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presents

GIORDANO
JAZZ DANCE CHICAGO

Founder
GUS GIORDANO

Artistic Director
NAN GIORDANO

Executive Director
BEN HODGE

The Company

LINDSEY LEDUC BRENNER
ZACHARY HELLER
CRAIG KAUFMAN
JARRETT KELLY
MEGHAN McDERMOTT

MAEGHAN McHALE
ROBERT MCKEE
CESAR SALINAS
RUTH SHERMAN
ASHLEY LAUREN SMITH

Friday, February 6, 2009, 8:00 PM

There will be one 20-minute intermission.
The taking of photographs or use of recording devices is strictly prohibited.
PROGRAM

Giordano Moves
2005

Gus Giordano's classic style of Jazz dance is timeless. It is grounded and regal, earthbound, and proud. We have taken movement from decades of his work, collaborated on a new Jazz score and, with the company, created Giordano Moves. With this work, we honor and pay tribute to Giordano and his unique classic style of Jazz dance.

- Jon Lehrer and Nan Giordano

Choreography: Jon Lehrer and Nan Giordano
Original Music Score: George McRae
Costume Design: Nan Giordano
Lighting Design: Kevin Dreyer

Dancers: Lindsey Leduc Brenner, Zachary Heller, Craig Kaufman, Jarrett Kelly, Meghan McDermott, Maeghan McHale, Robert Mckee, Cesar Salinas, Ruth Sherman, and Ashley Lauren Smith

Choreographer and designer fees generously underwritten by The Chicago Community Trust as a part of its Excellence in Dance Initiative. Additional funding provided by Leo's Dancewear, Inc.

The Man That Got Away
1990

Company Premiere 2007
Choreography: Sherry Zunker
Music and Lyrics: Harold Arlen and Ira Gershwin
Vocals: Judy Garland
Costume Design: Jordon Ross
Lighting Design: Kam Hobbs

Dancer: Maeghan McHale
The Man: Robert Mckee

Sherry Zunker has gifted The Man That Got Away to Giordano Jazz Dance Chicago in honor of Gus Giordano.

Special Preview Performance

We are pleased to show this new work, which will receive its world premiere in March at the Harris Theater in Chicago's Millennium Park.

Choreography: Brock Clawson
Sound Design: John Nevin

Dancers: Lindsey Leduc Brenner, Zachary Heller, Craig Kaufman, Jarrett Kelly, Meghan McDermott, Maeghan McHale, Robert Mckee, Cesar Salinas, Ruth Sherman, and Ashley Lauren Smith
INTERMISSION

A Ritual Dynamic
2007
Company Premiere 2008
Choreography: Jon Lehrer
Music: White Derbakeh and Egyptian Disco
Costume Painting: Laura Wade
Lighting Design: Kam Hobbs

Dancers: Lindsey Leduc Brenner, Zachary Heller, Craig Kaufman, Jarrett Kelly, Meghan McDermott, Maeghan McHale, Robert Mckee, Cesar Salinas, Ruth Sherman, and Ashley Lauren Smith

Wings
1978
Reconstruction 2008
Choreography: Gus Giordano
Choreography Reconstruction: Susan Quinn
Music: Joan Baez
Lighting Design: Kevin Dreyer
Dancer: Cesar Salinas

The reconstruction of Gus Giordano's Wings was partially funded by Leo's Dancewear, Inc.

Pyrokinesis
2007
2008 Black Theater Alliance Award for "Best Choreography"
Choreography: Christopher Huggins
Music: George Winston and United Future Organization
Costume Design: Nan Zabriskie
Lighting Design: Kevin Dreyer

Dancers: Lindsey Leduc Brenner, Zachary Heller, Craig Kaufman, Jarrett Kelly, Meghan McDermott, Maeghan McHale, Robert Mckee, Cesar Salinas, Ruth Sherman, and Ashley Lauren Smith

Pyrokinesis has been generously funded in part by Pam Crutchfield.
Additional funding provided by The Boeing Company.
GIORDANO JAZZ DANCE CHICAGO (GJDC) is currently in its 46th season. The company continues to bring the excitement of American Jazz dance to audiences in Chicago, across the United States, and around the world. Founded by the late Gus Giordano and currently under the leadership of artistic director Nan Giordano, GJDC continually expands the boundaries of Jazz dance, and its new works consistently receive critical and audience acclaim. According to the Chicago Sun-Times, GJDC “now belongs in front ranks of this city’s resident companies,” and “for sheer kinetic excitement and technical wizardry, Giordano Jazz Dance Chicago simply can’t be beat.”

The Chicago Tribune was impressed with “artistic director Nan Giordano’s shrewd instincts for choreographic talent and excellent dancers.” The company was honored with a 2004 Chicago Dance Award for Ron DeJesus’ Prey, for “the vital new directions taken by the company.” An active educational outreach program takes GJDC dancers into schools, colleges, park districts, and other venues where they teach classes and perform the popular Jazz Dance Beat…Then and Now and Jazz Dance Through the Decades.

GUS GIORDANO’s (Founder, 1923-2008) lifetime dedication to Jazz dance exhibited itself in all facets: dancer, master teacher, choreographer, author, and founder of the Giordano Dance School in Evanston, Illinois; the dance company GJDC; and Jazz Dance World Congress. Giordano choreographed in all areas of performance, including television, film, stage commercials, and industrials. He wrote the highly acclaimed first book of its kind Anthology of American Jazz Dance. In 1990, Giordano organized the first Jazz Dance World Congress. This event – co-sponsored by Northwestern University – assembled Jazz dance greats Eugene Louis Facciuto (aka Luigi), Matt Mattox, Giordano, and numerous Jazz dance companies for a week of master classes and performances. Now an annual event, the Jazz Dance World Congress has been held at The Kennedy Center in Washington, D.C.; at Northwestern University and University at Buffalo; Phoenix; Chicago; Japan; Germany; Mexico; and Costa Rica. On July 22-26, 2009, it returns to Chicago. Giordano was the recipient of the 1984 Dance Educators of America Award for “Outstanding Contribution to the World of Jazz Dance.” Additional honors include the 1988 Mayor’s Award for the Arts (Evanston, Illinois); the 1989 Governor’s Award for the Arts for “Exemplary Individual Artistic Achievement;” the 1991 Dance Teacher Now Circle Award for “Lifetime Contributions to Dance Education;” the 1993 Ruth Page Award for “Lifetime Service to the Field” (presented to Giordano and his late wife Peg); and in 1996, the Distinguished Alumni Award from the University of Missouri and the William Francis English Scholar-in-Residence Award. In 1985, Governor James Thompson declared April 25 “Gus Giordano Day” in appreciation of his immense contribution to the cultural environment of the State of Illinois. In 1995, he received the Honorable Artist Award from Chukyo University in Nagoya, Japan. In 1997, Giordano served as national spokesperson for National Dance Week. In 1999, he received the third annual Katherine Dunham Award for “Excellence and Great Contributions to the Arts.” In 2003, Mayor Richard Daley presented Giordano with the Chicago Award for “Senior of the Year.” In 2005, the National Dance Association presented Giordano with its Heritage Award. That same year, he received an Honorary Doctor of Fine Arts degree from Shenandoah University.

