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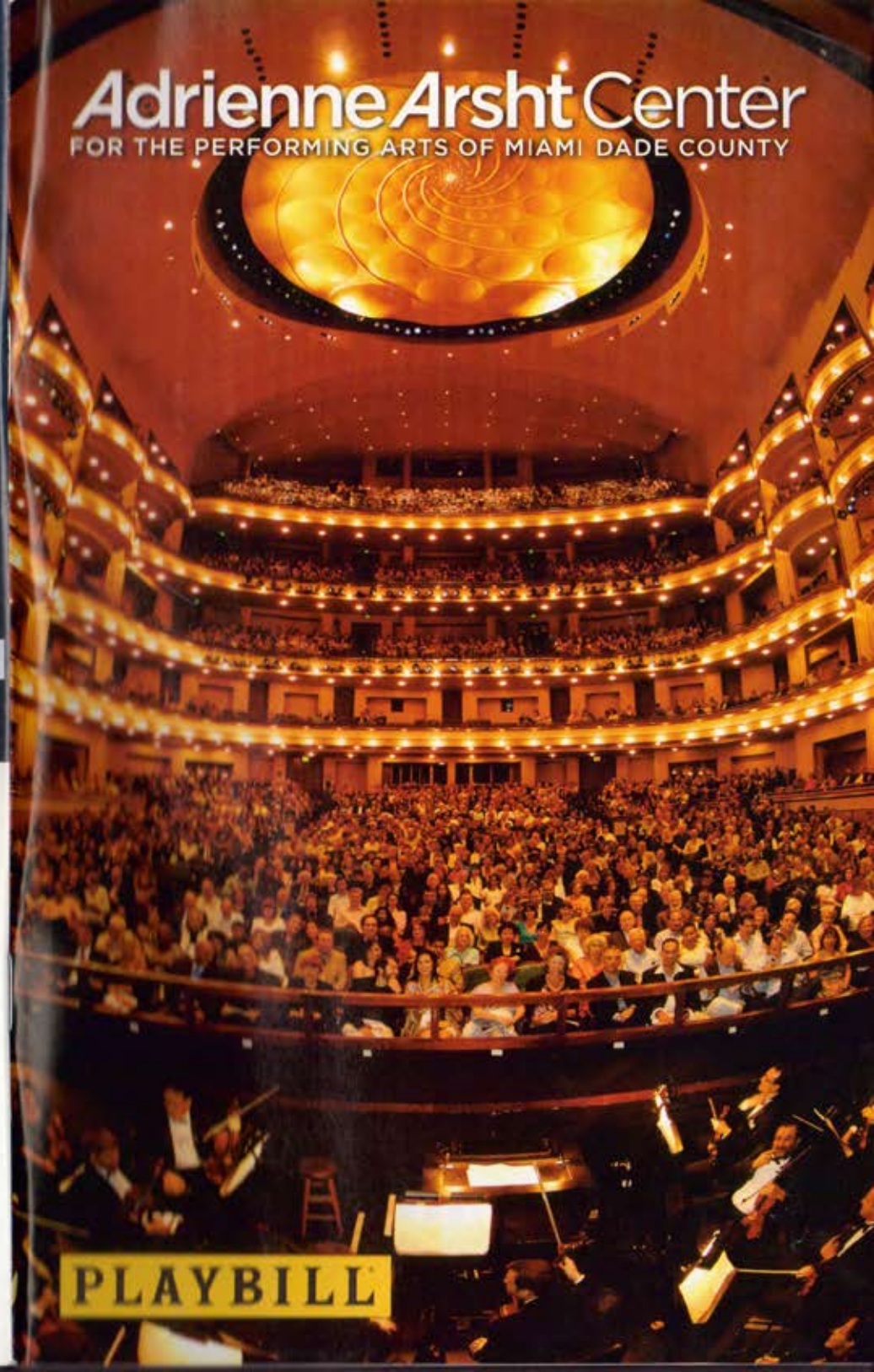


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# DECEMBER & JANUARY HIGHLIGHTS

**Adrienne Arsht Center**  
FOR THE PERFORMING ARTS OF MIAMI-DADE COUNTY

**DECEMBER 4**

**JAZZ ROOTS**  
**AN EVENING WITH**  
**DAVE GRUSIN**  
Knight Concert Hall 8 PM

**DECEMBER 5 & 6**

**JOHN S. AND JAMES L. KNIGHT**  
**MASTERWORKS SEASON**  
**SANFORD AND DOLORES ZIFF**  
**MUSIC SERIES**  
**BATSHEVA ENSEMBLE**  
Ziff Ballet Opera House  
Sat @ 8 PM; Sun @ 2 PM

**DECEMBER 6**

**FREE GOSPEL SUNDAYS**  
**A MUSICAL CELEBRATION WITH**  
**GOSPEL AM 1490 WBBM AND**  
**JUBILATE, INC**  
Knight Concert Hall 4 PM

