

CULTURAL ARTS SERIES 2007– 2008 (Schedule)

A Centennial Season

Oklahoma City Community College

Artist	Performance Date
Edgar Cruz – Acoustic Guitar	Tues. Sept. 18, 7:00 P.M.
Tres Vidas – Three Women’s Lives & Music	Tues. Oct. 23, 7:00 P.M
Salvage Vanguard Theater – <i>The Intergalactic Nemesis</i>, theatrical radio show	Tues. Nov. 6, 7:00 P.M
Anúna – <i>Celtic Origins</i>, Irish Vocal Ensemble	Mon. Nov. 19, 7:00 P.M
Allégresse – Flute, Oboe and Piano	Tues. Jan. 29, 7:00 P.M
Hot Club of San Francisco – Gypsy jazz	Tues. Feb. 26, 7:00 P.M
Renaissomics – Brilliant ensemble, period instruments with dancers	Tues. Mar. 11, 7:00 P.M
Gabriela Montero – Classical pianist revives improvisation with a touch of jazz	Tues. Apr. 8, 7:00 P.M

- **Edgar Cruz – Acoustic Guitar.**

Lecture – TBA

Performance – Tuesday, September 18, 2007, 7:00 p.m., Oklahoma City Community College Theatre.
Engaging selections from Edgar’s vast repertoire.

(Short)

Hear OCCC’s favorite son dazzle you with the precision and speed of his fingers, creating a symphony of sound on his guitar.

(Medium)

Those who have witnessed Edgar Cruz perform immediately become entranced at the precision, speed and complexity with which his fingers strike the strings of his guitar to create a symphony of sound unusual to just one instrument. Edgar will play selections from his repertoire of more than 400 works.

(Long)

Edgar Cruz has been named Oklahoma’s Best Performing Artist/Acoustic Guitarist three years in a row and has received numerous civic acknowledgments for his contributions to various charitable events. He has recently begun performing with orchestras, choirs and various musicians. Each year he performs over 200 concerts and has played throughout America, Europe and South America. He has been a headliner at The Chet Atkins Festival in Nashville, Tennessee since 1995 and is a strong icon at most festivals in Oklahoma including Sunfest, Festival of the Arts, Paseo Festival, Global Oklahoma and more. Those who have witnessed Cruz’s performance immediately become entranced at the precision, speed and complexity with which his fingers strike the strings of his guitar to create a symphony of sound unusual to just one instrument. *Bohemian Rhapsody*, *The William Tell Overture*, *Malagueña*, *In the Mood* and *MacArthur Park* are just a few examples. Twelve CDs are currently available including three live recordings. They cover various moods: Latin, Classical, International, Rock, Jazz, Mariachi, Romantic and Christmas. An instructional DVD for advanced arrangements is available.

Edgar states, "Like most guitarists, I began playing Rock 'n Roll by ear. Prior to the time I entered college, I played the Mexican bass with my father who has been playing for restaurant customers for more than four decades. As a result of his years of experience playing for diverse audiences from all walks of life, with all tastes in music, Dad taught me the secret of successful marketing - you simply play what your audience wants and they'll pay you well. When we approached an older couple, we would play something like *Somewhere My Love* or, for infants we'd play *Rock-a-Bye Baby*; older children enjoyed *La Bamba*; and country/western fans could hear *El Paso*.

Still unequipped with an extensive repertoire, I would sit down with my father's guitar during breaks, and slowly work up some of those popular songs I knew I needed to learn eventually in order to work as a solo guitarist. One night during our regular engagement, my father was needed at a private function and asked if I would like to stroll the restaurant myself... my first BIG career break! I remember walking to the first table prepared to play any of the 20 songs I had memorized. I asked those sitting at the table what they wanted to hear and like most, they responded, "Play whatever you like." I believe I selected, *If I Were A Rich Man*. The next thing I knew, I was handed my first tip - a \$5 bill. This was quite a salary increase compared to the \$3-an-hour job I had at the local cafeteria, washing dishes and mopping floors. It was then I knew my career was off to a great start! I got my first solo engagement at my aunt's Mexican restaurant. Remember, it's who you know that counts! When I introduced myself to club owners who didn't know me, I would always audition with my most challenging and aggressive selections such as, *Classical Gas*, *Malaguena* or *The William Tell Overture*.

