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SEASON 10/11

presents

COLORS OF CHRISTMAS

With

PEABO BRYSON, JAMES INGRAM, OLETA ADAMS, and STEPHANIE MILLS

Saturday, December 11, 2010, 8:00 PM
Sunday, December 12, 2010, 3:00 PM

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

BIOGRAPHIES

Cited by Billboard for his “premier silky” vocals, renowned R&B and Soul singer PEABO BRYSON has rocked music charts with the No. One song If Ever You’re in My Arms Again; By the Time This Night Is Over; What You Won’t Do for Love, a duet with Natalie Cole; and Tonight I Celebrate My Love, a collaboration with Roberta Flack. Bryson won Grammys for his duet with Céline Dion, Beauty and the Beast, and his duet with Regina Belle, A Whole New World from the hit movie Aladdin. A Whole New World was also honored with an Oscar. Throughout his career, Bryson has amassed a faithful fan base, critical acclaim, Gold albums, and a plethora of awards and honors for a long string of popular hits, including Count on Me, I Promise I Do, and Don’t Make Me Cry. His stirring 2007 song Missing You became an anthem for the U.S. troops stationed in Iraq.

Called a “rich-voiced songbird” by the Los Angeles Times, Soul-Pop sensation JAMES INGRAM intoxicated fans worldwide with his first hit, Just Once, and the Grammy-winning songs One Hundred Ways and Ya Mo B There, a collaboration with Michael McDonald. The Grammy winner for “Best R&B Vocal Performance,” Ingram has garnered great success for his collaborations with other musicians. Baby, Come to Me, a duet with Patti Austin, soared to the No. One spot on the Pop chart. Somewhere Out There with Linda Ronstadt, the theme song from the hit film An American Tail, was nominated for an Oscar and Grammy.

Rolling Stone magazine praised Gospel great OLETA ADAMS, noting that “[her] exquisite voice is an instrument whose high end vibrates in stunning clarity and whose bottom range resonates richly.” Since the runaway success of her 1990 debut album Circle of One, which went Platinum, and the hit Get Here, the four-time Grammy-nominated singer has impressed legions of fans and critics globally with her crossover into Soul, R&B, Urban, and Pop music. The New York Times hailed, “She dares to be overtly inspirational, vulnerable and loving.”

Grammy winner STEPHANIE MILLS broke into show business with the lead role in the successful Broadway musical The Wiz, an adaptation of L. Frank Baum’s classic book The Wizard of Oz. She was a steady presence on R&B and Soul music charts with the Grammy-winning Never Knew Love Like This Before, If I Were Your Woman, How Come U Don’t Call Me Anymore?, the passionate ballad I Have Learned to Respect the Power of Love, and her signature song Home. The New York Times called her voice an “extraordinary” mix of “the kittenish and the ferocious.”
presents

DAVE KOZ & FRIENDS
A SMOOTH JAZZ CHRISTMAS 2010

With Special Guests

JONATHAN BUTLER,
BRIAN CULBERTSON,
and
CANDY DULFER

Friday, December 17, 2010, 8:00 PM
Saturday, December 18, 2010, 8:00 PM

There will be one 20-minute intermission.
The taking of photographs or use of recording devices is strictly prohibited.
The Seattle Times praised six-time Grammy nominee **DAVE KOZ**, citing in particular his “clean, fluid sax lines, which have been heard on a variety of recordings, from U2’s R&B remix of When Love Comes to Town … to albums by Ray Charles, Natalie Cole, Richard Marx, Gladys Knight, and Donny Osmond.” The Platinum-selling saxophonist-composer has sold millions of albums worldwide, including Lucky Man, the holiday CDs December Makes Me Feel This Way and A Smooth Jazz Christmas, and Saxophonic, which was nominated for a Grammy and an “Image Award” from the National Association for the Advancement of Colored People. His new album, Hello Tomorrow, was released earlier this year. Since 1994, Koz has hosted the popular syndicated radio program The Dave Koz Radio Show, which spotlights the who’s who and the latest sounds in the Smooth Jazz genre.

Two-time Grammy nominee **JONATHAN BUTLER** broke racial barriers and stereotypes with his first single, Lies, which was the first song by a black musician to be played on white radio stations in South Africa. The hit propelled Butler into the international limelight and he followed with the Grammy-nominated instrumental Going Home and the ballad Sarah, Sarah, which confirmed his position in popular music. Butler’s collection of diverse albums includes Surrender, The Worship Project, Jonathan, and Brand New Day.

At age 20, **BRIAN CULBERTSON** self-produced his debut album, Long Night Out. His follow-up album, Modern Life, dominated the Jazz charts with the single Come to Me. The mastermind behind the No. One tunes Back in the Day and Do You Really Love Me?, Culbertson also wowed critics and Jazz music lovers with So Good and On My Mind. The keyboard king’s Nice & Slow album soared to the top spot on Billboard’s Contemporary Jazz Chart with Get It On and All About You. In 2005, Culbertson was honored with the All That Jazz Award from the American Society of Young Musicians.

Dutch saxophonist **CANDY DULFER** was 19 years old when she was nominated for a Grammy for her solo debut album Saxuality. Her solid reputation and talent have paved the way for successful collaborations with music greats Prince, Van Morrison, Dave Stewart of the Eurythmics, Aretha Franklin, and Lionel Richie. With a unique style that Smooth Jazz Daily called “unique and nonconformist,” Dulfer ruled the Billboard charts with the albums Candy Store and For the Love of You. She also claimed the top spot on the R&R Smooth Jazz Chart with L.A. Citylights.
presents

DEBBY BOONE AND JOHN DAVIDSON
CHRISTMAS MEMORIES

Featuring the

DICK PARENT ORCHESTRA

and the

SINGERS ELITE CHORAL GROUP

Sunday, December 19, 2010, 3:00 PM

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

BIOGRAPHIES

DEBBY BOONE lit up the world with You Light Up My Life, which became an overnight sensation. The tune shot to No. One on the Billboard chart, holding on to the position for 10 consecutive weeks. The ballad won an Oscar and Boone garnered a 1977 Grammy for “Best New Artist of the Year.” She claimed two more Grammys for 1980’s With My Song I Will Praise Him and 1984’s Keep The Flame Burning.

Boone’s recent album, Reflections of Rosemary, pays tribute to her late mother-in-law, legendary singer Rosemary Clooney. The collection – which includes Blue Skies, Mood Indigo, Time After Time, and In the Wee Small Hours of the Morning – has been showered with critical acclaim. The New York Observer praised Boone’s voice, describing it as “sunny warmth that is smooth, honest and true.”

Boone has starred in Seven Brides for Seven Brothers on Broadway and in the Lincoln Center’s The Sound of Music, which was nominated for a Drama Desk Award. She also appeared in Grease, Meet Me in St. Louis, and The King and I. “In performance, Boone is remarkably present, emotionally engaged,” hailed CNN.

JOHN DAVIDSON is a consummate performer who is comfortable in various mediums, from the stage to television and the big screen. Best known as Curly in Oklahoma!, a role that won him the Theater Guild Award, Davidson began performing on Broadway in the late 1960s. The Broadway veteran has appeared in the stage productions The Fantasticks, The Music Man, Camelot, Chicago, Man of La Mancha, and the Rodgers & Hammerstein musical State Fair.