**DECEMBER 9 - 13**

**BILLY CRYSTAL**  
**in 700 SUNDAYS**  
Ziff Ballet Opera  
House  
Wed - Sat @ 8 PM,  
Sun @ 3 PM



Billy Crystal

**DECEMBER 11**

**SWEET HONEY**  
**IN THE ROCK®**  
Knight Concert Hall 8 PM

**DECEMBER 12**

**BRIAN STOKES MITCHELL**  
Knight Concert Hall 8 PM

**DECEMBER 16**

**JOHN S. AND JAMES L. KNIGHT**  
**MASTERWORKS SEASON**  
**SANFORD AND DOLORES ZIFF**  
**MUSIC SERIES**  
**ISRAEL PHILHARMONIC**  
**ORCHESTRA**  
Knight Concert Hall 8 PM

**DECEMBER 18 - 20; 22 & 23**

**MIAMI CITY BALLET**  
**GEORGE BALANCHINE'S**  
**THE NUTCRACKER**  
Ziff Ballet Opera House  
Fri, Tue, Wed @ 7:30 PM  
Sat @ 2 & 7:30 PM, Sun @ 2 PM

**DECEMBER 19**

**SERAPHIC FIRE**  
**HANDEL'S MESSIAH**  
Knight Concert Hall 8 PM

**DECEMBER 30 - JANUARY 3**

**BROADWAY IN MIAMI**  
**101 DALMATIANS**  
Ziff Ballet Opera House  
Wed & Fri @ 8 PM Sat @ 2 & 8 PM  
Thur & Sun @ 2 & 7:30 PM

**JANUARY 1**

**INDEPENDENCE DAY CONCERT**  
**WITH FARAH JUSTE**  
Knight Concert Hall 4 PM

**JANUARY 2**

**SALUTE TO VIENNA**  
Knight Concert Hall 8 PM

**JANUARY 8**

**TONY BENNETT**  
Knight Concert  
Hall 8 PM



Tony Bennett

**JANUARY 8 - 10**

**MIAMI CITY**  
**BALLET**  
Ziff Ballet Opera House  
Fri & Sat @ 8 PM Sun @ 2 PM



Stefania Gualdi

**JANUARY 9**

**FREE FAMILY FEST**  
Outdoor activities  
Thomson Plaza for the Arts 11:30 AM  
Miami City Ballet School: Cinderella  
Ziff Ballet Opera House 2 PM

**JANUARY 9**

**CELEBRITY**  
**CHEF SERIES**  
**EMERIL**  
**LAGASSE**  
Knight Concert  
Hall 8 PM



Emeril Lagasse

**JANUARY 12**

**JOHN S. AND JAMES L. KNIGHT**  
**MASTERWORKS SEASON**  
**SANFORD AND**  
**DOLORES ZIFF**  
**MUSIC SERIES**  
**ITZHAK PERLMAN**  
Knight Concert  
Hall 8 PM



Itzhak Perlman

**JANUARY 15**

**JAZZ ROOTS**  
**VOCALESE**  
Manhattan Transfer, New York  
Voices, Jon Hendricks  
Knight Concert Hall 8 PM



Manhattan Transfer

**JANUARY 17**

**MIAMI SYMPHONY ORCHESTRA**  
**AN EVENING IN VIENNA**  
Knight Concert Hall 8 PM

**JANUARY 21 - 24**

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Knight Concert Hall  
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DECEMBER 2009

**AN EVENING WITH DAVE 9**  
GRUSIN and special guests  
December 4

**BATSHEVA ENSEMBLE 18**  
December 5 and 6

**FREE GOSPEL SUNDAYS 21**  
Rejoice! Featuring Richard Smallwood  
December 6

**SWEET HONEY 25**  
IN THE ROCK  
December 11

**BRIAN STOKES MITCHELL 29**  
December 12

**ISRAEL PHILHARMONIC 31**  
ORCHESTRA  
With Pinchas Zukerman and  
Amanda Forsyth  
Music Director: Zubin Mehta  
December 12

**HANDEL'S MESSIAH 36**  
December 19



On the cover: Sanford and Dolores Ziff Ballet Opera House. Photo by Ben Thacker.

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Dear Friends,

Welcome to the Adrienne Arsht Center. As we celebrate the holidays, I'd like to shine the spotlight on two extraordinary individuals who are at the very heart of the Adrienne Arsht Center family—Sanford and Dolores Ziff. Our gorgeous ballet opera house that bears their name is a lasting tribute to their generosity at a time when the Center was just a dream. And now we thank them again for sponsoring two pivotal new series—The Sanford and Dolores Ziff Classical Music and Dance Series, which together make up our inaugural John S. and James L. Knight Masterworks Season. Because of the Ziffs, many of the world's great artists can continue to perform in South Florida. This year they include **Batsheva Ensemble** and the **Israel Philharmonic Orchestra**, which kick off these series as well as the Tel Aviv at 100 festival this month. And there will be many more great performers coming this season and for seasons to come.



