

ZOELLNER ARTS CENTER LEHIGH UNIVERSITY



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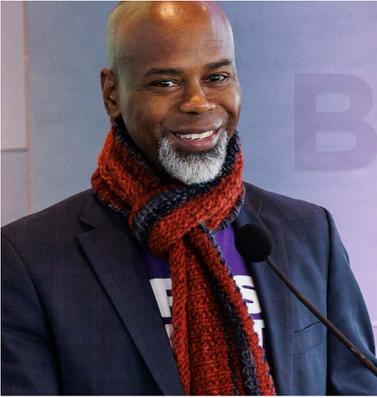


Photo By John Kish IV

DEAR FRIENDS,

It's hard to **believe**, but I've now spent over five years as executive director of Zoellner Arts Center. As I write this, I'm filled with gratitude. What an honor it has been—and continues to be—to come to work each day with a mission to connect our urban, suburban, and rural communities through the arts. Thank you for welcoming me so warmly to the Lehigh Valley and for continuing to walk alongside us on this journey.

This season opens on high notes — with The Bacon Brothers and Morgan Freeman's Symphonic Blues Experience. These

Hollywood heavyweights have also centered music in their award-winning careers. The world-renowned Philharmonia Orchestra, under the prestigious baton of Marin Alsop, will perform stirring works of Tchaikovsky, Bartók, and Prokofiev, filling our hall with beauty and power. Mark Morris Dance Group returns with their signature blend of live music, exquisite movement, and bold fashion—this time set to the music of Burt Bacharach.

We're thrilled to welcome back audience favorites like Postmodern Jukebox and the Vienna Boys Choir, and to continue our commitment to family-centered programming through the Lehigh Valley Reilly Children's Hospital Family Series. Our pre-show conversations with Lehigh Valley Health Network health professionals have become a highlight, and we're excited to continue exploring the growing intersection of arts and wellness. Stay tuned for more news on this front.

In the winter and spring, we invite you to experience the electrifying energy of Drum Tao, the return of the moving virtual reality installation *Traveling While Black*, and a celebration of Jane Austen's 250th birthday with a delightful project by The Jane Austen Playlist. The Ukulele Orchestra of Great Britain will leave you smiling, while The Tallis Scholars—the world's preeminent early music vocal ensemble—will offer a transcendent performance in the beautiful Packer Memorial Church. Finally, we close the season with **the** joyful rhythms of the NYC Ska Orchestra.

Zoellner Arts Center embraces its role as a university-based presenter. We are a space for a community of practice where educators and future makers converge. Student artists, along with the Departments of Music and Theatre and Lehigh University Art Galleries (LUAG), present concerts, plays, and exhibitions that reflect both their talent and the faculty who inspire them.

As always, we're proud to be a space where creativity, community, and connection come together. Thank you for being part of this journey and for making Zoellner Arts Center such a vibrant home for the **arts**.

With gratitude,

Mark Fitzgerald Wilson

Executive Director

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THE UKULELE ORCHESTRA OF GREAT BRITAIN



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SEASON

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THE UKULELE ORCHESTRA OF GREAT BRITAIN

**“The Nation’s Ukulele Orchestra”
- BBC NEWS**

The Ukulele Orchestra of Great Britain, that’s the one founded by George Hinchliffe and Kitty Lux, has already enjoyed touring in the United States many times. For those who have not yet encountered it, the essential point is that it is an original musical ensemble featuring only ukuleles of various sizes and registers, accompanied by just the natural voices of the performers.

Harsher critics have stated the opinion that the Ukulele Orchestra formed their repertoire based on any music considered inappropriate for the instrument, with a “shopping trolley dash through genres” and musical history. In Europe and America the Orchestra are best known for playing versions of famous rock songs and film themes, sometimes changing these so that the expectations of the audience are subverted. Sometimes a rock song will be changed into a jazz idiom, or sometimes several songs which are known from different genres are combined in one “soup of contrasts.”

The founding brief for the group was to have fun and “not to lose money.” Incredibly, throughout its forty year career, the group has succeeded in both not losing money AND incidentally making millions of dollars. It has been seen worldwide by audiences including members of the British Royal Family and other crowned heads of Europe, at the Houses of Parliament in London, and by many millions of television and online viewers. In one territory, the Orchestra has played to audiences which comprise sixty percent of the population!