Since I had never studied classical guitar in my youth, I was determined to focus my energies in this area when I entered college. Shortly after I started my technical training in guitar, I was faced with a dilemma. I was challenged to please my instructor with classical music while making a living pleasing my audience with popular music - much to my teacher's dismay. The more I watched my father please people through the variety of music he performed, the more I realized my desire to bring this happiness to the masses with my own selections. One episode that made this realization even clearer was during the time I was preparing for my senior recital. I was painstakingly working on Frank Martin's *Quatre Pieces Breves*, a twentieth century guitar composition. It was coming along very slowly, so I put it aside one day to learn Chet Atkin's *Yankee Doodle Dixie*. The time I spent learning the latter provided to be a much better investment! Today, I have more than 400 songs in my repertoire, which consist of popular requests and personal favorites. My dream is to see guitar literature grow to the proportions that piano music has and I would like to contribute personally to this expansion."

Website: <http://www.edgarcruz.com/>

- **Tres Vidas – Three Women’s lives and music by the Core Ensemble.**

Lecture – TBA

Performance – Tuesday, October 23, 2007, 7:00 p.m., Oklahoma City Community College Theatre.

Three one-woman dramas with music by the Core Ensemble, cello, piano and percussion.

(Short)

The lives of painter Frida Kahlo, peasant activist Rufina Amaya and poet Alfonsina Storni are presented through drama and music.

(Medium)

This unique ensemble celebrates the life of three significant Latina women: painter Frida Kahlo, peasant activist Rufina Amaya and poet Alfonsina Storni, through dramatic presentations by actress Georgina Corbo, with music by the trio Core Ensemble.

(Long)

Tres Vidas is a new chamber music theatre work, performed by the **Core Ensemble**: Tahirah Whittington, cello, Hugh Hinton, piano and Michael Parola, percussion and featured actress **Georgina Corbo**. *Tres Vidas* celebrates the life, times and work of three significant Latina Women: painter Frida Kahlo of Mexico, peasant activist Rufina Amaya of El Salvador and poet Alfonsina Storni of Argentina. With storylines including Frida Kahlo's dramatic and passionate relationship with painter Diego Rivera, Rufina Amaya's astounding singular survival of the massacre at El Mozote and Alfonsina Storni's life long challenges as Argentina's first great feminist poet, *Tres Vidas* presents dramatic situations timeless in their emotional appeal and connection to audiences across all gender and ethnic spectrums.

Music in the show ranges from popular and folk songs from the Mexican, Salvadoran and Argentinean cultures, to transcriptions of works by Astor Piazzolla, to new music written especially for the Core Ensemble by composers Osvaldo Golijov, Orlando Garcia, Pablo Ortiz and Michael DeMurga.

Georgina Corbo, Actress

A native of Cuba, actress Georgina Corbo is a graduate of the acting program at SUNY Purchase. Her television appearances include: *Law & Order* and *New York Undercover*. Her film work includes: *It's Always Something*. She has appeared onstage in several on/off Broadway productions as well as at the Kennedy Center in Washington D.C and at the Russian International Theatre Festival in St. Petersburg.

Tahirah Whittington, Cellist

Tahirah Whittington is a native of Houston, Texas, and has performed for audiences in the U.S., Chile, France, Italy and Japan. Solo engagements include a performance with the National Symphony Orchestra at the Kennedy Center in Washington, DC, at Merkin Hall in New York City and with the New England Conservatory Symphony in Boston, MA. Ms. Whittington is formerly a member of the Acacia String Quartet, winners of the 1999 Artists International Competition. A recipient of the Irene Diamond and C.V. Starr Scholarships, she holds a Master of Music Degree from the Juilliard School, where she studied cello and chamber music with Joel Krosnick and Joel Smirnoff of the Juilliard Quartet.

Hugh Hinton, Pianist

Hugh Hinton has performed widely as a chamber musician and recitalist, including concerts and residencies throughout the Middle East as a United States Information Agency Artistic Ambassador. Orchestral engagements include joining the Aequalis Ensemble in performances of Chinary Ung's *Triple Concerto* with the Phoenix, New Hampshire and Honolulu symphonies. Mr. Hinton has performed at summer music festivals, including Tanglewood and Monadnock, and at such concert halls as the Gardner Museum in Boston and the Phillips Collection in Washington, D.C. His recordings of chamber and contemporary music have been broadcast internationally on *Art of the States* and can be found on the Etcetera, CRI, Albany and Newport Classics labels. Mr. Hinton earned his Bachelor's degree from Harvard University and Master's and Doctor of Musical Arts degrees from New England Conservatory. A committed teacher, Mr. Hinton has taught music history at New England

Conservatory and currently serves as instructor of piano at the Longy School of Music in Cambridge, MA. He has been a member of the Core Ensemble since its founding in 1993.