NAN GIORDANO (Artistic Director) has guided the development of a large and diverse repertoire since 1993. She is on the faculty at the Giordano Dance School and has toured internationally as a guest teacher in Canada, Costa Rica, France, Germany, and Mexico. Giordano also teaches master classes in the United States. She has choreographed several pieces in the current GJDC repertoire, including Untitled, Chain of Rocks, and Taal. She received the Manford Byrd Jr. Wizard of Oz Award for “Outstanding Service” from Howland Elementary School of the Arts. She is on the guest faculty with the USA International Ballet Competition in Jackson, Mississippi, and the International Ballet Competition National Honorary Committee. She is artistic director for Jazz Dance World Congress, a biannual event that draws dancers, choreographers, and teachers from more than 30 countries. Giordano served three years on the Illinois Arts Council Dance Panel. She also served on the Community Arts Assistance Program Dance Panel for the City of Chicago Department of Cultural Affairs. Giordano has recently been appointed to Dance Magazine’s advisory board.

BEN HODGE (Executive Director) has been the executive director for GJDC since 1996. He has also served as executive director of the Jazz Dance World Congress since 1995. Hodge has studied extensively, earning a bachelor’s degree in English from Princeton University and a master’s degree in theater from the University of Iowa. He worked with the Peace Corps and taught English as a second language in West Africa. He was the general manager and CEO of the International Film Bureau, Inc. in Chicago. Hodge has served on the board of advisors and as jury coordinator for the Chicago International Film Festival. He has also served on the board of directors for the

HOMER BRYANT (Assistant Artistic Director) is a former principal dancer with Dance Theatre of Harlem, where he also served as director of Workshop Ensemble. His professional performing credits include Timbuktu with Eartha Kitt and The Wiz with Michael Jackson and Diana Ross. He has been a guest teacher and trainer for the United States ice dance medalists and Olympic contenders Melissa Gregory and Denis Petukhov, Canada's Cirque du Soleil, and the Royal Winnipeg Ballet. Bryant was also ballet master for Joel Hall Dancers. He is the founder and artistic director of the Chicago Multi-Cultural Dance Center, located in Chicago's South Loop in Historic Dearborn Station. His slogan, "The fun is in the discipline, the discipline is in the fun," has established Bryant, known as a strict disciplinarian, as one of the most respected teachers in the country.

LAURA WADE (Assistant Artistic Director) is in her second year on faculty at the Giordano Dance School. For nine years she served as artistic director of AKASHA Dance Company. Wade's early training was with Velta Cernonok and Marie Vogt at The Toledo Ballet. She earned a bachelor's degree in dance education from Indiana University, where she danced in works by Nicolas Beriosov, Marina Svetlova, and Anna Paskevska. Larry Long, Warren Conover, and Nana Shinelug are other important artistic influences. Currently in her eighth year on faculty at Northwestern University, Wade also teaches company class for River North Chicago Dance Company and the Lou Conte Dance Studio. Wade danced the parts of Cantiniere Doll and Arabian in Ruth Page's The Nutcracker, and appeared as a soloist in Modern and Ballet works by David Dorfman, Robin Lakes/Rough Dance, Ballet Chicago, Ballet Theatre of Chicago, Ballet Espanol of Louisville, The Moose Project, and Scott Putman.

KAM HOBBS (Technical Director) is a Chicago-area lighting designer and is pleased to be returning for his fifth season as the technical director for GJDC. His lighting-design credits include The Lady From Dubuque for Infamous Commonwealth Theatre, The Light of Love and Our Country's Good for Prometheus Theatre Ensemble, and Ferrotype for Deeply Rooted Dance Theatre. He is currently the resident lighting designer for Lehrer Dance, a professional touring dance company based in Buffalo, New York. As the technical director for GJDC, he has designed lights for A Ritual Dynamic, The Man That Got Away, Super Zeros, and Flashback. He has enjoyed touring nationally and internationally to New York City, New England, Mexico, Germany, and Latvia.

LINDSEY LEDUC BRENNER (Southbridge, Massachusetts) began her training with Terri Gordon in Sturbridge, Massachusetts. She received a scholarship to Hofstra University in Long Island, New York, where she graduated cum laude with a bachelor's degree in dance and community health. Brenner has performed with Robin Becker Dance and under the direction of Tony award winner Hinton Battle. In 2003, her choreography was in the American College Dance Festival gala, in the Director's Choice of Dance Chicago, and later with Inaside Chicago Dance. Brenner is on faculty at the Giordano Dance School, where she heads the Giordano Junior Program and the pre-professional training company Giordano III. She is enjoying her third season with GJDC.

ZACHARY HELLER (Alexandria, Virginia) recently graduated with a bachelor's degree in dance from the University of Arizona, where he performed works by Susan Quinn, Sam Watson, Michael Williams, Douglas Nielsen, Frank Chavez, and George Balanchine. He attended the Giordano Dance School Summer Scholarship Program in 2005 and 2006. This is Heller's first season with GJDC.

CRAIG KAUFMAN (Hibbs, Pennsylvania) graduated from Point Park University with a bachelor's degree in dance. He performed works by Lynn Taylor Corbett, Daniel Ezralow, and Margo Sappington. After graduation, Kaufman performed in equity theaters in Damn Yankees and Crazy for You. He moved to Chicago and had the opportunity to perform with Thodos Dance Chicago. Kaufman is on faculty at the Giordano Dance School, where he teaches Tap, Hip-Hop, and Athlete Boot Camp. This is his second season with GJDC.

JARRETT KELLY (Chicago, Illinois) began dancing at age 7. He studied dance at Ruth Page Dance Center for the Arts and later at Joel Hall Dance Center, where he received most of his training. Kelly has trained and performed with Deeply Rooted Productions, Joel Hall Dancers, Nucleus Dance Collective, Congo Square Theatre, and Kirby Reed. In 2006, he graduated from CICS Northtown Academy, and in 2007 he attended a semester at Columbia College Chicago. This is Kelly's second season with GJDC.

MEGHAN McDERMOTT (Prairie du Sac, Wisconsin) attended Point Park University in Pittsburgh, Pennsylvania, where she received a bachelor's degree in dance with an emphasis in Jazz. After graduation, McDermott received a scholarship
to study at the Giordano Dance School. One year later, she was offered a position with Giordano II. She teaches dance at North Shore School of Dance in Highland Park, Illinois, where she is head of the Jazz department and director of the North Shore Repertoire Dance Ensemble. McDermott is in her fifth season with GJDC.

MAEGHAN McHALE (Baltimore, Maryland) graduated from the Baltimore School for the Arts, where she performed works by David Parsons, John Clifford, David Grenke, and Hinton Battle. She received a full scholarship to Dance Theatre of Harlem, where she spent three years performing with its second company, Dancing Through Barriers Ensemble. McHale studied at Steps on Broadway and has performed with Extended Dance Theatre and Off-Broadway under the direction of Battle. In 2005, she received a full scholarship to the Giordano Dance School. In 2006, McHale was a member of Giordano II and an apprentice with GJDC. She was invited to be on faculty at the Giordano Dance School to teach the youth division. This is her second season with the company.