On television, Davidson has hosted That’s Incredible, The New Hollywood Squares, The $100,000 Pyramid, and The John Davidson Show. He starred with Sally Field in the televised series The Girl With Something Extra. On the big screen, Davidson appeared in the Disney musicals The Happiest Millionaire and The One and Only Genuine Original Family Band. His other film roles include Airport 80, Edward Scissorhands, and The Squeeze.

The DICK PARENT ORCHESTRA and the SINGERS ELITE CHORAL GROUP provide musical accompaniment for this holiday extravaganza.
SEASON 10/11

presents

CIRQUE SHANGHAI BAI XI

Executive Producers
HAIPING GE and MICHAEL M. WILSON

Director
MIAO MIAO CHEN

Creative Consultant
JOHN L. STEENHOVEN

Producer
GARY FJELSTAD

Lighting Designer
SCOTT ZEMATIS

Music Producer
JEFF O’BRIEN

Music Editor
JIAN MIN HUANG

Choreographer
BRENDA DIDIER

Stage Manager
KIM BERINGER

Costumer
HUI LING HUANG

Wardrobe Coordinator
KATE MURPHY

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Promotional Video Editing ............................................................. EMediaIt/GREG WILSON
Talent ............................................................................................... YULIN ACROBATIC TROUPE

Sunday, December 26, 2010, 3:00 PM
Monday, December 27, 2010, 7:30 PM
Tuesday, December 28, 2010, 7:30 PM
Wednesday, December 29, 2010, 7:30 PM
Thursday, December 30, 2010, 7:30 PM
Friday, December 31, 2010, 3:00 PM

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

Opening
Leather Straps
Contortion
Ladder Balancing
Foot Juggling
Strong Men
Roller Skating
Bike Balance/Group Bike
   Aerial Silk

INTERMISSION

Hoop Diving
Panda Wrestling
Shoulder Ballet
Hat Juggling
Chair Stack
Shoulder Pole
Plate Spinning
Swing Poles
Grand Wu Shu

BIOGRAPHY

CIRQUE SHANGHAI BAI XI brings to life the centuries-old customs of China in a family-friendly showcase of gravity-defying acrobatics, awe-inspiring martial-arts moves, and captivating dances and costumes. The award-winning spectacle of plate-spinning, balancing acts, and hoop-diving is “beguiling, sophisticated,” hails the Chicago Tribune.

More than 2,000 years ago during the Han Dynasty, Chinese acrobatic stunts were called bai xi (meaning “100 amazing acts”), which referred to the entertainers’ seemingly limitless skills. Over the years, generations of acrobats have continued to refine the art, testing its boundaries and introducing more challenging maneuvers.

Cirque Shanghai Bai Xi combines all aspects of traditional and modern acrobatics with breathtaking displays of physical strength, agility, and balance. Graceful folkloric pageantry, highlighted with fast-paced contemporary dance and mesmerizing martial-arts stunts, punctuates the grand production. “It’s magical and mind-boggling,” cheered Los Angeles’ Examiner. It’s a show “all about gawking at marvels.”

The extravaganza features world-class athletes who have trained as gymnasts, acrobats, trapeze artists, and aerialists since they were toddlers. ABC News calls the show “a breathtaking spectacle that establishes a new standard of acrobatic and entertainment excellence.”
presents

NEW YORK CHAMBER SOLOISTS

THREE SEPTETS

JENNIFER GRIM, FLUTE
MELVIN KAPLAN, OBOE
ALLEN BLUSTINE, CLARINET
DENNIS GODBURN, BASSOON
SCOTT THORBURG, TRUMPET
SHARON MOE, FRENCH HORN
CURTIS MACOMBER, VIOLIN
EMILY POPHAM GILLINS, VIOLIN
YNEZ LYNCH, VIOLA
ADAM GRABOIS, CELLO
KURT MUROKI, DOUBLE BASS
ELIZABETH METCALFE, PIANO AND HARPSCICHORD

Saturday, January 8, 2011, 8:00 PM

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

Please hold your applause until after all movements of a work have been performed, and
do not applaud between movements. Thank you for your cooperation.

As a courtesy to the performers and your fellow patrons, please mute all cellular phones,
pagers, and watch alarms prior to the start of the performance.
The six *Brandenburg Concertos* stand at the crossroads in music history where Chamber music and orchestral music went their separate ways. These *Concerts à plusieurs instruments* (concertos for various instruments), as Johann Sebastian Bach named them, were dedicated to Christian Ludwig, Margrave of Brandenburg, who employed a modest orchestra that was in all probability too small and inexpert to play all of the concertos. The *Dedication Score*, including an obsequious cover letter by Bach, has been preserved and is in the *Deutsche Staatsbibliothek* in Berlin. The mint condition of the manuscript indicates that the Margrave’s orchestra seldom, if ever, performed it.

Bach composed the concertos between 1718 and 1721, although parts may have been written as early as 1708. They were not composed as an independent group, but rather assembled from various orchestral works Bach had already written over the years as courtly entertainment music on the highest level.

These same concertos were probably common fare at the court of Prince Leopold of Anhalt-Cöthen, Bach’s employer. Letters and records indicate that the personnel in the Cöthen orchestra corresponded closely to the instrumental requirements of the concertos. Nos. 1, 2, 4, and 5 are true *concerti grossi*, requiring a solo instrument or group of instruments, requirements that correspond closely to better
players in the prince's orchestra.

The Fifth Concerto exists in two earlier versions than the one in the score dedicated to the Margrave. The final version in particular broke new ground in music history. For the first time, the harpsichord becomes a member of the soloists' ensemble, together with a flute and a violin, instead of functioning only as a basso continuo instrument. Its new role came in the form of an extended bravura solo (solo senza strumenti) in the first movement, appearing in full only in the Dedication Score.

The work must have made a great impression on Bach's contemporaries, judging from the number of references to its performance and number of copies that have survived. Bach played the solo harpsichord in performances in Anhalt-Cöthen. From then on, the harpsichord occupied a crucial place in his creative output. During his final position as Cantor of St. Thomas' Church in Leipzig, Bach transcribed 16 earlier concertos for other instruments for harpsichord.

All of Bach's concertos adhere to the Italian style championed by Antonio Vivaldi. Each movement consisted of a single theme, or ritornello, introduced by the full ensemble, or ripieno. The solo part often picked up individual motives from the ritornello or played new music, or episodes, for which the ritornello served as a refrain.

The final movement is a treasure often overlooked because of the flashy first movement. It is a gigue – traditionally the final movement of a dance suite – beginning with a canon at the interval of a fourth. From the outset, Bach sets up a series of expected cadences and then systematically avoids them by changing key or dove-tailing phrases so that there is virtually no rest until more than a minute into the movement when the soloists begin the first episode.

