

## CULTURAL ARTS SERIES 2006– 2007 (Schedule)

An Award Winning Season

Oklahoma City Community College

Artist	Performance Date
<b>Wayanay Inka – Peruvian &amp; Latin American Musical Ensemble</b>	Tues. Sept. 12, 7:00
<b>Tatiana Kuleshova &amp; Marina Rubenshtein – Russian Piano &amp; Flute Duo</b>	Tues. Oct. 3, 7:00
<b>Turtle Island String Quartet – Violins, Viola &amp; Cello</b>	Tues. Oct. 24, 7:00
<b>Ron Radford – Flamenco Guitarist</b>	Tues. Nov. 7, 7:00
<b>2 Tone – Jazz Harp and Bass Duo</b>	Tues. Jan. 23, 7:00
<b>Chestnut Brass Company – Trumpets, Horn, Trombone &amp; Tuba</b>	Tues. Feb. 20, 7:00
<b>The Rose Ensemble – A Cappella Early Music Vocal Ensemble</b>	Tues. Mar. 27, 7:00
<b>Mark O’Connor and the Appalachia Waltz Trio – Violin/Fiddle, Viola &amp; Cello</b>	Tues. Apr. 10, 7:00

- **Wayanay Inka – Peruvian & Latin American Musical Ensemble.**

Lecture – *TBA*

Performance – Tuesday, September 12, 2006, 7:00 p.m., Oklahoma City Community College Theatre.

**Music from the Peruvian Andes and Latin America.**

(Short)

Talented artists that play music from the Peruvian Andes and Latin America using bamboo panpipes and flutes, charangos, guitars and drums.

(Medium)

Through remarkable talent, intense practice, intimate knowledge of their culture and passionate drive, Wayanay Inka fills theaters and arenas internationally while preserving down-to-earth humility and love for human contact at the personal level.

(Long)

The musical group Wayanay Inka comes from Peru, the heart of Incan culture in South America. Originating in 1984, they have established an international reputation as one of the finest and most exciting exponents of Andean music.

They play the music of the Andes Mountains and Latin America. The group performs traditional songs, which they arrange in their unique style, and original compositions, delighting all the senses with sights and sounds that captivate their audiences. On a regular basis, Wayanay Inka presents full-scale stage productions and plays in museums, universities, schools, theaters, clubs, restaurants and at private parties.

Wayanay Inka plays the *zampoñas or sikus*, cane panpipes made of bamboo reeds tied together, each reed tuned to a specific note, the *quenás*, vertical-notched reed flutes originally made from animal bones or bamboo, the *charango*, a ten-string native guitar-like instrument made either of wood or from

an armadillo's shell, the *Spanish guitar*, integrated and developed as part of folk music, the *bombo*, a tree trunk drum that anchors the rhythm with patient and echoing beats and the *cha'jchas*, a percussion instrument made from sheep hooves, dried in the sun, oiled and sewn into a wrist cloth.

Wayanay Inka combines the skills and musical insights of four talented artists: *José Albornoz, Gerardo Tovar, Dante Montoya* and *Acmed Tuesta*. As a traditional transmission, their grandfathers taught them Andean music and how to play their instruments.

The Quechua word wayanay means, "swallow." It is also the name of an ancient rural community located in the heights of the Andes, far removed from the reaches of technology. This community endures to this day, vigorous, full of life, living alongside the rain and the snow, next to the fire of the sunset, reaching out through the years for a better tomorrow.

Wayanay Inka defines its mission this way: *"Our intention is to express through our songs, not only the customs, ways of life and images of the Andean culture, but also to fully reflect the people who inhabit the Andes, sometimes happy, sometimes full of pain and sorrow, yet always with their hearts full of hope. Experience has shown that the music of a people reflects their innermost being. This is why we feel compelled to allow our songs, with their poetry, to become merged with our people's historical journey."*

Through this profound expression of feeling and deep identification with the folkways of the Andes, Wayanay Inka seeks to lift up their music of the Andes to the highest plane, national and international, playing festivals, fairs, theaters and plazas in countless places, revealing in every presentation the passion they feel for their cultural roots.