ROBERT MCKEE (Meza, Arizona) started dancing Hip-Hop at a young age. As he matured, his interest in other forms of dance increased. Mckee recently graduated from Point Park University with a bachelor’s degree in dance. While in college, he worked with Troika Ranch, Liz Lerman Dance Exchange, Edgar Zendejas, and Kiesha Lalama-White. Mckee also enjoys choreography and teaching. He teaches a number of youth Hip-Hop classes and enjoys the curious energy of young minds. Mckee is on faculty at Columbia College Chicago, where he teaches the Giordano technique. This is his second season with GJDC and he is excited to be a part of this family.

CESAR SALINAS (Canby, Oregon) graduated from the University at Buffalo, New York, with a bachelor's degree in dance. He received a scholarship from the Giordano Dance School in 2004 and 2005. After graduating from college, he joined Giordano II. Salinas is also a faculty member at the Giordano Dance School, where he teaches youth, teen, and adult level classes. He is a mentor and group leader for the Giordano Green Group. Salinas is also part of GJDC’s educational outreach program, teaching Jazz to fifth-grade students in underserved public schools. This is his third season with GJDC.

RUTH SHERMAN (Dover, Massachusetts) began her studies at the Kerry Smith Academy of Performing Arts while growing up in Massachusetts. She graduated from Northwestern University, where she earned her degree in relational communications, international studies, and cultural anthropology. She has performed with the Chicago Tap Theatre. Through dance, Sherman is inspired by mentoring and facilitating the acquisition of discipline and body discovery. She is on the guest faculty at Northwestern University, where she teaches the Giordano technique. Sherman has enjoyed five seasons with GJDC.

ASHLEY LAUREN SMITH (Toledo, Ohio) received a bachelor's degree in dance from Point Park University with a concentration in Jazz. She worked with choreographers Ron Dejesus, Lauri Stallings, Kiesha Lalama-White, and Doug Varone. As a member of Actors' Equity Association, she has performed in 42nd Street, Music Man, Hello Dolly!, and Me and My Girl with the Pittsburgh Civic Light Opera. Last year, Smith taught in GJDC's outreach program at Helen C. Pierce Elementary School. She was a member of Giordano II for its 2007-2008 season. Smith is honored and excited to begin her first season with GJDC.

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MOMENTS TO REMEMBER

Starring

THE DIAMONDS,

THE FOUR LADS,

and

THE FOUR ACES

Sunday, February 8, 2009, 3:00 PM

There will be one 20-minute intermission.
The taking of photographs or use of recording devices is strictly prohibited.

BIOGRAPHIES

Classic tunes are celebrated in MOMENTS TO REMEMBER starring The Diamonds, The Four Lads, and The Four Aces. Starting with its instant mega hit Why Do Fools Fall in Love, THE DIAMONDS has continued to confirm its timelessness with the Billboard-charting singles Church Bells May Ring, Little Darlin’, and The Stroll. The Canadian quartet, one of the leading groups of the ‘50s era, was inducted into The Vocal Group Hall of Fame in 2004. Today, the band adds to its growing fan base with tours in Brazil, Ireland, England, Japan, and Chile. The Diamonds includes tenor Robert (Bobby) Poynton, bass singer Jerry Siggins, baritone vocalist Gary Owens, and singer-writer Joe Finetti.

In 1953, THE FOUR LADS shot to stardom with its first Gold record, Istanbul. Hits such as Standin’ on the Corner, the ballad Moments to Remember, and the Top 10 African song Skokiaan earned the band a steadfast fan base even when Rock ‘n’ Roll started taking over the music scene in the late ‘50s. Inducted into The Vocal Group Hall of Fame in 2003, The Four Lads continues to captivate audiences with its signature soothing harmonies. The band members are lead tenor Don Farrar, second tenor Aaron Bruce, baritone Alan Sokoloff, and bassist Frank Busseri.

One of the most successful pre-Rock vocal groups, THE FOUR ACES made its mark on the music world with a reputation for onstage showmanship and traditional Pop songs, including (It’s No) Sin, Mr. Sandman, Love Is a Many Splendored Thing, and Stranger in Paradise. In 2001, the band was inducted into The Vocal Group Hall of Fame. The Four Aces consists of lead singer Fred Diodati, guitarist-funnyman Joe Giglio, music conductor Harry Heisler, and vocalist Danny Colingo.
TEATRO LIRICO D’EUROPA

AIDA

Opera in four acts by Giuseppe Verdi
Libretto by Antonio Ghislanzoni
after a scenario by Auguste Mariette

With

SOFIA SYMPHONY ORCHESTRA AND CHORUS

Friday, February 13, 2009, 8:00 PM
Saturday, February 14, 2009, 8:00 PM

There will be one 20-minute intermission.
The taking of photographs or use of recording devices is strictly prohibited.

Artistic and Stage Director ………………………………………… GIORGIO LALOV
Conductor …………………………………………………………… KRASSIMIR TOPOLOV
Sets and Costumes ………………………………………………… GIORGIO LALOV
Light Designer …………………………………………………….. GIORGIO BAJUKLIEV
Supertitles …………………………………………………………… SONYA FRIEDMAN

CAST

Setting: Memphis and Thebes during the reign of the Pharaohs
The King of Egypt ………………………………………………… VLADIMIR HRISTOV
Hamaneris …………………………………………………………. TATIANA KAMINSKAYA
(His daughter)
Aida ………………………………………………………………… OLGA CHERNISHEVA
(An Ethiopian slave) ELENA RAZGYLAeva
Radames …………………………………………………………….. GABRIEL GONZÁLEZ
(Captain of the guards) ROMEN DOIKOV
Ramfis ………………………………………………………………. DIMITER STANTCHEV
(Chief Priest)
Amonasro …………………………………………………………… PETAR DANAILOV
(King of Ethiopia, Aida’s father)
The High Priestess ……………………………………………… SVETOMIRA GITSOVA
(VESELINA PONORSKA)
Dancers ……………………………………………………………….. BALLET ARABESK

Chorus of priests, priestesses, ministers, captains, soldiers, functionaries,
Ethiopian slaves and prisoners, and Egyptian populace

Subject to change without notice
SYNOPSIS

ACT I

In ancient Egypt near the royal palace at Memphis, Radames learns from the high priest Ramfis that war with the Ethiopians is inevitable. The young officer hopes he will be chosen as commander of the army, envisioning triumph so he can free his beloved Aida, Ethiopian slave of the proud Princess Amneris. Amneris, the daughter of the Egyptian King, enters the hall. She too loves Radames, but fears that his heart belongs to someone else. She suspects that Aida could be her rival, but she is able to hide her jealousy and approaches her. A procession led by the King arrives to confirm that the Ethiopians are advancing on Thebes. He appoints the jubilant Radames as Egyptian commander and shouts of victory fill the air. Alone in the hall, Aida is torn between the love for her father, country, and Radames. Aida, daughter of Amonasro, prays to the gods for mercy. In the temple, priestesses chant the praises of Ptah while priests consecrate Radames’ sword in a sacred ritual.

