

DeWitt Performing Arts Season

Sandy Hackett's *Rat Pack Show*

Saturday, October 15, 2011, 7:30 p.m.

The Red Clay Ramblers

Thursday, November 10, 2011, 7:30 p.m.

The Four Tops Christmas

Thursday, December 8, 2011, 7:30 p.m.

Neil Berg's 100 Years of Broadway

Tuesday, January 31, 2012, 7:30 p.m.

Spectrum Brass Quintet

Thursday, February 23, 2012, 7:30 p.m.

Jeanne Robertson

Thursday, March 1, 2012, 7:30 p.m.

Damn Yankees

Thursday, April 5, 2012, 7:30 p.m.

Individual show tickets are for sale for all remaining shows of the Performing Arts Season and range in price from \$25.00 to \$35.00. Interested parties should contact the Box Office prior to the next show.

Robert L. & Elizabeth S.
COLE
AUDITORIUM
& Community Center

Post Office Box 1189
1042 W. Hamlet Ave.
Hamlet, NC 28345
Box Office: (910) 410-1691
Website: www.richmondcc.edu



Spectrum

brass quintet



Thursday, February 23, 2012-7:30 p.m.

The Robert L. & Elizabeth S.

Cole Auditorium

Richmond

COMMUNITY COLLEGE

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Director's Circle

- Dr. David & Katherine Arnold
- Bill & Linda Bayless
- Russell & Joan Bennett
- Sen. Richard & Barbara Conder
- Bill & Maria Council
- G.R. & Mary Ellen Kindley
- Duane & Carol Linker
- Lonnie & Cheryl McCaskill
- Dr. Dale & Thomasa McInnis
- Tom McInnis & Guest
- Jerry & Brenda Purcell
- Dr. John & Sue Stevenson
- Dr. Robert D. & Ann T. Street
- Thad & Mary Jane Ussery

Thank you Director's Circle members!

Now in it's second year, the Director's Circle helps Richmond Community College raise local funds critical to the success of the Cole Auditorium, RCC, and most importantly, our students. While providing numerous benefits to our generous season tickets holders, the Director's Circle will allow the College to strengthen our educational programs and services to our students, businesses and the community.

Season Ticket holders interested in joining the Director's Circle should contact Joey Bennett at (910) 410-1691 or RCC Foundation Executive Director Olivia Webb at (910) 410-1807.

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Our State supports the North Carolina Presenters Consortium (NCPC) and its statewide events website, www.onstageinncc.com. Our State features a monthly listing of exciting professional arts and entertainment events occurring at NCPC member venues throughout North Carolina.



Coming to the Cole...

Clifford The Big Red Dog-- Live!



Saturday, April 21, 2012

For more information: 910.410.1691

Tubist **Jacob Cameron** has led a very active and varied performing career. As a soloist, Cameron was the Artist Division winner of the 1996 Leonard Falcone International Tuba Competition, a second place winner of the Lansing Matinee Musicale Orchestral Brass Competition, and a national finalist for both the high school and collegiate brass divisions of the Music Teachers National Association (MTNA) solo competition. He has also performed solo recitals at Indiana State University, Michigan State University, University of North Carolina, Greensboro, and the Interlochen Arts Academy. Cameron has taught at Wright State University, East Carolina University, Calvin College, and Cornerstone University. He is currently Instructor of Tuba and Euphonium at Grand Valley State University and Artist/Faculty at the Bay View Music Festival.

A native of Wake Forest, North Carolina, **Russell Lacy** started playing percussion when he was nine years old and began learning the drums at age eleven. In high school, Lacy studied classical percussion under the noted percussionist and composer Christopher Deane. He completed high school at the North Carolina School of the Arts, where he majored in classical percussion but developed his long-standing interest in jazz. Lacy continued his studies in Durham at North Carolina Central University, graduating with a concentration in jazz studies. In 2006, Lacy relocated from Durham to New York City to pursue a master's degree at Queens College which he completed in the Spring of 2008. In the summer of 2011, Lacy moved back to Durham, NC to focus his teaching efforts in Durham and while continuing to perform in New York City, North Carolina and around the United States.

Pianist **Richard Syracuse**, Professor Emeritus and Artist-in-Residence at Ohio University, received the Bachelor and the Master of Science degrees from the Juilliard School of Music. Professor Syracuse has won numerous competitions and awards. He has toured extensively in the United States, Canada, Europe, Africa, and the Middle East as recitalist, guest soloist, and chamber musician, and has collaborated musically with such notables as Arlene Auger, Leonidis Kavakos, Eugene Fodor, Edith Peinemann, Michael Rabin, Claus Adam, Paul Draper, and Victor Borge. Professor Syracuse teaches applied piano, and continues to maintain an active career as a soloist, collaborative pianist, chamber musician, and jazz musician.