Website: <http://wayanay.com/index.shtml>

- **Tatiana Kuleshova and Marina Rubenshtein – Russian Piano & Flute Duo.**

**Lecture – TBA**

**Performance – Tuesday, October 3, 2006, 7:00 p.m., Oklahoma City Community College Theatre.**

**Piano and Flute Duo performing classical to jazz.**

(Short)

This young Russian piano and flute duo makes its US debut on our stage, playing classical to jazz.

(Medium)

Tatiana Kuleshova, piano, and Marina Rubenshtein, flute, graduates of the Moscow Conservatory, will share selections, ranging from classical to jazz, from their 10 year musical partnership.

(Long)

Tatiana Kuleshova, piano, and Marina Rubenshtein, flute, are 2002 graduates of the Moscow Conservatory and have played together for 10 years. They have traveled both individually and together playing concerts across Europe and Russia, winning the hearts of their audiences and one acclaim after another. Their technique and interpretation show a musical maturity far beyond their years. Their repertoire ranges from solo and ensemble Baroque and chamber music to contemporary and jazz. Their appearance at Oklahoma City Community College will be their debut concert in the United States.

Website: No website is available.

- **Turtle Island String Quartet – Violins, Viola & Cello.**

**Lecture** – TBA

**Performance** – Tuesday, October 24, 2006, 7:00 p.m., Oklahoma City Community College Theatre.  
**String Quartet presents works influenced by classical, jazz and world music.**

(Short)

Grammy-winning string quartet combining the worlds of classical, jazz and world music.

(Medium)

Turtle Island String Quartet, since its inception in 1985, has been a singular force in the creation of bold, new trends in chamber music for strings. Turtle Island fuses the classical quartet esthetic with contemporary American musical styles, and by devising a performance practice that honors both, the state of the art has inevitably been redefined.

(Long)

Its name derived from creation mythology found in Native American folklore, the Turtle Island String Quartet (TISQ,) since its inception in 1985, has been a singular force in the creation of bold, new trends in chamber music for strings. Cellist nonpareil Yo-Yo Ma has proclaimed TISQ to be “a unified voice that truly breaks new ground – authentic and passionate – a reflection of some of the most creative music-making today.” Turtle Island fuses the classical quartet esthetic with contemporary American musical styles, and by devising a performance practice that honors both, the state of the art has inevitably been redefined.

The Quartet’s birth was the result of violinist David Balakrishnan’s brainstorming explorations and compositional vision while writing his master’s thesis at Antioch University West. The journey has taken Turtle Island through forays into folk, bluegrass, swing, be-bop, funk, R&B, rock, hip-hop as well as music of Latin America and India ...a repertoire consisting of hundreds of ingenious arrangements and originals. It has included over a dozen recordings on labels such as Windham Hill, Chandos, Koch and Telarc, soundtracks for major motion pictures, TV and radio credits such as the *Today Show*, *All Things Considered* and *Prairie Home Companion*, feature articles in *People* and *Newsweek* magazines, and collaborations with famed artists such as clarinetist Paquito D’Rivera, The Manhattan Transfer, pianists Billy Taylor and Kenny Barron, the Ying Quartet and the Parsons Dance Company.

Another unique element of TISQ is their revival of venerable improvisational and compositional chamber traditions that have not been explored by string players for nearly 200 years. At the time of Haydn’s apocryphal creation of the string quartet form, musicians were more akin to today’s saxophonists and keyboard masters of the jazz and pop world, i.e., improvisers, composers and arrangers. Each Turtle Island member is accomplished in these areas of expertise as well as having extensive conservatory training as instrumentalists.

One result of this dedication can be seen in Turtle Island’s phenomenal international appeal, particularly in Europe where chamber music remains a vital facet of life. What was once termed ‘alternative’ chamber music now firmly inhabits the mainstream. TISQ members refine their skills through unusual and endemic ‘re-compositions’ of works by the old masters, through the development of repertory by some of today’s cutting edge composers, through performances and recordings with major symphonic ensembles and through a determined educational commitment. Turtle Island String Quartet promises to be a string quartet for the 21st century.

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

- **Ron Radford – Flamenco Guitarist.**

**Lecture – TBA**

**Performance – Tuesday, November 7, 2006, 7:00 p.m., Oklahoma City Community College Theatre.  
Flamenco Guitar Extraordinaire.**

(Short)

Returns to our stage with the enchanting sounds of his Flamenco guitar, playing haunting Gypsy melodies to fiery Spanish dance rhythms!