ACT II

Ethiopia has been defeated. Amneris is entertained by slaves and prepares for Radames’ triumphal entry into Thebes. When Aida approaches, Princess Amneris dismisses her other attendants and tries to read Aida’s thoughts, first by pretending that Radames is dead, then by confessing that he is still alive. Certain of Aida’s reactions – horror followed by joy that her slave loves Radames – Amneris leaves for the festivities. Aida reiterates her prayers. At the city gates, victory is celebrated with a parade, dance, and a ceremony that is observed by the King and Amneris. Radames is crowned with a victor’s wreath. Among the captured Ethiopians is Amonasro, Aida’s father, who signals for her to not betray his identity as king. Impressed by Amonasro’s eloquent plea, Radames begs with the King to spare the prisoners’ lives and set them free. The King grants his wish, as well as Amneris’ hand, but keeps Amonasro in custody.

INTERMISSION

ACT III

On a moonlit bank of the Nile, Amneris is led by Ramfis to a temple of Isis for a wedding vigil. Nearby, Aida is overcome with nostalgia for her homeland while she waits for Radames. Amonasro suddenly appears and preys on Aida’s feelings, forcing his daughter to agree to ask Radames where the Egyptian army plans to enter Ethiopia. She does when Radames appears, ardent with dreams of their future life together. Just as he reveals the military secret, Amonasro comes out of hiding and Ramfis and Amneris step forth from the temple. While Aida escapes with her father, Radames surrenders to the priests as a traitor.

ACT IV

In a temple of judgment while waiting trial, Radames is unmoved by Amneris’ offer to save him if he will renounce Aida and marry her. When he is taken away, Amneris’ pride dissolves and her love for Radames is revealed by her agony in hearing that he is condemned to death. Enraged, the princess curses the judges. Buried alive in a crypt, Radames is joined by Aida, who has hidden there to share his fate. The lovers bid farewell to Earth as Amneris, above the tomb, prays for peace.
BIographies

Elena Razgylaeva (Aida, Soprano) is a principal soloist of Opera Rostov-on-Don, Russia, where she performs leading soprano roles. She made her U.S. debut in 2006 with Teatro Lirico D’Europa as Mimi in La Bohème to critical acclaim. Razgylaeva returned to the United States for the 2006-2007 season with Teatro Lirico D’Europa as Mimi in La Bohème, Cio-cio-san in Madama Butterfly, and Liu in Turandot. The following season, she portrayed the title roles in Tosca and Madama Butterfly. In the 2008-2009 season, she performs the title role in Aida and La Bohème and other roles in Cavalleria Rusticana and Pagliacci.

Olga Chernisheva’s (Aida, Soprano) career highlights include Maria in Mazeppa; Polina in Pique Dame; Brigitta in Iolanta; Anne Trulove in The Rake’s Progress; Mlle. Jouvenot in Adriana Lecouvreur and Ninetta in The Love for Three Oranges with the Bolshoi Opera; Mimi in La Bohème with the Kazan Opera Theater, Gold Coast Opera, and Teatro Lirico D’Europa; Micaëla in Carmen with the Stanislavsky Opera Theater and Teatro Lirico D’Europa; Musetta in La Bohème with the Bolshoi Opera, Sweden’s Malmo Opera Theater, and San Francisco Opera Center’s Merola Opera Program; Tatiana in Eugene Onegin and Persephone in the European premiere of Joel Feigin’s Opera Mysteries of Eleusis with the Moscow Conservatory Opera Studio; the title role in Tosca with Opera Illinois; Liu in Turandot with Opera Hong Kong; the title role in Madama Butterfly with Gold Coast Opera and Cedar Rapids Opera Theatre; the title role in Manon Lescaut with West Bay Opera; Le Donne di Puccini with Opera Santa Barbara; and First Soprano in the Russian premiere of Master Class. Chernisheva’s concert highlights have included the title role in Francesca Da Rimini with Dicapo Opera Theatre; Mass in b-minor at the Nizhny Novgorod Concert Hall, the Grand Hall of the Moscow State Conservatory, and Russia’s Saratov Opera Theater; Easter Oratorio at Moscow’s Cathedral Catholic Church; Fourth Symphony at the Grand Hall of the Moscow State Conservatory; and Carmina Burana at the Grand Hall of Moscow’s Gnessin College.

Tatiana Kaminskaya (Amneris, Mezzo-Soprano) is a principal soloist at the Tchaikovsky State Theater in Perm, Russia. While still a student at the Mussorgsky State Conservatory in Yekaterinburg, she sang solo roles in Perm, Russia. She also continued her education and has participated in master classes. Kaminskaya has won major awards at several international singing competitions, including the Belvedere in Vienna, Austria. She performed with Opera Ireland in Dublin in Lady MacBeth of Mtsensk and The Queen of Spades. In 2008, she performed in Perm Opera’s Tchai-kovsky Gala at Carnegie Hall. Her repertoire includes the title role in Carmen, Dalila in Samson and Dalila, Amneris in Aida, Ulrica in The Masked Ball, Azucena in Il Trovatore, Maddalena in Rigoletto, Suzuki in Madama Butterfly, Cherubino and Macellina in The Marriage of Figaro, and Lola in Cavalleria Rusticana.

Svetomira Gitsova (High Priestess, Soprano) has been a principal soloist with Opera companies in Bulgaria since graduating from the Bulgarian National Conservatory of Music in Sofia. She has performed with Teatro Lirico D’Europa on tour in the United States for three seasons.

VeSelina Ponorska (High Priestess, Soprano) graduated from the National Conservatory of Music in Sofia in 1987. She has performed leading soprano roles with state Opera companies in Bulgaria, including Opera Varna and Opera Bourgas. Ponorska has performed with Teatro Lirico D’Europa on tour worldwide with her husband, basso Emil Ponorsky, since 1990.

Gabriel González (Radames, Tenor) was born in Monterrey, Mexico, where he made his Operatic debut as Normanno in Lucia di Lammermoor. Since then, he has sung in Pagliacci, Tosca, Rigoletto, and La Bohème for Opera Metropolitan de Monterrey. He has performed in La Bohème, Il Trovatore, The Magic Flute, Lucia di Lammermoor, Petite Messe Solennelle, and Aida with the Palm Beach Opera. González made his Houston Grand Opera debut as the Italian Singer in Der Rosenkavalier opposite Renée Fleming, after which he performed in the title role of Giuseppe Verdi’s Attila with Samuel Ramey. He has successfully portrayed French heroes for the Houston Grand Opera, where he sang Romeo in Roméo et Juliette and the title role in Faust. For Aspen Music Festival, Rice University, Teatro Lirico D’Europa, and Opera 2001 in Spain, he appeared as B.F. Pinkerton in Madama Butterfly. González also portrayed Federico in L’arlesiana, Don José in Carmen, and Corrado in Il Corsaro with Sarasota Opera. For Connecticut Grand Opera and Teatro Lirico D’Europa he appeared as Duca di Mantova in Rigoletto. For Opera Tampa, Gars Festival in Austria, Connecticut Opera, Edmonton Opera, and Cy-Fair College, he portrayed...
Alfredo in *La Traviata*. González debuted at the Los Angeles Music Center Opera as Rodolfo in *La Bohème*, followed by performances in *Lucia di Lammermoor*. In Barcelona, Spain, he sang in *Messa da Requiem* with the Barcelona Symphony. He also made his debut with the Mexican National Symphony as B.F. Pinkerton in *Madama Butterfly* for Palacio de Bellas Artes in Mexico City. In Houston, he portrayed Don Alvaro in *La Forza del Destino*, Manrico in *Il Trovatore*, and Rodolfo in *Luisa Miller*. He has won many vocal competitions and awards, including The Sullivan Foundation and Fonca Grant, Palm Beach Opera Vocal Competition, and Houston Grand Opera Voice Competitions.

