. Gloria

v. Et in terra pax

vi. Laudamus te

Kara McBain Libby, Soprano

vii. Gratias agimus tibi

viii. Domine Deus

Carley Winfield, Soprano

Kev Schneider, Tenor

ix. Qui tollis

x. Qui sedes

Victor Bento, Countertenor

xi. Quoniam tu solus sanctus

Matthew Marinelli, Bass

xii. Cum sancto spiritu

II. Symbolum Nicenum

i. Credo in unum deum

ii. Patrem omnipotentem

iii. Et in unum Dominum

Hannah Pensner, Soprano

Rachel Bell, Mezzo Soprano

iv. Et incarnatus est

v. Crucifixus

vi. Et resurrexit

vii. Et in Spiritum Sanctum

Ethan Neal, Bass

viii. Confiteor

ix. Et expecto

III. Sanctus

i. Sanctus

ii. Pleni sunt coeli

IV. Osanna, Benedictus, Agnus Dei et Dona nobis pacem

i. Osanna in excelsis

ii. Benedictus

Opal Clyburn-Miller, Tenor

iii. Osanna

iv. Agnus Dei

Emily Skilling, Mezzo Soprano

v. Dona nobis pacem

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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 Festival 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.

Front Row Series

BOX OFFICE: 843.579.3100

Patti Smith

COLLEGE OF CHARLESTON CISTERN YARD

Tuesday, June 3 at 9:00pm

Approximately 1 hour, 30 minutes

PATTI SMITH

Patti Smith's extensive achievements as a performer, author, recording and visual artist are acknowledged worldwide. Released in 1975, Smith's first recording, *Horses*, was inducted into the National Recording Registry at the Library of Congress in 2010 by the National Recording Preservation Board. She is a four-time GRAMMY nominee and a Golden Globe nominee for the song "Mercy Is" co written with Lenny Kay for the film "Noah." Steven Sebring's 2008 documentary, "Patti Smith: Dream of Life," received an Emmy nomination. Smith was awarded the prestigious 2010 National Book Award for her bestselling memoir, "Just Kids," chronicling her deep friendship with photographer Robert Mapplethorpe and the evolution of their work. Smith holds the honor of *Commandeur des Arts et des Lettres* from the French Ministry of Culture. In 2007 she was inducted into the Rock and Roll Hall of Fame. She was honored by ASCAP with the Founders Award in 2010, representing lifetime achievement, and was the recipient of Sweden's 2011 Polar Award, an international acknowledgement for significant achievements in music. In 2020, Smith received the literary service prize from PEN America and the *Wall Street Journal* acknowledged her as a Literature Innovator, and in May 2022, she received the Doctor of Humane Letters from Columbia University as well as receiving the distinction of being named an Officer of the National Order of the Legion of Honor by decree of the President of the French Republic.



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 USA Endowment, generously supported by BlueCross BlueShield of South Carolina, Wells Fargo, and Bank of America.

Lucinda Williams

COLLEGE OF CHARLESTON CISTERN YARD

Saturday, June 7 at 9:00pm

Approximately 1 hour, 45 minutes



LUCINDA WILLIAMS

Lucinda Williams, a multi-GRAMMY-winning songwriter, has navigated life's challenges through her music. A stroke she suffered in 2020 threatened her career, but her resilience fueled her recovery. Despite losing guitar ability, her vocals remain powerful, evident in her 16th album, *Stories from a Rock n Roll Heart*. Post-stroke, Williams re-learned basic motor skills and returned to performing in 2021. Songwriting became a vital part of her rehabilitation, collaborating with her husband, Tom Overby, and others. She adapted her process, relying on vocal melodies due to her inability to play guitar. Her resilience is celebrated with accolades, including BMI honors, an Austin City Limits Hall of Fame induction, and a GRAMMY win with Willie Nelson. Williams' journey, marked by hardship and triumph, reinforces her promise: she's "never gonna fade away."

BAXTER MILL
archive

CPISECURITY

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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 USA Endowment, generously supported by BlueCross BlueShield of South Carolina, Wells Fargo, and Bank of America.

Band of Horses

COLLEGE OF CHARLESTON CISTERN YARD

Saturday, May 31 at 9:00pm

Approximately 1 hour, 45 minutes

BAND OF HORSES

There might be no other band that was able to channel the generational anxiety in those early millennial years and turn it into such powerful and inclusive art quite like Band of Horses. Band of Horses fashioned gorgeously ragged epics, Ben Bridwell's high-flying vocals and eccentric enunciation floating like a specter that felt like a prelude to a dream. Full of profundity, truth, and sometimes just homespun advice on how to live, Band of Horses songs have become anthems and touchstones for fans. Emotionally intense, both on a personal and elemental level, the songs for Band of Horses' sixth album, *Things Are Great*, finds Bridwell more autobiographical than he's ever been on record, detailing the nebulous frustrations and quiet indignities of relationship changes and what a person will do to make things right. And what you do when you can't. Band of Horses is composed of Bridwell, longtime member Creighton Barrett and new members Matt Gentling (of Archers of Loaf) on bass, and guitarist Brett Nash. This fresh chapter finds the band recapturing the raw emotion and unpolished punk-rock spirit of its early days. The songs on *Things Are Great* document the connections in Bridwell's life that have shifted, or remained.



TheJohnsonGroup

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Jeff Tweedy

COLLEGE OF CHARLESTON CISTERN YARD

Friday, June 6 at 9:00pm

Approximately 1 hour, 45 minutes



JEFF TWEEDY

As the founding member and leader of the GRAMMY Award-winning American rock band Wilco, and before that the cofounder of the alt-country band Uncle Tupelo, Jeff Tweedy is one of contemporary music's most accomplished songwriters, musicians, and performers. Jeff has released three solo albums, written original songs for 13 Wilco albums, and is the author of three New York Times Best Sellers, "Let's Go (So We Can Get Back)," "How To Write One Song," and "WORLD WITHIN A SONG: Music That Changed My Life and Life That Changed My Music." He lives in Chicago with his family.

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

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Yo La Tengo

COLLEGE OF CHARLESTON CISTERN YARD

Sunday, June 8 at 9:00pm

Approximately 1 hour, 45 minutes

YO LA TENGO

Yo La Tengo are the quintessential indie rock band, melding elemental, often noisy guitar work against melodies infused with an understated sweetness that made even their noisiest freakouts feel accessible and their extended jams compelling in their exploration. The New Jersey-formed trio of Georgia Hubley, Ira Kaplan, and James McNew name The Kinks, the Velvet Underground, NRBQ, My Bloody Valentine, and Sun Ra among their key influences. Their catalog is diverse, encompassing warm acoustic interpretive albums including 1987's *New Wave Hot Dogs*, 1989's *President Yo La Tengo*, 1993's *Painful*, 1997's *I Can Hear the Heart Beating as One*, 2009's *Popular Songs*, and 2019's *There's a Riot Going On*. Their 17th studio album, *This Stupid World*, was both recorded and produced by the band themselves in their rehearsal space.