Soprano **Elizabeth Stoner** is a versatile performer, having enjoyed success in a wide variety of genres. She has performed the role of Despina in the Cedar Rapids Opera Theater production of *Così fan tutte* and also recently appeared as Ms. Wordsworth in the University of Michigan Opera Theater production of *Albert Herring*. Previous performances include: Musetta in *La Bohème*, both Suor Angelica and Genovieffa in *Suor Angelica*, Ma Moss in *The Tender Land*, and Miss Todd in *The Old Maid and the Thief*. She has been featured as soprano soloist in Mozart's *Requiem*, Stravinsky's *Pulcinella*, Mahler's Fourth Symphony, Handel's *Messiah*, and Bach's *Magnificat*. As an actress, Ms. Stoner's theater performances include the title role in *Anna Karenina*, Martine in *Learned Ladies*, Lemon in *Aunt Dan and Lemon*, and Carol in *State of Grace*. Musical theater credits include Lilli/Kate in *Kiss Me Kate*, Rose in *The Secret Garden*, Julie Jordan and Cousin Nettie in *Carousel*, Mother Abbess in *The Sound of Music*. She has also appeared on NBC's *Law and Order*.

The Spectrum Brass Quintet

Presents

Who Could Ask for Anything More?

An all-Gershwin revue

Porgy and Bess Suite

Summertime

Bess You is My Woman Now

It Ain't Necessarily So

Oh, Lawd, I'm On My Way

Composed by George Gershwin

Arranged by James Stephenson

Rhapsody in Blue

Richard Syracuse, piano

Composed by George Gershwin

Arranged by Brian Buerkle

~INTERMISSION~

Fascinating Rhythm

Composed by George Gershwin

Arranged by James Stephenson

American Song Suite

But Not for Me

Embraceable You

How Long Has This Been Going On?

The Man I Love

'S Wonderful

Elizabeth Stoner, soprano

Composed by George Gershwin

Arranged by James Stephenson

Gershwin's Spectrum, Spectrum's Gershwin

Let's start with an image. In Al Hirschfeld's familiar caricature of the composer, Gershwin's chin is long and sharp enough to cut bread. It is a chin confident in purpose and intent, confined neither by the rest of Gershwin's face nor, it would seem, by musical propriety. It's a significant detail: that errant chin is Hirschfeld's way of depicting a composer accustomed to working outside the box.

Take the ever popular *Rhapsody in Blue*. Take the more controversial *Porgy and Bess*. Part of their appeal is that they thrive outside the standard genres. *Rhapsody* premiered in 1924 at a Paul Whiteman concert billed ominously as an "Experiment in Modern Music." Instead of music by Schoenberg, Stravinsky, or other luminaries of the avant-garde, listeners were treated to a bizarre mélange of "Yes, We Have No Bananas," "Alexander's Ragtime Band," Victor Herbert's *Suite of Serenades*, and piano shenanigans delivered by Zez Confrey ("Kitten on the Keys," anyone?). Among this motley cast of characters, *Rhapsody* was perhaps less out of place, but its idiosyncrasy was still commented upon—jazzy but not jazz, symphonic but hardly a symphony, concerto-like but not...you get the point.

In a similar vein, *Porgy and Bess* defies categorization. Premiered as "a folk opera" in a Broadway theater, *Porgy and Bess* was intended to cross boundaries. "The reason I did not submit this work to the usual sponsors of opera in America," wrote Gershwin, "was that I hoped to have developed something in American music that would appeal to the many rather than the allured few."

Gershwin had a knack for appealing to the many—the popularity of his musical comedies attest to this—but his fluency as a songwriter was honed through a self-critical impulse and intense collaboration with lyricist and brother Ira. Ira admitted, for example, that George discarded four versions of "Strike Up the Band" before coming up with the natty tune that opens this disc. Like all great ideas, the final melody roused George from bed in the middle of the night. Finding lyrics for George's nimble melodies also presented challenges. The success of George and Ira's collaboration depended upon mutual give and take. As Ira explained, "We are both pretty critical and outspoken, George about my lyrics and I about his music...Occasionally, I suggest that a note or 'middle' be changed, while now and then a line is thrown to me."