Philanthropist Sanford Ziff with  
Adrienne Arsht Center president  
M. John Richard

#### Holidays at the Center

I want also to thank you for spending part of your holidays with us. The performing arts give us unique experiences that can be shared with friends and family and treasured a lifetime. This month, the voices of **Sweet Honey in the Rock**, the **Free Gospel Sunday** choirs, Broadway star **Brian Stokes Mitchell** and **Seraphic Fire** singing **Messiah** will make your spirits soar. **Dave Grusin** and some very famous friends will bring to life **West Side Story**, a favorite of generations. The incomparable **Billy Crystal** will regale you with funny and nostalgic tales of his own close-knit family in **700 Sundays**. For many families, an outing to see **The Nutcracker** has been a treasured holiday tradition for decades, and happily **Miami City Ballet's** production is one of the best in the country. Finally, we're about to introduce a fun new holiday treat when the pre-Broadway **The 101 Dalmatians Musical** scampers onto the Ziff Ballet Opera House stage and into the new year.

As always, it's wonderful to have you here. Please visit our website at [arshtcenter.org](http://arshtcenter.org) for more details about all our shows and programs, and I hope you will return to the Center again and again. We love to see your smiling faces.

Sincerely,

M. John Richard  
President & CEO  
Adrienne Arsht Center for the Performing Arts of Miami-Dade County



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## Who's Who

### DAVE GRUSIN

One of the top ten film scorers of his generation, Dave Grusin is possibly even more renowned as a jazz artist and founder of the prestige independent record company GRP. First break in show business came as musical director for Andy Williams, playing piano on a string of singles and more than a half dozen of the singer's best-selling albums, in addition to serving as leader of the Dave Grusin Orchestra on "The Andy Williams Show." However, his prime focus from the late sixties onwards was on composing for the screen. Initial theatrical release was the 1967 *Divorce American Style*, followed by *The Graduate*, *The Heart is a Lonely Hunter*, and *Candy*. At the same time, Dave Grusin was penning scores and themes for some of the top shows in television, notably "It Takes a Thief," "Name of the Game" and "The Bold Ones."

In the seventies he began working with producer/engineer Larry Rosen, putting together albums for young jazz artists on Blue Note and CTI. Their company, Grusin Rosen Productions, then evolved into the record label Arista/GRP in 1978. Dave Grusin finally returned to the limelight as a featured artist with the 1976 Sheffield Labs landmark album "Discovered Again," followed the next year by "One of a Kind." These included some of his own compositions, and set the tone for a jazz orientation which was strong on electronic elements complementing acoustic ones, putting him at the forefront of the fusion jazz movement. Meanwhile, he was scoring some five pictures or more a year, for such films as *Bobby Deerfield* and *Three Days of the Condor* and was nominated for two Academy Awards, for *Heaven Can Wait* and *The Champ* plus the TV themes "Maude" and "Baretta."

His career was sparking on all cylinders in the eighties with such Oscar-nominated scores as *On Golden Pond*, *The Fabulous Baker Boys* and *Milagro Beanfield War* (winning the award for the latter), as well as *Tootsie*, *Racing With The Moon*, *The Little Drummer Girl*, *Falling in Love*, "he *Goonies* and "St. Elsewhere." He also rode high in the jazz charts with albums *Mountain Dance*, *Out of the Shadows*, *N.Y./L.A. Dreamband*, *Night-Lines*, *Harlequin* and *Migration*, each of which featured Dave Grusin the composer as well as performer. In 1982, along with Larry Rosen, he formed the record company GRP, and produced a score of fusion-oriented jazz albums. With a focus on artistic freedom, GRP was a pioneer in both digital recording and compact discs.

The nineties represented a watershed in Dave Grusin's career as a musician, with the return to acoustic piano and four critically acclaimed tribute albums to Gershwin, Ellington, Mancini and Bernstein, plus two more Academy Award nominations for *Havana* and *The Firm*. In the new century, with frequent colleague Lee Ritenour, he released a melodious mixture of classical, folk and jazz under the title *Two Worlds* as well as the score for *Dinner With Friends*. He added a further Grammy to his collection in 2003 for arranging on a James Taylor CD, and in 2004 brought out his first recording of solo piano music for four decades, *Now Playing*, a collection of his own film themes.