Michael Parola, Percussionist

Michael Parola received his B.F.A. from State University of New York at Purchase and his M.M. and D.M.A. from the State University of New York at Stony Brook. Mr. Parola was a founding member and percussionist with the Aequalis Ensemble from 1984-1993. With Aequalis, Mr. Parola toured nationally, presenting hundreds of concerts and master classes in every region of the United States. During the 1992-93 season, he appeared with Aequalis in performances of the Chinary Ung *Triple Concerto* with the Phoenix, Honolulu and New Hampshire Symphonies. Michael Parola has commissioned many new works for solo percussion, with nationwide performances of pieces by composers such as Edward Cohen, Jorge Liderman, Armand Qualliotine and James Baker III. As an orchestral timpanist, he has performed in the American premieres of works by Verdi, Donizetti and Shostakovich. Mr. Parola is active in teaching, with an appointment as percussion instructor at the Conservatory of Music at Lynn University in Boca Raton, Florida. In 1993 he founded the Core Ensemble in which he serves as Percussionist and Executive Director.

Marjorie Agosin - Author

Since the mid-1980's Marjorie Agosin has emerged as one of the leading voices of Latin American feminism in the United States. Agosin is the author of almost twenty books that include poetry, fiction and literary criticism. She has won several distinguished prizes including the Letras de Oro Prize for Poetry, the Latino Literature Prize and the Morgan Institute Prize for Achievement in Human Rights. *Scholastics Magazine* chose Agosin as 1998 Latino Mentor of the Year.

Marjorie Agosin was raised in Chile. When Agosin was in her teens, rumors of an impending coup led her immediate family to move to the United States. Her family settled in Georgia where Agosin took an undergraduate degree in Philosophy from the University of Georgia. She went on to take a Ph.D. in literature from Indiana University where her doctoral dissertation concentrated on the work of Chilean writer Maria Luisa Bombal.

Agosin is the author of: *Bruias y also mas/Witches and Other Things*, *Ashes of Revolt: Essays on Human Rights*, *Dear Anne Frank*, *A Map of Hope: Women's Writings on Human Rights* and *Angel of Memory*. She is currently a Professor of Spanish at Wellesley College and was recently named a fellow to the David Rockefeller Center for Latin American Studies at Harvard University.

Matthew Wright - Director

Matthew Wright is an actor, director and theatre educator whose work has taken him across the United States. As an actor he has appeared at such nationally acclaimed regional theatres as The La Jolla Playhouse, The McCarter Theatre, The Clarence Brown Company, The Studio Arena Theatre and Trinity Repertory Theatre. He has worked with many wonderful theatre artists including directors Des MacAnuff, Tina Landau, Anne Bogart and Oskar Eustis, and a roster of award-winning actors. His work as a director has included such diverse works as *Brand*, *Hedda Gabler*, *Three Sisters*, *Ivanov*, *Misalliance*, *On The Verge*, *Harvey*, *Holy Ghosts* and three multi-disciplinary pieces with the Core Ensemble. He has served on the faculties of The Ohio State University, Wright State University and Florida Atlantic University. He is currently Associate Professor of Theatre at Oberlin College.

Website: <http://www.core-ensemble.cc/tv.htm>

- **Salvage Vanguard Theater – *The Intergalactic Nemesis*, theatrical radio show.**

Lecture – TBA

**Performance – Tuesday, November 6, 2007, 7:00 p.m., Oklahoma City Community College Theatre.
1930's Theatrical radio show with sound effects.**

(Short)

Get swept back in time to 1933 to the world of *The Intergalactic Nemesis*. Join the actors, in a theatrical radio show complete with sound effects. Have a rollicking good time!

(Medium)

Five mics and music stands onstage before a platform and tables littered with every household gadget imaginable. Upstage hangs a retro-style backdrop, part comic book, part World War II propaganda. Welcome to the world of *The Intergalactic Nemesis*. The year is 1933. Ben Wilcott has traveled back in time from 2115 to warn the world of an impending alien invasion.

(Long)

“Salvage Vanguard Theater is a nonprofit arts organization located in Austin, Texas, committed to fostering a dynamic exchange between visionary artists and audiences new to their work. To that end, Salvage Vanguard Theater seeks to combine explosive energy with expert technique, defying theatrical tradition and defining a new American theater...”

Since 1994, Salvage Vanguard Theater has been producing some of Austin's—and the nation's—most exciting new theater. In the last thirteen years they've survived two fires, a couple of nervous breakdowns, been challenged with finding a new space, created an Austin holiday tradition, launched a national tour and that's just the tip of the ol' metaphoric iceberg.