Septet in E-flat Major for Trumpet, Strings, and Piano, Op. 65
Camille Saint-Saëns (1835-1921)

Camille Saint-Saëns was a child prodigy who wrote his first piano composition at age 3. When he was 10 years old, he made his formal debut at the Salle Pleyel in Paris, playing Wolfgang Amadeus Mozart and Ludwig van Beethoven piano concertos, and offering to play any one of Beethoven's 32 piano sonatas from memory as an encore. In his youth, Saint-Saëns was considered an innovator, but by the time he reached maturity he had become a conservative pillar of the establishment. He tried to maintain the Classical musical tradition in France and expressed open disdain for the new trends in music, including the malaise of Wagnerism. Saint-Saëns' visceral dislike of Claude Debussy made frequent headlines in the tabloid press. As an accomplished organist and pianist, Saint-Saëns premiered his five piano concertos with elegant, effortless grace. But neither his compositions nor his pianism were ever pinnacles of passion or emotion. Hector Berlioz noted that Saint-Saëns "knows everything but lacks inexperience."

Saint-Saëns was unhappy for both professional and personal reasons when he composed the Septet in 1880. In 1878, his two young sons had died within six weeks of one another – one from falling out of a window, the other from a childhood illness. Saint-Saëns blamed his wife and three years later walked out on her while on holiday and never saw her again. Professionally, he had been trying, without success, to convince the Paris Opera to produce Samson and Delilah, which had premiered in Germany two years earlier. But the French were wary of staging Operas on biblical themes.

With his conservative predilections, Saint-Saëns took a strong interest in the music of 17th century France, the so-called Grand Siècle, dominated by the court composers of Louis XIV. The second and fourth movements of the Septet, a Menuet and a Gavotte, hark back to the dance suites of the period, paying homage particularly to the music of Jean Philippe Rameau, whose collected works Saint-Saëns edited. The first and third movements also reflect his taste for the past: The first theme of the first movement, after the opening fanfare, is a double fugue; the third movement, Intermède, is also a fugue. The composer ties together the
entire piece by repeating the first-movement fugue at the end.

Initially, Saint-Saëns did not want to write for the trumpet: “I would rather write a concerto for 25 guitars,” he said. However, the Septet was composed for a Parisian music society called La Trompette, and with such a name, he could hardly exclude the trumpet. He even gave it the dominant voice in spite of a valiant effort to keep the ensemble as balanced as possible.

**Septet in E-flat Major for Violin, Viola, Cello, Double Bass, Clarinet, Horn, and Bassoon, Op. 20**

Ludwig van Beethoven (1770-1827)

Since the time of Wolfgang Amadeus Mozart and Joseph Haydn, there was an insatiable demand in the Austro-Hungarian Monarchy for music as light entertainment during noisy dinners and festivities. This entire class of works written as background music – divertiamenti, serenades, cassations, and Harmoniemusik (wind band music) – was not constrained by the conventions of formal concert music. Often, these works had more than the normal four movements, and the six in Beethoven’s Septet, Op. 20 are a virtual compendium of the standard compositional forms of the time, with the exception of the rondo. Septet, Op. 20 was composed for violin, viola, clarinet, horn, bassoon, cello, and bass between 1799 and 1800. The composition was published in 1802 and dedicated to the Empress Maria Theresa.

The Septet was an instant, tremendous success. This being before the establishment of copyright protection, there appeared in rapid succession a rash of unauthorized transcriptions for everything from piano (Carl Czerny and Johann Nepomuk Hummel), 11 wind instruments (Bernard Crusell), and a string quintet (Franz Anton Hoffmeister) to guitar and violin. The enraged Beethoven published a diatribe in the newspaper against this form of piracy. He made an arrangement for clarinet trio and published it as Op. 38. But in later years, as his fame grew, Beethoven considered the Septet an inferior work and too superficial.

The opening movement Adagio – Allegro con brio, is in standard symphonic sonata form preceded by a slow introduction. The sprightly allegro first theme is introduced by the strings and repeated by the winds. The lyrical second movement, Adagio cantabile, contains some of Beethoven’s loveliest melodies.

A common habit of the Baroque and Classical composers was self-borrowing, especially for lighter works. Beethoven used the Menuetto from his Piano Sonata, Op. 49, No. 2 as the theme for the Tempo di menuetto of the third movement, but with a newly composed trio. The Andante con variazioni of the fourth movement opens with a theme that sounds like a children’s Folk song, but is probably original. It is followed by five variations and a coda.

Beethoven was the originator of the scherzo, which he often used – still paired with a contrasting trio – instead of the traditional menuet. The fifth movement is one of the first forays into this style, which maintains the form and triple time signature of the menuet. The horn opens the scherzo while the cello dominates the trio. The final movement is another sonata form, opening with a solemn introduction – unusual at the time for any but opening movements. An appropriately lively Presto follows. Taking a bit from the concerto form, the finale includes an extensive violin cadenza.

**BIOGRAPHIES**

Acclaimed as an outstanding ensemble of distinguished virtuosi performing a widely diverse repertoire in creatively programmed concerts, the **NEW YORK CHAMBER SOLOISTS** has maintained a unique niche in the Chamber music world for more than five decades. This 12-member group of strings, winds, and keyboard can increase to as many as 20 members with the addition of guest musicians, giving it the flexibility to offer many works that are seldom heard due to the unusual instrumental combinations for which they were written.

With more than 250 works in its repertoire, the New York Chamber Soloists has helped expand the audience for Chamber music. Its programming innovations have included Johann Sebastian Bach’s complete *Brandenburg Concerti* in a single concert; *Paris in the ’20s*, an American Classics program; the complete Wolfgang Amadeus Mozart horn concerti; and song cycles, cantatas, and Operas from Claudio Monteverdi to Hugh Aitken.

The ensemble has added substantially to the catalog of 20th century Chamber works, with more than 25 compositions written for the New York Chamber Soloists by such
significant composers as Gunther Schuller, Mario Davidovsky, Ezra Laderman, and Mel Powell. Most recently, the group commissioned a new work for children, *Ferdinand the Bull*, from noted American composer Aitken, and compositions based on *Alice’s Adventures in Wonderland* by Gerald Fried and Tania French. The ensemble has compiled an impressive record of repeat engagements in North America and abroad, including 11 European tours, six Latin American tours, and numerous tours of the Far East and South Pacific.

The Chamber Soloists has appeared frequently at New York’s Metropolitan Museum of Art and Lincoln Center; at Washington’s Library of Congress, the National Academy of Sciences, the Kennedy Center, and the National Gallery of Art; at major universities across the country from Boston to Berkeley; and at the Mostly Mozart, Sun Valley, and Caramoor festivals. The 2009-2010 season featured two performances by the Chamber Soloists at the Casals Festival and the debut of the ensemble’s new initiative: a large-scale orchestral program featuring luminaries such as Richard Stoltzman, Menahem Pressler, and Anton Kuerti. This program has been a huge success at venues including the Metropolitan Museum of Art and the Kravis Center. The ensemble has been in residence at the Vermont Mozart Festival every summer since the event’s inception in 1974.

**JENNIFER GRIM** (*Flute*) is hailed by *The New York Times* as “a deft, smooth flute soloist.” She has performed across the United States as an active solo and Chamber musician of the Classic literature and Contemporary music. In addition to the New York Chamber Soloists, she performs with the Zephyros Quintet and the Proteus Ensemble and has performed with such groups as the Chamber Music Society of Lincoln Center, Speculum Musicae, Ensemble Sospeso, Ensemble 21, and the American Festival of Microtonal Music. As a soloist, Grim has performed with the Philharmonia Orchestra of Yale, the Stanford Symphony Orchestra, Palo Alto Chamber Orchestra, and the Young People’s Symphony Orchestra. A California native, Grim received her bachelor’s degree from Stanford University and her master’s and doctor of musical arts degree from the Yale School of Music. She is currently an assistant professor for the Department of Music at the University of Nevada, Las Vegas.