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Corinne Bailey Rae

COLLEGE OF CHARLESTON CISTERN YARD

Friday, May 23 at 9:00pm

Approximately 1 hour, 30 minutes



CORINNE BAILEY RAE

English singer-songwriter Corinne Bailey Rae shot to stardom with her self-titled #1 U.K. debut album in 2006, featuring the global hits “Put Your Records On” and “Like A Star.” Over the course of her career, she has released four critically acclaimed studio albums—*Corinne Bailey Rae*, *The Sea*, *The Heart Speaks in Whispers*, and *Black Rainbows*—and earned two GRAMMY Awards, two MOBOS, and has been nominated for multiple awards including the BRIT Awards, Mercury Music Prize, and BET Awards. Her work for film and television includes the theme to Stan Lee’s “Lucky Man,” “The Scientist” for Universal Pictures’ “Fifty Shades Darker,” and in 2020 her song “New to Me” was performed in the film “The High Note” by Tracee Ellis Ross. Bailey Rae has collaborated with a wide range of artists including Mary J. Blige, Al Green, Herbie Hancock, KING, Paul McCartney, Kele Okereke, Eric Benet, Preservation Hall Jazz Band, Questlove, Salaam Rami, RZA, Tyler The Creator, Paul Weller, Richard Hawley, Stevie Wonder, Tracey Thorn, Pharrell, Logic, Mick Jenkins, and many more.



Sponsored by United Bank.

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Valerie June

with Jake Xerxes Fussell

COLLEGE OF CHARLESTON CISTERN YARD

Sunday, May 25 at 9:00pm

Approximately 1 hour, 30 minutes



VALERIE JUNE

A GRAMMY-nominated singer-songwriter and three-time Americana Music Honors and Awards nominee, Valerie June weaves fresh medicinal downloads of love, sweetness, goodness, and joy with songs that have flowed through her for years. An author, poet, certified yoga and mindfulness meditation instructor, June honorably served as a Turnaround artist working with students for the

President's Committee for the Arts and Humanities and continues serving through The Kennedy Center. She has recorded three bestselling solo albums and written songs for legendary artists such as Mavis Staples and The Blind Boys of Alabama. She has been praised by Bob Dylan and shared the stage with myriad artists including John Prine, Norah Jones, Tyler Childers, Dinosaur Jr., Booker T. Jones, M. Ward, Robert Plant, Meshell Ndegeocello, Avett Brothers, Dave Matthews, Angelique Kidjo, Willie Nelson, Brandi Carlile, and Elvis Costello. Her albums have been featured by numerous publications such as *Pitchfork*, *Rolling Stone*, *The Washington Post*, *NPR Music*, *Vogue*, *Elle*, *Mojo*, *Uncut*, and many others, and she's made television appearances on "The Tonight Show," "CBS Saturday Morning," PBS, "Austin City Limits," BBC, and many more. She splits her time between Tennessee and New York when she's not touring.



JAKE XERXES FUSSELL

Reared in Georgia and now settled in North Carolina, Jake Xerxes Fussell has established himself as a devoted listener and contemplative interpreter of a vast array of so-called folk songs, lovingly sourced from a personal store of favorites. On his latest album, *When I'm Called*—his first LP for Fat Possum, and his first as a parent—Fussell returns to a well of music that holds lifelong

sentimental meaning, loosely contemplating the passage of time and the procession of life's unexpected offerings.

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Mavis Staples

COLLEGE OF CHARLESTON CISTERN YARD

Friday, May 30 at 9:00pm

Approximately 1 hour, 30 minutes



MAVIS STAPLES

Mavis Staples is a monumental figure in American music and social history. A Blues and Rock and Roll Hall of Famer, her career is marked by significant achievements. As a civil rights icon, she marched alongside Dr. Martin Luther King Jr. and performed at pivotal political events, including presidential inaugurations. Musically, she's a GRAMMY Award-winning artist who traverses soul, gospel, and R&B, collaborating with a diverse range of artists. Her powerful live performances have graced major festivals worldwide, solidifying her reputation as a captivating stage presence. Notably, her late-career resurgence in her 70s and critically acclaimed albums, showcase her enduring vocal prowess. Recognition of her profound impact includes a National Arts Awards Lifetime Achievement and a Kennedy Center Honor, underscoring her lasting legacy.

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Patterson Hood

with MJ Lenderman

COLLEGE OF CHARLESTON CISTERN YARD

Saturday, May 24 at 9:00pm

Approximately 1 hour, 30 minutes



PATTERSON HOOD

Patterson Hood is an acclaimed singer-songwriter, guitarist, and co-founder of the Southern rock band Drive-By Truckers. Born in Muscle Shoals, Alabama, Hood grew up immersed in the region's rich musical heritage, with his father, David Hood, being a renowned session bassist for the Muscle Shoals Rhythm Section. Drawing inspiration from storytelling traditions and a passion for

rock, country, and soul, Hood's music often explores themes of Southern identity, social justice, and personal introspection. His newest solo album, *Exploding Trees & Airplane Screams*, was released via ATO Records in February 2025. Whether fronting the Truckers or performing solo, Patterson Hood remains a vital force in modern music, celebrated for his ability to turn life's raw realities into compelling, soul-stirring art, and continues to be a powerful voice in contemporary Americana and Southern rock.



MJ LENDERMAN

MJ Lenderman's latest album, *Manning Fireworks* (ANTI-), marks a significant evolution for the North Carolina singer-songwriter, building on the breakthrough success of 2022's *Boat Songs*. Recorded in Asheville, the album showcases Lenderman's incisive songwriting, blending his characteristic wit and "rusted-wire" guitar solos with a newfound sincerity. Tracks like "She's

Leaving You" exemplify his ability to find the poignant within the humorous. *Manning Fireworks* reveals a deeper introspection, exploring themes of self-doubt and world-weariness with clarity. This studio debut for ANTI- solidifies Lenderman's position as a compelling voice in indie rock, unafraid to confront personal and cultural anxieties with both humor and heartfelt honesty.

BANK OF AMERICA 

Sponsored by Bank of America.

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Red Baraat

CHARLESTON MUSIC HALL

Tuesday, May 27 at 7:30pm

Approximately 1 hour, 15 minutes



RED BARAAT

Red Baraat is a pioneering band from Brooklyn, New York. Conceived by dhol player Sunny Jain, the group has drawn worldwide praise for its singular sound, a merging of hard driving Punjabi rhythms with elements of hip-hop, jazz, and raw punk energy. Created with no less a purposeful agenda than manifesting joy and unity in all people, Red Baraat's spirit is worn brightly on its sweaty and hard-worked sleeve. The band's 2017 NPR Tiny Desk Concert is touted as the #8 best of all time by *Vulture Magazine*.