**ROMEN DOIKOV** (Radames, Tenor) was born in Sofia and graduated from the National Music Academy in 1977. Since 1978, he has been a principal soloist with the Bulgarian National Opera and a guest singer with Opera companies in Eastern and Western Europe and Japan. He made his U.S. debut with Teatro Lirico D’Europa on its first American tour as Radames in *Aida* and Calaf in *Turandot* to great critical acclaim from *The Boston Globe* and the *Los Angeles Times*. Doikov has performed alongside Operatic singers Fiorenza Kosoto, Irina Arhipova, Mara Dzampieri, Radmila Bakochevich, Rayna Kabaivanska, Nikolay Giuszelev, and Gena Dimitrova.

**PETAR DANAIOV** (Amonasro, Baritone) was born in Telesh, Bulgaria. He is a graduate of the Vladigerov State Music Academy of Sofia, where he studied with the renowned Ghena Dimitrova. In 2000, he won first prize at the Boris Christoff Competition for Young Singers and made his stage debut as Giorgio Germont in Giuseppe Verdi’s *La Traviata*. Danaiov’s repertoire includes Amonasro in *Aida*, the title role in *Rigoletto*, the Count in *Il Trovatore*, Figaro in *The Barber of Seville*, Marcello in *La Bohème*, Sharpless in *Madama Butterfly*, Lord Ashton in *Lucia di Lammermoor*, Alfio in *Cavalleria Rusticana*, and Escamillo in *Carmen*. He has sung in the Opera houses of Sofia, Varna, Russe, and Plovdiv and theaters in the United Kingdom, Germany, Austria, Netherlands, Switzerland, Spain, Italy, Greece, Turkey, Norway, and Martinique.

**VLADIMIR HRISTOV** (King of Egypt, Bass) graduated from the National Academy of Music in Sofia. Since 2003, Hristov has been a soloist in Teatro Lirico D’Europa on tour throughout the United States. He is a soloist with Sofia National Opera and is a frequent guest soloist with regional Opera companies throughout Bulgaria and Eastern Europe.

**DIMITER STANTCHEV** (Ramfis, Bass) has been a permanent member of the Sofia National Opera since 1976 and has performed with leading Opera companies around the world. He has sung with Katia Ricciarelli, Nikolai Ghuselev, Renato Bruson, Monserat Cabaille, and Ghena Dimitrova. Stantchev made his U.S. debut with Palm Beach Opera in 1995 in *Lucia di Lammermoor*. In 1996, he performed with Teatro Lirico D’Europa as Ramfis in *Aida* on its first American tour. Since 1992, Stantchev has sung numerous bass roles worldwide.

**KRASSIMIR TOPOLOV** (Conductor) was educated in Vienna, Austria. In addition to conducting hundreds of performances for Teatro Lirico D’Europa on tour in central Europe and the United States, he is a frequent guest conductor with Opera companies in Bulgaria and other Eastern European countries.

**GIORGIO LALOV** (Artistic and Stage Director/Sets and Costumes) is the co-founder of Teatro Lirico D’Europa and the company’s current general manager and artistic director. Lalov was born in Telesh, Bulgaria, in 1958. His father Lalo, a doctor, and his mother Stoilyanka, an elementary-school teacher and Bulgarian Folk singer, were educated patrons of the arts. When his father died, Lalov was only 9 years old. Because he was an excellent student, he was accepted to an elite boarding school in Bulgaria where all the lessons were taught in French. When he graduated from high school in 1976, he was fluent in French and English. That year, he entered the Bulgarian National Academy of Music and went on tour throughout Italy with a choir from the university. While in Milan, he auditioned for the famous international School for Young Opera Singers at La Scala. He was accepted and went on to make his Operatic debut at La Scala at age 25. After living in Italy for a short time, Lalov became fluent in Italian. In 1986 while on tour with an Opera company in France, he met his future business partner, Yves Josse, a former Ballet dancer who was booking Opera and Ballet tours. The two decided to collaborate. By 1988 Josse and Lalov were working on what was to become the most successful Opera touring company in Europe. At the time of Josse’s death in 1995, Teatro Lirico D’Europa was averaging more than 250 performances a season throughout Europe. In 1990, Lalov established the Sofia Symphony Orchestra and Chorus. In 2000, Teatro Lirico D’Europa embarked on its first major U.S. tour. The 2008-2009 season is the company’s ninth U.S. tour.
TEATRO LIRICO D’EUROPA, the European Opera touring company formed in 1988 by former Bulgarian Opera singer Giorgio Lalov, has completed more than 3,000 performances worldwide, including eight seasons of U.S. tours. The popular company embarks on its ninth season of U.S. tours in 2008-2009 with more than 80 performances of several full-scale Operas, including a traditional version of Aida. Soloists for the productions were chosen from auditions held in major cities and countries around the world, including Moscow, New York, Prague, St. Petersburg, Kiev, Bratislava, and Sofia. The principal singers are seasoned professionals in the midst of major Operatic careers. For more on Teatro Lirico D’Europa, visit www.jennykellyproductions.com, which features a photo gallery, U.S. reviews, and video clips.

SONYA FRIEDMAN (Supertitles) is an award-winning documentary filmmaker and Academy Award nominee. She has won Emmy awards, the American Film Festival’s Blue Ribbon, a Cine Golden Eagle(s) Award, a Best Film(s) American Library Association Award, and an NAACP Image Award. Friedman’s films have been broadcast nationally on PBS. She began her subtitle career at MGM and went on, as an independent writer, to subtitle numerous foreign films by directors, including Federico Fellini, Roberto Rossellini, Vittorio De Sica, Jean-Luc Godard, Ingmar Bergman, Luis Buñuel, and François Truffaut. As a librettist, Friedman created the book, libretto, and video projections for Memoirs of Uliana Rooney, a Chamber Opera with music by celebrated composer Vivian Fine. Friedman is presently at work on a new Opera with video projections, The Bandit Queen, with fusion composer Shirish Korde.

BALLET ARABESK, founded in 1967, is the only dance organization in Bulgaria for contemporary staging, based on unconventional trends in the field of Modern dance. Boriana Sechanova is the company’s artistic director and choreographer. Its repertoire includes more than 100 choreographed original title pieces. The company has toured in Austria, Germany, Greece, Zimbabwe, India, Singapore, Turkey, Hungary, the Philippines, Finland, France, the Czech Republic, Switzerland, Sweden, Slovakia, and Romania. Ballet Arabesk made its U.S. debut tour in 2005 with Teatro Lirico D’Europa in Carmina Burana and Boler.

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RENAISSANCE attracts a steady fan base with a unique musical formula that intertwines social and cultural awareness. The Los Angeles-based quintet offers food for the soul with an infectious repertoire that encompasses stirring tributes, love songs, and rousing Gospel pieces.

Formed in 2004 by award-winning playwright Maurice Kitchen, Renaissance forgoes instruments, opting instead to depend solely on snazzy finger-snapping and smoothly blended vocals. The band consists of founding members Kitchen, Torre Brannon Reese, and Kwame Alexander, who were later joined by Anthony “Tony” Snead and Jason Powell.