**MELVIN KAPLAN** (*Oboe*) is the founder/artistic director of the New York Chamber Soloists and the Festival Winds. For more than 40 years he has been one of America’s most influential forces in Chamber music, both as a renowned performer and as a manager, teacher, lecturer, and writer. As a soloist, he has premiered works by Vaughan Williams, Ezra Laderman, Hugh Aitken, Gunther Schuller, Mel Powell, Heitor Villa-Lobos, and Jean Francaix. On the faculty of the Juilliard School for 30 years, Kaplan was also featured regularly for many years as a lecturer/performer at the Metropolitan Museum of Art. He founded and is artistic director of the Vermont Mozart Festival.

**ALLEN BLUSTINE** (*Clarinet*) is a member of the New York Chamber Soloists and the award-winning new music ensemble Speculum Musicae, for which he is the president and director. An active proponent of new music for the clarinet, he has premiered more than 100 solo and Chamber works, including Milton Babbitt’s *My Ends Are My Beginnings*, Donald Martino’s *Triple Concerto*, Elliott Carter’s *GRA* (New York premiere), Pulitzer Prize-winner Wayne Peterson’s *Peregrinations* for solo clarinet and, most recently, Pulitzer Prize-winner Mario Davidovsky’s *Synchronisms No. 12 for Clarinet and Electronic Sounds*. In the early 1970s, Blustine was principal clarinetist of the Japan Philharmonic and the Musica Aeterna Orchestra at the Metropolitan Museum of Art, and performed frequently with the New York Philharmonic. He is currently on the faculty of Columbia University, is a founding member of the North Country Chamber Players in New Hampshire, and is the associate director of the Institute and Festival for Contemporary Performance at Mannes College of Music in New York.

**DENNIS GODBURN** (*Bassoon*) enjoys a distinguished career as a performer of Baroque, Classical, and Modern bassoons, concertizing throughout the United States, Europe, and Japan. He has served as the principle bassoonist for the Orchestra of St. Luke’s since 1976 and is a member of the Orpheus Chamber Orchestra. Godburn has performed with the Metropolitan Opera, Music@Menlo, New England Bach Festival, Boston Early Music Festival Orchestra, Philharmonia Baroque, Santa Fe Pro Musica, Waverly Consort, Classical Band, and Portland Baroque. He has appeared as soloist for Lincoln Center’s Great Performers series, Mostly Mozart Festival, the Chamber Music Society of Lincoln Center, the Ravinia Festival, and The
Kennedy Center. Godburn has recorded repertoire from Medieval to Contemporary on RCA, Sony, L'Oiseau Lyre, Telarc, Columbia Masterworks Harmonia Mundi, EMI, and Deutsche Grammophon.

SCOTT THORNBURG (Trumpet) has performed as a soloist and Chamber musician around the world. He has been principal trumpet with the New York City Symphony, the Hartford Symphony, Philharmonia Virtuosi, the Stamford Symphony, Musica Sacra, and the Summerfare Opera Festival Orchestra at SUNY-Purchase. As the principal trumpet with the Orchestra of St. Luke’s, Thornburg has performed at the Caramoor Festival and has toured South America, Europe, and the United States with the Orpheus Chamber Orchestra. A member of the New York Trumpet Ensemble, he has also performed with the Canadian Brass, Parnassus, and the New York Brass. Thornburg lives in Kalamazoo, Michigan, where he is professor of trumpet at Western Michigan University, is a member of the acclaimed Western Brass Quintet, and is principal trumpet with the Kalamazoo Symphony Orchestra.

SHARON MOE (French Horn) performs frequently as a soloist throughout the United States, France, Spain, and South America. Moe was solo horn for the premiere of Leonard Bernstein’s Mass at The Kennedy Center in Washington, D.C., and for the premiere of Oliver Messiaen’s From the Canyon to the Stars at Lincoln Center’s Alice Tully Hall. Moe’s compositions have received several awards from American Society of Composers, Authors and Publishers and have been performed in Carnegie Hall; Lincoln Center’s Alice Tully Hall; Merkin Hall; and at the Aspen, Miami, and Spoleto festivals. Moe’s work Windows was nominated for a Pulitzer Prize.

CURTIS MACOMBER (Violin) is one of the most versatile soloist/Chamber musicians performing today, equally at home in repertoire from Johann Sebastian Bach to Milton Babbitt. As a member of the New World String Quartet from 1982 to 1993, Macomber performed in various concert series throughout the United States and toured abroad. He is a violinist with Speculum Musicae and Da Capo and is a founding member of the Apollo Trio. His most recent recordings include a solo titled Casting Ecstatic on CRI, the complete Edvard Grieg sonatas on Arabesque, an all-Steve Mackey album Interior Design, and the complete Johannes Brahms sonatas on Bridge. Macomber is a member of the Chamber music faculty of the Juilliard School, where he earned his bachelor of music, masters of music, and doctor of musical arts degrees as a student of Joseph Fuchs. Macomber is also on the violin faculty of the Manhattan School of Music and has taught at the Tanglewood, Taos, and Yellow Barn Music festivals.

EMILY POPHAM GILLINS (Violin) has traveled throughout the United States, Europe, Korea, and Israel as a soloist and collaborative Chamber musician. As first violinist of the Degas String Quartet and a member of the International Sejong Soloists, Gillins has performed at the Library of Congress and The Kennedy Center. Her collaborations include concerts at the Prussia Cove International Musicians Seminar and the Aspen, Ravinia, and Taos music festivals. Gillins earned degrees from Indiana University, the Juilliard School, and Manhattan School of Music under the tutelage of Miriam Fried, Robert Mann, and Sylvia Rosenberg. Gillins has served as assistant concertmaster of the Sarasota Opera Orchestra and as a faculty member of the Summertwos Music Festival in Pennsylvania. She joined the New York Chamber Soloists in 2008.

YNEZ LYNCH (Viola) is an original member of the New York Chamber Soloists and has been viola soloist with the Musica Aeterna Orchestra and the Festival Orchestra of New York at the Metropolitan Museum of Art, Carnegie Hall, and Lincoln Center. She has also performed with Festival of Winds and appeared as a guest musician with the American and Emerson string quartets and the Paris Piano Trio. She has performed in the Chamber orchestra and as viola soloist at the Casals Festival in Prades, France, and San Juan, Puerto Rico. Lynch toured the United States and Europe as a member of the original cast of New York Pro Musica’s production of The Play of Daniel, which was recorded by Decca. She has also recorded for CRI and Nonesuch and has made many radio and television appearances in the United States and Europe.

ADAM GRABOIS (Cello) has a varied career as a recording and Chamber musician, soloist, and teacher, and is founder of the record label Reflex Editions. The Philadelphia Inquirer wrote, “Sometimes, the way he plays with the sound of a single note has enough emotional sustenance in it to launch a half-dozen distinct feelings in quick succession.” His CD DUOS: Martinu, Ravel, Kodaly was released to critical acclaim in 2008. Recent appearances include the
Metropolitan Museum of Art and the Morgan Library in New York City; the National Gallery in Washington, D.C.; and The Getty in Los Angeles. Grabois is the cellist of the Lile Piano Trio and he is a member of the Finckel Cello Quartet. His collaborations have included performances with Menahem Pressler and Mikhail Baryshnikov. Grabois graduated from Swarthmore College, where he studied with David Finkel and taught as his assistant. Recently, he joined the faculty of Kinhaven Music School. His cello was made by Samuel Zygmuntowicz in Brooklyn, New York, and his bows were made by Ole Kanestrøm.