Arooj Aftab

CHARLESTON MUSIC HALL

Thursday, May 29 at 8:00pm

Approximately 1 hour, 15 minutes

AROOJ AFTAB

Declared “the coolest rock star in the world right now” by UNCUT magazine, Arooj Aftab has earned her position at the vanguard of creative music for her embrace of risk and nonconformity. In 2024, she released her fourth solo album, *Night Reign* (Verve), to universal acclaim, earning a GRAMMY nomination for Best Alternative Jazz Album, while the song “Raat Ki Rani” was tabbed for Best Global Music Performance. *Night Reign*’s predecessor, *Vulture Prince*, ushered Aftab into the cultural zeitgeist, including a place on President Barack Obama’s Summer 2021 playlist. Recognition for the record propelled her to a Best New Artist GRAMMY nomination in 2022 and a win for the song “Mohabbat.” Over the last few years, she has delivered “rapturous performances” at major venues and international festivals including Primavera, Glastonbury, and Coachella. She has appeared on NPR’s Tiny Desk, Later with Jools Holland, Brodie, and Mahogany sessions. Aftab has been featured in *The New York Times*, *The Guardian*, *Pitchfork*, *Rolling Stone*, *The Financial Times*, *The Quietus*, and *Time*, to name a few.



aja monet

DOCK STREET THEATRE

Monday, June 2 at 7:00pm

Approximately 1 hour, 15 minutes



aja monet

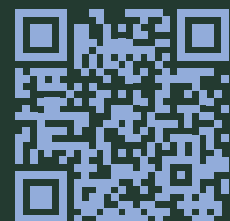
aja monet is a GRAMMY-nominated surrealist blues poet. In 2007, she won the legendary Nuyorican Poets Cafe Grand Slam Poetry Award title. She follows in the long legacy and tradition of poets participating and assembling in social movements. aja monet has collaborated across mediums and disciplines helping to shape and shift culture working with many internationally established artists, scholars, activists, and organizers. Her first full collection of poems entitled, *my mother was a freedom fighter* is a testament to all mothers, women, and girls who struggle to live, love, and move freely in the world. Her poems explore migration, spirituality, and femininity. In 2018, her book was nominated for a NAACP Image Award for Poetry and in 2019 she was awarded the Marjory Stoneman Douglas Award for Poetry. aja monet's debut poetry album, *when the poems do what they do* was released in 2023 and nominated for a GRAMMY Award for Best Spoken Word Poetry Album. In 2024 she launched a full collection of poems called *Florida Water* with Haymarket Books.



SUPPORT THE FESTIVAL

Ticket sales cover only half the costs of producing and presenting more than 100 world-class performances during Spoleto Festival USA each year. By becoming a donor, you will have an impact on the future of the Festival, enabling talented artists from around the globe to join us each year in Charleston.

Give today at
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Polar Bear and Penguin

Written by John Curivan & Paul Curley
Directed by Ian Cameron

Cast

Polar Bear John Curivan
Penguin Paul Curley

Artistic Team

Set Design Ger Clancy
Stage Manager Méabh Crowe
Stage Manager Orla Kelly Smith
Lighting Design Sarah Jane Shiels
Composer Denis Clohesy
Digital Design Sadhbh Lawlor &
Gareth Gowran
Costume Design Ciara Fleming
Production Manager Lisa Mahony
Poster Design Philip Kennedy
Set Construction ArtFx Ltd
Producer Claire O'Neill

**ROSE MAREE MYERS THEATRE
AT CHARLESTON COUNTY SCHOOL OF THE ARTS**

Saturday, May 31 at 12:00pm and 3:00pm
Sunday, June 1 at 12:00pm and 3:00pm

Approximately 50 minutes

Polar Bear & Penguin was originally developed by Paul Curley and Draíocht with the support of The Arts Council YPCE Project Award & Meitheal CPS – A Brannar Initiative and is presented at Spoleto Festival USA with the support of Culture Ireland.

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

**PAUL CURLEY**

Curley is a performer with expertise in making theater for young audiences. Paul, as an actor, divisor, and collaborator, has worked with a wide range of companies in Ireland and the UK. His work includes: *Gold in the Water*, *Polar Bear & Penguin*, *Night Light*, *White*, *Black Beauty*, *The Bockety World of Henry & Bucket*, *A Murder of Crows*, *Song From the Sea*, *Boy With a Suitcase*, *How to Keep*

an Alien, *Care & Farm*, *Happily Ever After*, *Snow Mouse*, *An Ideal Husband*, *Assassins*, *Mr. Benn*, *Monster Hits*, *Bonjour Bob*, and *Jack*. In collaboration with designer Ger Clancy, Paul has created *Bake!*, *The Dig*, and most recently *Grey Matter*. Paul is a member of TYA Ireland, was Theatre Artist-in-Residence at Draíocht, and Harvest Artist with Meitheal CPS.

**JOHN CURIVAN**

John Curivan is a writer and actor from Clondalkin, Dublin. He started out in the Clondalkin Youth Theatre before studying acting at Trinity College in Dublin. He founded the multimedia storytelling company Little Room, which has produced his play *One Waiting Room* and the audio tour *Behind the Shamrocks*. In 2011 he wrote the graphic novel *If Only I was a Waterproof Watch*. His theater work

includes: *Polar Bear & Penguin* by Paul Curley & John Curivan, *Lech in Foreign Bodies*, *Henry in The Bockety World of Henry and Bucket*, *Bodach in Bodach an Chóta Lachna*, *Destiny 1 in Future Is...*, *Mercutio in Romeo and Juliet*, *Salerio in The Merchant of Venice*, and *Misza in Scent of Chocolate*.

**MÉABH CROWE**

Méabh Crowe has a bachelor's degree in stage management and technical theater from The LIR Academy, where she specialized in stage management and prop-making. She has worked as the stage manager on various productions such as Landmark/Octopus Theatrical's *Theatre For One: This Ireland*, *Living Dred's Danti-Dan* and *The Whispering Chair*, Jess Rowell's *Making Waves* and

Other Worlds, and with Paul Curley on *Polar Bear & Penguin*.

**CLAIRE O'NEILL**

Claire is currently working as a creative producer with Paul Curley on recent projects including *Polar Bear & Penguin*. Claire has worked in a wide variety of managerial and production roles in the arts sector in the last 15 years. She spent five years as general manager and producer with THISISPOPBABY, worked across a variety of dynamic projects and productions including

producing Mark O'Halloran's award-winning play *Conversations After Sex*. Prior to this, she was General Manager & Producer at Project Arts Centre, General Manager at the Irish Theatre Institute, Company Manager with Rough Magic, and she has also worked with Playgroup, Making Strange, and Opera Ireland. Claire holds a bachelor's degree in arts and a master's in drama and theater from UCD, and a graduate degree in business & management from the London School of Economics.