Five mics and music stands onstage before a platform and tables littered with every household gadget imaginable, from a bucket of mud to a kazoo to a vacuum cleaner. Upstage hangs a retro-style backdrop, part comic book, part World War II propaganda. A man walks onto the stage, counts the audience down to radio silence, and says: "Ladies and Gentlemen, prepare to be taken on an epic journey of danger and adventure! Salvage Vanguard Theater presents *The Intergalactic Nemesis!*" The crowd erupts into cheers; massive, deafening cheers.

Welcome to the world of *The Intergalactic Nemesis*. The year is 1933. Ben Wilcott has traveled back in time from 2115 to warn the world of an impending alien invasion. Ben solicits the help of Pulitzer Prize-winning reporter Molly Sloan and her assistant Timmy Mendez. Together they travel across Europe, to one of the moons of Jupiter and ultimately to another galaxy to help save the world from impending doom. Along the way they battle the sinister mesmerist Mysterion, befriend the inhabitants of a Robot Planet and finally, confront the hideous sludge monsters from the planet Zygon. It's *Star Wars* meets *Raiders of the Lost Ark* with a little of *The Incredibles* thrown in for good measure. And it's a rollicking good time.

The intriguing title will lure in audiences from nine to 90, their imaginations will be captured by the marvelous live sound effects, and they'll be swept away by the waves of fun! It's hard not to fall in love with the characters, become totally wrapped up in the story and leave clamoring for the sequel! The spectacle of *The Intergalactic Nemesis* lies in the power of the audience's imagination.

The Austin American-Statesman put it this way: "Ladies and gentlemen, boys and girls, earthlings and aliens, witness an amazing event as Salvage Vanguard Theater brings a blast from the past with *The Intergalactic Nemesis*. ... perfect summer entertainment."

"This show's the cream of the crop." -*The Austin Chronicle*-

Website: <http://www.salvagevanguard.org/programs.shtml>

- **Anúna – *Celtic Origins*, Irish Vocal Ensemble.**

Lecture – TBA

Performance – Monday, November 19, 2007, 7:00 p.m., First Presbyterian Church sanctuary – OKC (N.W. 25th and Western.)

Celtic vocals enhanced with dramatic stage presence.

(Short)

Ireland's Anúna, known for its dynamic stage presence and pure, haunting, crystalline sound, is a treat for both the eyes and the ears in their new production *Celtic Origins*.

(Medium)

Anúna's pure and haunting sound has often been copied by others in the Celtic Vocal genre but never equaled. Bridging the gap between classical and popular music, this vocal group from Ireland, which captivated audiences as the black-robed choir in Michael Flatley's *Riverdance*, is a treat for both the eyes and the ears in their new production *Celtic Origins* as seen on PBS.

(Long)

Very rarely something original comes along in the world of music. In Ireland in particular, classical music is a minority interest, while rock and traditional groups have defined Irish music for decades. It was from this barren ground that the world-renowned vocal group Anúna was born.

Founder, Michael McGlynn's original concept was to create something that would make the general Irish public aware of the beauty of choral music. In order to do this he researched the fragments of medieval Irish music that exist and introduced these to audiences in dramatic arrangements. He also arranged a number of traditional songs, but in an unusual way, utilizing contemporary choral techniques.

Michael's own compositions won just about every compositional prize that he entered, but were receiving no performances in Ireland. The harmonic language he uses is emotional and melodic, and therefore unfashionable among contemporary classical music circles. Anúna provided the only musical outlet that he had at the time as a composer.

In 1991, John McGlynn joined Anúna, and brought a rock sensibility to the ethos of the group. This was exactly what was needed at the time, and resulted in the loss of most of the original singers who were interested in classical performance only. The new singers were a mixture of classically trained performers who specialized in Early music and people with musical abilities in non-classical fields.

Even in these early days the essential image of the group was apparent; costumes, crystalline voices, candles and ritualistic movement. These created such a unique atmosphere that audiences were not simply at a concert, but felt actively involved in an "event". Anúna's concerts became a "must see" in the early 1990s, and the group developed an extensive cult following.

Anúna became one of the biggest entertainment phenomena in the world from 1994 to 1996. In 1996, the group split between those who had become integrated into *Riverdance* and those that either could not travel with the show or wanted to stay with Anúna.

Anúna has toured with John or Michael as director throughout the world since 1996, traveling to countries including Morocco, Japan, the United States of America, the United Kingdom, Poland, Portugal, Spain, France, Germany, Holland, Norway, Sweden, Finland, Switzerland, Chile, Canada, Argentina, Italy and Belgium.

2007 will be Anúna's most important year to date on many levels. Not only will the group be twenty years old, in August and September the *Elevation/Maryland Public Television* special entitled *Anúna - Celtic Origins* will be broadcast nationwide in the USA on *PBS*. This will be followed by a nationwide tour in the autumn, and the release of a live DVD and album.