Gershwin's music lends itself well to the arranger's art. Many of his songs have become standards—arranged, reinterpreted, and sometimes adapted radically by hundreds of musicians ranging from Diana Krall to Miles Davis to Sting. Even the concert works have been sliced, diced, and reconfigured in interesting ways. James Stephenson's approach to Gershwin also covers a wide gamut, drawing from Gershwin's music for stage, screen, and concert hall. Taken together, the collection showcases Stephenson's versatility and the Spectrum Brass's virtuosity. Their "Summertime" preserves the sultry haze of the original, but with additional arabesques around the melody and a refreshing, up tempo digression. Their funkified "Fascinating Rhythm" takes more liberties, giving Gershwin's rhythmic kernel fresh verve. The arrangements also go beyond the typical brass setup, allowing Spectrum to engage in its own collaboration with percussion. This creative synthesis—enacted on multiple levels, from arrangements to performers—not only follows Gershwin's example, it characterizes the spirit of the Spectrum Brass project. The performances here offer an abundance of perspectives, illuminating Gershwin's music in new, unexpected ways. Enjoy.

Performers

Trumpeter **Scott Thornburg** has performed as a soloist and chamber musician around the world. After studying at the University of Miami and the Juilliard School, Thornburg was principal trumpet with the New York City Symphony, Summerfare Opera Orchestra, Stamford Symphony, Musica Sacra, and Hartford Symphony Orchestra. He performed at the Caramoor Festival as principal trumpet with the Orchestra of St. Luke's, and toured with the Orpheus Chamber Orchestra. For four years, he toured for Columbia Artists with the trumpet and organ duo Toccatas and Flourishes. He has also appeared as soloist with the Vermont Mozart Festival Orchestra, Philharmonia Virtuosi, Orpheus Chamber Orchestra, St. Luke's Chamber Ensemble, Juilliard Symphony, Brass Band of Battle Creek, and, most recently, with the New York Chamber Soloists. Thornburg's recording with pianist Silvia Roederer was released in 2001.

Trumpeter **Brian Buerkle** studied at the University of Cincinnati College-Conservatory of Music and Duquesne University with esteemed trumpeters George Vosburgh, Marie Speziale, and Philip Collins. He is currently 2nd Trumpet with the West Virginia Symphony Orchestra. Buerkle has also held positions with the Cincinnati Symphony Orchestra and State of Mexico Symphony Orchestra. As an active freelance musician, Buerkle has performed and recorded with the Pittsburgh Symphony, Cincinnati Symphony and Pops, Columbus Symphony, Seattle Symphony, Indianapolis Symphony, Louisville Orchestra, Queen City Brass, and Burning River Brass. Buerkle has earned numerous awards from the Music Academy of the West, International Trumpet Guild, and National Trumpet Competition. As an entrepreneur, Buerkle is currently the owner and president of the Southern Ohio Music Company.

Born and raised in New York, **Shelagh Abate** has loved the horn since age nine. Since 1999, Ms. Abate has been principal horn with the Vermont Symphony Orchestra, led by Jaime Laredo. She has also served as principal of City Music Cleveland, The New Bedford Symphony Orchestra, Opera North, The National Repertory Orchestra, and was a fellow at the Tanglewood Music Center. She has performed under the batons of Seiji Ozawa, James Conlon, James DePreist, Andre Previn, Carl St. Clair, Gunther Schuller, John Williams and Keith Lockhart. Since relocating to New York City in 2005, Ms. Abate has become a freelancer in even higher demand. She has performed with the American Ballet Theater, The Opera Orchestra of NY, The Wind Soloists of NY, and has played with over a dozen Broadway shows. Shelagh has been a contracted member of the Broadway companies of *The Woman in White*, *South Pacific*, and *Mary Poppins*, and is currently playing solo horn in the 2012 Broadway revival of *Evita*.

Trombonist **John Rutherford** is one of Detroit's leading freelancers. He studied at the New England Conservatory of Music, and University of Michigan. He has since taught at the University of Toledo, Albion College, Henry Ford Community College, and Oakland University. An active chamber musician, Rutherford has performed with the Detroit Chamber Winds, Boston Chamber Ensemble, Michigan Chamber Brass, and Spectrum Brass. He is the founder of the Motor City Brass Quintet, whose 2009 debut CD features the premiere recording of John Harbison's *Christmas Vespers*. He has also recorded and toured with Yo-Yo Ma and the Silk Road Ensemble. Rutherford has also backed up artists including Ray Charles, Jimmy Heath, Christian McBride, Michael Brecker, Dave Liebman, George Russell, Terence Blanchard, Patti Austin, Gladys Knight, Debbie Gibson, the Four Tops, the Temptations, the 5th Dimension, and Dennis DeYoung of Styx.