**PHILIP KENNEDY**

Philip Kennedy is an illustrator, educator, and writer from Dublin. His practice has seen him work on a broad range of projects that often explore the intersection between words and pictures. As an educator, he has developed and delivered countless workshops and live drawing events for young audiences. In 2016, he launched *Illustration Chronicles* — an ongoing web project that explores

illustration's rich history through a growing series of essays. In 2021, he published *The Bird: The Great Age of Avian Illustration* with Laurence King Publishing. That same year, he began collaborating with Paul Curley. This collaboration initially began as a mentorship between the theater maker and the illustrator, and later developed into a partnership that explored the role of the illustrated image within children's theater. Having lived and worked in a host of European cities, he currently lives and works in Dublin.

**SARAH JANE (SJ) SHIELS**

SJ is a lighting designer based in Dublin who began designing lighting at Dublin Youth Theatre. She has a master's degree in interactive digital media and a bachelor's degree in drama and theater studies. From 2010 to 2017, she was co-artistic director of WillFredd Theatre. Her other lighting designs include *Humans A Robot Musical*, *Party Scene*, *The Tin Soldier*, *All the Angels*, *Book of Names*, *The Veiled Ones*, *Afterlove*, *Luck Just Kissed You Hello*, *One Good Turn*, and *Hansel and Gretel*.

**GER CLANCY**

ArtFX Artistic Director and Founder Ger Clancy is an award-winning artist and designer with over 20 years experience working as a sculptor, visual artist, designer, and maker. His expertise and experience encompass the fields of practice associated with visual and spectacle arts, theater and film. Ger is also chair of the design for film program at the Institute of Art and Design DunLaoghaire (IADT), Ireland.

**CIARA FLEMING**

Ciara is a director and costume designer, currently working as resident assistant director at the Gate Theatre Dublin. Ciara was a 2021 recipient of the Arts Council Next Generation award, to advance her work on the intersections between directing and design. Ciara has participated in the Dublin Theatre Festival program *Next Stage*, and in the *Fast Forward* festival for young European stage

directors, collaborating with emerging directors from across Europe, furthering her investigation of design-led theater practice. Her writing on music in Irish theater is published in the *Palgrave Handbook for Contemporary Irish Theatre and Performance*.

**ORLA KELLY SMITH**

Orla is a storyteller based in Galway who enjoys telling scéals through lighting, performing, and directing. They are keen to work on developing projects for stories geared towards young audiences.

**SADHBH LAWLOR AND GARY GOWRAN**

Sadhbh Lawlor and Gary Gowran are a filmmaking and visual arts partnership based in Dublin, Ireland. Together they create video design work for theatrical and dance performances

and produce collaborative film projects with community groups across Dublin. They have a strong belief in storytelling and that access to creative practices as a means to self-expression help form an understanding of ourselves.

**JOSÉ MIGUEL JIMÉNEZ**

José is an actor, director, filmmaker, and video designer based in Dublin. He has a degree in theater from Universidad de Chile and Trinity College, Dublin.

LISA MAHONY

Lisa studied drama and theater at Trinity College in Dublin and has worked for more than a decade as a freelance production manager and technician. She also worked for several years at the Project Arts Centre and was the first head of lighting at The Lir Academy. Companies she has worked with include Corn Exchange, Teac Damsa, Coiscéim, Theatre Lovett, Cahoots NI, Pan Pan, Liz Roche Company, Junk Ensemble, Brokentalkers and Field Day, and she has toured nationally and internationally with many of these. She has also worked for Dublin Theatre Festival, Dublin Fringe Festival, Dublin Dance Festival, Galway International Arts Festival, Kilkenny Arts Festival, and at far too many Edinburgh Fringe Festivals to remember.

IAN CAMERON

Ian Cameron is a performer, director, and visual artist. He originally trained as a painter at Central School of Art and Design in London and subsequently in classical mime, clowning, puppetry, and mask with such teachers as Lecoq, Gaulier, Monique Pagneaux, Pierre Byland, Théâtre du Mouvement, and Desmond Jones. He has been a director/co-creator and/or performer in various award-winning productions such as Shona Reppe's *Cinderella*, Magnetic North's *A Walk At The Edge Of The World*, Catherine Wheels Theatre multi-award-winning *White*, and *The Voice Thief*. He has been a co-founder of various theater companies, including Intricate Theatre and Plutôt La Vie. For 20 years, he was a part-time theater practitioner with Hearts & Minds performing as a Clowndoctor. His visual artwork is in various public and private collections, including the Arts Council of England.



Mrs. Krishnan's Party

Indian Ink Theatre Company

Director Justin Lewis
 Co-Writers Justin Lewis and Jacob Rajan
 Actors Kalyani Nagarajan &
 Justin Rogers

Set Design John Verryt
 Costume Design Fiona Nichols
 Lighting Design Jane Hakaraia
 Sound Design Lia Kelly

Production & Tour Manager/
 Lighting Operator Andrew Potvin
 General Manager Jude Froude
 Producer
 Administration & Pene Lister
 Development Manager Naomi Campion
 Next Gen Program Leader Te Huamanuka Luiten-Apirana
 Digital Marketer Olivia Brinkmann

THE RIVIERA THEATER

Friday, June 6 at 6:00pm
 Saturday, June 7 at 11:00am and 4:00pm
 Sunday, June 8 at 11:00am and 4:00pm

Approximately 1 hour, 15 minutes

INDIAN INK THEATRE COMPANY

We're guided by the 'Serious Laugh,' a love of mask and of story. We aim to make theater that is beautiful, funny, sad, and true – to leave an indelible imprint on your heart. Indian Ink began 26 years ago as a partnership between Jacob Rajan and Justin Lewis. Since then we've gathered a team of long-term collaborators, made 11 shows together and had the great pleasure of performing around the world. Our home is Aotearoa, New Zealand and it's a long way from our islands to India. We've always had to use our imaginations and be led by our curiosity with the theatre we make so please forgive the artistic licenses we take. We hope to capture something of the essence of what makes us all human while celebrating the flavors that make each of us unique.

Spoletto Festival USA is proud to make this performance possible with the support of The Riviera Theater.

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



KALYANI NAGARAJAN

Kalyani is a graduate of the New Zealand Drama School. This is Kalyani's second role with Indian Ink following 2017's *The Pickle King*. She has worked extensively on stage with Auckland Theatre Company and Auckland Live. Kalyani is a player for New Zealand's top improv companies, Snort, Heartthrobs and Live Reel. Her screen credits include "Raised by Refugees," "Brokenwood

Mysteries," "Give Me Babies." and more. Nagarajan is currently in development writing her first television show, "The Drama Department," and a feature film, "Revenge."