(Medium)

Brilliant American Flamenco virtuoso, Ron Radford, has evoked standing ovations on four continents. Ron complements his masterful technique with an illuminating narration, which recreates the very essence of this ancient folklore, Flamenco - the heartbeat of Spain.

(Long)

This brilliant American Flamenco virtuoso has evoked standing ovations on four continents. He has been acclaimed in Mexico City for performances, “*equal to those on any Flamenco stage in Madrid, Seville or Andalusia.*” His Carnegie Recital Hall and Kennedy Center concerts were enthusiastically received, but perhaps the highest tribute comes from Madrid: “*He has duende, the Spanish equivalent of soul!*”

A protégé of the legendary Carlos Montoya, Radford lived and traveled in Spain where he immersed himself in the musical wisdom of the Gypsy Flamenco guitar masters, in addition to classical studies with Andres Segovia and Jose Thomas. He is the only individual to be awarded a Fulbright Scholarship in Flamenco.

His international tours have taken him to fifteen countries from Australia to Switzerland and from Canada to Panama. He toured for the U.S. State Department as a musical ambassador in Mexico, Guatemala and other Latin American countries. He is currently on tour to colleges and concert series across the United States, and his exciting new CD, *Viva Flamenco*, is available world-wide.

This gifted artist takes you far beyond the usual guitar concert. Radford complements his masterful technique with an illuminating narration, which recreates the very essence of this ancient folklore, Flamenco - the heartbeat of Spain.

Mr. Radford’s Flamenco expression has been described by noted guitarist Oscar Ghiglia this way: “*It is rare, even for a Gypsy, to have the gift to lead one into the somber, unforgettable world of sounds of the real Flamenco, and yet he - an American - is among the few who have given me this artistic experience.*”

He was born in California, grew up in Oklahoma and now lives in St. Louis, Missouri (USA) where he continues his career as one of the most successful ambassadors of Flamenco music in the world.

### **THE GREAT ART OF FLAMENCO (an excerpt)**

**“A miracle of natural art.”**

A lone guitarist sits on the stage. Equipped with only six silent strings and his love and respect for an ancient folklore, he weaves a musical tapestry recognized the world over as Flamenco - the heartbeat of Spain.

Flamenco is the traditional folk art of Southern Spain, where singing, dancing and guitar playing are a

way of life. It is a distillation of centuries of cultural influences in Spain, from the religious chants of the Moslems and Jews to the songs and dance rhythms of the Spanish Gypsies whose ancestral home was Northern India. The blending of Oriental and Western styles gives Flamenco music an incredible range of expression

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

- **2 Tone – Jazz Harp and Bass Duo**

**Lecture** – *TBA*.

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

**Cindy Horstman, Jazz Harp and Michael Medina, Bass.**

(Short)

An eclectic musical duo of jazz harp and bass that will set your heart strings humming!

(Medium)

After her prize winning performance in the Lyon Healy International Jazz Harp Competition, Cindy, along with bassist Michael Medina, formed the Jazz Harp Group **2 tone**, which has played for many distinguished figures, including President Clinton and Wynton Marsalis.

(Long)

Harpist Cindy Horstman is an artist that reaches out to all age groups with her music. She is classically trained and holds a Master of Music degree in Harp Performance from the University of Texas at Austin. Cindy has earned many accolades including:

- 1997-2005 Touring Artist - Texas Commission on the Arts & Heartland Arts Fund
- 1996-2004 Award Recipient - ASCAP Popular Music Award
- 1995 Texas Tornado of Strings Award - Buddy Magazine (Original Texas Music Magazine)

After her prize winning performance in the Lyon Healy International Jazz Harp Competition, Cindy, along with bassist Michael Medina, formed the Jazz Harp Group **2 tone**, which has played for many distinguished figures, including President Clinton and Wynton Marsalis. You can hear Cindy and **2 tone** at various festivals and concerts around the United States and on radio stations around the country. Cindy's recorded music is getting extensive airplay on radio stations across the country and her group's live performances display a tremendous amount of skill and energy, evoking such audience responses as, "You looked like you were having fun, and I had a great time too!"