**KURT MUROKI (Double Bass)** is from Maui, Hawaii. He began his musical studies on the violin at age 6 and subsequently performed concerti with the Honolulu Symphony and the Maui Symphony. At age 13, Muroki studied the double bass and at age 17, he entered the Juilliard School under the tutelage of Homer R. Mensch. Muroki began performing at age 21 with the internationally renowned Sejong Soloists under ICM Management. He is affiliated with the Chamber Music Society of Lincoln Center, the Jupiter Symphony Chamber Players, Concertante Chamber Players, Speculum Musicae, Lincoln Center's Great Performers series, The Ensemble Sospeso, Sequitur, the Metropolitan Opera Orchestra, the Brooklyn Philharmonic, American Composers Orchestra, Tokyo Opera Nomori, New York City Ballet, Ensemble 21, 92nd Street Y, and Bargemusic. Muroki has performed at the Marlboro Music Festival, Festival de l'Automne, and Saito Kinen Festival Matsumoto. He is active in movies and television commercials and can be heard on Pop and Classical recordings. He has won numerous competitions, including First Prize in the Aspen Musical Festival double bass competition. Muroki has collaborated with members of the Guarneri, Juilliard, Tokyo, and Orion quartets; Ensemble Wein-Berlin; Jaime Laredo; Lynn Harrell; Maurice Bourgue; Toru Takemitsu; Peter Schickele; John Zorn; and Brian Ferneyhough. Muroki has performed concerto tours throughout the United States and Asia. He is currently the double bass teacher at the Bowdoin International Music Festival, the Juilliard School, Stony Brook University, and the Robert McDuffie Center for Strings at Mercer University.

**ELIZABETH METCALFE (Piano and Harpsichord)** made her solo debut with the Toronto Symphony Orchestra at age 12, and subsequently performed with the orchestra throughout eastern Canada. Metcalfe has appeared as the piano and harpsichord soloist and as a Chamber musician throughout the United States and Canada, in repertoire ranging from 17th century harpsichord music to piano works by Bela Bartók and George Crumb. With the New York Chamber Soloists, she has been a featured musician at the Mostly Mozart Festival, the Caramoor Festival, and on tours in France, Spain, and South America. A founding member of the Vermont Contemporary Music Ensemble, she also performs regularly with the Vermont Symphony Orchestra as piano or harpsichord soloist. Metcalfe was educated in Canada at the University of Toronto and the Royal Conservatory of Music, and was on the music faculty of the University of Vermont from 1966 to 1999.

### CCPA SEASON SCHEDULE TO CHANGE IN 2011-2012

**Starting next season, the Cerritos Center for the Performing Arts (CCPA) will implement a change to future CCPA performance schedules that will allow the theater to present more of your favorite entertainers.**

The CCPA’s 2011-2012 Season will begin in July 2011 and conclude in March 2012.

Starting the CCPA season in July will expand the range of popular performer options available to the theater. Many of the most popular entertainers the CCPA has presented have greater touring availability during this time. This modified schedule also will allow the CCPA to provide greater availability for special event requests that it receives throughout the year, but has previously been unable to accommodate.

Reminders of this scheduling change will be made throughout the current season. The 2011-2012 Series Subscription and Season Package Brochure will be mailed in March 2011 instead of May. The CCPA’s ticketing procedures will not change. Ticket orders for the entire season will be accepted according to the schedule included in the 2011-2012 Series Subscription and Season Package Brochure. The City of Cerritos and the CCPA look forward to seeing you often at the theater for performances in this and future seasons.
presents

THE NEW CHRISTY MINSTRELS

With Special Guest

BARRY McGUIRE

Sunday, January 9, 2011, 3:00 PM

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

BIOGRAPHY

THE NEW CHRISTY MINSTRELS has been hailed for its rich and robust vocal blend and, according to All Music Guide, for its “wholesome charisma.” The group’s debut album, Presenting The New Christy Minstrels: Exciting New Folk Chorus, featured an upbeat version of This Land Is Your Land and was a mainstay on the Billboard music charts for two years. It also won a “Best Performance by a Chorus” Grammy. The honor paved the way for the ensemble’s regular appearances on The Andy Williams Show, further gaining the group fans and exposure.

The New Christy Minstrels’ albums In Person and Ramblin’ boosted the band’s standing in the music industry. All Music Guide called Ramblin’ the group’s “artistic high-water mark. Their arrangements were never more stirring and their singing never lustier.” The album featured the hit Green, Green, which remains one of the most popular original songs to come out of the early 1960s Folk music boom.
ROUND MOUNTAIN

Wednesday, January 12, 2011, 7:30 PM

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

BIOGRAPHY

ROUND MOUNTAIN has intoxicated critics and fans with a unique blend of melodic, gentle sounds, such as the West African harp, and more raucous numbers featuring trumpet, Peruvian box drum, accordion, percussion, Bulgarian and Scottish bagpipes, Irish whistle, and more.

It’s “a treasure of sound,” Songlines Magazine cheered. Seven Days, Vermont’s independent voice newspaper, added, “Blending dusty American grit with a worldly amalgam of global influences, Santa Fe-based duo Round Mountain presents a singular take on Folk music that is both foreign and familiar.”

The songwriting Rothschild siblings draw on their childhood memories and background in Santa Fe, New Mexico, to create a repertoire that encompasses Balkan and West African styles, traditional Appalachian music, Irish ballads, and klezmer. Expect many extremes – a beautiful acoustic showcase of wild bagpipes, trumpet, accordion, Bulgarian zydeco, and Malian rhythms.

Older brother Char Rothschild is an acclaimed songwriter-multi-instrumentalist, incorporating trumpet, guitar, dobro, accordion, Irish whistle, Bulgarian gaida, and Scottish Highland bagpipes into live performances. Also coloring Round Mountain’s recordings with the Turkish lutes and flutes known as saz and ney, he has performed with the Old Moscow Circus in Tokyo, Japan; toured Australia with the Afro-Funk group Panjea; and recorded with Folk singer-composer Latif Bolat.

Younger sibling Robby Rothschild is a composer-singer who plays the Peruvian/Flamenco box drum cajon, djembe, bouzouki, mandolin, and the West African harp kora. A piano and drum virtuoso since age 8, he is also an acclaimed percussionist who is deeply influenced by West African rhythms. He has played and recorded with composer-guitarist Ottmar Liebert and American rocker Kip Winger and performed with Zimbabwean musician Thomas Mapfumo.
Seán Curran Company presents

SEÁN CURRAN COMPANY

Artistic Director
SEÁN CURRAN

Associate Artistic Director
ELIZABETH COKER GIRÓN

Dancers
REBECCA ARENDS, SEÁN CURRAN, ZACHARY DENISON,
ELIZABETH COKER GIRÓN, DAVID GONSIER, ELYSE MORRIS,
CHRISTINA ROBSON, SHANE DENNIS RUTKOWSKI,
and JINJU SONG-BEGIN

Lighting Designer and Technical Director
JOE DORAN

Exclusive Representation
IMG Artists

President, Curran Events, Inc.
GABRIELLE GOSSNER

Friday, January 14, 2011, 8:00 PM

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

Seán Curran would like to thank the dancers for their contribution and
collaboration in the creation of these dances.