JUSTIN ROGERS

Justin also features in Indian Ink's latest production *Dirty Work*. Other stage credits include *The Cherry Orchard* and *Beauty and the Beast*. His screen work includes "Meet Me at the Baptistery" as well as voicing for Disney in Te Reo for the "Lion King," "Frozen," "Coco," and "Encanto." Justin is a graduate of Toi Whakaari: New Zealand Drama School.



D. ANDREW POTVIN

Andrew has been a resident production manager with Indian Ink productions since 2017. Andrew is also the Director of Andrew Potvin Designs Ltd, specializing in producing and tour/production management for live events. With two decades of experience in the entertainment industry his portfolio of work spans across the globe including

Singapore and the U.S. Andrew holds a master's degree in international tourism management and a bachelor's degree (CALARTS 09') in theater design and management.



JACOB RAJAN

Jacob is a founding partner of Indian Ink and co-wrote all of Indian Ink's plays as well as performing in many of them. He is a graduate of Toi Whakaari: NZ Drama school, Otago University and Wellington Teacher's College. Jacob is an Arts Foundation Laureate and a member of the New Zealand Order of Merit for services to theater.



JUSTIN LEWIS

Justin is a founding partner of Indian Ink. He has co-written and directed all of Indian Ink's plays. He was one of the founders of Auckland's Q Theatre and received a Kaupapa Oranga Award for his services to theater. Justin is a graduate of the John Bolton Theatre School and the University of Auckland.



MURRAY EDMOND

Murray has been dramaturge on all of Indian Ink's productions. A poet and founder of Town and Country Players, Murray has recently retired from his role as professor of drama at The University of Auckland where he headed the drama program.



JOHN VERRYT

John has worked on all of Indian Ink's productions. With over 30 years' experience John is a leading New Zealand stage designer with an extensive portfolio of work including NZ Opera, Auckland Theatre Company, The Large Group, and many others.



JANE HAKARAIA

This is Jane's third production with Indian Ink following on from *Welcome to the Murder House* and *The Elephant Thief*. Jane holds a degree in product design but her passion is lighting for theater.



FIONA NICHOLS

This is Fiona's second production for Indian Ink after her work on *The Pickle King*. She works mainly in film and television with credits including "Star Wars: Attack of the Clones" and "Revenge of the Sith," and "Spartacus."



LIA KELLY

This is Lia's first production with Indian Ink. They won an award for 'Most Innovative Work' at the 2018 Wellington Fringe Festival and is part of Playshop - a late night improv group. Lia recently completed their master's degree in creative practice at Victoria University.

Tell Your Story

Director	Renate Rohlfing
Coordinator	Eddie Kass
Technical Advisor	Shawn Jaeger
Producer	Philip Snyder
Fellows	Julia Connor
	Heather Jones
	Emily Richardson
	Marty Tung

Program to be inserted at the concert.

To view more about this project, visit
spoletousa.org/tell-your-story/

SIMONS CENTER RECITAL HALL AT COLLEGE OF CHARLESTON

Thursday, May 29, 2025 at 6:00pm

Approximately 1 hour, 15 minutes

Artists from Spoleto Festival USA are partnering with Charleston-based organizations We Are Family and the Charleston Jewish Federation for the 2025 Tell Your Story initiative. This program actively empowers underrepresented voices within our community to preserve and share their personal narratives through recorded oral histories and shared processes of artistic creation.

Fellows have engaged directly with these community partners, fostering genuine relationships built on listening and understanding. Inspired by the powerful and diverse stories shared by local Charlestonians, these interactions serve as the creative foundation for a brand-new musical performance.

Today's presentation is the culmination of this unique process – a testament to the power of storytelling and the unifying language of music. We invite you to listen closely and be moved by the experiences and perspectives of your fellow Charleston residents, as interpreted and brought to life by the musicians of Spoleto Festival USA.

Conversations With

Hosted by Martha Teichner

Tuesday, May 27 at 3:30pm
College of Charleston Simons Center Recital Hall
54 St Philip Street

Alisa Weilerstein
FRAGMENTS (p. 23)

Thursday, May 29 at 3:00pm
Dock Street Theatre
135 Church Street

Rodula Gaitanou
Yannis Thavoris
The Turn of the Screw (p. 13)

Wednesday, June 4 at 3:00pm
Dock Street Theatre
135 Church Street

Mahsa Vahdat
2025 Suzan D. Boyd Composer-in-Residence
(p. 29)

Thursday, June 5 at 3:30pm
College of Charleston Simons Center Recital Hall
54 St Philip Street

Dr. Joe Miller
Spoletto Festival USA Chorus (p. 82)



MARTHA TEICHNER

After nearly 48 years as a CBS News correspondent, Martha Teichner remains a contributor to CBS Sunday Morning. 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. In June 2025, she will receive a Lifetime Achievement Award from The Gracies, awards which recognize media content by, for, and about women. She

has won 16 Emmy Awards, an Alfred I. DuPont Award, six James Beard Awards, and a Robert F. Kennedy Journalism Award. 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

Monday, May 26 at 2:00pm
Halsey Institute of Contemporary Art at the College of Charleston
161 Calhoun Street

Cécile McLorin Salvant
(p. 77)

Monday, June 2 at 3:30pm
College of Charleston Simons Center Recital Hall
54 St Philip Street

Vijay Iyer
(p. 73)

LARRY BLUMENFELD

Larry Blumenfeld, Jazz Curator for Spoleto Festival USA, has written regularly about music and culture for *The Wall Street Journal* for the past 20 years, and he is editorial director for Chamber Music America. His work has appeared in publications and websites including *The Village Voice*, *The New York Times*, *The Nation*, Salon and Truthdig. One focus of his work has been the intersection of music, politics, and he curates and hosts the “Jazz and Social Justice” series at the National Jazz Museum in Harlem. He has twice received the Helen Dance-Robert Palmer Award for Writing in 2011 from the Jazz Journalists Association, as well as 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 and the New Orleans Jazz & Heritage Festival.



WELLS
FARGO

Sponsored by Wells Fargo.