Website: <http://www.anuna.ie/home.html>

- **Allégresse – Woodwind Trio: flute, oboe and piano.**

Lecture – TBA.

Performance – Tuesday, January 29, 2008, 7:00 p.m., Oklahoma City Community College Theatre.

Exciting Woodwind trio: flute, oboe and piano, with English horn and oboe d'amore.

(Short)

This exciting woodwind trio explores the rich and varied repertoire for flute, oboe and piano, plus pieces with English horn and oboe d'amore.

(Medium)

Allégresse, the French word for "joy," aptly depicts the graceful, artistry of this inspiring new trio for flute, oboe and piano. Allégresse combines the virtuosic talents of three nationally recognized musicians with careers that have taken them throughout North, South and Central America, Europe and Asia both as soloists and chamber musicians.

(Long)

Allégresse, the French word for "joy," aptly depicts the graceful, artistry of this inspiring new trio. Allégresse combines the virtuosic talents of three nationally recognized musicians with careers that have taken them throughout North, South and Central America, Europe and Asia both as soloists and chamber musicians. Friends and collaborators for nearly a decade, Annie, Margaret and Ellen formed this exciting ensemble to explore the rich and varied repertoire for flute, oboe and piano. The trio plays a wide range of music of the classical masters, including Quantz, Telemann, W. F. Bach and Rossini, and the contemporary works of Frank Martin, Madeleine Dring, Thea Musgrave, Jean-Michel Damase and William Grant Still. Driven by a strong commitment and a deep passion for their craft, Allégresse infuses every performance with expression, sincerity and a unique, interpretive elegance. Founded in personal wisdom, musical depth and individual creativity, audiences of all kinds are guaranteed to enjoy Allégresse.

Annie Gnojek is in demand as a free-lance musician, flute educator and clinician in the Lawrence and Kansas City areas, where she manages a successful flute studio. In addition to Allégresse, Annie performs in a variety of solo and chamber music concerts throughout Kansas. Her most recent solo performance was Mozart's *Concerto in G Major* with the Fort Hays State University Orchestra. Annie placed at the national level at the Music Teacher's National Association competition in both 2003 and 2004 and was a winner in the first annual University of Kansas Concerto Competition in 2005. She can be heard as principal flutist on the 2006 Naxos Release of *Redline Tango* with the University of Kansas Wind Ensemble. She holds both a bachelor's and master's degree from the University of Kansas where she studied with John Boulton and David Fedele. Annie is currently the Adjunct Professor of Flute at Ottawa University.

Margaret Marco has appeared as soloist with numerous orchestras including the Orquesta Sinfónica de Maracaibo, the Rome Festival Orchestra and the Kansas City Chamber Orchestra. She has given master classes and recitals at prestigious venues such as the University of Michigan, the Cincinnati College Conservatory of Music, the University of Nebraska-Lincoln and the University of Costa Rica. Currently she serves as co-principal for the Kansas City Chamber Orchestra and performs frequently with the Kansas City Symphony, the Kansas City Lyric Opera and the Kansas City Ballet Orchestra. She is a founding member of the Chamber Music Society of Kansas City. Since 1998, she has taught at the University of Kansas where she is the Associate Professor of Oboe. She has been faculty oboist at the Ameropa Chamber Music Festival in Prague, Czech Republic and Mozartissimo in Madrid, Spain. She holds degrees from Northwestern University, the University of Iowa and the University of Illinois.

Ellen R. Bottorff is highly sought-after as a collaborative artist in the professional community. She has toured extensively throughout the United States and Canada, performing on live radio broadcasts, regional and national conventions, competitions, recital series and cruise ships. In addition, Ellen can be heard on three professional recordings, *Just for Fun*, with euphoniumist Pat Stuckemeyer and trumpeter Justin White; *Rare Breeds and Dog-Eared Classics*, with the Kansas Brass Quintet and *Arrows of Time*, with trombonist David Vining. She has been a featured soloist with the Saint Joseph Symphony, having recently performed Rachmaninoff's *Second Concerto*. Ellen was on the keyboard and voice faculty at Missouri Western University from 1994-2004, with her students receiving high honors in state and regional competitions. As well, she has taught at the Institute for Young Musicians, Midwestern Music Camp and has served as staff accompanist at the University of Kansas.

Website: <http://www.allegresse.org/>

- **Hot Club of San Francisco – Gypsy Jazz.**

Lecture – TBA

Performance – Tuesday, February 26, 2008, 7:00 p.m., Oklahoma City Community College Theatre.

