

# ZOELLNER ARTS CENTER

LEHIGH UNIVERSITY

2023 **2024**

PLAYBILL





Photo By John Kish IV

## DEAR FRIENDS,

This season, I am thinking about our future makers and ways to make art together. The stories on our stages, both inside and beyond the building, offer an opportunity to hear new voices and diverse perspectives from world-class artists and talented Lehigh students.

Sphinx Virtuosi opens the Presenting Series with an exciting program highlighting the excellence of Black and Latinx performers and

composers. The San Diego Symphony graces our stage to premiere a new work by Carlos Simon, the Kennedy Center's composer-in-residence, the night before they debut it in Carnegie Hall.

The imaginative Momix celebrates its 40th anniversary with a fantastical version of *Alice in Wonderland*. The Vienna Boys Choir rings in the holidays with traditional songs in Packer Memorial Church. Mermaid Theater's *The Rainbow Fish* is a delight for audiences of all ages. Lehigh Music Department Chair Paul Salerni conducts a live orchestra for Nimbus Dance's contemporary interpretation of Copland's *Appalachian Spring*.

The university's music and theatre departments continue to amplify students' talents with the artistic vision of our esteemed faculty. See the future makers share their creativity this season.

We understand the importance of building our future audiences. Our Family Series partnership with the Lehigh Valley Reilly Children's Hospital ensures engagement continues with our second annual fun-filled Family Day.

Strike Anywhere Performance Ensemble joins us for a year-long residency, building dialogue and collaboration in the community beyond our building. The ensemble activates spaces with art by listening to individuals and turning their stories into a devised play that will be seen throughout Bethlehem's South Side neighborhood, weaving the campus and community together with a beautiful performance.

How excited I am that Zoellner Arts Center's 2023-2024 season adds to the vibrant arts scene in the Lehigh Valley and is a conduit to bring the area's rural, suburban and urban communities together. Thank you for your continued support. Arts have an impact in our community because of you.

*Mark Fitzgerald Wilson*

Executive Director

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# SPHINX VIRTUOSI

*Generations*



This engagement of Sphinx Virtuosi is made possible through the ArtsCONNECT program of Mid Atlantic Arts Foundation with support from the National Endowment for the Arts.

**ZOELLNER  
ARTS CENTER**  
LEHIGH UNIVERSITY



2023.2024  
SEASON

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.



# **Sphinx Virtuosi**

## **VIOLIN 1**

Alex Gonzalez (Concertmaster)

Clayton D Penrose-Whitmore

Caitlin Edwards

Sandro Leal-Santiesteban

## **VIOLIN 2**

Patricia Quintero-Garcia (Principal)

Maïthéna Girault

Thierry de Lucas

Sabrina Bradford

## **VIOLA**

Celia Hatton (Principal)

Robert Alvarado Switala

Bill Neri

Kayla Cabrera

## **CELLO**

Tommy Mesa (Principal)

Eri Snowden-Rodriguez

Diana Flores

Lindsey Sharpe

## **BASS**

Jonathan Colbert (Principal)

Xavier Foley

Kebrá-Seyoun Charles

# Sphinx Virtuosi: *Generations*

*Habari Gani*\*

Quenton Blache  
(b. 2001)

*Abran Paso*\*

Javier Farías  
(b. 1973)

*Herencia*\*

Andrea Casarrubios  
(b. 1988)

from *Sonata da Chiesa*

Adolphus Hailstork  
(b. 1941)

*Dona Nobis Pacem*  
*Exultate*

## INTERMISSION

Concertante for Two Double Basses and  
String Orchestra, “Galaxy”\*

Xavier Foley  
(b. 1994)

Xavier Foley & Kebra-Seyoun Charles, basses

Sinfonietta No. 2 “Generations”

Coleridge-Taylor Perkinson  
(1932-2004)

Misterioso: Allegro  
Alla sarabande  
Alla Burletta  
Allegro vivace

*\*new work for Sphinx Virtuosi*

**Sphinx Virtuosi are represented by MKI Artists: 70 S Winooski Ave. #318, Burlington, VT 05401**

## Program Notes

### ***Habari Gani (2023)***

Quenton Blache (b. 2001)

Habari Gani! This luminous opener owes its name to the Swahili greeting exchanged during the celebration of Kwanzaa. The ideals of unity and fellowship form the essence of this orchestral showpiece, where rhythm and dance lithely soar throughout. Featuring the number five in its meter and in its use of the pentatonic scale, Habari Gani springs forward like chatter of the latest news in a sub-Saharan community. On the score, the composer offers: “What’s the news? The news is joyful, exuberant, and wondrous.”