Additional support provided by The Oliver S. and Jennie R. Donaldson Charitable Trust and the Holland Family Charitable Fund



A Community Engaged

During Spoleto Festival USA 2025, more than 450 artists fill 10 Spoleto venues for more than 120 performances. Spoleto uses this influx of creative energy to offer opportunities for the Charleston community to interact with visiting artists through engaging arts education and community initiatives including:

- Spoleto's partnership with Charleston Jazz Academy creates two exciting opportunities for aspiring professional artists. Each year, Academy students are invited to kick-off the Festival at Opening Ceremony, where a talented young ensemble plays works inspired by the Spoleto artists featured throughout the Wells Fargo Jazz Series. Later, more than 100 students will attend Festival-hosted workshops led by trumpeter Etienne Charles and pianist Vijay Iyer.
- As part of the Artists in Schools program, Bank of America Chamber Music artists visit two of our educational partners, offering interactive and engaging presentations to more than 150 students.
- Through the Festival's Open Stage Door program, Charleston nonprofit organizations and the communities they serve received more than 500 complimentary tickets to attend 2025 Spoleto Festival USA performances.
- The Pay-What-You-Will program, which lowers barriers to access for new audiences to experience Spoleto, returned for the third year. This year, the Festival offered tickets to more than 20 performances to community members allowing them to set their own price.
- Emmy-winning CBS News correspondent, Martha Teichner, hosts the free "Conversations With" series (p. 110), leading illuminating discussions with cellist and composer Alisa Weilerstein, *The Turn of the Screw* director, Rodula Gaitanou and scenic and costume designer, Yannis Thavoris, Mahsa Vahdat, Suzan D. Boyd Composer-in-Residence, and the Director of Choral Activities Joe Miller, who is celebrating his final season with the Festival.
- Jazz Curator Larry Blumenfeld hosts a series of free Jazz Talks (p. 111) featuring Festival artists, Cecile McLorin Salvant and Vijay Iyer.
- Over three weeks, 30 College of Charleston students are invited to attend performances and weekly lectures with Festival artists as part of a Maymester course that examines performances and creative practices, with an aim to expand perspectives.
- As a partner of ARTS Charleston, Spoleto helps to create arts-centered professional development opportunities for teachers in the Charleston County School District. In 2025, Spoleto will host 30 teachers for a creative education workshop, followed by attendance to a performance.

Spoleto Festival USA's Education and Community Engagement programs are made possible with major lead support from Suzan D. Boyd and M. Edward Sellers. Additional generous support is provided by BMW Group Plant Spartanburg, The Good Neighbour Fund, Carol H. Fishman, the South Carolina Arts Commission, and the Samuel Freeman Charitable Trust. Support is also provided by Vernon Drew and Leslie Aucoin, Kathleen and Bob Carroll, Sven and Kristin Lindblad, the Henry & Sylvia Yaschik Foundation, and Ann and Michael Tarwater.

Joining the Pack

LOWCOUNTRY SOUTH CAROLINA
WOLF TRAP INSTITUTE FOR
EARLY LEARNING
THROUGH THE ARTS

In November 2024, Spoleto was named the 30th affiliate organization of the Wolf Trap Institute for Early Learning through the Arts. The program provides customized classroom residencies with professionally trained Teaching Artists, exposing preschool and early elementary students to hands-on enrichment activities that align with existing classroom priorities and enhance cognitive, academic, and social development.

These residencies not only serve students in our region but also their classroom teachers, providing a unique professional development opportunity and reinvigorating their creativity in everyday lessons. By joining this renowned institution as “Lowcountry, South Carolina Wolf Trap,” Spoleto will implement this year-round program to engage new educational partners and enrich existing relationships with community arts organizations.

For more information on how to help expand programs like these, please contact the Development office at give@spoletousa.org or call (843) 724-1192.



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Charles E. and Andrea L. Volpe Director of Chamber Music:
Paul Wiancko
Jazz Curator: Larry Blumenfeld
Director of Choral Activities: Joe Miller
Casting Advisor: Michael Eberhard

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Company & Logistics Manager: Courtney Lawson
Manager of Learning and Engagement: Bailey Mann
Production Advisor: Andy Cissna
Stage Management & Scheduling Supervisor: Tabi Prochazka
Producing Assistant: Caitlin Brown

Orchestra Manager: Shawn Galvin
Chorus Personnel Manager: Molly Getsinger
Vocal Coach: Diane Richardson
Librarian: Tracy Bass
Chamber Music Associates: Ziqing Guan, Bess Bridwell

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Assistant Venue Manager: Kristen Wright

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Lighting Designer: Noah Wrafter
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Props Crew: Susan Williams-Finch

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Assistant Carpenter: Zachary Markland

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Forsythe, Alex Mungo, Caleb Meliezer, Cran H. Ohlandt Jr.

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Props Fabrication: Impact Design of Charleston
Lighting Rental: 4 Wall Entertainment
Audio Rental: Masque Sound
Rigging Rental: Christie Lites
Video Rental: 4 Wall Entertainment
Trucking by: Janco LTD
International Alliance of Theatrical Stage Employees: Local #333
Chamber Audio Recording by: Andreas Meyer
Costume Rental by: Angels Costumes
Pianos by: Steinway & Sons, Fox Music House
International Alliance of Theatrical Stage Employees: Local #333

APPRENTICES

The apprentice program is endowed in part by the late Emeritus Professors Charleston M. and Shirley F. Weiss.

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Camella DiPinto*	Lucas Peine*
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Clara Adams	Morgan Shriver
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Jade Caric	Sofia Miller
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Jandi Linde	Vivian Mann
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Arthur Field, Steve Griner, Monty Wooley, Savannah Wray,
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Spoletto Festival USA gratefully acknowledges the volunteer ushers who have made the 2025 Festival possible.
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Spoletto Festival USA Honors Dr. Suzan D. Boyd and M. Edward Sellers with Prestigious Mary Ramsay Civic Award

Spoletto Festival USA honored two extraordinary individuals, the late Dr. Suzan D. Boyd and her beloved husband, M. Edward Sellers by bestowing them with the esteemed Mary Ramsay Civic Award at a special luncheon on Friday, March 28, 2025. This well-deserved recognition honors their profound and lasting impact on the Charleston community and beyond, a sentiment beautifully captured in heartfelt remarks delivered by their longtime friend, Joel Smith.

Dr. Suzan D. Boyd dedicated her career to advancing public health and healthcare education in South Carolina and beyond. After earning a nursing degree at Barnes Hospital in St. Louis, she continued her education at Boston College, later obtaining a master's degree from Yale University, a master's from Simmons College, and a doctorate from the University of South Carolina. Her commitment to public health culminated in 2001 when she was appointed Executive Director of the South Carolina Campaign to Prevent Teen Pregnancy. Starting with a small team, she transformed the organization into a national model for comprehensive, evidence-based programs and community outreach. Under her leadership, the campaign achieved significant success, driven by her relentless energy, compassionate leadership, and deep respect for her colleagues. Suzan's remarkable contributions earned her numerous accolades, including the 2008 United Way of the Midlands Humanitarian of the Year Award, the EDventure Great Friend to Kids Award, the YWCA Leadership in Business and Industry Award, and the 2020 Columbia City of Women Honoree recognition. She also served in leadership roles on the boards of the Columbia Museum of Art (Chair), Converse College, and the ETV Endowment. Her legacy is one of courage, dedication, and unwavering commitment to improving lives.