Brilliant interpretations of Django Reinhardt and Stephane Grappelli's Gypsy jazz.

(Short)

Celebrate the music of guitarist Django Reinhardt and violinist Stephane Grappelli. Their music, often called Gypsy jazz, carries the listener back to the 1930s to the small, smoky jazz clubs of Paris and the refined lounges of the Hotel Ritz.

(Medium)

The Hot Club of San Francisco is an ensemble of accomplished and versatile musicians celebrating the music of Django Reinhardt and Stephane Grappelli's pioneering Hot Club of France. The ensemble borrows the all-string instrumentation of violin, bass and guitars from the original Hot Club, but breathes new life into the music with innovative arrangements of classic tunes and original compositions from the group's superb lead guitarist Paul Mehling.

(Long)

The Hot Club of San Francisco (HCSF) is an ensemble of accomplished and versatile musicians celebrating the music of Django Reinhardt and Stephane Grappelli's pioneering Hot Club of France. The ensemble borrows the all-string instrumentation of violin, bass, and guitars from the original Hot Club, but breathes new life into the music with innovative arrangements of classic tunes and original compositions from the group's superb lead guitarist Paul Mehling. Hearing the ensemble carries the listener back to the 1930s and to the small, smoky jazz clubs of Paris or the refined lounges of the

famous Hotel Ritz. Often called Gypsy jazz, the music of The Hot Club of San Francisco has entranced audiences around the globe for over 10 years. Critics have hailed the group's playing as "intricate, scorching and often brilliant..." *Acoustic Guitar*. From festivals in Mexico and France to concert halls across North America, The Hot Club of San Francisco keeps this historic music fresh and alive.

Django Reinhardt is rightly hailed as one of the greatest guitar players who ever lived, but many people praising his accomplishments as a guitarist tend to overlook his roots in Gypsy culture and the musically fertile, polyglot Paris of the 1920s. Reinhardt and his companions used all these elements, along with American jazz, to create this new music; Jazz Manouche, as they call the style in its birthplace, France. It is sophisticated, yet it has a sentimental quality. It is delicate, but the rhythms are played at breakneck speed. It has a swinging, jazzy feel but many of the songs are waltzes. It is Gypsy jazz, and the popularity of this sometimes flamboyant, sometimes melancholy guitar music is growing around the world. Aficionados in Norway, Tokyo, San Francisco and New York, to name a few, are forming bands, called Hot Clubs in honor of Django Reinhardt's famous Quintet of the Hot Club of France.

Ari Munkres (bass) was born in Comanche County, Oklahoma. The early years of Ari's musical career found him playing an eclectic array of musical styles from punk rock to country to classical. While studying music in college the jazz bug bit and since then Ari has performed mostly in the jazz idiom.

Jason Vanderford (guitar) was raised in a household of serious music lovers. After exploring many varied and disparate musical styles and genres, he ultimately discovered a serious taste for swing. Jason has been with the HCSF since 2004 and has played with Bireli Lagrene, Martin Weiss, Hono Winterstein and Diego Imbert.

Evan Price (violin) grew up playing folk, blues and traditional jazz while studying classical violin. By the time Evan left for the Cleveland Institute of Music, he had played with every jazz and blues band in Detroit, as well as working in the city's top musicals. He has been an active member of the Turtle Island String Quartet since 1997, and has worked with the Hot Club since December, 1998.

Jeff Magidson (guitar) was born in San Francisco in 1963. His parents, both musicians, taught him to read music and play the piano at an early age. Over the last twenty years, he has performed throughout Europe both as a solo artist and with a variety of groups, releasing three solo albums and a score more with other artists. He returned to the Bay Area last year with his family where he was thrilled to discover and become part of the HCSF.

Paul Mehling (guitar,) while not the first American to record in the Hot Club style, has been the most consistent. By taking the musical styles that he grew up with and his passion for Jazz Manouche, Paul has created a more American Hot Club sound that owes as much to 52nd Street small group swing as it does to Jazz Manouche. This musical melting pot laid the groundwork for the inventive and diverse repertoire found on every HCSF album.

Website: <http://www.hcsf.com/>

- **Renaissomics – Period Instruments with dancers**

Lecture – TBA

Performance – Tuesday, March 11, 2008, 7:00 p.m., Oklahoma City Community College Theatre.

Renaissance music played on period instruments with costumed dancers.

(Short)

A brilliant ensemble of musicians playing lively Renaissance music on period instruments with costumed dancers!

(Medium)

Simultaneously historical and contemporary in its approach, **Renaissomics** plays as musicians of the era would play; vigorously and improvisationally. Virtuoso solos, chamber music, dance music and dazzling improvisations combine in a program that joyously bridges the gap between the artistic and pop.

