

JANUARY - MAY 2022

RETURN TO **LIVE**
PERFORMANCES!



ZOELLNER ARTS CENTER

LEHIGH UNIVERSITY



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Programs Subject to Change



I attended the show yesterday and it was MAGNIFICENT!!! It was my birthday gift from my husband — I loved it!!! I was proud to be a part of the first in-person show since the Covid shutdown AND Mark's first stage debut as the Executive Director — congrats!!!

DEAR FRIENDS,

Last fall, we opened our doors not knowing what to expect. When I received the above letter shortly after guest artist Acrobuffos literally breathed beautiful silk shapes and life into the air of Baker Hall, one word came to mind: *gratitude*.

Gratitude that the arts center opened its doors and grateful that our audiences walked through them with smiles on their faces.

The past few months have afforded us the opportunity to reconnect with you, our audience, the artists who missed performing for you, and with our entire campus and surrounding community. We've heard wonderful singing, seen colorful costumes, and shared spaces with people who love to see live arts and entertainment.

I know that our performances this spring—Flip Fabrique, National Geographic Live, *Memphis Jookin'*, Haydn's *Lord Nelson Mass*, and *Godspell* to name only a few—will continue to build on the excitement and anticipation we felt in the fall.

Thank you for coming back to Zoellner. Your presence gives us the fortitude to continue infusing the arts into our community as we look forward to celebrating our 25th anniversary next season.

With Gratitude,

Mark Fitzgerald Wilson

Executive Director

COVID-19 INFORMATION

The health and wellness of our community is our top priority. Please review these guidelines.

MASK POLICY

In conjunction with recent university guidelines, effective immediately and continuing unless conditions change, masks will be OPTIONAL indoors at Zoellner Arts Center. As a reminder, anyone experiencing COVID symptoms should stay home and not come to the center for an event.

OUR STAFF IS HERE TO HELP

Ushers and event staff are available to assist in any way they can. Please see Ticket Services if you want to change your seat.

FOOD & BEVERAGE SERVICE

Food and beverage service is eliminated for the time being.

AT THE END OF THE SHOW

At the end of the performance, please allow extra time to exit in an orderly fashion and avoid crowding. Once you have exited the theater, we ask that you promptly move away from the doors.

**VIEW FULL COVID-19
POLICY WEBSITE PAGE**

2022 SPRING SEASON AT A GLANCE

GUEST ARTISTS



The Simon & Garfunkel Story		FRI JAN 28
Flip Fabrique	FAMILY-FRIENDLY!	SAT FEB 12
The Polish Wieniawski Philharmonic Orchestra		SUN FEB 20
Attacca Quartet		SAT MAR 5
National Geographic LIVE! <i>Secrets of the Whales</i>		SUN MAR 6
Memphis Jookin' The Show: Featuring Lil Buck		SAT MAR 12
Resistance Revival Chorus		SAT APR 2
Pablo Sainz-Villegas		TUE APR 5
Alex Radus Trio		THU APR 7
Small Island Big Song		SAT APR 9
Miwa Matreyek		TUE APR 19
National Geographic LIVE! <i>Exploring Mars</i>		FRI APR 22
Squonk	FAMILY-FRIENDLY!	FRI, SAT MAY 6, 7
Compagnia TPO	FAMILY-FRIENDLY!	SAT, SUN MAY 14-15

MUSIC DEPARTMENT

Lehigh University Jazz Faculty		SAT FEB 5
New York Jazz Repertory Orchestra		SAT FEB 19
Lehigh University Philharmonic		FRI, SAT FEB 25, 26
Student, Faculty & Staff Vocal Ensembles		FRI MAR 4
Lehigh University Choir, Glee Club & Dolce		FRI, SAT MAR 25, 26
Michael Jorgensen, Violin		SUN APR 3
Lehigh University Jazz Repertory Orchestra		SUN APR 10
Lehigh University Big Bands & Jazz Combos		SAT APR 23
Lehigh University Symphonic Band		SUN APR 24
Lehigh University Choral Arts		FRI, SAT APR 29, 30
Wind Ensemble at Lehigh University		SUN MAY 1
Lehigh University Philharmonic		FRI, SAT MAY 6, 7

DEPARTMENT OF THEATRE

Godspell (In Concert)		MAR 4-6, 9-12
A Walrus in the Body of a Crocodile and The Actor's Nightmare		APR 22-24, 27-30

MAR 5 Sat
7:30pm | Baker Hall

ATTACCA QUARTET



With Support From:



ZOELLNER 

2021.2022
SEASON

ARTS CENTER • LEHIGH UNIVERSITY

Zoellner Arts Center receives state arts funding support through a grant from the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania.