**Michael Medina, Bass** - Bassist Michael Medina, a native of Beeville, Texas moved to Dallas in 1978 and graduated from North Texas State University. His studio work includes national and local television and radio spots as well as numerous recordings with various artists. Michael owns the record production company "First Bass Productions," which produces Cindy Horstman's CDs and is a co-member of the touring harp and bass duo, **2 tone**.

"Thank you so much for your outstanding workshop for my students at the University of Arizona. There was so much that you presented that was exciting and fascinating for the students. Also, Mike Medina is a superlative performer and communicator, and the two of you did a marvelous job."

Dr. Carrol McLaughlin

Professor of Harp  
University of Arizona

"We enjoyed your program last Thursday. Your wide variety of music really added to the enjoyment so everyone could find something they could relate to."

Philip Lowe  
Hillsboro College

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

- **Chestnut Brass Company – Trumpets, Horn, Trombone & Tuba.**

**Lecture – TBA**

**Performance – Tuesday, February 20, 2007, 7:00 p.m., Oklahoma City Community College Theatre.**

**Brilliant performances on modern and historical brass instruments.**

(Short)

This Grammy-winning quintet has earned international acclaim for brilliant and entertaining performances on modern and historical brass instruments.

(Medium)

As the only ensemble in the world touring with modern and historical brasses, the Chestnut Brass Company has been captivating audiences for more than 25 years. Since beginning as a street band in Philadelphia in 1977, they have performed in North and South America, Europe, the Caribbean and Asia.

(Long)

The Grammy winning Chestnut Brass Company has earned international acclaim for brilliant performances on modern and historical brass instruments. Since beginning as a street band in Philadelphia in 1977, they have performed in North and South America, Europe, the Caribbean and Asia.

The chamber ensemble is active in the performance and commissioning of contemporary music, and has introduced numerous new works to audiences around the country. Composers who have written works for the Chestnut Brass Company, or have been commissioned by the Chestnut Brass Company, include Richard Wernick, Peter Schickele, Leslie Bassett, Eric Stokes, Theodore Antoniou, Jan Krzywicki and Paul Basler. The brass quintet has received awards for commissioning and performance from the NEA, the Pennsylvania Council on the Arts, Chamber Music America and Meet the Composer.

Interviews and recitals of the Chestnut Brass Company have been featured on National Public Radio's *All Things Considered*, *Fresh Air*, *Radiotimes* and *Performance Today*; Voice of America, Radio Free Europe, Bavarian State Radio and numerous radio and television stations across the United States. The Chestnut Brass Company has been featured in performance at the Juilliard School, the Chautauqua Institute, the Ambassador Series, the Boston Museum of Art, Merkin Concert Hall, Alice Tully Hall and the Yale Collection of Instruments.

As curators of the sounds of ancient and antique brasses, the Chestnut Brass Company have been at the forefront of the period-instrument revival with performances on cornetti, sacbuts, keyed bugles and saxhorns. The quintet continues to collect antique brass instruments and to research the literature and performance practice of these instruments.

This extraordinary diversity of repertoire and instrumentation enables the Chestnut Brass Company to offer a variety of exciting, entertaining and innovative programs. They can be heard on the Sony, Newport Classic, Crystal and Musical Heritage/Musicmasters labels. Selections from CBC recordings have been featured on several documentaries ranging from *A House Divided* for PBS, to *Pinehurst, the History of Golf*.

#### CHESTNUT BRASS COMPANY BIOGRAPHIES

Bruce Barrie (founding member CBC) is a noted performer on modern and historical brasses, including the piccolo trumpet, keyed bugle, saxhorn, natural trumpet and cornetto. In addition to sixteen recordings with the Chestnut Brass Company, Mr. Barrie is solo natural trumpet on the critically acclaimed Buxtehude Project (PGM), and is solo trumpet on the widely praised Naxos recording of the chamber music of George Antheil. He has been a soloist with the Boulder Bach Festival, Philadelphia Classical Orchestra, Concerto Soloists and the Princeton Bach Festival. He has performed with with the Mont Alto silent movie orchestra, the Colorado Music Festival Orchestra as well as Boulder Brass and Denver Brass. A graduate of the Philadelphia Musical Academy and Westchester University, Mr. Barrie studied with Frank Kaderabek, Samuel Krauss and James Burke.