### PATTI AUSTIN

Grammy winner Patti Austin crosses all musical genres, has made 17 solo albums, and has performed her award-nominated hit songs on the GRAMMYS® and the Oscars. As a performer, songwriter and vocalist she has had a star-studded career that began at the age of four, making her one of the most beloved artists the world over and a mainstay on the Billboard Jazz Albums charts. Charlie Rose calls her "the most underappreciated voice in music today." She is Patti Austin, whose extraordinary career continues to cross over boundaries and reach new heights.

Her most recent release, *Rendezvous Entertainment presents Avant-Gershwin*, won Austin the Grammy for Best Jazz Vocal Performance. As with 2002's GRAMMY®-nominated homage to Ella Fitzgerald for *Ella*, Patti worked her magic again with the WDR Big Band on *Avant-Gershwin*.

The album is the first since her remarkable physical transformation. She doesn't hide the fact that she had gastric bypass surgery after years of being overweight and suffering from diabetes and other health issues. Realizing how her choices impacted her health, she made a commitment to educate others. "That surgery saved my life," said Austin. She currently serves as the spokesperson for the American Heart Association's (AHA) "Power To End Stroke" campaign, helping educate her fans about the importance of their dietary choices

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## Who's Who

and the risks of stroke, which threatened her life and ultimately felled her friend, music legend Luther Vandross, and her mother.

Patti's label recently partnered the release of the album *Forever, For Always, For Luther Volume II* with the "Power to End Stroke" campaign and Austin's version of "So Amazing" is currently climbing up the Smooth Jazz Charts. Patti has also devoted a lot of time performing for AIDS-related organizations and has appeared in several major benefit concerts in San Francisco and Los Angeles.

### GARY BURTON

Born in 1943 and raised in Indiana, Gary Burton taught himself to play the vibraphone and, at the age of 17, made his recording debut in Nashville, Tennessee, with guitarists Hank Garland and Chet Atkins. Two years later, Burton left his studies at Berklee College of Music to join George Shearing and subsequently Stan Getz, with whom he worked from 1964-1966.

As a member of Getz's quartet, Burton won Down Beat magazine's Talent Deserving of Wider Recognition award in 1965. By the time he left Getz to form his own quartet in 1967, Burton had also recorded three albums under his name for RCA. Borrowing rhythms and sonorities from rock music, while maintaining jazz's emphasis on improvisation and harmonic complexity, Burton's first quartet attracted large audiences from both sides of the jazz-rock spectrum. Such albums as *Duster* and *Lofty Fake Anagram* established Burton and his band as progenitors of the jazz fusion phenomenon. Burton's burgeoning popularity was quickly validated by Down Beat magazine, which awarded him its Jazzman of the Year award in 1968, the youngest ever to receive that honor. During his subsequent association with the ECM label (1973-1988) the Burton Quartet expanded to include the young Pat Metheny on guitar, and the band began to explore a repertoire of modern compositions. In the '70s, Burton also began to focus on more intimate contexts for his music. His 1971 album *Alone at Last*, a solo vibraphone concert recorded at the 1971 Montreux Jazz Festival, was honored with his first Grammy Award. Burton also turned to the rarely heard duo format, recording with bassist Steve Swallow, guitarist Ralph Towner, and most notably with pianist Chick Corea, thus cementing a long personal and professional relationship that has garnered an additional four Grammy Awards.

After eight years at RCA Victor, five at Atlantic Records, and sixteen at ECM Records (resulting in two more Grammy awards in 1979 and 1981), Burton began recording for GRP Records in 1988. In 1990, he paired up again with his former protege Pat Metheny for Reunion, which landed the number one spot on Billboard magazine's jazz chart. After recording a total of eight CD's for GRP, Burton began his current label affiliation with Concord Records. *Departure* (Gary Burton & Friends) was released in 1997 as well as *Native Sense*, another duet collaboration with Chick Corea, which garnered Gary's fourth Grammy Award in 1998. Also in 1997, Burton recorded his second collection of tango music, *Astor Piazzolla Reunion*, featuring the top tango musicians of Argentina, followed by *Libertango* in 2000, another Piazzolla project. His 1998 Concord release, *Like Minds*, an all-star hit featuring his frequent collaborators Chick Corea, Pat Metheny, Roy Haynes, and Dave Holland, was also honored with a Grammy win, Burton's fifth. Gary's vibraphone tribute CD, *For Hamp, Red, Bags and Cal*, was released in March 2001 and was honored with Gary's 12th Grammy nomination (to date he has a total of 15 Grammy nominations). His 2002 release was a unique project with Makoto Ozone, Gary's pianist collaborator of the past twenty years. For Virtuosi the pair explored the improvisational possibilities of classical themes including works by Brahms, Scarlatti, Ravel, Barber and others. In an unusual move, the Recording Academy nominated Virtuosi in the Grammy's Classical music category, a unique honor for Gary and Makoto.