RENAISSANCE has received wide acclaim for its Meet Me on the Corner album, which includes 14 songs that pay tribute to the legacies and music of R&B-Soul legend Sam Cooke, R&B pioneer vocalist Clyde McPhatter, the venerable Harvey Fuqua and the Moonglows, and other classic Doo-Woppers.
presents

THE OAK RIDGE BOYS

Friday, February 20, 2009, 8:00 PM

There will be one 20-minute intermission.
The taking of photographs or use of recording devices is strictly prohibited.

BIOGRAPHY

As a Gospel quartet, THE OAK RIDGE BOYS garnered four Grammys for Just a Little Talk With Jesus, Where the Soul Never Dies, The Baptism of Jesse Taylor, and Talk About the Good Times. In the late 1970s, the band modernized its sound and successfully transitioned to the Country music realm, eventually landing in the Pop mainstream. *The New York Times* called the foursome “a singular phenomenon … that has broken several barriers” because each of the group’s crossovers resulted in greater acclaim, more fans, and bigger hits.

The Oak Ridge Boys was a fixture on the Country music charts, producing 25 Top 10 singles, including the No. One songs I’ll Be True to You, This Crazy Love, and Bobbie Sue. In 1981, the band won a Grammy for the Country tune Elvira. Even as the group incorporated Pop music into its style, the band’s core sound remained deeply rooted in Country Gospel harmony. The late ’80s and early ’90s brought more successes, including the No. One hits It Takes a Little Rain (To Make Love Grow), Gonna Take a Lot of River, No Matter How High, and the Top 10 song Lucky Moon.

As impressive as its succession of hits is the group’s long list of accolades, which includes three “Group of the Year” honors from the Country Music Association; two “Best Vocal Group” awards from the Academy of Country Music; the “Breakthrough Award” and four “Number One Country Group” trophies from *Billboard*; and distinctions from the American Music Awards. The band was inducted into the Vocal Group Hall of Fame in 2001.

The quartet’s current members include lead singer Duane “Ace” Allen, tenor Joe Bonsall, baritone William Lee Golden, and bass vocalist Richard Sterban. The Oak Ridge Boys has been a tireless advocate of charitable and civic causes, including the Boy Scouts of America, the National Committee for Prevention of Child Abuse, and Feed the Children.
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Starring

**RITA MCKENZIE**

Written by

**CHRISTOPHER POWICH and RITA MCKENZIE**

Additional Material by

**MICHAEL WHITE**

Musical Direction and Orchestrations by

**DAVID SNYDER**

Choreography by

**RANDY SLOVACEK**

Lighting Design by

**PETER L. SMITH**

Costume Design by

**ERIC WINTERLING**

Sound Design by

**MATT KRAUS**

Projections Designer

**DANIEL FOSTER**

Directed by

**CHRISTOPHER POWICH**

Sunday, February 22, 2009, 3:00 PM

*There will be one 20-minute intermission. The taking of photographs or use of recording devices is strictly prohibited.*

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MUSICAL NUMBERS

ACT I

Gee, But It's Good to Be Here..............................................................Harold Karr and Matt Dubey

Medley

The Parts I Played...............................................................................Roger Eidens

Friendship............................................................................................Cole Porter

You're the Top....................................................................................Cole Porter

Down in the Depths (on the Ninetieth Floor).................................Cole Porter

Ridin' High..........................................................................................Cole Porter

I Got Rhythm......................................................................................George Gershwin and Ira Gershwin

Life Is Just a Bowl of Cherries.........................................................Ray Henderson and Lew Brown

The Animal in Me...............................................................................Harry Revel and Mack Gordon

Anything Goes....................................................................................Cole Porter

I Get a Kick Out of You.....................................................................Cole Porter

Let's Be Buddies.................................................................................Cole Porter

Medley

Doin' What Comes Natur'ly*...............................................................Irving Berlin

You Can't Get a Man With a Gun*....................................................Irving Berlin

There's No Business Like Show Business*.........................................Irving Berlin

They Say It's Wonderful*.................................................................Irving Berlin

An Old Fashioned Wedding*.............................................................Irving Berlin

I Got the Sun in the Morning (and the Moon at Night)*....................Irving Berlin

There's No Business Like Show Business*.........................................Irving Berlin

INTERMISSION

ACT II

Alexander's Ragtime Band*...............................................................Irving Berlin

The Hostess With the Mostess (On the Ball)*......................................Irving Berlin

You're Just in Love*...........................................................................Irving Berlin

Some People.......................................................................................Julie Styne and Stephen Sondheim

So Long, Dearie....................................................................................Jerry Herman

Everything's Coming Up Roses.......................................................Julie Styne and Stephen Sondheim

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RITA McKENZIE (Ethel Merman) began her internationally acclaimed portrayal of Ethel Merman Off-Broadway at the John Houseman Theater in New York City and later performed at Carnegie Hall. The response was overwhelming, and McKenzie took her act to the Pasadena Playhouse in California; Harrah’s Casino Hotel in Atlantic City, New Jersey; and on an eight-city tour in Japan. McKenzie recently completed the national tour of Neil Simon’s female version of The Odd Couple. She received a National Broadway Theatre nomination for “Best Actress in a Touring Play” for her portrayal of Olive Madison, and completed a successful tour of Gentlemen Prefer Blondes. She recently toured with Renee Taylor and Joe Bologna in Bermuda Avenue Triangle. McKenzie starred in the Los Angeles premiere of the Off-Broadway musical Ruthless!, and can be heard on the original cast recording. She also toured as Annie Oakley in the 50th anniversary of Annie Get Your Gun with Glenn Yarbrough. McKenzie created the role of Phoebe Farber in Sam Harris’ Broadway bound Hurry! Hurry! Hollywood! in Los Angeles and portrayed Maggie Jones in 42nd Street with Mariette Hartley. Her other starring roles include Reno Sweeney in Anything Goes, Aldonza in Man of La Mancha, Ruth in The Pirates of Penzance, Belle Poitrine in Little Me, Domina in A Funny Thing Happened on the Way to the Forum, Cleo in The Most Happy Fella, Widow Corney in Oliver!, Nurse Custer in Whoopee!, and Rose in Gypsy. McKenzie has previously opened for Steve Allen, Don Knotts, and Norm Crosby. For television and film, McKenzie played Alice on The Brady Bunch: The Final Days; guest-starred on Caroline in the City; portrayed Mrs. Littlejohn on Frasier and Rita Marcus on Big Brother Jake; and had a recurring role on Daddy Dearest starring Richard Lewis and Don Rickles. She co-starred in the film I Might Even Love You and was featured in Rodney Dangerfield’s Meet Wally Sparks. McKenzie’s new venture, Radio Bupkis, is soon to debut on blogtalkradio.com.