M. Edward Sellers has been a visionary leader in healthcare, economic development, and philanthropy in South Carolina. As former Chairman and CEO of BlueCross BlueShield of South Carolina, Ed expanded access to healthcare, creating over 7,000 jobs in South Carolina over a decade, making BlueCross the state's largest job creator. Under his leadership, BlueCross has made considerable contributions to South Carolina nonprofits supporting healthcare, education, economic development, and the arts. In addition to his work in healthcare, Ed has championed

economic growth and education, holding leadership roles with The South Carolina Council on Competitiveness, Columbia College, the South Carolina Chamber of Commerce, and Spoletto Festival USA. As Chair, from 2015–2018, and now Chair Emeritus of Spoletto, Ed has been a dedicated advocate for audience engagement, arts education, and cultural development. In 2017, Sellers wrote in *The Post & Courier* that “the arts can tell us how to confront life, how other people have reacted to life challenges, how artists have discovered beauty where we might not otherwise have seen it.” His work reflects this deep commitment to the arts and community enrichment.

Suzan and Ed have been longtime Festival supporters whose love for Spoletto deepened over the years after first discovering the Chamber Music series led by Charles Wadsworth. A staple at the Dock Street Theatre series, Suzan often welcomed its musicians she affectionately called “The Band” to her home for a meal or to stay in the “Little Yellow House.” They continue to support organizational initiatives, including expanding education and community engagement programs led by a new Manager of Learning and Engagement, advancing the Composer-in-Residence position for the Festival's Chamber Music series, and developing a new Festival website.

Presented for the first time in 2012 to John and Norma Palms, the Mary Ramsay Civic Award honors philanthropic leaders in the Lowcountry who have made extraordinary civic and charitable contributions to the community. Named for Mary Croghan Ramsay, who passed away in 2009, this award celebrates Mary's enduring work to promote the many causes that were dear to her heart, including the performing arts, higher education, urban development and improvement, and the welfare of the disabled. During her lifetime, Mary inspired exceptional and innovative change in Charleston by being extraordinarily generous with her talents, including fundraising, coalition building, and leadership, all enhanced by her tireless determination and open heart. The Mary Ramsay Civic Award pays tribute to individuals who are similarly committed to improving the lives of the citizens of Charleston and who exemplify Mary's passion, public-spiritedness, and generosity. This annual luncheon benefits Spoletto Festival USA, where Mary was a member of the board of directors for many years.

Remembering distinguished supporters of the Festival's mission

Scott Nickrenz (1938–2025)

A visionary chamber musician and the director of the festival's beloved Chamber Music series for over two decades, Scott Nickrenz died on March 17, 2025, at the age of 87. From 1978 to 1993, Nickrenz, alongside his cherished partner and wife, flutist Paula Robison, masterfully curated the Chamber Music series at Spoleto Festival USA. They also spent time at sister festivals in Spoleto, Italy, and Melbourne, Australia. Their collaboration was a testament to their shared passion and dedication to the art form. Nickrenz's influence extended far beyond programming. He was a collaborator, a facilitator, and a true believer in the power of chamber music to forge profound connections. His discerning taste drew some of the world's most celebrated musicians to Spoleto, including the legendary cellist Yo-Yo Ma, who graced the Dock Street Theatre stage in 1978 and 1979. ■

Dock Street Theatre Rehearsal Space Dedicated to Late Chamber Series Director Geoff Nuttall

The echoes of music and the hum of creative energy now carry an added layer of resonance within the Dock Street Theatre. In January 2025, a truly special renovation was completed, the redesign and renaming of the theater's rehearsal space in honor of the late Geoff Nuttall. The former Charles E. and Andrea L. Volpe Director of Chamber Music died in October 2022 after a battle with pancreatic cancer. The rehearsal space, a place where musical ideas are born, nurtured, and refined, serves as a powerful symbol of his dedication to the art form. It's a space where future generations of musicians will hone their craft and where the spirit of his passion will undoubtedly linger. Nuttall's leadership of the Chamber Music series was nothing short of transformative. He brought a vibrant energy and a deep understanding of the music, captivating audiences with innovative programming and a genuine connection to the performers. He wasn't just a director—he was a mentor, a collaborator, and an inspiration. His vision elevated the series to new heights, solidifying its place as a cornerstone of Spoleto Festival USA.



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Dear Spoleto Patrons,

On behalf of the College of Charleston, I would like to welcome you to our city and to our campus. During the festival, you may enjoy a wide variety of performances on and around our historic, 255-year-old campus, considered one of the most beautiful urban campuses in the country.

The College of Charleston is proud to continue our decades-old partnership with Spoleto Festival USA. Our institution was there at its founding in 1977, and now nearly a half-century later, many of the extraordinary events presented by the nation's preeminent performing arts festival continue to take place on our campus.

The range of artistic performances you will find during the festival mirrors the liberal arts ethos that shapes our university's identity and curriculum. We value depth and range of experience, and the musicians, performers and creators featured through Spoleto reflect that diversity of thought and artistic sensibility we, as an institution, value and hold dear.

For those new to our campus, let me share just a few important details about us as an aspiring national university reimagining the liberal arts through innovation.

- Our university is the oldest in the state and the 13th oldest in the country. But don't let our age fool you; we are just as bold as we are old!
- Our student body is 11,000+, and we offer a full suite of academic programs, from bachelor's to master's to doctoral level.

Before, after or between events, I encourage you to fully take in our city and explore our campus while you enjoy these world-class, can't-miss performances.



Sincerely,

Andrew T. Hsu, Ph.D.
President, College of Charleston



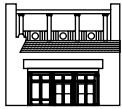
Venues



St. Matthew's Lutheran Church
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Festival Hall
56 Beaufain St.



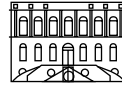
Sottile Theatre
College of Charleston, 44 George St.



Dock Street Theatre
135 Church St.



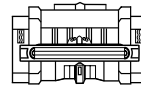
Cistern Yard
College of Charleston, 66 George St.



City Hall—Opening Ceremony
80 Broad St.



Charleston Gaillard Center
95 Calhoun St.



The Riviera Theater
227 King St.



Circular Congregational Church
150 Meeting St.



Simons Center for the Arts
College of Charleston, 54 St. Philip St.

Not on map:

Rose Maree Myers Theater, 5109 W. Enterprise St., North Charleston

TD Arena (rain site), 301 Meeting St.

Charleston Music Hall, 37 John St.