### SAMMY FIGUEROA

Sammy Figueroa was born in the Bronx, New York, the son of the well-known singer Charlie Figueroa. His first professional experience came at the age of 18 with the band of bassist Bobby Valentin. During this time he co-founded the innovative fusion Brazilian/Latin group Raices, which broke ground for many of today's bands. After releasing a classic album on Atlantic Records, the band moved to New York where Sammy was soon discovered by jazz flautist Herbie Mann. Tours and albums with the Brecker Brothers, Average White Band and

## Who's Who

John McLaughlin's Mahavishnu Orchestra followed, culminating in recordings and tours with the legendary Miles Davis.

Since then Sammy has played with a multitude of distinguished jazz and Latin jazz artists including Sonny Rollins, Dave Sanborn, Quincy Jones, Dave Grusin, George Benson, Chet Baker, Stanley Clarke, Grover Washington, Jr., Al Jarreau, Lena Horne, Joe Williams, Mark Murphy, Mike Mainieri, Nestor Torres, Chico O'Farrill, Mike Stern, Dave Grusin, Chuck Loeb, Bobby Watson, Dave Valentin, Arturo Sandoval, Paquito D'Rivera, Luis Salinas, Ruben Blades, Eddie Palmieri, Bobby Valentin, Tania Maria and Michel Camillo, who wrote the song "And Sammy Walked In" in his honor (this song was also recorded by Giovanni Hidalgo.)

Sammy also played with most of the world's major pop stars. He appeared on Mariah Carey's MTV Unplugged album and video and has recorded or performed with James Taylor, Dr. John, Mick Jagger, David Bowie, Celine Dion, Blues Traveler, Natalie Merchant, David Lee Roth, Hall & Oates, Joe Cocker, Rickie Lee Jones, Annie Lennox and many, many more. Sammy played on many classic R & B hits such as Chic's "We Are Family", "Luther Vandross' "The Night I Fell In Love" and Ashford and Simpson's "Solid Like A Rock". He also recorded with Whitney Houston, Anita Baker, Grace Jones, James Ingram, Diana Ross, Roberta Flack, Aretha Franklin and can be heard on most of the Nile Roger and Bernard Edwards disco hits such as Chic and Sister Sledge.

As one of New York's most sought after session players Sammy played on countless albums, jingles and film scores. His famed sense of humor, ebullient personality, and open-heartedness are famous within the music industry and have enabled him to develop close relationships with artists and fellow musicians.

### ARTURO SANDOVAL

Arturo Sandoval is fluent in at least four musical languages. He can burn through an Afro-Cuban groove, tear up a bebop tune, soar over a Mozart concerto and sooth you with a luscious ballad; with equal power and grace. Granted political asylum in July 1990 and US citizenship in 1999, Sandoval and his family now call Miami, Florida home. A protégé of the legendary jazz master Dizzy Gillespie, Sandoval was born in Artemisa, a small town in the outskirts of Havana, Cuba, on November 6, 1949, just two years after Gillespie became the first musician to bring Latin influences into American Jazz. Sandoval began studying classical trumpet at the age of twelve, but it didn't take him long to catch the excitement of the jazz world. He has since evolved into one of the World's most acknowledged guardians of jazz trumpet and flugel horn, as well as a renowned classical artist, pianist and composer.

Sandoval was a founding member of the Grammy Award-winning group Irakere, whose explosive mixture of jazz, classical, rock and traditional Cuban music caused a sensation throughout the entertainment world. In 1981, he left Irakere to form his own band, which garnered enthusiastic praise from critics and audiences all over the world. Sandoval was voted Cuba's Best Instrumentalist from 1982 to 1990.

Arturo Sandoval has been awarded 4 Grammy Awards, 6 Billboard Awards and an Emmy Award. The latter for his composing work on the entire underscore of the HBO movie based on his life, "For Love or Country" starring Andy Garcia. He is one of the most dynamic and vivacious live performers of our time, and has recently been seen by millions in the Grammy Awards performing with pop-phenomenon Justin Timberlake as well as on the Latin Billboard Awards with the gifted Alicia Keys, where he was awarded his 6th Billboard Awards for "Best Latin Jazz Album".

Sandoval is also a renowned classical musician, performing regularly with the leading symphony orchestras from around the world. Arturo has composed his own "Concerto for Trumpet & Orchestra", which can be heard on "Arturo Sandoval: The Classical Album." Also, he has been chosen to perform with the foremost orchestras on primetime television, and was asked by John Williams to record on Williams' original Trumpet Concerto with the London Symphony Orchestra. His classical artistry has earned him the respect and admiration from the most prestigious conductors, composers and symphony orchestras world-wide.