Contact Bruce: [bruce@chestnutbrass.com](mailto:bruce@chestnutbrass.com)

John Charles Thomas, (CBC Member since 2002), is an active performer and teacher in New York. His appearances as a soloist and chamber musician have taken him to Europe, Asia, Canada and around the U.S. Originally from Springfield, Ohio, Dr. Thomas is currently the principal trumpet with the Ridgefield Symphony (Connecticut), and associate principal trumpet of the Queens Symphony (NYC). He has performed with the New York Cornet and Sacbut Ensemble, Solisti New York, Trier Bach Soloists (Germany), Vienna Symphony, Dave Brubeck and The Temptations. Dr. Thomas appears frequently with the New York Philharmonic and teaches trumpet at Bard College.

Contact John: [john@chestnutbrass.com](mailto:john@chestnutbrass.com)

Marian Hesse, (CBC member since 2/24/1986) is Professor of Horn at the University of Northern Colorado. A Colorado native, Ms. Hesse has performed as principal horn with Boulder Bach Festival, Chamber Orchestra of Philadelphia and the Kansas City Chamber Orchestra. She can be heard on the soundtrack recording of Ken Burns' *The Civil War* and the Mozart Orchestra recordings: *Music of William Herschel* and *The Music of George Antheil*. Ms. Hesse has taught at the University of Kansas, Rowan University and LaSalle University. A graduate of the Yale School of Music, Ms. Hesse has studied with Christopher Leuba, Jack Herrick and Paul Ingraham.

Contact Marian: [marian@chestnutbrass.com](mailto:marian@chestnutbrass.com)

Larry Zimmerman, trombone, (CBC member 12 seasons) is Principal Trombonist of the Duluth-Superior Symphony Orchestra and the Minneapolis Pops Orchestra. A resident of Minneapolis, he has also performed with the Minnesota Orchestra and St. Paul Chamber Orchestra. Mr. Zimmerman is active as a soloist and chamber musician, and has recently presented programs of new music for trombone with piano, organ, tape, film and other instruments. He is a low brass instructor at St. Olaf College, Bethel College, Martin Luther College and the University of St. Thomas. Mr. Zimmerman, a graduate of Boston University (MM) and St. Olaf College (BA), has studied with Tom Ashworth, Ron Barron and Paul Niemisto.

Contact Larry: [larry@chestnutbrass.com](mailto:larry@chestnutbrass.com)

Jay Krush, tuba, (founding CBC member) is Lecturer in Tuba and Euphonium at Temple University and is tubist with the Pennsylvania Ballet Orchestra. An active composer with more than 60 completed works, he has received grants and awards from organizations such as the National Endowment for the Arts and the Pennsylvania Council on the Arts. His music has been performed by the CBC, Network for New Music and orchestras in states including Alaska, North Dakota and Pennsylvania. Mr. Krush,

who studied with Cherry Beauregard and Arnold Jacobs, is a graduate of Northwestern University (MM) and the Eastman School of Music (BM/composition).