When The Ukulele Orchestra of Great Britain began in 1985, the public opinion was that an orchestra consisting entirely of ukuleles in different sizes was a strange concept. This was something that attracted the founders. The Orchestra members at that time had experience of many kinds of music and yet had become tired of the conventions of the music business world as well as the conventions of performance and genre stereotyping which were prevalent at that time. The idea was to make something fresh and entertaining, both modern and old-fashioned, in a different style which deviated from the current performance fashion. People liked the result.

Today, after many years, the Orchestra finds that wherever they go, people are now playing ukuleles, often in groups. Many of these enthusiasts tell the Orchestra that they were inspired to play the instrument after seeing and hearing this, the original Ukulele Orchestra. And now there are many ukulele orchestras, some acknowledging

the pioneering work of the UOGB, others claiming ignorance of this rich history, but none of them existing before this, the original Ukulele Orchestra.

In 2015 The Ukulele Orchestra of Great Britain celebrated sixteen million minutes of “ukuleleation,” having been “on the road” for thirty years and counting.

While it is not normally in the nature of these artists from Britain to “blow their own trumpets,” or in this case to “pluck their own ukuleles,” it is undeniably a fact that The Ukulele Orchestra of Great Britain has become not only a national institution, but also a worldwide phenomenon.

Among their many international concerts and festival appearances, they have “Sold Right Out” twice at Carnegie Hall in New York, twice at The Royal Albert Hall in London, and also at Sydney Opera House in Australia.

The Ukulele Orchestra of Great Britain has been featured in a CNN report in 2012 and featured on CBS This Morning in 2013. The Orchestra has been invited by the British Broadcasting Corporation to play live on air for BBC Radio 3 (the classical music channel) as well as for BBC Radio 1 (the rock, Electronic Dance Music and youth music channel) and live on other BBC channels many times. They have taken part in The Electric Proms (in a collaboration with The Kaiser Chiefs), and the BBC Promenade Concerts at the Royal Albert Hall in London (The Proms), where they were the “fastest selling late night prom in history,” selling many thousands of tickets for the prestigious Royal Albert Hall in London very quickly.

At this concert the Ukulele Orchestra performed Jerusalem and other classics of the Last Night of the Proms, the celebrated 120 year old concert series which launched in 1895. Around 2,000 ukulele players in the audience joined the Orchestra in playing passages from Beethoven’s 9th Symphony. A DVD of this 2010 BBC Prom concert at The Royal Albert Hall is available to order from the website, www.ukuleleorchestra.com. For those who wish to perform with the Orchestra in the comfort of their own homes, chords and words to accompany the Ukes during their 2012 Sydney Opera House concert are available on this DVD.

The Orchestra has recorded and released records, CDs and DVDs on its own independent label and with CBS, Sony, Discethnique, Longman, Volume, Tachyon and The Ministry of Sound, as well as appearing on Jools Holland’s Hootenany.

Original compositions and songs by the Orchestra have been used on television on film, and in radio plays, as well as in performance by other musicians. They have collaborated with the British Film Institute in providing music for silent films and also musically with Madness, Robbie

Williams, Ant & Dec, Yusuf Islam (Cat Stevens), Stefan Raab, Rainer Hersch and a full symphony orchestra performing at the Royal Festival Hall in London. Beatle George Harrison was a well known fan who established contact and played with the orchestra.

In addition to performing at theatres and concert halls, the orchestra has also packed the crowds in at rock festivals such as Glastonbury, The Big Chill, WOMAD, The Electric Picnic, and before 170,000 people in Hyde Park, as well as playing in seven cathedrals in England and Wales. The group has been commissioned to write commemorative concerts, eg. The Cecil Sharp 100 Year Memorial Concert in 2012 and The 100 Year World War One Memorial Concert in 2014 for Birmingham Town Hall.

One unique feature of this, the original Ukulele Orchestra, is that although there are many examples of collaboration, they have remained a determinedly independent concern. Relying on their own resources and an email list of tens of thousands they continue to run their own recording, publishing and to eschew mainstream advertising and record companies.

Celebrity fans include Sir Paul McCartney, David Bowie, Monty Python's Michael Palin, Brian Eno, Amanda Palmer, Neil Gaiman, George Benson, Joe Brown and Bette Midler.