(Long)

Renaissomics is acknowledged as a leading ensemble of Renaissance chamber music, dance music and improvisation. The group has appeared at the Festival Cenomanies in Le Mans, France and *Musique en Catalogne Romaine*, Perpignan, France. **Renaissomics** has been a featured ensemble for the Christmas Revels where they performed for a public of over 15,000 and for Early Music America's *Star Spangled Season*. Other appearances include the Boston Early Music Festival, the Cambridge Society for Early Music's International Candlelight Concerts, the Castle Hill Pop Music Series, the Indianapolis Early Music Festival, the New England Conservatory of Music's Improvisation Festival, Plymouth Plantation and at Boston's First Night Celebration. **Renaissomics** is the resident ensemble for the Historical Dance Foundation's annual International Early Dance Institute.

Douglas Freundlich launched his lute career in the 1970s with The Greenwood Consort, winning the Erwin Bodky Award and Musical America's Young Artist of the Year. He has performed with many leading ensembles over the years, including the Boston Symphony Orchestra, Boston Baroque, Emmanuel Music, The Musicians of Swanee Alley, Ex Machina, Capriole and the Revels.

Eric Galm is Assistant Professor of Music at Trinity College, where he is also the coordinator for the music track of the Trinity in Trinidad Global Learning Site. He has lived, studied and traveled extensively throughout Brazil, and has conducted research in Cuba and Trinidad.

Nancy Hurrell performs on Renaissance harp, Celtic harp and classical harp. In addition to being the harpist in **Renaissomics**, Hurrell performs with the O'Carolan Consort and performs solo concerts across the United States and Canada.

Violinist **James Johnston** is a founding member of **Renaissomics**, and has performed as a solo, chamber and ensemble player with a variety of early music organizations in North and Central America and Europe. From 2000-2004 Johnston was the conducting assistant for the Indianapolis Symphony.

Daniel Ryan is co-artistic director and cellist of Musicians of the Old Post Road, recipient of the 1998 Noah Greenberg Award. He has played with Tafelmusik Baroque Orchestra, Il Complesso Barocco, the Camerata Academica of Salzburg and many ensembles in the greater Boston area.

Cellist, **Reinmar Seidler** is an active soloist, chamber musician and innovative teacher of both modern and period performance styles. Educated at the Eastman School of Music, Indiana University and in Germany as a Fulbright Scholar, he appears as continuo cellist and soloist with period ensembles across the United States.

Miyuki Tsurutani received her Master of Music degree from Osaka College of Music where she studied harpsichord with Hiroko Motooka, recorder with Tom Kamiya and piano with Toshiko Tamura. She has performed in Japan, Taiwan, Australia, Italy, France, Germany and the United States.

John Tyson is a winner of the Bodky International Competition, the Noah Greenberg Award and a former student of Frans Bruggen. He has appeared as soloist in Italy, France, Germany, Spain, England, Scotland, Chile, Canada, Japan, Taiwan, Australia and throughout the United States.

Charles Garth began his career as a ballet dancer. After switching to Early Dance (Renaissance and Baroque court dance and 19th century social dance,) he has performed, choreographed and taught in Europe, South America, Australia, Russia, Japan, South Africa and throughout the United States.

Maris Wolff is professor of dance at Johnson State College in Vermont and is the Founder and Artistic Director of the Vermont Dance Collective. She has performed at the Library of Congress and the Smithsonian Institute in Washington, D.C., Jacob's Pillow, MA, Lincoln Center, on Broadway, The Dance Theater Workshop, the Museum of Modern Art, New York City as well as museums in Boston, Atlanta, Tulsa and many other cities.

Website: <http://www.renaissonics.com/h/index.html>

- **Gabriela Montero – Improvising Classical Pianist**

Lecture – TBA

Performance – Tuesday, April 8, 2008, 7:00 p.m., Oklahoma City Community College Theatre.

Superb improvisations fusing classical styles, modernized with a hint of jazz.

(Short)

This Venezuelan prodigy has developed into one of the leading pianists of classical improvisation in the world today, fusing classical styles and modernizing them with a hint of jazz.

(Medium)

Featured on CBS' *60 Minutes* this Venezuelan prodigy has developed into one of the leading pianists of classical improvisation in the world today. She has taken her superb technique fusing classical styles and modernizing them with a hint of jazz.