## CBC Fact Sheet

CHESTNUT BRASS FACT SHEET 1. The Grammy award winning Chestnut Brass Company is a Philadelphia based brass quintet. The name of the group stems from their beginnings as a street band in 1977 on Chestnut Street in Philadelphia's Center City shopping district. 2. This talented quintet travels with its own museum of modern and historical brass instruments including Civil War era 'back-firing' horns, a complete set of original, rare keyed bugles, a consort of sacbuts (early trombones) and the Renaissance serpent. 3. This versatile ensemble is noted for vibrant performances on both modern and historical brass instruments. As the only ensemble in the world touring with modern and historical brasses, the Chestnut Brass Company has been captivating audiences for more than 25 years. 4. *Hornsmoke*, the Chestnut Brass Company's recording of the music of Peter Schickele, was the Grammy winner in the Classical Crossover division in 2000. 5. The Chestnut Brass Company is a leading ensemble in the commissioning and performance of new works for brass. They have been recognized by the NEA and the Aaron Copland Foundation with awards to record works written for the ensemble. These works can be heard on *Brazen Cartographies* (Albany Records.) 6. New works have been written for the Chestnut Brass Company by Peter Schickele, Philadelphia composer Jan Krzywicki, Philadelphia composer Richard Wernick, Pennsylvania composer Timothy Greatbatch, Richard Peaslee and many others. 7. The innovative and eclectic Philadelphia Concert series of the Chestnut Brass Company has received the support of the National Endowment for the Arts, the Pennsylvania Council on the Arts, the Fels Foundation, the Dietrich Foundation and The Pew Trust. 8. Devoted to education, the members of the Chestnut Brass Company have developed five children's programs including *Hot Air: the Story of Brass Instruments*, which entralls children with instruments from the sea shell to the world famous Hose-o-phone- made out of common household objects. 9. The Chestnut Brass Company recording, *Tippecanoe and Tyler, Too*, a recording of nineteenth century political campaign Music, reached #13 on the Billboard Crossover charts. 10. The music of Black American composer Francis Johnson and his contemporaries of early Nineteenth Century Philadelphia was recorded and given new life through the efforts of the Chestnut Brass Company. The National Endowment for the Arts, the Pennsylvania Humanities Council and the Philadelphia Foundation helped to support this outstanding recording project. The Music of Francis Johnson can be heard on the Musical Heritage label. 11. Three of the Chestnut Brass Company recordings focus on the antique brasses. The music of America's first internationally known composer is exuberantly recreated with a twenty-three piece period instrument band on the *Music of Francis Johnson and His Contemporaries* (Musicmasters;) the spirit and melancholy of the Civil War can be heard on *Listen to the Mockingbird* (Newport Classic;) and *Hail to the Chief* (Sony Classical) illuminates the tragedy and high farce of 19th century political campaign music. 12. The Chestnut Brass Company recorded forty of the world's favorite hymns with keyboard virtuoso Anthony Newman. (Newport Classic.) Their innovative children's program *Listen UP*, introduces young listeners to the art of listening with effective, dynamic musical examples and interactive discussion. 14. The Chestnut Brass Company has several works for performance with orchestra including Peter Schickele's *Five of a Kind*, Ulysses Kay's *Concerto for Brass Quintet* and a work premiered by the Chestnut Brass Company, Harry Lockwood's *Concerto*. 15. Each year the Chestnut Brass performs frequently for children. In some seasons, more than 25,000 children have been introduced to the fun of brass by the CBC.

Website: <http://www.chestnutbrass.com/site/brassmusic/>



- **The Rose Ensemble – A Cappella Early Music Vocal Ensemble**

**Lecture** – TBA

**Performance** – Tuesday, March 27, 2007, 7:00 p.m., Oklahoma City Community College Theatre.  
**Medieval, Renaissance, Baroque and folk vocal music.**

(Short)

Award-winning a cappella vocal ensemble captivating audiences with virtuosic performances of ancient music, blending Medieval, Renaissance and Baroque music, with folk music and captivating stories.

(Medium)

Founded in 1996, The Rose Ensemble has built a diverse and enthusiastic contemporary audience with imaginative presentations of Medieval, Renaissance and Baroque music, while also commissioning composers to write new works that complement the old and remind audiences of the timeless human spirit that resonates across centuries.

(Long)

The Rose Ensemble is a daring and inventive vocal ensemble captivating audiences with virtuosic performances and the dramatic telling of ancient stories that speak to today's world. Founded in 1996 by Artistic Director [Jordan Sramek](#), The Rose Ensemble has built a diverse and enthusiastic contemporary audience with imaginative presentations of Medieval, Renaissance and Baroque music, scrupulously researched and beautifully presented with what the Miami Sun-Sentinel called "buoyant agility." The Rose Ensemble's musicians cast a rich and harmonious spell with ancient music; their music intertwined with the stories of heroes and heroines of old, while also commissioning Minnesota composers to write new works that complement the old and remind audiences of the timeless human spirit that resonates across centuries.

Currently presenting an average of over 50 performances each year and maintaining an active touring schedule filled with performances and educational programs nationwide, The Rose Ensemble is the recipient of the 2005 Margaret Hillis Award for Choral Excellence and has as enjoyed a prestigious artist residency at The Basilica of Saint Mary in Minneapolis since 1997. Called "*The Twin Cities' most daring and imaginative vocal ensemble*" by the Saint Paul Pioneer Press, the musicians of The Rose Ensemble have received acclaim for their ability to sing both as an ensemble and as individual soloists, while director Jordan Sramek has been lauded for diverse programming and ground-breaking research. The Rose Ensemble has recently accepted two European performance invitations for 2005-06: Tours, France and Regensburg, Germany.