The orchestra has many catch phrases which audiences find entertaining. "A world tour with only hand luggage," for example, referring to the fact that ukuleles are small instruments. Every concert from the first to the present day, has begun with the announcement: "Good evening Ladies and Gentlemen, we ARE the Ukulele Orchestra of Great Britain." For English speakers, the stress on the word "Are" is a little amusing, suggesting as it does that the orchestra is politely explaining to someone who perhaps thought that a different group was on stage, and that in order to clear up any confusion, they are confirming that they truly are the members of the orchestra.

A typical ukulele orchestra concert will feature songs sung by each member of the orchestra so that the audience can get to know each person on stage. Often a fast piece will be followed by a slow piece in order to maintain variety, and a rock song will perhaps be followed by classical music. The concept is that if a "level field" is maintained by playing only the one kind of instrument, then all kinds of music can be played quite easily without the variety appearing to be chaotic. One important task of any musical group is maintain unity with variety, integrity with difference, many voices all working in the same direction. This orchestra is made up of performers who are different from each other, and with very different musical backgrounds, experiences and performing styles. The ukulele brings them all together. Mr. Hinchliffe says that the work of the orchestra is like a pencil line drawing rather than a multi-colored painting. The palate is limited but the possibilities are endless. The ukulele in the hands of the orchestra is said to be

like an iceberg; visible above the water, but with much more hidden beneath; there are spiritual dimensions which are far larger and which are not immediately seen. Within the limitations and the simplicity of the humble starting point of the orchestra, there are many possibilities for exploration and variation. It may be the case that the very nature of limitation (in this case to the sounds of the ukulele) enables wider variations to be pursued (which might seem too extreme in a less limited context). Perhaps the limitation stimulates freedom within a defined context. Too much variety could be confusing, too many limitations could become tiresomely familiar. With their combination of “unity and variety, and simultaneous individualism and collectivism” the orchestra is able to make the best of the over-riding vision as well as the individual talents and personalities in the orchestra.

Because the music is played on only ukuleles in different sizes, the conventions of any given genre might not be present. Sometimes the music sounds like folk music, sometimes, like a music without a tradition. The sounds of the instruments are not typical for most of the music played.

The arrangements of the music are specially made, often by the Director and Founder, George Hinchliffe, or by other members of the group. The focus is to bring out the spirit of the music, to be faithful to the musical notes, while actually changing the style or genre of the music by the mere fact of playing it on ukuleles. Audiences have reported that the music of the orchestra is variously, moving, funny, stomping, thought provoking, surprising, or inducing the audience by sheer infectious spirit to “tap their toes” along with the beat.

Fun facts:

The orchestra was asked to provide music for broadcasts about the World Cup.

The orchestra has played WOMAD festivals in two continents and in two different centuries.

The orchestra has performed many times at London’s 100 Club, joining the venue’s history with The Sex Pistols, Louis Armstrong, Billie Holliday, Glen Miller, BB King, Muddy Waters, The Who, The Kinks, Metallica and The Rolling Stones.

The orchestra maintains its independence, in relation to record companies, management, publishing and touring and has its own CDs, DVDs, mailing list of tens of thousands, YouTube channel etc.

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INFORMATION

CAN'T MAKE IT? EXCHANGE OR DONATE YOUR TICKETS.

Contact us before the show to either **exchange** for another event, or convert the value of your tickets to a charitable contribution to Zoellner Arts Center. Subscribers and Friends may exchange for free, just \$1 per ticket for all others. Patrons are responsible for any difference in ticket price, exchanges must occur within event category (e.g., Music Dept. ticket for Music Dept. ticket). Excludes rental events. No refunds.

PARKING IS FREE in the garage attached to the center for all Presenting Series, Lehigh University Music Dept. and Dept. of Theatre events (excluding some weekday morning events, Christmas Vespers in Packer Chapel and Dolce in Lamberton Hall). Please note, there may be a parking charge for non-Zoellner sponsored events.

GROUPS SAVE UP TO 15% Just buy 10 or more tickets to a performance. Orders incur a one-time per-performance fee of \$6 per group order in lieu of per-ticket fees.