Seán Curran Company’s performances are made possible in part with public funds from
the New York State Council on the Arts, a state agency; a grant from the
National Endowment for the Arts; Altria Group, Inc.; and The O’Donnell Green Foundation.
PROGRAM

Aria/Apology (2005)

“After great pain, a formal feeling comes …” – Emily Dickinson

Choreography by: Seán Curran
Lighting Design by: Joe Doran
Soundtrack by: George Frideric Handel and recorded apologies from The Apology Line collected by Alan Bridge
Commissioned by: The College of St. Benedict in St. Joseph, Minnesota
Performed by: Rebecca Arends, Zachary Denison, Elizabeth Coker Girón, David Gonsier, and Shane Dennis Rutkowski

Social Discourse (2007)
(also known as Force of Circumstance)

Choreography by: Seán Curran
Lighting Design by: Joe Doran
Music by: Thom Yorke
Commissioned by: The Bessie Schonberg/First Light Commissioning and Creative Residency Program of Dance Theater Workshop with support from the Ford Foundation; the National Endowment for the Arts, a federal agency; the New York State Council on the Arts; the Jerome Robbins Foundation; and The College of St. Benedict
Performed by: Rebecca Arends, Zachary Denison, Elizabeth Coker Girón, David Gonsier, Christina Robson, and Shane Dennis Rutkowski

INTERMISSION

Left Exit (West Coast premiere)

Choreography by: Seán Curran in collaboration with the dancers
Lighting by: Joe Doran
Original Score by: Jerome Begin
Recorded text includes the voices and ideas of Cornel West, Judith Butler, Sanaura Taylor, Jonathan Miller, and Denys Turner
Costumes by: Christina Bullard
Commissioned by: University of Notre Dame, DeBartolo Performing Arts Center
Performed by: Rebecca Arends, Seán Curran, Zachary Denison, Elizabeth Coker Girón, David Gonsier, Elyse Morris, Christina Robson, Shane Dennis Rutkowski, and JinJu Song-Begin
SEÁN CURRAN (Artistic Director) began his dance training with traditional Irish step dancing as a young boy in Boston, Massachusetts. He made his mark in the dance world as a leading dancer with the Bill T. Jones/Arnie Zane Dance Company. Curran received a New York Dance and Performance “Bessie” Award for his performance in Secret Pastures. A graduate and guest faculty member of New York University’s Tisch School of the Arts, Curran was an original cast member of Stomp Off-Broadway for four years. He has performed his solo evening of dances at venues throughout the United States, as well as at Sweden’s Danstation Theatre and France’s EXIT Festival. His recent projects include Much Ado About Nothing and A Midsummer Night’s Dream for the Shakespeare Theatre Company; the 20th anniversary of Nixon in China and Street Scene at Opera Theatre of St. Louis; Playwrights Horizons’ My Life With Albertine; and Shakespeare in the Park’s As You Like It. Curran has choreographed for New York City Opera’s L’Etoile, Alcina, Turandot, Haroun and the Sea of Stories, Capriccio, and Acis and Galatea. He made his Metropolitan Opera debut as choreographer for Romeo and Juliette and, most recently, he directed Salome for Opera Theatre of St. Louis and the San Francisco Opera. Curran’s Broadway credits include James Joyce’s The Dead for Playwrights Horizons and The Rivals at Lincoln Center. He has created works for the Trinity Irish Dance Company, ABT II, Denmark’s Upper Cut Company, Sweden’s Skånes Dance Theater, Irish Modern Dance Theatre, Ritir Woodbury Dance Theater, and Dance Alloy, as well as for numerous college and university dance departments. Curran has taught extensively at the American Dance Festival, Harvard Summer Dance Center, Bates Dance Festival, and Boston’s Conservatory of Music. In 2000, Irish American Magazine selected Curran as one of its “Top 100” choreographers and in 2002, he was awarded a Choreographer’s Fellowship from the New York Foundation for the Arts. Curran is happiest when choreographing new works or performing. He hopes to continue being an ambassador for the art of dance by building and educating the dance audiences of tomorrow.

ELIZABETH COKER GIRÓN (Associate Artistic Director and Dancer) trained at the Washington School of Ballet and the Ballet Nacional de Cuba before joining The Washington Ballet for several seasons. She joined the Seán Curran Company in 2006 and became the associate artistic director in 2009. Girón has been creating work and performing with Ana Isabel Keilson for two years. Girón graduated summa cum laude/Phi Beta Kappa from Columbia University with a degree in psychology and dance and in 2010, she earned a master of arts degree in motor learning from Teachers College of Columbia University. She is currently conducting research at Teachers College on the use of motor imagery by dancers. Girón has taught and set choreography at the Ballet Hispanico School of Dance, Roger Williams University, Harvard University, Peridance, Steps Repertory Ensemble, Uppercut Dance Theater, and Zenon Dance Company. She also served as guest lecturer in Postmodern dance at George Washington University.

JOE DORAN (Lighting Designer and Technical Director) has worked with Armitage Gone! Dance; HT Chen and Dancers; Gabrielle Lansner and Co.; and the Martha Graham Dance Company. Doran is the producing artistic director and resident designer of Equilateral Theatre Company, a nonprofit organization he founded in 2004. He recently designed an adaptation of The Tempest, starring Olympia Dukakis, for the Alpine Theatre Project. For regional theater, Doran has designed for Historic Swift Creek Mill Theatre and Dogwood Dell Festival of Arts in Richmond, Virginia. He is the 2008 and 2009 recipient of the Richmond Theatre Critics Circle Award for “Outstanding Lighting Designer.” Doran is a graduate of the North Carolina School of the Arts. He is a member of Resonance Ensemble in New York City and of the United Scenic Artists Local 829. For more information, visit www.joedorandesign.com.

JEROME BEGIN (Composer) has been commissioned by the Bill T. Jones/Arnie Zane Dance Company, the Juilliard School, and Hubbard Street Dance Chicago. His works have been performed in the United States, Europe, Israel, Korea, and Japan. Begin has accompanied and taught at many dance companies, universities, studios, and festivals internationally and throughout the United States. He currently resides in New York where he works as a freelance composer and performer, in addition to serving as music advisor on the faculty of the Juilliard School Dance Division. Begin is the director of the Left Hand Path Ensemble in New York City.

REBECCA ARENDS (Dancer) is originally from Prospect Heights, Illinois. As a Powers-Knapp Scholar, Arends holds a bachelor of arts in history and Afro-American studies from the University of Wisconsin-Madison. She moved to New York City to attend The Ailey School and was awarded the Oprah Winfrey Foundation Fellowship in 2005. Arends studied under Denise Jefferson, Ana Marie Forsythe, Nadine Revene, Milton Myers, and Jean Emile. While attending The Ailey School, she danced in Judith Jamison’s Divining and performed in Alvin Ailey’s Memory with Alvin Ailey American Dance Theater at New York’s City Center. In addition to dancing with
the Seán Curran Company, Arends has been dancing and creating work with Rosario Dance since 2006, and premiered Tino Sehgal’s Kiss at the Solomon R. Guggenheim Museum. Arends is a member of the Screen Actors Guild.