CHRISTOPHER POWICH (Director and Co-Writer/Creator) conceived and directed both the Off-Broadway production of Ethel Merman’s Broadway at the John Houseman Theater and the Pasadena Playhouse. Powich also wrote and directed McKenzie’s nationally acclaimed Symphony Pops tribute to Ethel Merman. He directed McKenzie and Carole Shelley in the reenactment of Ethel Merman and Mary Martin’s famous 1955 television medley at Rainbow and Stars Nightclub in New York. Powich directed the world premiere comedy Snap Shots by Ralph Fredericks at the O'Neill Theater in Waterford, Connecticut. He created, directed, and performed in Class Act, a nightclub revue that toured on the East Coast. Powich continued his association with McKenzie, which started with their featured roles in The Most Happy Fella and Showboat. He also directed McKenzie’s nightclub act at Palsson’s in New York. Most recently, he directed Barbara Eden, Larry Hagman, Hal Linden, and Steve Allen in Love Letters. He performed regionally in lead roles in The Music Man; Oklahoma!; The Most Happy Fella; My One and Only; Man of La Mancha; Oh, What a Lovely War; Hello Dolly!; Guys and Dolls; Forty Carats; Jazz Babies; A Face Worth Saving; and Oliver! He will direct Snap Shots for an Off-Broadway run later this year.

DAVID SNYDER (Musical Director) is pleased to be continuing his long association with McKenzie. Snyder’s theater credits include his tenure as musical director and co-arranger for Plaid Tidings (Ovation Award nomination), Compose Yourself! (York Theatre), and associate conductor for Pirates! and Oklahoma! at the Paper Mill Playhouse. He was musical director for the Forever Plaid tour in the United States and Japan, as well as music supervisor and pianist for the film version. Snyder has played and/or conducted for Christine Ebersole, Nell Carter, Alexander Karioitis, Jason Alexander, Vicki Lewis, Barbara Brussell, Roslyn Kind, Nannette Fabray, Debbie Reynolds, McKenzie, and the Fabulous Pink Flamingos (2006 Backstage Bistro Award). He has been the arranger/orchestrator for Clay Aiken, Manhattan Transfer, Cincinnati Symphony Orchestra, Buffalo Philharmonic Orchestra, The New York Pops, Faith Prince, Davis Gaines, Ethel Merman’s Broadway, A Shine on Your Shoes, The Molly Maguires, Pablo, and Insomnia. Snyder’s regional theater credits include Camelot; Kiss Me, Kate; Into the Woods; The Goodbye Girl; and Angry Housewives. Snyder’s film scores include the 2002 World War II documentary A Tradition of Honor. He is the producer, arranger, and pianist on recordings for Alan Paul’s Another Place and Time, and Ebersole’s Live at the Cinegrill.

RANDY SLOVACEK (Choreographer) has been seen across the country from the 11,000-seat Muny Theater in St. Louis to the 99-seat Off-Broadway theaters in New York City. Slovacek’s Off-Broadway credits include the world premiere of Plane Crazy, choreographer and supervisor for the national
tour of Hello Dolly! starring Carol Channing, and A Chorus Line. His regional credits include They’re Playing Our Song; Promises, Promises; and Chicago. Slovacek has choreographed for the benefit performances Lerner, Loewe, Lane and Friends; S.T.A.G.E. in Los Angeles; Donna McKechnie in Concert in New York City; and One Singular Sensation in Kansas City. He has collaborated with Tony winners and nominees Jerry Herman, Donna McKechnie, Lee Roy Reams, and Thommie Walsh. His choreography was showcased in the film Slammed. Slovacek has appeared on Broadway in Follies, Chicago, and Hello, Dolly! His national credits include A Chorus Line, Cats, 42nd Street, Chicago, and Hello Dolly! He is a member of the Society of Stage Directors and Choreographers. Slovacek is currently developing a new musical based on the songs of Mary Chapin Carpenter. His work this evening is dedicated to the memory of Walsh.

MATT KRAUS (Sound Design) is very glad to be returning to work with McKenzie in Ethel Merman’s Broadway. Kraus’s design credits include Broadway’s Liza’s at the Palace…! and his Off-Broadway credits include Lone Star Love, Roller Derby: A New Musical, Bonnie and Clyde, Cam Jansen, Macbeth, and Trojan Women at The Classical Theatre of Harlem, Inc. (AUDELCO Award nomination). His engineer credits include Off-Broadway’s The Joys of Sex; Addicted; and Hank Williams: Lost Highway. Kraus’ additional engineer credits include An Intimate Evening With Lynda Carter, The Rat Pack – Live at the Sands, Dreamgirls at Theater of the Stars, and Ragtime at the Paper Mill Playhouse. He has been a lead engineer for New York City fashion shows, Council of Fashion Designers of America Awards, and Macy’s July 4th Fireworks. Kraus holds a bachelor’s degree in theater design and production from the University of Cincinnati. Thanks to Tim for all of your help.

DANIEL FOSTER (Projections Designer) specializes in cultural and world image, and visuals featured in theatrical projection design, short films, and documentaries. Foster’s work has been featured by PBS, LA Opera, Center Theatre Group, LATC, Renberg Theatre, and Cornerstone Theater Company. His short films and documentaries have received nominations and awards, including “Best Experimental Film” for Airborn from the International Festival of Cinema and Technology, and a nomination for “Best Documentary” from the Asian Festival of 1st Films in Singapore. For more information, visit www.fosterimage.com.

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ROBERT KAPILOW’S
WHAT MAKES IT GREAT?

ANTONIN DVOŘÁK
PIANO QUINTET IN A MAJOR, OP. 81

With

ROSSETTI STRING QUARTET
HENRY GRONNIER, VIOLIN
SARA PARKINS, VIOLIN
THOMAS DIENER, VIOLA
ERIC GAENSLEN, CELLO

and

RINA DOKSHITSKY, PIANO

Wednesday, February 25, 2009, 7:30 PM

There will be one 20-minute intermission.
The taking of photographs or use of recording devices is strictly prohibited.

PROGRAM

Piano Quintet in A Major, Op. 81
Allegro ma non tanto
Dumka. Andante con moto
Scherzo. Molto vivace
Finale. Allegro

Antonín Dvořák
(1841-1904)
BIOGRAPHIES

For more than a decade, ROBERT KAPILOW has brought the joy and wonder of Classical music – and unraveled some of its mysteries – to audiences of all ages and backgrounds. Characterized by his unique and unerring ability to create an “aha” moment for his audiences and collaborators, whatever their level of musical sophistication or naiveté, Kapilow’s work brings music into people’s lives – opening new ears to musical experiences and helping people to listen actively rather than just to hear. As The Boston Globe said, “It’s a cheering thought that this kind of missionary enterprise did not pass from this earth with Leonard Bernstein. Kapilow is awfully good at what he does. We need him.”

Kapilow’s range of activities is broad, including his What Makes It Great? presentations, family compositions, FamilyMusik events, and Citypieces. The reach of his interactive events and activities is wide – geographically and culturally – from Native American tribal communities in Montana to inner-city high-school students in Louisiana. Kapilow’s popularity and appeal have been reflected in two notable invitations – to appear on NBC’s Today show, and to write the recently published book All You Have to Do Is Listen: Music From the Inside Out. What Makes It Great? now sells out regular subscription series in New York, Boston, Kansas City, and Vancouver. New series have recently been added at Stanford University and the Smithsonian in Washington, D.C.