(Long)

Gabriela Montero's 2005 debut EMI Classics CD consisted of one recital disc of music by Rachmaninoff, Chopin and Liszt and a second disc of her unique improvisations. Standing shoulder to shoulder with her performances of core repertoire, these brilliant and spontaneous classical impromptus have their roots in Bach and Mozart, for whom improvisation was as essential a part of a musician's life as it is for Gabriela. In this spirit, EMI Classics released Gabriela's second album, *Bach & Beyond*, a collection of Bach improvisations recorded at Abbey Road Studios, on September 12th, 2006.

Appearing with orchestras across the world, from South America and the United States, to Europe, Japan and the Far East, Gabriela's recent engagements have included the Philharmonia Orchestra at the Royal Albert Hall, London and recitals in Hamburg, Frankfurt and Berlin.

In February 2006, she performed Prokofiev's *Piano Concerto No. 3* with the Philharmonia Orchestra and, in late March 2006, at Avery Fisher Hall, Gabriela made her four-concert debut with the New York Philharmonic to critical acclaim, performing Rachmaninoff's *Rhapsody on a Theme of Paganini* conducted by Lorin Maazel.

Born in Caracas, Venezuela, Gabriela performs and tours regularly with the Venezuelan Simon Bolivar Youth Orchestra, Jose Antonio Abreu conductor, with which she made her concerto debut at the age of eight. She has performed all five Beethoven concertos several times with the orchestra, conducted by fellow-Venezuelan Gustavo Dudamel.

In recital Gabriela has appeared at the Wigmore Hall, London, Kennedy Center, Washington DC, National Arts Center, Ottawa, Orchard Hall, Tokyo, Teatro Colon, Buenos Aires, Herkulesaal, Munich, Musikhalle, Hamburg, Berlin Konzerthaus and will appear at the Cologne Philharmonie as part of the Cologne Musiktriennale 2007 whose theme will be improvisation.

Her festival appearances have included Roque d'Antheron, Radio France Montpellier, Schleswig-Holstein, MDR Musiksommer, Penderecki and Radio Canada Chopin. Gabriela has been invited annually to participate in the Progetto Martha Argerich Festival in Lugano and to Martha Argerich's Buenos Aires Festival.

Gabriela gave her first public performance at the age of five, at eight she was granted a scholarship from the Venezuelan government to study in the USA and thereafter rapidly gained recognition in Europe and the Americas. At twelve she won the Baldwin National Competition and AMSA Young Artist International Piano Competition, performing Tchaikovsky's *Piano Concerto No.1* with the Cincinnati Symphony Orchestra.

Gabriela studied with Lyl Tiempo, Andrez Esterhazy and at the Royal Academy of Music London with Hamish Milne. Amongst the prizes she has won is the Bronze Medal from the 1995 13th International Chopin Piano Competition, Warsaw.

"I have rarely come across a talent like Gabriela's. She is a unique artist" - Martha Argerich

Website: <http://www.gabrielamontero.com/>

Cultural Arts Series Ticket, Funding and Contact Information

Season tickets to the 8 performances of the 2007 – 2008 Cultural Arts Series are:

\$95 for a General Admission Season Ticket,

\$85 for a Student, Senior, Faculty, Staff or Alumni Association Member Season Ticket and

\$45 for a Child's (12 and under) Season Ticket.

Season tickets are available on line at www.occc.edu/cas .

Season tickets will not be sold after September 18th, 2007.

Individual performance tickets are:

\$22 for a General Admission ticket,

\$17 for a Student, Senior, Faculty, Staff or Alumni Association Member ticket and

\$10 for a Child's (12 and under) ticket.

Note: Anúna's Individual performance tickets are:

\$30 for a General Admission ticket,

\$25 for a Student, Senior, Faculty, Staff or Alumni Association Member ticket and

\$17 for a Child's (12 and under) ticket.

Individual tickets are available on line at www.occc.edu/cas .

Support for these presentations has been provided by the Oklahoma Arts Council, Heartland Arts Fund, the National Endowment for the Arts, the Kirkpatrick Family, the Ad Astra Foundation, KCSC Radio and Oklahoma City Community College.

Since all performances are subject to change or cancellation without notice, for an up-to-date listing of Cultural Arts Series performances, consult the Cultural Programs and Community Development Web page at www.occc.edu/cas .

To be placed on our mailing list, please send your name, address, phone number and e-mail to:
Cultural Programs and Community Development
Oklahoma City Community College
7777 S. May Avenue
Oklahoma City, OK 73159-4444
Phone 405-682-7579
Email stigert@occc.edu

7 Events

General Admission \$22, Students & Seniors (55 and older) \$17, Children (under 12) \$10

Anúna

General Admission \$30, Students & Seniors (55 and older) \$25, Children (under 12) \$17

CAS office, online www.occc.edu/cas and at the door if available