ATTACCA QUARTET

Amy Schroeder - Violin
Domenic Salerni - Violin
Nathan Schram - Viola
Andrew Yee - Cello

with
Miles Salerni - Percussion

PROGRAM

“Benkei’s Standing Death” Paul Wiancko (b. 1983)

Quartet No. 3 “Mishima” Philip Glass (b. 1937)

- I. 1957-Award Montage
- II. November 25-Ichigaya
- III. 1934-Grandmother and Kimitake
- IV. 1962-Body Building
- V. Blood Oath
- VI. Mishima/Closing

— *Intermission* —

“Entr’acte” Caroline Shaw (b. 1982)

“My Two Als” Paul Salerni (b. 1951)

- I. Rondo Chaconne
- II. Alegy 1
- III. Scherzo/Rondo
- IV. Alegy 2
- V. Waltz Rondo

PROGRAM NOTES

Philip Glass, String Quartet #3

Philip Glass is considered one of the most influential composers of the late 20th and early 21st centuries. One of the parents of “minimalism,” his work includes among others, nine string quartets, fifteen operas, fourteen symphonies, and numerous film scores, three of which have been nominated for Academy Awards. The recent Met production of his 1984 opera *Akhmaten* was the highlight of the 20-21 Metropolitan Opera season.

The music of his String Quartet #3 is a distillation of the music he wrote for Paul Schrader’s 1984-85 movie entitled “Mishima: A Life in Four Chapters.” Domenic Salerni, in describing this quartet, said:

“This is music that gets at the emotional center of what the score is trying to elicit in the film... Glass, using an extreme economy of means, writes melodies, dirges, fragmented little dances, large structural gestures. He creates moments and momentums out of simple whole number harmonic and rhythmic ratios that can leave one feeling resigned and despairing, or uplifted and filled with joy, or simply at peace and transported to a place of beauty.”

Paul Wiancko, “Benkei’s Standing Death”

Paul Wiancko has led an exceptionally multifaceted musical life as a composer and cellist. As a performer, he has collaborated with Midori, Yo-Yo Ma, Richard Goode, Mitsuko Uchida, Nico Muhly, and members of the Guarneri, Takács, JACK, Parker, Orion, and Juilliard quartets. Chosen as one of Kronos Quartet’s “50 for the Future,” Paul’s own music has

been described as “dazzling,” “compelling” (*Star Tribune*) and “vital pieces that avoid the predictable” (Allan Kozinn). His 25-minute quartet *LIFT* is featured on the Aizuri Quartet’s Grammy-nominated album *Blueprinting*, one of NPR’s top 10 classical albums of 2018.

Winner of the S&R Foundation’s Washington Award for Composition, Paul was invited to be composer-in-residence at the Caramoor, Spoleto USA, Angel Fire, Twickenham, Newburyport, Portland, and Methow Valley Festivals. He was commissioned to compose works for the Aizuri, Parker, St. Lawrence, Kronos, Eybler, Calder, and Attacca Quartets, yMusic, Alexi Kenney, Tessa Lark, David Byrd-Marrow, and the Raleigh Civic Symphony. NPR writes, “If Haydn were alive to write a string quartet today, it may sound something like Paul Wiancko’s *LIFT*.”

His program note for “Benkei’s Standing Death”:

Part I. The Thousandth Encounter

In 12th century Kyoto, warrior monk Saitō Musashibō Benkei wanders the night on his continual quest to claim a thousand swords from arrogant and unworthy samurai. Currently one victory shy of his goal, he heads to a shrine to pray. But while crossing Gojo Bridge, he encounters Ushiwakamaru—a diminutive boy playing the flute and wearing an impressive sword. Benkei challenges him to a duel. Ushiwakamaru seems to fly as he effortlessly defeats Benkei in an astonishing display of skill and agility. The humbled warrior monk bows down and swears loyalty to the boy, vowing to serve him the rest of his days. The boy accepts.

Part II. The Battle of Koromogawa

After many adventures and hard-fought battles with faithful Benkei at his side, Ushiwakamaru has come to be known as Minamoto no Yoshitsune, a celebrated general and half-brother to Yoritomo, the future shogun. Betrayed by a jealous Yoritomo, Yoshitsune is forced into hiding and eventually tracked down in Koromogawa. There is no escape. Now under siege on the bridge to Yoshitsune's residence, Benkei single-handedly defeats hundreds of Yoritomo's men, allowing time for Yoshitsune to retreat indoors and commit seppuku. Countless arrows rain down on Benkei but he refuses to fall and continues to block the entrance. Only when the remaining soldiers cautiously approach does it become apparent that Benkei is dead, albeit still standing—propped up by the arrows that killed him.