ZHACHARY DENISON (Dancer) is thrilled to be a new member of the Seán Curran Company. In addition to his dance training, Denison studied acting at American Musical and Dramatic Academy, The Actors Studio, and The Actors Workshop under Mike Nichols. Denison appeared in a national tour of The Music Man, and CATS and West Side Story for regional theater. His New York City credits include Platforms, For the Love of Christ, Aaron Lathams' Pogo and Evie, The Jeff Shade Dance Project, and Steps Repertory Ensemble. He has performed in works by Bradley Shelver and Heidi Latsky. Denison danced at the ELAN Awards honoring Lar Lubovitch, and with Dancers Responding to AIDS (DRA) and Christopher L. Huggins. Denison’s television credits include Dancing With The Stars and MTV. He has performed with Jennifer Hudson, Amanda Selwyn Dance Theater, Salvatore LaRussa Dance, and Body Art Dance. He is a guest choreographer at the Joffrey Ballet School.

DAVID GONSIER (Dancer) is a native of Brooklyn, New York. He began his training while studying philosophy at Skidmore College. Since graduating and returning to New York, Gonsier has trained at The Paul Taylor School, The Ailey School, and with many teachers and choreographers. As a member of the Amy Marshall Dance Company, Gonsier has performed in Operas and has toured throughout the United States, Europe, and Asia. He has been a member of the Seán Curran Company since 2009.

ELYSE MORRIS (Dancer) is a choreographer, dancer, and teacher from Seoul, Korea. Her work has been performed in Korea, Japan, and the United States. She was an original member of Dance Company THE BODY from 2003 to 2006 in Seoul, Korea. Song-Start holds a master's degree in choreography from Kookmin University and an undergraduate degree from Chung Ang University in Seoul, where she received numerous awards and scholarships. She was awarded two full scholarships to the American Dance Festival in 2003 and 2005, where she performed and choreographed. Song-Start was invited to showcase her work in the Dance Biennale Tokyo in 2004 and 2006, and was commissioned by the Choi Seung Hee Dance Festival in 2006 and 2008. Recent performances of her work include the Body Blend Series at Dixon Place and the Reverb Choreographic Festival in New York and Seoul. Her repertoire involves solos, ensemble works, and experimental works relying on “found movement” and “chance operations.” Song-Start collaborates frequently with composers and for live music performances.
presents

THE BEST OF DOO WOP

Featuring

THE SHIRELLES, THE DIAMONDS, ORIGINAL COASTER LEON HUGHES AND HIS GROUP, DICK AND DEE DEE, THE SAFARIS WITH JIM STEPHENS,

With Comedy Host STEVE BRUNER and

BILLY & THE CORVETTES

Saturday, January 15, 2011, 8:00 PM

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

BIOGRAPHIES

THE SHIRELLES is best known for the hit songs Will You Still Love Me Tomorrow, Dedicated to the One I Love, and Mama Said. The band, which made its 1958 debut at the legendary New York Apollo Theater, romanced the world with tunes like Foolish Little Girl, I Met Him on a Sunday, and Baby It's You. The group won the Soul of America Music Award and the Pioneer Award from the Rhythm and Blues Foundation and was inducted into the Rock and Roll Hall of Fame in 1996.

THE DIAMONDS shook up the world and the Billboard music charts with the hits Little Darlin’, Why Do Fools Fall in Love, and The Stroll. Honored with the Juno “Hall of Fame” Award by the Canadian Academy of Recording Arts and Sciences, the band was inducted into the Vocal Group Hall of Fame in 2004 and the Doo-Wopp Hall of Fame in 2006. The Diamonds’ other hits include The Church Bells May Ring, Words of Love, and Kathy-O.

ORIGINAL COASTER LEON HUGHES AND HIS GROUP continues to bring “The Coasters” songs to audiences everywhere. The Coasters dominated the 1950s R&B and Pop charts with the No. One hits Searchin’, Yakety Yak, and Poison Ivy. The band released the singles Young Blood, Charlie Brown, and Along Came Jones. Although filled with wit and intoxicating harmonies, the tunes took a serious look at American culture and social issues. The Coasters was inducted into the Rock and Roll Hall of Fame in 1987.

DICK AND DEE DEE raced up the 1960s Billboard Hot 100 chart with the Gold hit The Mountain’s High. Throughout the decade, the California duo delivered the singles Tell Me, Turn Around, Young and in Love, and Thou Shalt Not Steal. In 2009, in response to requests from fans, Dee Dee (Mary Sperling) re-created the act with her new partner, singer-actor Michael Dunn, who replaced the late Dick St. John.

Also performing is THE SAFARIS WITH JIM STEPHENS, the voice behind the Billboard Top 10 hit Image of a Girl. The California-based band’s other songs include The Girl With the Story in Her Eyes and In the Still of the Night.

STEVE BRUNER keeps the show light and fun with his signature shtick. With clean and hilarious anecdotes and observations about the challenges of modern-day life, Bruner has earned a reputation as one of the family-friendliest entertainers in the comedy circuit. The late comedian George Carlin praised: “Clean, smart, and funny define Steve.” Bruner is a regular guest on the Comedy Club Network, An Evening at the Improv, Into the Night, and The Byron Allen Show.

Musical accompaniment for the evening is provided by BILLY & THE CORVETTES.
presents

ROB KAPILOW’S
WHAT MAKES IT GREAT?
THE MUSIC OF STEPHEN SONDHEIM

ROB KAPILOW, PIANIST AND COMMENTATOR
SALLY WILFERT, SOPRANO
MICHAEL WINTHER, TENOR

Wednesday, January 19, 2011, 7:30 PM

This performance will not include an intermission.
The taking of photographs or use of recording devices is strictly prohibited.

PROGRAM

Send in the Clowns
Finishing the Hat
Too Many Mornings
Getting Married Today

A special thank you to Erin McNally who will be performing
Getting Married Today.
For nearly 20 years, **ROB KAPILOW** has brought the joy and wonders of Classical music – and unraveled some of its mysteries – to audiences of all ages and backgrounds. Characterized by his unique ability to create an “aha” moment for his audiences and collaborators, whatever their level of musical sophistication or naïveté, Kapilow’s work brings music into people’s lives – opening new ears to musical experiences and helping people to listen actively rather than just hear. *The Boston Globe* said, “It’s a cheering thought that this kind of missionary enterprise did not pass from this earth with Leonard Bernstein. Rob Kapilow is awfully good at what he does. We need him.”

Kapilow’s range of activities is impressively broad, including his *What Makes It Great?* presentations, his family compositions and FamilyMusik events, and his Citypieces. The reach of his interactive events and activities is wide, both geographically and culturally – from native American tribal communities in Montana and inner-city high school students in Louisiana to wine-tasters in the Napa Valley. From tots barely out of diapers to musicologists hailed from Ivy League programs, his audiences are diverse and unexpected, but invariably rapt and keen to come back for more.