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BACH Brandenburg Concerto No. 3, BWV 1048
PIAZZOLLA Four Seasons of Buenos Aires
MENDELSSOHN String Octet in E-flat Major, Op. 20

Francisco Fullana, violin; Gabriel Martins, cello;
Current and Former musicians of CMC and CMC TWO

10.12.25

PRICE Fantasia No. 1 for Violin and Piano
DVORAK Piano Quartet No. 2 in E-flat Major, Op. 87

Phillip Bush, piano; Elizabeth Pitcairn, violin;
Ben Weiss, viola; Timothy O'Malley, cello

11.9.25

MOZART Piano Concerto No. 23 in A Major, K. 488
CHAUSSON Concert for Violin, Piano and String Quartet

Michael Stephen Brown, piano; Amy Schwartz Moretti,
Frances Hsieh, and Jenny Weiss, violins;
Ben Weiss, viola; Timothy O'Malley, cello

12.7.25

MOZART Violin Sonata No. 32 in B Flat Major, K. 454
BRAHMS Clarinet Sonata in E-flat Major, Op. 120, No. 2

Andrew Armstrong, piano; Stefan Jackiw, violin;
Yoonah Kim, clarinet

1.11.26

BARTÓK Rhapsody No. 2 for Violin and Piano
BRAHMS Piano Quintet f minor Op. 34

Phillip Bush, piano; Geneva Lewis and Jenny Weiss, violins;
Ben Weiss, viola; Timothy O'Malley, cello

2.15.26

BEETHOVEN String Trio in C minor, Op. 9, No. 3
MOZART String Quintet No. 4 in G minor, K. 516

Philip Setzer and Frances Hsieh, violins; Ben Weiss and
Jenny Weiss, violas; Timothy O'Malley, cello

3.8.26

MOZART Grande Sestetto Concertante nach K. 364
DVORÁK String Sextet in A Major, Op. 48

Daniel Ching and Frances Hsieh, violins; Ben Weiss, viola;
Alan Rafferty, and Timothy O'Malley, cellos

4.19.26

BEETHOVEN String Quartet Op. 18 No. 4
TCHAIKOVSKY String Quartet No. 1 in D Major, Op. 11

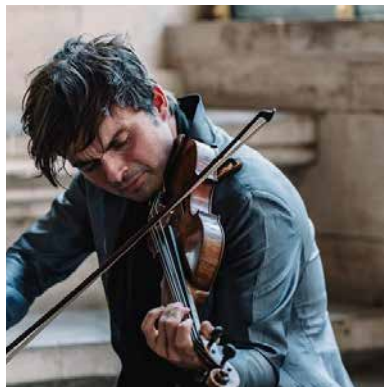
Anthea Kreston and Jenny Weiss, violins;
Ben Weiss, viola; Timothy O'Malley, cello

5.3.26

HAYDN Quartet in B flat Major, Op. 76 No. 4 "Sunrise"
DVORÁK Quartet No. 13 in G Major, Op. 106

The Isidore String Quartet

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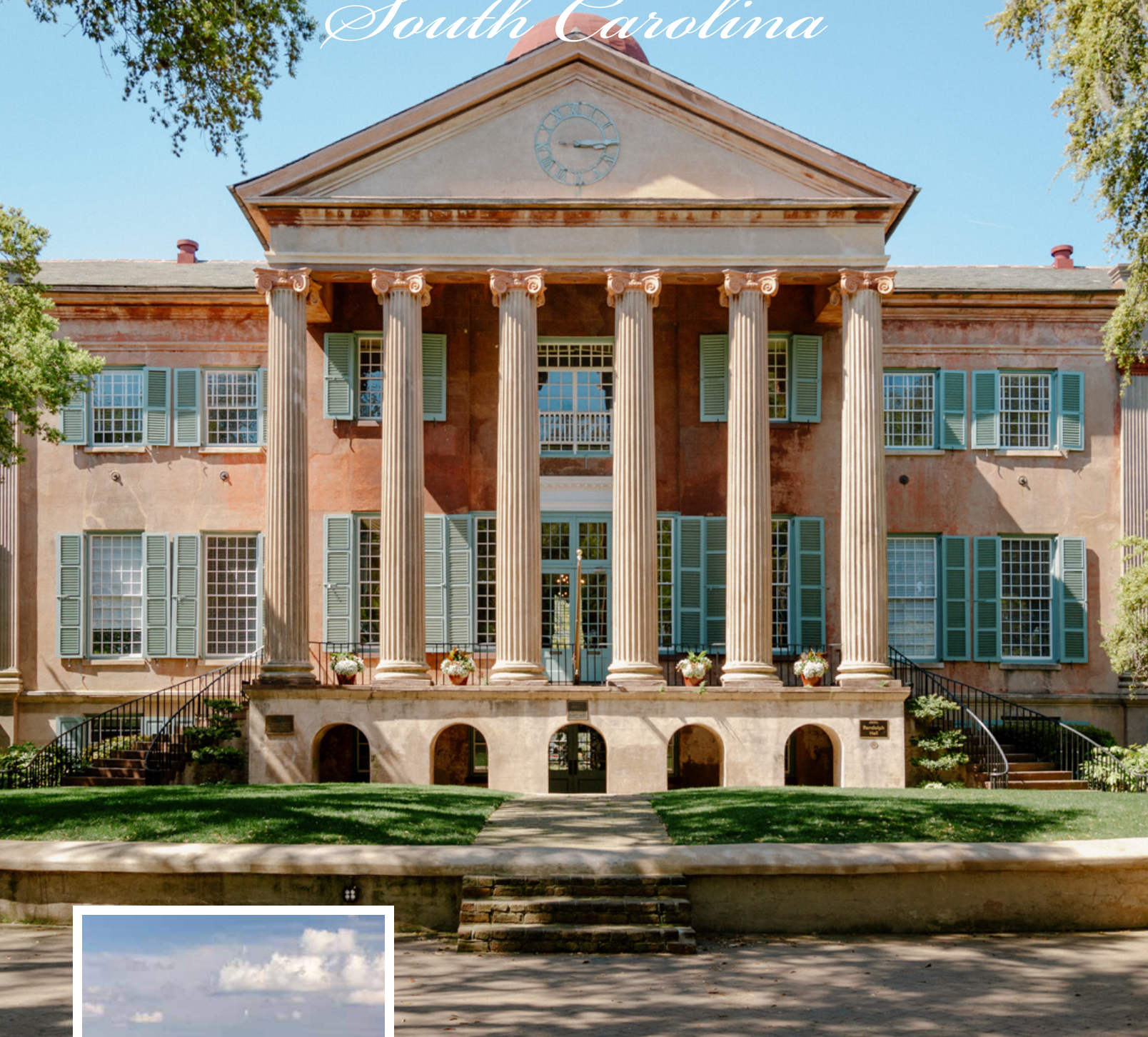
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Spoletto Festival USA is deeply grateful to the following corporations, foundations, and government entities that have provided essential financial and in-kind contributions at the Ambassador level and above to the 2025 season. These partnerships uplift our mission to foster a culture of belonging through artistic and community initiatives. Recognized below are contributors as of April 1, 2025.

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