Caroline Shaw, “Entracte”

New York composer Caroline Shaw was trained primarily as a violinist from an early age in North Carolina. She is a Grammy-winning singer in *Roomful of Teeth* and in 2013 became the youngest ever winner of the Pulitzer Prize for Music for her enigmatic composition *Partita for 8 Voices* (also nominated for a Grammy for Best Classical Composition). Virtually unknown as a composer before the Pulitzer announcement, having written only a handful of pieces, she is now composer in residence with multiple arts organizations and continues to maintain a busy freelance career as a violinist and singer. Caroline studied for fifteen years with Suzuki violin pedagogue Joanne Bath before working with Kathleen Winkler at Rice (B.M. violin) and Syoko Aki (M.M. violin) at Yale, and she is currently a doctoral candidate in composition at Princeton.

In describing tonight's piece she writes:

"Entr'acte was written in 2011 after hearing the Brentano Quartet play Haydn's Op. 77 No. 2 — with their spare and soulful shift to the D-flat major trio in the minuet. It is structured like a minuet and trio, riffing on that classical form but taking it a little further. I love the way some music (like the minuets of Op. 77) suddenly takes you to the other side of Alice's looking glass, in a kind of absurd, subtle, technicolor transition."

Paul Salerni, "My Two AIs"

Paul Salerni's music has been described by the New York Times as "impressive" and "playful." Henry Fogel has said "It is...music that sings and dances." Salerni's one-act opera *Tony Caruso's Final Broadcast* won the NOA's Chamber Opera competition in 2007, and a definitive recording of the opera was released on Naxos. His second one-act, *The Life and Love of Joe Coogan*, is an adaptation of a Dick Van Dyke TV Show episode, his third (*Haunted*) a dance opera on a poem by Dana Gioia. His music is published by Presser, Alfred, North Star, and Fischer. Two CDs of Salerni's chamber music ("Touched" and "Speaking of Love") can be found on Albany Records. A new CD of song literature ("People, Places, and Pets") was recently released on Bridge Records. Salerni is the NEH Distinguished Chair in the Humanities and Professor of Music at Lehigh University. Salerni received his Ph.D. in composition from Harvard, where he studied with Earl Kim. He is a leading exponent of Kim's music, and his service to the larger community includes seven years' service on the Board of Directors of the Suzuki Association of the Americas with two years as its Chair.

His words about "My Two AIs":

"My Two AIs" was written to celebrate the lives of two musicians, Al Jarreau and Al Neumeyer. Al Jarreau was one of the greatest jazz, pop, soul, everything singers of his generation. His long career as a singer and songwriter produced great funk songs ("Sticky Wicket"), pop anthems ("We're in this Love Together"), and amazing covers of

classic jazz tunes like “Take Five.” He was one of the great mouth percussionists and scat singers ever. If I didn’t turn to Mozart for a musical lift, I’d turn to Mr. Jarreau. He passed away in 2017.

Al Neumeyer was the “Barber of Seville” of music in the Lehigh Valley. If you needed someone to sing in or direct your musical, someone to teach elementary school kids, to lead a jazz or wind ensemble, or to oversee Lehigh’s Marching 97, Al was who you turned to. His beaming smile and grace always made everyone comfortable, and I loved to watch him dance on the podium. He was also my friend, someone I could turn to when down, someone I could count on to join me for a round of golf. He passed away in 2018.

The music in “My Two Als” uses motivic material from some of Jarreau’s songs, but it really is meant to capture the upbeat character of both these men. The one obvious compositional trick is that the opening and informing pitches of the second “Alegy” are A and E, the two musical pitches common to both men’s names. The two “Alegies” are sandwiched between lively movements, all of which have a rondo structure of some kind. Movement 1 is a chaconne, movement 3 a scherzo, movement 5 a waltz.

ABOUT

GRAMMY® award-winning Attacca Quartet, as described by *The Nation*, “lives in the present aesthetically, without rejecting the virtues of the musical past”, and it is this dexterity to glide from the music of the 18th through to the 21st century repertoire that places them as one of the most versatile and outstanding ensembles of the moment — a quartet for modern times.