Kapilow has written numerous commissioned works, including the first musical setting for Dr. Seuss’ Green Eggs and Ham. Kapilow’s Green Eggs & Hamadeus, now available on CD, includes his own work and Mozart’s Eine Kleine Nachtmusik in a lively mix of discussion and performance. In 2004, Lincoln Center’s Mostly Mozart Festival presented Kapilow’s And Furthermore, They Bite!, a companion piece to Carnival of the Animals, and Great Performers of Lincoln Center boasted a new series of Kapilow’s FamilyMusik programs during the 2004-2005 season. Kapilow’s other compositions include Dr. Seuss’ Gertrude McFuzz; a Christmas-Hannukah pair of pieces; and his first Opera, Many Moons, which is based on the James Thurber story with a libretto by Hilary Blecher. Another popular family piece by Kapilow is Play Ball!, a setting of Casey at the Bat.

Involving large communities in the inspiration and compositional process of his commemorative works, Kapilow has left a profound mark on the nation’s cities and regions. After receiving great acclaim for Citypiece: DC Monuments (a millennium composition commissioned by the Kreeger Museum for the Kennedy Center and the National Symphony Orchestra), Kapilow reprised his interactive compositional format in a statewide project commissioned by the Louisiana Philharmonic Orchestra and the state of Louisiana as part of the 2003 celebrations for the bicentennial of the Louisiana Purchase.

Another project by Kapilow examined and reflected on the historic impact of the Lewis and Clark expedition (commemorating its bicentennial) from the perspective of the Native American Indian. The large choral and orchestral work Summer Sun, Winter Moon premiered in 2004.

As a conductor, Kapilow has led many of America’s top orchestras, including the National Symphony, the Philadelphia Orchestra, the St. Paul Chamber Orchestra, and the St. Louis Symphony. He has also led numerous new works of musical theater, ranging from the Tony award-winning Nine on Broadway to the premiere of Frida for the opening of the Brooklyn Academy of Music’s Next Wave Festival and premieres of works for the American Repertory Theater. He is the conductor and creative director for FamilyMusik for the Boston Celebrity Series and at New York’s Lincoln Center. He has been the conductor and director of FamilyMusik for New York’s 92nd Street Y, co-director of the Rutgers SummerFest Festival, assistant conductor of the Opera Company of Boston, music director of the touring company Opera New England, conductor of the Kansas City Symphony’s summer Family Fare program, and music director of the Yale Symphony Orchestra for five seasons.

At age 19, Kapilow interrupted his academic work at Yale University to study with the legendary Nadia Boulanger. Two years later, after graduating Phi Beta Kappa from Yale, he continued his studies at the Eastman School of Music. After graduating from Eastman, he returned to Yale where he was assistant professor for six years.

Kapilow’s career has been marked by numerous awards and grants. He won first place in the Fontainebleau Casa-desus Piano Competition and was the second-place winner of the Antal Dorati Conductor’s Competition with the Detroit Symphony. Kapilow was a featured composer on Chicago Public Radio’s prestigious Composers in America series and is a recipient of an Exxon Meet-the-Composer grant and numerous
American Society of Composers, Authors, and Publishers awards. He was the first composer ever to be granted the rights to set Dr. Seuss’ words to music, and his music is published exclusively by G. Schirmer. Kapilow lives in River Vale, New Jersey, with his wife and three children.

The **ROSETTI STRING QUARTET** is renowned for its highly sophisticated, sensual sound, and extensive range of colors. The ensemble has made national appearances at the Philadelphia Chamber Music Society, the 92nd Street Y, Carnegie Hall, and the Library of Congress. The Rossetti String Quartet has performed for audiences in England, France, Germany, Mexico, and the Netherlands. A popular guest on the music-festival circuit, the quartet’s appearances include Brevard, Caramoor, Bravo! Vail Valley, Ventura Chamber Music, Mainly Mozart (Mexico), San Miguel de Allende Chamber Music Festival (Mexico), Saint Riquier (France), Spoleto Festival Italy, and Maverick Concerts.

The ensemble’s highlights include recent performances at the Frick Collection in New York City, San Francisco Performances, Lincoln Center’s Mostly Mozart Festival, Syracuse Friends of Chamber Music, Music at Kohl Mansion, the Music Guild of Los Angeles, and New York City’s 92nd Street Y with soprano Juliane Banse. The Rossetti String Quartet toured last season with harpist Yolanda Kondonassis, appearing at the Orange County Performing Arts Center, the Wisconsin Union Theater, People’s Symphony in New York, and the Community Library Friends of the Arts in Shirley, New York. In January 2008, the quartet returned to El Paso Pro Musica for Chamber concerts, as well as the Spohr Concerto for String Quartet and Orchestra with the El Paso Symphony led by Sarah Ioannides.

The quartet’s other recent appearances include a tour in the Netherlands with pianist Jean-Yves Thibaudet, a debut at the Lucerne Festival, Carnegie Hall’s Zankel Hall during its inaugural season, the Casals Festival, and the University Musical Society at the University of Michigan. This season the Rossetti String Quartet appears at Russian River Chamber Music with flutist Eugenia Zukerman. It returns to the Music Guild of Los Angeles for concerts and outreach and reunites with Kondonassis at Arizona Friends of Chamber Music. Recent collaborations include appearances with Thibaudet, flutist Paula Robison, and guitarist Pepe Romero.

Co-founded in 1996 by violinist Henry Gronnier and violist Thomas Diener, the Rossetti String Quartet is named after 19th-century pre-Raphaelite painter Dante Gabriel Rossetti, whose artistic ideals about the use of color, poetry, and naturalism are embodied in the quartet’s musicianship.

**RINA DOKSHITSKY** began her music studies in Israel with Ilona Vinzse at age 5. She made her international debut with Zubin Mehta and the Israel Philharmonic Orchestra at age 13. She went on to win prizes at the International Competition for Young Pianists in Senegalia, Italy (1981 Gold Medal); the Jerusalem Symphony’s Young Artists Competition (1985); the Young Concert Artists International Auditions in New York (1987); and the Arthur Rubinstein International Piano Competition in Tel Aviv (1989 Silver Medal). Dokshitsky has also won the Bruce Hungerford Memorial Prize and the Morton Levitt Career Development Award for Women Artists. Her career has taken her to Italy, Spain, Japan, Costa Rica, Guatemala, and the United States. She studied with Russell Sherman at the New England Conservatory, where she earned bachelor’s and master’s degrees.

Dokshitsky has performed solo recitals at the Kennedy Center, Carnegie’s Weill Recital Hall, the Isabella Gardner Museum and Jordan Hall in Boston, and the Ruth Ackerd Hall in Florida. Her Chamber music engagements include appearances at the Spoleto Festivals, Ravinia Festival, and the Grand Teton Music Festival. Apart from her frequent performances with Henry Gronnier and the Rossetti String Quartet, she has collaborated with Soren Bagratuni, Joshua Bell, members of the Borromeo String Quartet, Carter Brey, Colin Carr, Miriam Fried, Gary Hoffman, Steven Isserlis, Barnabas Keleman, Kyoko Takezawa, and Masuko Ushioda. Dokshitsky has appeared with the Jerusalem Symphony, Israel Chamber Orchestra, New England Conservatory Symphony, Tallahassee Symphony Orchestra, Paducah Symphony Orchestra, and Lake Charles Symphony.

When Dokshitsky is not performing, she teaches master classes and gives private piano lesson in Los Angeles.

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