African American composer and cellist Quenton Blache is based in Los Angeles and holds degrees in cello performance and in composition from University of Southern California Thornton School of Music as well as a minor in Chinese. His prolific compositional output is distinct beyond the concert stage and extends to scoring numerous short films and documentaries. A prize-winning cellist, and participant in previous Sphinx Virtuosi tours, he returns to USC this season as a featured soloist with the Thornton Symphony. Current projects include pursuing a master’s degree in screen scoring and competing in national level chess tournaments. Habari Gani fuses the composer’s Cameroonian ancestral roots and character to form an electric string orchestra debut.

— Maïthéna Girault

### ***Abran Paso (Make Way!)***

Javier Farias (b. 1973)

This expression refers to the way in which certain ‘tangueros’ forcefully speak to their fellow dancers; demanding space on the dance floor to show off the brilliant, lithe choreographies they have prepared. This laconic statement immediately connected to the idea I had in mind when I began to write this piece: musicalize the acrobatic provocations and unrepentant attitude of the dancers and move it through each member of the orchestra allowing for their own unique take on a storied tradition.

It should be said that this piece has nothing to do with Tango, however it does have a repetitive, rhythmic motive that is clearly identifiable as Latin American. Although its exact provenance cannot be pinpointed, I’ve used it many times because it is one

with which I connect emotionally due to its powerful, driving pulse. The only difference being that this time I'm not using the guitar, but rather, transporting its characteristic "rasgueo" (strum) to bowed instruments.

Returning to the title... Just as the great Astor Piazzolla unapologetically reinvented the tango as a genre in his country, I too have strived to do the same by working with music and rhythms unique to mine. With that said, I endeavor to do the following: Move the strings of the guitar, the most representative instrument of Chile, to the strings of the orchestra, so that the richness of our musical traditions can be shared with the world.

— Abran Paso!

### ***Herencia for String Orchestra (2023)***

Andrea Casarrubios (b. 1988)

In a work titled *Herencia*, the Spanish for both "inheritance" and "heritage," it is natural for you to wonder about the roots of the piece itself, and the myriad stylistic threads with which it is woven. However, for this work, my inspiration was not a particular musical "heritage" or genre; rather, it was the artists who would be playing it. I envisioned the remarkable musicians of Sphinx Virtuosi taking the stage to play this piece, and I thought of how each individual has trailing behind them a unique history of unfathomable complexity; an epic that they bring to bear in every moment of performance. I also imagined the way this collection of histories would one day coalesce with a shared intention to illuminate their world — your world — with music. This image was the seed from which *Herencia* came to be. As you listen, I encourage you to observe this phenomenon as it unfolds on stage, and at the same time to reflect on your own epic, in all its wondrous immensity, and how it has led to you sitting here in this moment.

— Andrea Casarrubios

### ***Sonata da Chiesa (1992)***

Dona Nobis Pacem

Exultate

Adolphus Hailstork (b. 1941)

Growing up as a chorister boy at the Cathedral of All Saints in NY, a fascination with the music of Arcangelo Corelli, and a commission by Thomas Jefferson High School were the inspirations that helped the Legendary Adolphus Hailstork curate the unicorn piece *Sonata da Chiesa*. By this point in



his career his works had been recorded and performed by some of the world's greatest orchestras including the New York Philharmonic, Chicago Symphony Orchestra, and The Philadelphia Orchestra. Sonata da Chiesa was premiered in 1992, and the title implies a style that harkens back to 17th Century religious music. Curiously, Hailstork chose to title the movements of this Sonata using the standard choral liturgy. The Dona Nobis Pacem, filled with monophonic chant-like music exploring open and parallel harmonic motion, flows seamlessly into the Finale Exultate, a vigorous chorale verging on ecstasy. Hailstork ingeniously portrays the cathedrals; large stone walls feature large blocks of sound and expansive chordal voicing. While the Dona Nobis is highly reverent and functional yet it's also wandering and contrapuntal, the Exultate evolves into a boisterous, dance-like theme that eventually returns to the monophonic harmonic motion. The piece spans generations stylistically as Hailstork weaves his own harmonic language with the reverent tonal counterpoint of the 17th Century.

— Aaron King Vaughn

***Concertante for Two Double Basses and String Orchestra,  
“Galaxy” (2023)***

Xavier Foley (b. 1994)

When composing “Galaxy,” I wanted to experiment with chord progressions one might imagine hearing when envisioning outer space as frequently portrayed in the media. Simultaneously, I wanted to build a conversation between the double bass soloists and the self-conducted ensemble. The intrigue and ethos of the work are to showcase the solo instruments as virtuosic and star-like, which is atypical for most conventional repertoire. While the double bass is not often thought of as a solo instrument, that framing has been important to me as both a frequent soloist and composer. Defying stereotypes and fully exploring the range of possibilities of the instrument is at the core of this concertante. In one way, the title suggests that the dominant solo voices are the brightest stars in the galaxy. In another, I imagine 100 billion stars, each offering a different amount and type of light. That perspective enriches our own understanding of the world and the great diversity of voices and lights that comprise such a rich galaxy. In imagining the different types of light, rather than prescribing the experience, I would love for our audiences to explore each of the sound palates and allow their imagination to take them on a unique sonic journey as they experience this work for the first time.