Arturo Sandoval's versatility can be heard on recordings with everyone from Dizzy Gillespie, Woody Herman, Woody Shaw, Michel Legrand, Bill Conti, and Stan Getz to Johnny Mathis, Frank Sinatra, Paul Anka, Rod Stewart and Alicia Keys amongst many others. He



## Who's Who

has performed with Celine Dione at the Oscars, John Williams with the Boston Pops, and in the Super bowl with Tony Bennett and Patti LaBelle. His playing can also be heard on Dave Grusin's soundtrack for "Havana", and in the "Mambo Kings" soundtrack with his Grammy nominated composition "Mambo Caliente".

### JON SECADA

Jon Secada, one of the most gifted artists of our time, is not only blessed with a soulful voice, but also with an artistry to create, write and produce music. The millions of people worldwide who have followed the radiant career of this international superstar have witnessed the inimitable talents of this legendary artist.

After graduating from Hialeah High School, Jon enrolled at the University of Miami where he became an accomplished jazz musician. In the late 1980's, Jon met Gloria and Emilio Estefan, Jr. and was invited to join Gloria's band as a background singer. He started composing and Jon co-wrote and sang background on "Coming Out of the Dark," Gloria's number one hit from her 1991 album *Into the Light*.

His self-titled debut album *Jon Secada* (SBK/EMI), released in 1992, skyrocketed the career of this male vocalist. With his noticeable florid and solid singing style, this first album sold an astonishing six million plus copies worldwide and was certified triple platinum in the U.S., where it reached No. 15 among Billboard Pop albums. The Spanish-language version of the album, *Otro Dia Mas Sin Verte* (EMI-Latin), became the Number One Latin album of 1992 and earned Jon his first Grammy Award, for Best Latin Pop Album.

This landmark success was followed in 1994 by Jon's second album, *Heart Soul and Voice* (EMI), which featured members of The Miami Sound Machine and guests Arturo Sandoval (trumpet) and Betty Wright (background vocals). The album went Platinum in the U.S. and spun off the Top Ten Pop hit "If You Go" and a Top 30 hit "Mental Picture." His third album on EMI, *Amor*, was released in 1995 and earned the singer his second Grammy Award for Best Latin Pop Performance. Jon was once again honored at the 48th Annual Grammy Awards in 2006 when *Songs From The Neighborhood: The Music of Mister Rogers*, featuring twelve of today's top artists including Jon, won the Grammy for the "Best Musical Album For Children."

Over the years Jon has amassed a career sales total of more than 20 million albums worldwide and has repeatedly shown his multi-faceted talent. He is not only a successful singer and songwriter, but also an accomplished producer.

For the last four years Jon has been one of the star judges on the international hit show, *Latin American Idol*. His latest CD *Expressions: The Jazz Album* is a stunning collection of new songs, classic standards and Secada hits ñ all with a twist and Jon's own jazz-flavored arrangements.

For more information about Jon's music, concert tours, *Latin American Idol* and new projects visit [www.JonSecada.com](http://www.JonSecada.com).

### NESTOR TORRES

Flautist and Latin Grammy Award winner Nestor Torres has been captivating audiences with his distinctive mix of Latin, Jazz and Pop sounds for more than two decades. By transforming the flute's role in the contemporary musical landscape, this remarkable virtuoso has earned a devoted following, and has practically established a new genre of popular music.

Torres was born in Mayaguez, Puerto Rico. At 18, he moved to New York, where he studied jazz and classical at the Mannes School of Music, and later at the New England Conservatory of Music in Boston. During this time he was able to develop his musical chops playing in Latin dance clubs, a scene in which he mingled with the likes of Ray Barretto, Eddie Palmieri, Hector Lavoe and Tito Puente. During this early period, the young Nestor recorded 3 Solo albums: *Charanga En Colombia*, *Afro Charanga Volume II*, and *No Me Provoques*.

He moved to Miami in 1981, and spent the next several years developing a grass roots following via his electrifying live performances in the South Florida club scene. The local demand for a recording eventually led to a record deal with PolyGram and the 1989 release of his debut album, *Morning Ride*.

Four years later, he released *Burning Whispers*, followed by *Talk To Me* in 1996, and *Treasures Of The Heart* in 1999. Included in this CD was his Latin-jazz composition "Luna Latina", which was nominated for a Latin Grammy Award (in 2000). Throughout this time he also

## Who's Who

performed and recorded with variety of Latin Pop & Jazz luminaries, including Gloria Estefan, Jon Secada, Herbie Hancock, and Wayne Shorter.

In 2001, Nestor Torres won a Latin Grammy for his CD *This Side of Paradise*. It was a bittersweet victory, given the terrorist attacks in New York and Washington at the time. Nestor followed up his Latin Grammy win with *My Alma Latina* (My Latin Soul), which was nominated for the Grammy as well.