Kapilow’s popularity and appeal are reflected in notable invitations and achievements. He appeared on NBC’s *Today Show* in conversation with then-host Katie Couric; he presented a special *What Makes It Great?* event for broadcast on PBS’ *Live From Lincoln Center* in January 2008; and he has written a book, *All You Have to Do Is Listen*, which was published by the new alliance between Wiley and Lincoln Center and won a PSP Prose Award for “Best Book in Music and the Performing Arts” in 2008. A documentary film, *Summer, Sun, Winter Moon*, named after Kapilow’s choral and symphonic work of the same title, aired on PBS nationwide last year. Kapilow is currently working on a sequel to his first book. The sequel is scheduled to be published in 2011.

**SALLY WILFERT** has appeared on Broadway in *Assassins*, *The Adventures of Tom Sawyer*, and Walt Disney’s *King David*. She performed in the first national tour of the Tony award-winning *The 25th Annual Putnam County Spelling Bee*. Wilfert’s Off-Broadway credits include *The Lady in Penthouse B* (opposite Nancy Dussault); *Make Me A Song: The Music of William Finn*; *The Mistress Cycle*; and *The Prince and the Pauper*. At Carnegie Hall she has appeared in Cole Porter’s *Jubilee*, *South Pacific in Concert* (starring Reba McEntire), and *Sondheim: A Tribute*. As a soloist performing with the New York City Ballet at Lincoln Center, she was featured singing *Somewhere* for the company’s performances of *West Side Story Suite*. She has performed at Cincinnati Playhouse in the Park, Baltimore Center Stage, Pittsburgh Civic Light Opera, New Haven’s Schubert Theatre, Bar- rington Stage Company, Hartford Theatreworks, The Fulton Opera House, and Connecticut Grand Opera in such shows as *Marry Me A Little*, *Elegies*, *Les Miserables*, *The Last Five Years*, *Amadeus*, *Into the Woods*, and *The Threepenny Opera*. Wilfert has appeared with Rob Kapilow in *What Makes it Great?* in major venues throughout the country, celebrating the songs of George Gershwin, Cole Porter, and Leonard Bernstein. Wilfert recently appeared in concert at Avery Fisher Hall, Merkin Hall, Lincoln Center Songbook, Symphony Space, Joe’s Pub, Birdland, Williamstown’s 62 Center, and The Metropolitan Room.

Acclaimed by *The New York Times* as “a theater singer of unusual refinement” and “impeccable taste” with “a voice that traverses genres,” **MICHAEL WINTHER** is active and passionate about the development of new American musical theater. He received Drama Desk and Drama League nominations for his critically acclaimed solo performance in *Songs From an Unmade Bed* at New York Theater Workshop with lyrics by Mark Campbell and music by 18 composers.

Winther’s recent concert credits include *William Finn’s Songs*, *The Songs of Fred Hersch*, and *Broadway Cabaret Series*. He has performed in concerts at Avery Fisher Hall, Merkin Hall, Symphony Space, Joe’s Pub, and Birdland. Winther’s theater credits include Broadway’s *33 Variations*, *Mamma Mia!*; *1776*, *The Crucible*, *Artist Descending a Staircase*, and *Damn Yankees*. His Off-Broadway credits include *Radiant Baby*, *Hatgood*, *Berlin to Broadway*, *Forever Plaid*, and *Tony n’ Tina’s Wedding*. His film and television credits include *Leverage; Meet Dave; Jumper; The Break Up; Mr. & Mrs. Smith*; and *Law & Order: Los Angeles*.

Currently, Winther is collaborating with Jazz pianist/composer Fred Hersch for *My Coma Dreams*, which will premiere in 2011. Winther has appeared with Rob Kapilow in *What Makes It Great?* for Lincoln Center’s Great Performers series and in other venues across the country. Winther is a graduate of The Hotchkiss School and Williams College.
The Friends of Arts Education at the Cerritos Center for the Performing Arts (FAE) is a nonprofit organization dedicated to enhancing education through high quality arts experiences. Through programs of high artistic caliber and strong educational merit, FAE serves over 40,000 students, teachers, and families each year and positively impacts the community by encouraging youth to think creatively, to celebrate multiple perspectives, and to dream beyond their circumstances.

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To find out how you can support the Friends of Arts Education at the Cerritos Center for the Performing Arts (FAE), please contact FAE’s Development Office at (562) 916-1293 or visit us on the web at www.friendsofaec.com.

If you have questions, please contact Development Manager, Brian McConnell by email: bmconnell@cerritos.us

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The Ticket Office is open 10 AM to 6 PM Monday through Friday and 12 Noon to 4 PM on Saturday. Hours are extended until one-half hour past curtain on performance days.

Tickets can be charged to Visa, MasterCard, Discover or American Express by phoning (800) 300-4345 or (562) 916-8500, or online at www.cerritoscenter.com. Mail orders are processed as they are received. Tickets cannot be reserved without payment.

Lost Ticket and Ticket Exchange policies vary; however, there are no refunds. Call (800) 300-4345 for information.

Groups of 20 or more may purchase tickets at a 10% discount. Call (800) 300-4345.

Children’s Prices apply to children twelve (12) years of age and under. Regardless of age, everyone must have a ticket, sit in a seat, and be able to sit quietly throughout the performance. We do not recommend children under the age of six (6) attend unless an event is specifically described as suited to that age.

Free Public Tours are conducted by appointment only. Special tours can be arranged by calling (562) 916-8530.

Parking is always free in the spacious lots adjacent to the Cerritos Center for the Performing Arts.

Full-Service Bars are located in the Grand Lobby on the Orchestra level and at the Gold Circle level. Refreshments are not allowed in the Auditorium.

Smoking is not permitted in any City facility.

Emergency Medical technicians are on duty at all performances. If you need first aid, contact an usher for assistance.

Restrooms are located behind the Grand Staircase on the Orchestra level and at the Grand Staircase Landing on the Gold Circle level.

Out of courtesy to the performers and fellow patrons, cellular phones, pagers, and alarm watches should be disconnected before the start of the performance.

Doctors and Parents should leave their seating locations with exchanges or sitters and have them call (562) 916-8508 in case of an emergency.

The Coat Room is located behind the Grand Staircase.

Cameras and Recording Equipment Are Not Permitted in the Auditorium and must be checked at the Coat Room.

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Elevators are located near the Grand Staircase and access each level of the Lobby.

Pay Phones are located on the Orchestra level behind the Grand Staircase and near the restrooms on the Gold Circle level.

Phonic Ear Lightweight Wireless Headsets for the hearing impaired are available in the Coat Room at no cost. To obtain a headset, a driver’s license or major credit card is required and is returned upon receipt of the equipment at the close of the performance.

Wheelchair locations are available in various areas of the Auditorium. Please contact the Ticket Office at (800) 300-4345.

Latecomers will be seated at the discretion of the house staff at an appropriate pause in the program.

Closed-Circuit Television Viewing is available in the Lobby of each seating level and at the Lobby bar.

The Cerritos Center for the Performing Arts’ Auditorium and Sierra Room are available for special events on a rental basis. For more information, please call Special Event Services at (562) 916-8510, ext. 2827.

Be The First

Learn about upcoming events and other important information about the Cerritos Center for the Performing Arts (CCPA). Don’t spend time looking for CCPA news; let it come right to you as it happens! To be in-the-know, just fill out this form and hand it to any of our ushers at intermission or following the performance.

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