The accomplishment of a remarkable international reputation after only 10 years is due not only to the quality of the Rose Ensemble's performances, but to their innovative and thematic programs that consistently capture the interests of a wide variety of audiences. The Rose Ensemble has reinvented early music in the concert hall by presenting captivating musical performances combined with ancient stories and legends, creating an entertaining yet beautiful style of programming often thought of as inaccessible to general audiences. Their audiences comment again and again that they've never before heard voices blend so incredibly, seen a group move on stage so elegantly or enjoyed watching performers make music together.

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

- **Mark O'Connor and the Appalachia Waltz Trio – Violin/Fiddle, Viola & Cello**

**Lecture – TBA**

**Performance** – Tuesday, April 10, 2007, 7:00 p.m., Oklahoma City Community College Theatre.

**New American classical music from the hills of the East to the plains of Texas and beyond.**

(Short)

Violinist/Composer/Fiddler and Grammy-winner Mark O'Connor and friends will feature the music he has become known for: gorgeous compositions that reflect his roots, his musical interests and influences ... genre-crossing music infused with folk, Celtic and classical shadings.

(Medium)

Mark O'Connor has recruited two superb young players to join him in his new Appalachia Waltz Trio. O'Connor's arrangements for this new ensemble sound entirely natural; these are spirited three-voice conversations, and the textures and interweaving melodic lines fit together perfectly.

(Long)

Violinist/Composer/Fiddler Mark O'Connor is widely recognized as one of the most gifted contemporary composers/instrumentalists in America and surely one of the brightest talents of his generation.

An excerpt from a feature in the New York Times eloquently describes Mark O'Connor's tradition-filled past, his stellar present and his future full of promise:

A product of America's rich aural folk tradition, Mr. O'Connor's journey began at the feet of violin masters Texas fiddler Benny Thomasson and French jazz violinist Stephane Grappelli. Along the way, between these two marvelous musical extremes, Mark O'Connor absorbed knowledge and influence from a multitude of musical styles and genres. Now, at age 44, he has melded and shaped these influences into a new American classical music. The Los Angeles Times warmly noted he has "crossed over so many boundaries, that his style is purely personal."

His first recording for the Sony Classical record label, *Appalachia Waltz*, was a collaboration with Yo-Yo Ma and doublebassist Edgar Meyer. The works Mr. O'Connor composed for the disc, including its title track, gained worldwide recognition for him as a leading proponent of a new American musical idiom. The tremendously successful follow-up release, *Appalachian Journey*, received a Grammy Award in February 2001.

The recipient of numerous commissioning grants, including "Meet the Composer," in 1998, he received a commission from the McKim Fund of Library of Congress for a new violin sonata which he premiered in that year at the Library and was broadcast on National Public Radio. His a cappella *Folk Mass* will receive its world premiere in February in New York City, performed by Gloriam Dei Cantores, the choral ensemble that commissioned the piece. In May 2002, he delivered the commencement address and was awarded an honorary Doctor of Public Service Degree from The Sage Colleges in Troy/Albany, N.Y. for his many contributions to music and the cause of music education.

### **Crossing Bridges - Mark O'Connor's Appalachia Waltz Trio**

Mark O'Connor has recruited two superb young players to join him in his new Appalachia Waltz Trio. Both of them are fully comfortable with O'Connor's nouveau Appalachian sound. O'Connor's arrangements for this new ensemble sound entirely natural; these are spirited three-voice conversations, and the textures and interweaving melodic lines fit together perfectly.

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

### **Cultural Arts Series Ticket, Funding and Contact Information**

Season tickets to the 8 performances of the 2006 – 2007 Cultural Arts Series are \$85 for a General Admission Season Ticket and \$60 for a Student, Senior, Faculty, Staff, or Alumni Association member Season Ticket. Season tickets are available on line at <http://www.occc.edu/CAS/> .

Individual performance tickets are \$20 for a General Admission ticket and \$15 for a Student, Senior, Faculty, Staff, or Alumni Association member ticket. Individual tickets are available on line at <http://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 Foundation, the Ad Astra Foundation 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 <http://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](mailto:stigert@occc.edu)