But it is in his most recent CD, *Dances, Prayers & Meditations for Peace*, that Torres chose to transcend his role as a musician and entertainer and take on the role of artist as an agent for change. Moved by the tragic events of 9/11, the war in Iraq and other instances of global unrest in the new century, Torres appeals to all of humanity to rise above the negative tendencies that separate us; by layering numerous shades of Classical, Jazz and World Music with Hip-Hop and Reggaeton grooves, he shows by musical example how we can embrace the universal elements that unites us.

### THE HENRY MANCINI INSTITUTE

The Henry Mancini Institute (HMI) spent ten years in Los Angeles before moving to the University of Miami's Frost School of Music in 2008. Founded by noted composer/conductor, Jack Elliott, the Institute was formerly a summer program for gifted college-aged musicians. HMI celebrated Henry Mancini's legacy by exposing it's participants to an stunning array of collaborating artists, including John Williams, Elmer Bernstein, Jerry Goldsmith, Randy Newman, Burt Bacharach and Bobby McFerrin. In its final years in Los Angeles the Institute was led by the great film and television composer, Patrick Williams. The year-round HMI at the Frost School of Music brings together brilliant student/musicians to explore the broad world of musical experience. HMI Fellows and other Frost Students work with film composers, jazz, pop and world musicians, and cutting-edge creators to explore music's boundaries. The Institute emphasizes great performance while immersing students in technology, improvisation, entrepreneurship and leadership skills. In Miami, HMI collaborating artists have included Steve Miller, Dave Grusin, Mark O'Connor, Monica Mancini, Jorge Calandrelli, Bruce Hornsby, Arturo Sandoval, Ricky Skaggs, Patti Austin, Tom Scott and Dave Koz. In 2010, Terence Blanchard, a noted film composer and jazz trumpeter, will assume creative leadership of the Henry Mancini Institute.

### LARRY ROSEN

Larry Rosen, producer and creator of the JAZZ ROOTS concert and educational series at the Adrienne Arsht Center for the Performing Arts, is an entrepreneur, visionary, musician, and producer. Rosen is Chairman of Larry Rosen Productions, Inc; Co-Founder and Co-Chairman of LRSmedia, LLC; Co-Founder, past Chairman and CEO of N2K Inc. (NASDAQ); and Co-Founder, with Academy Award-winning composer Dave Grusin, of GRP Records, Inc. Rosen is the creator and producer of the PBS TV series "LEGENDS OF JAZZ," and is the creator and producer of the 8 part TV mini-series titled RECORDING: The History of Recorded Music.

Mr. Rosen, as co-founder and past CEO of GRP Records inc, produced or executive produced over 350 albums, TV specials and DVDs. GRP is one of the industries top jazz record labels, whose all-star roster of artists and recordings were nominated for more than 80 GRAMMY awards. Rosen's PBS TV series "LEGENDS OF JAZZ" was the first major HD jazz TV series that was produced on Blu-ray DVD's. Rosen co-founded N2K Inc, which was the first major online company to sell music digitally, earning him Ernst & Young's prestigious "Entrepreneur of the Year" award in New Media & Entertainment. Rosen is currently producing RECORDING: The History of Recorded Music, which is being hosted by Quincy Jones and Phil Ramone, two of America's most important music producers.

Rosen serves of the boards of NFAA (National Foundation for Advancement in the Arts), Music for Youth Foundation, MENC, The Brubeck Institute, and the Frost School of Music Steering Committee.

Now in its second season, **JAZZ ROOTS – A Larry Rosen Jazz Series** - is a world class concert performance series that includes educational and community outreach programs that are designed to focus on the musical DNA that connects various communities and peoples, while examining the African-based roots of popular music in the Americas.



# SANFORD AND DOLORES ZIFF BALLET OPERA HOUSE

Saturday, December 5, 2009

Sunday, December 6, 2009

Adrienne Arsht Center presents

JOHN S. and JAMES L. KNIGHT

MASTERWORKS  
SEASON

SANFORD AND DOLORES ZIFF

DANCE SERIES

## Batsheva Ensemble *Deca Dance* by Ohad Naharin

Selected excerpts from works by Ohad Naharin\*

*Project 5* (2008), *Max* (2007), *Seder* (2007), *Telophaza* (2005), *Three* (2005),  
*Kamuyot* (2003), *Moshe* (1999), *Zachacha* (1998), *Anaphaza* (1993), *Mabul* (1992)

Performed by:

Danielle Ben-Hamo, Avidan Ben-Giat, Almog Ben-Horin, Gon Biran, Tamar Grosz,  
Rebecca Hytting, Chen-Wei Lee, Navarra Novy-Williams, Ori Ofri, Maya Paran, Noa  
Paran, Christopher Petersen, Shamel Pitts, Uri Shafir, Stav Struz

Costume Design for original works: Rakefet Levy

Costume Design for *Seder*: Sharon Eyal

Lighting Design for original works: Avi Yona Bueno (Bambi), Ohad Naharin

Sound Design for original works: Frankie Lievaart

Original Music, composed and performed by Maxim Waratt

Additional Music: Arvo Pärt, Ohad Naharin, The Ventures, Pan Sonic, Fennesz, Ohad  
Fishof, The Beach Boys, Ohad Naharin, Boss Phobie, Cha-Cha De Amor (sung by Dean  
Martin and Rolley Polley), Avi Belleli, Dan Makov, Traditional song arranged and  
performed by the Tractors' Revenge and Ohad Naharin.