— Xavier Foley

## ***Sinfonietta No. 2, “Generations” (1996)***

Coleridge Taylor Perkinson (1932-2004)

*Coleridge-Taylor Perkinson shares the following information directly in the score for this piece:*

The inspiration for this composition, though non-programmatic, is somewhat autobiographical in that it represents my attempts at what were and are my relationships to members of my family — past and present. While each of the movements is without a strict “formal” mode, an informal analysis of their structures is as follows:

1. *Misterioso* and *Allegro* (to my daughter) is based on two motifs: the B-A-C-H idea (in German these letters represent the pitches B-flat, A-natural, C-natural, and B-natural), and the American folk tune “Mockingbird,” also known as “Hush Li’l Baby, Don’t Say a Word.”
2. *Alla sarabande* (*sarabande*, a 17 th and 18 th century dance in slow triple meter) is dedicated to the matriarchs of my immediate family (of which there were for me, three), each of whom contributed a unique form of guidance for life’s journey.
3. *Alla Burletta* (to my grandson). A *burletta* is an Italian term for a diminutive burlesca or burlesque-type work - a composition in a playful and jesting mood. Thematically, this movement is based on the pop tune “Li’l Brown Jug.”
4. *Allegro vivace*. This movement is a loosely constructed third rondo, which thematically begins with a *fughetta* (original melody), has a second theme (African in origin), and a third theme (“Mockingbird” paraphrased). Once again, the B-A-C-H idea from the first movement is the musical thread that ties these elements together. This movement is dedicated to the patriarchs of my family, known and unknown, past, present and future, for generations.

How fortunate for us to have been left with such a descriptive intent behind this genius’s work! The *Sinfonietta* is full of substance, contrast, and beauty. In the *Alla Burletta* movement, listen for humor in the syncopated pizzicatos from each string section. The work with its clear jazz influences will lift your spirits, and the surprise ending is sure to leave any listener with a sense of effervescent delight!

—Afa Dworkin

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## 2023 FALL SEASON AT A GLANCE



<b>HELL'S KITCHEN FUNK ORCHESTRA</b>	<b>SEP 9</b>
<b>LUVME</b> <i>Disruption and Hope</i>	<b>SEP 23</b>
<b>SPHINX VIRTUOSI</b> <i>Generations</i>	<b>SEP 29</b>
<b>THE PRINCETON SINGERS</b> <i>Inspirations</i>	<b>OCT 1</b>
<b>THIS IS NOT THE PLAY</b>	<b>OCT 4-7</b>
<b>THE BACON BROTHERS</b>	<b>OCT 6</b>
<b>NEIL GAIMAN</b>	<b>OCT 8</b>
<b>SAN DIEGO SYMPHONY</b>	<b>OCT 12</b>
<b>STORYFACES + ARTRAGEOUS</b>	<b>FAMILY DAY</b>
 <b>Lehigh Valley Reilly Children's Hospital</b> <b>FAMILY SERIES</b>	<b>OCT 14</b>
<b>LEHIGH UNIVERSITY CHORAL ARTS</b> <i>Sacred and Profane</i>	<b>OCT 21-22</b>
<b>MOMIX</b> <i>Alice</i>	<b>OCT 28</b>
<b>LEHIGH UNIVERSITY JAZZ REPERTORY ORCHESTRA</b>	<b>OCT 29</b>
<b>LEHIGH UNIVERSITY FACULTY STRING QUARTET</b> <i>Impression, Sunrise</i>	<b>NOV 5</b>
<b>RAGS PARKLAND SINGS THE SONGS OF THE FUTURE</b>	<b>NOV 10-17</b>
<b>THE RODNEY MARSALIS PHILADELPHIA BIG BRASS</b>	<b>NOV 17</b>
<b>LEHIGH UNIVERSITY WIND ENSEMBLE</b> <i>Come Dance with Us</i>	<b>NOV 19</b>
<b>LEHIGH UNIVERSITY PHILHARMONIC</b> <i>A Dance Across Life</i>	<b>DEC 1-2</b>
<b>FANCY NANCY SPLENDIFEROUS CHRISTMAS</b>	
 <b>Lehigh Valley Reilly Children's Hospital</b> <b>FAMILY SERIES</b>	<b>DEC 3</b>
<b>CHERISH THE LADIES</b> <i>A Celtic Christmas</i>	<b>DEC 8</b>
<b>POSTMODERN JUKEBOX</b> <i>Life in the Past Lane</i>	<b>DEC 9</b>
<b>LEHIGH UNIVERSITY CHORAL ARTS</b> <i>Christmas Vespers</i>	<b>DEC 10</b>
<b>VIENNA BOYS CHOIR</b>	<b>DEC 15</b>
<b>THE NUTCRACKER</b>	<b>DEC 16-17</b>

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