Touring extensively in the United States, recent highlights include Lincoln Center’s White Lights Festival and Miller Theatre, both with Caroline Shaw, Phillips Collection where they have been re-invited this season, Chamber Music Detroit, Red Bank Chamber Music Society, Chamber Music Austin, Isabella Stewart Gardner Museum in Boston, Banff String Quartet Festival and other upcoming engagements at Dumbarton Oaks, and Bang on a Can Festival in Brooklyn.

Attacca Quartet has also served as the Quartet in Residence at the Metropolitan Museum of Art, the Ensemble-in-Residence at the School of Music at Texas State University and Juilliard’s Graduate Resident String Quartet, where they premiered the film *Plan and Elevation* (featuring the music of the same name by Caroline Shaw) last year.

Outside of the US, recent performances include their debut in London at Kings Place and in Oslo at the Vertavo Haydn Festival as well as performances at Gothenburg Konserthuset, MITO Settembre Festival in Italy and Sociedad Filarmónica de Bilbao. This season will also see them touring again in South America — including Sala São Paulo in Brazil, Fundacion Beethoven in Chile and Teatro Mayor in Bogota. They will also return to Europe for a tour in Spain and Germany.

Attacca Quartet is exploring new digital formats, taking part and also producing a number of filmed and streamed concerts for Banff Centre International String Quartet Festival, Duke Performances, Austin Chamber Music Center, as well as their first digital engagement for Szczecin Philharmonic Orchestra.

Passionate advocates of contemporary repertoire, the Quartet are dedicated to presenting and recording new works. Their latest recording project, *Orange*, for which they received the 2020 GRAMMY® Award for Best Chamber Music/Small Ensemble Performance, features string quartet works by Pulitzer-prize winning composer Caroline Shaw. Greatly received and praised by the critics, it has also been featured in *NPR*'s List of '25 Best Albums of 2019' and '10 Classical Albums to Usher in the Next Decade' and in *The New York Times*' list of the '25 Best Classical Music Tracks of 2019' for *Valencia*. It was also shortlisted for the 2020 BBC Music Magazine Awards and several Opus Klassik Awards.

Previous recordings include three critically acclaimed albums with Azica Records, including a disc of Michael Ippolito's string quartets, and the complete works for string quartet by John Adams. The latter was praised by Steve Smith of *The New York Times* as a "vivacious, compelling set" and described the Attacca Quartet's playing as "exuberant, funky, and ... exactingly nuanced." The album was the recipient of the 2013 National Federation of Music Clubs Centennial Chamber Music Award.

Additional awards for their recordings include both the Arthur Foote Award from the Harvard Musical Association and Lotos Prize in the Arts from the Stecher and Horowitz Foundation.

Other accolades include First Prize at the 7th Osaka International Chamber Music Competition, the Top Prize and Listeners' Choice award winners for the Melbourne International Chamber Music Competition, and Grand Prize Winners of the 60th annual Coleman Chamber Ensemble Competition.

The Attacca Quartet has engaged in extensive educational and community outreach projects, serving as guest artists and teaching fellows at the Lincoln Center Institute, the Boston University Tanglewood Institute and Bravo! Vail Valley among others.

www.attaccaquartet.com

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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. 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 Guest Artists, Notations, LU Music Dept. and Dept. of Theatre events (excluding Christmas Vespers in Packer Chapel and some school shows). 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

Tickets ordered by phone or online carry fees ranging from \$3.00-\$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.

**OUR GIFT CERTIFICATES
NEVER EXPIRE**

HOUSE NOTES

PRIOR TO YOUR VISIT: 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:

[Visit the Education page](#) on our website to learn which events are family friendly. Children under the age of four are not recommended, unless the performance is noted as a Family-Friendly event. Please no babes in arms.

ADA SEATING can be requested when purchasing tickets. ADA parking on levels 1 and 3 in the parking garage.

FREE ASSISTIVE-LISTENING DEVICES are available through Ticket Services.

**CLICK FOR QUESTIONS
ABOUT YOUR TICKETS**

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 MAKE AN IMPACT

PLEASE **DONATE** • BECOME A **FRIEND**

GREAT PERFORMANCES

Support our mission to present vibrant multi-cultural Guest Artists. Tickets cover less than 50% of costs for presenting this series.

COMMUNITY EDUCATION & OUTREACH

Underwrite tickets, programming and transportation for hundreds of students who benefit from our school show matinees, workshops and school partnerships.

ACCESSIBLE ARTS

Impact, inspire, educate and encourage children of all abilities to experience the arts through our STEAM-based programs, social emotional learning and artist residencies.

THE CREATIVE CAMPUS INITIATIVE

Help us connect the sciences, business, engineering and the humanities through transformative works of art.

PLEASE DONATE
CLICK HERE