TAXES AND FEES

Single tickets ordered by phone or online carry fees ranging from \$2.25-\$8.50 per ticket. Tickets purchased in-person may carry fees of up to 50 cents per ticket. The City of Bethlehem Amusement tax is 5% on tickets above \$10, with a cap of \$2 per ticket. Additional delivery charges may apply, check online for details.

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CONNECT WITH US!

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 inzactix@lehigh.edu



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zoellnerartscenter.org

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HOUSE NOTES

Concessions: Food and beverage service will likely be limited. Check the “Know Before You Go” email sent to ticket holders the week of the show. Be sure to give Ticket Services your email.

Please silence all mobile devices upon entering the theatre.

To leave theatres during performances, use the rear doors, if you are able, to minimize disruption of performance.

Late seating occurs at suitable intervals. While waiting, you may watch performance on lobby monitors.

Lost & Found: Contact Ticket Services. Not responsible for lost or stolen items.

Families with Children:

We welcome children of all ages to our Family Series shows. For performances not listed as Family Series in our brochure, we recommend that attendees be ages four and over. Everyone entering the theatre must have a ticket, and sit quietly in a seat throughout the performance. There are closed-circuit monitors in the lobby which supervised children may use to watch performances if they need a break.

Accessible seating can be requested when purchasing tickets. Accessible parking is on levels 1 and 3 in the parking garage.

Free assistive-listening devices are available through Ticket Services for amplified performances.

Free Sensory Kits are available to checkout, please inquire at the box office or with an usher.

Questions about your tickets?

Contact Ticket Services:

Phone: 610-758-2787 ext. 0
Email: inzactix@lehigh.edu

Box Office Hours:

TUE 12-6; WED-FRI 12-5
For ticketed events: SAT 2 hours prior to curtain, 90 mins. all other days.

All programs and artists are subject to change. In the event of a cancellation or material change, we will make every effort to contact all ticket holders. We must reserve the right to make any changes whatsoever in the event owing to any unforeseen or unavoidable cause or to cancel the event for any reason beyond our control without being liable to pay any ticket holder compensation for damages other than a ticket of comparable value to an event (based on availability).

Video recording or photography may occur for this performance that might include images of audience members. Your attendance at today’s performance grants permission for further usage of such images.

ZOELLNER ARTS CENTER

at LEHIGH UNIVERSITY

2026 SPRING SEASON AT A GLANCE



DRUM TAO	FRI JAN 23
JAZZ FACULTY	FRI JAN 30
BUGS FAMILY SERIES 	SUN FEB 1
SANGJARU	THU FEB 5
NEW YORK JAZZ REPERTORY ORCHESTRA	SAT FEB 7
LUVME	SUN FEB 8
TRAVELING WHILE BLACK	SELECT DATES FEB-APR
AKROPOLIS REED QUINTET	SAT FEB 14
THE JANE AUSTEN PLAYLIST	SUN FEB 15
<i>THE IMPORTANCE OF BEING EARNEST</i>	FEB 20 - 28
PHILHARMONIC	FRI FEB 20, SAT FEB 21
JAZZ REPERTORY ORCHESTRA	SAT FEB 28
GRIMMZ FAIRY TALES FAMILY SERIES 	SUN MAR 1
DOLCE TREBLE CHOIR	THU MAR 5
DIRTY DANCING IN CONCERT	FRI MAR 6
TOMMY DORSEY ORCHESTRA	SUN MAR 22
CHOIR, DOLCE AND GLEE CLUB	FRI MAR 27, SAT MAR 28
CLICK, CLACK, MOO FAMILY SERIES 	SUN MAR 29
THE UKULELE ORCHESTRA OF GREAT BRITAIN	FRI APR 10
<i>INTO THE WOODS</i>	APR 10 - 18
THE TALLIS SCHOLARS	SAT APR 11
COMPAGNIE MULTICORPS / MARCEL GBEFFA	FRI APR 17
STUDENT JAZZ CONCERT	SUN APR 19
PHILHARMONIC.....	FRI APR 24, SAT APR 25
SYMPHONIC BAND.....	SUN APR 26
CHORAL ARTS.....	FRI MAY 1, SAT MAY 2
WIND ENSEMBLE	SUN MAY 3
NYC SKA ORCHESTRA	FRI MAY 15

KEY: **PRESENTING SERIES** | **MUSIC DEPARTMENT** | **DEPARTMENT OF THEATRE**