\* Not in order of appearance, subject to change  
Approximately 90 minutes, including intermission



David Eden, Artistic Advisor

John S. and James L.  
Knight Foundation  
www.knightfoundation.org



EL VALON  
IT'S NOT JUST AN ONLINE IT'S ISRAEL



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## THE BATSHEVA ENSEMBLE HAS A SPECIAL FRIEND, AND HER NAME IS SHARON PETERBURG

"Don't believe in the star that's in the sky –  
but in the star that is within you"

Sharon Peterburg, 1998

The Batsheva Ensemble is proud to dance in loving memory of Sharon Peterburg, who left this world in 1999, at the age of eight and a half. During her short life Sharon celebrated her love of dance. The Batsheva Ensemble and the Peterburg Family have decided to dedicate all of the Ensemble's performances to Sharon.

Sharon's love for life and joy of creation are the inspiration for the special partnership between the Batsheva Ensemble and the Peterburg Family. We are proud to tell Sharon's story to the tens of thousands of children we dance to every year.

## Who's Who

### Batsheva Dance

Led by Artistic Director Ohad Naharin, Batsheva Dance Company & Ensemble today are amongst the most sought after contemporary dance companies in the world. Batsheva Ensemble was founded in 1990 by Ohad Naharin upon his appointment as Batsheva Dance Company's Artistic Director. The Batsheva Ensemble (the Junior Company) is a dynamic and independent entity. The Ensemble has three main goals: training new excellent young dancers; cultivating, encouraging, and advancing young Israeli choreographers, designers, musicians and artists; and cultivating and educating young audiences of all ages throughout the country.

International in nature, the Batsheva Ensemble is made up of individually unique dancers from Israel and abroad. Its members are selected annually by Naharin from a competitive pool of approximately 300 dancers. The Ensemble dancers are the outstanding graduates of prestigious schools around the world, from Juilliard to the Paris Conservatory. The Batsheva Ensemble opened the Sydney International Festival in January of 2006, and has also appeared internationally in the US, Germany, Italy, Portugal and Greece.

Batsheva Ensemble dancers train daily with Naharin and perform regularly in the company's seasons in Israel and abroad. Fueled by passion and explosive energy, Batsheva Ensemble is often hailed as the jewel in the crown of Batsheva.

### Ohad Naharin

#### Choreographer, Artistic Director of Batsheva Dance Company

Naharin began his training as a dancer with the Batsheva Dance Company. He came to New York one year later at the invitation of Martha Graham to join her company, as well as to make use of a scholarship to the School of American Ballet. After a year with the Martha Graham Dance Company, he continued his studies at The Juilliard School of Music as well as with Maggie Black and David Howard. He then joined the Maurice Bejart Company in Brussels for one season and made his choreographic debut in 1980 in the Kazuko Hirabayashi studio in New York.

From 1980 to 1990 he performed and worked in New York, where he lived with his wife; the dancer Mari Kajiwaro who died of cancer in 2001. In 1990 he was appointed Artistic Director of the Batsheva Dance Company.

Naharin has been the recipient of many awards and honors, including the Chevalier de l'Ordre des Arts et des Lettres by the French government in 1998, two New York Dance and Performance (Bessie) Awards (for Naharin's *Virus* at the Brooklyn Academy of Music in 2002



## Who's Who

and for *Anaphaza* at the Lincoln Center Festival in 2003), a Doctor of Philosophy *honoris causa* by the Weizmann Institute of Science in 2004, the prestigious Israel Prize for dance in 2005, an Honorary Doctorate from the Hebrew University in 2008, the American Dance Festival's 2009 Scripps Award for Lifetime Achievement, the 2009 EMET Prize for excellence in academic and professional achievements, and the 2009 Dance Magazine Award.

Naharin's works are performed by many companies throughout the world, including Nederlands Dans Theater, Frankfurt Ballet, Lyon Opera Ballet, Ballet Nacional d'Espana (Madrid), Cullberg Ballet (Sweden), and the Opera National de Paris, among others.

### BATSHEVA DANCE COMPANY

**Artistic Director:** Ohad Naharin  
**Executive Director:** Dina Aldor

**Associate Artistic Director:** Adi Salant

**House Choreographer:** Sharon Eyal

**Batsheva Ensemble Director:** Eldad Mannheim

**Batsheva Ensemble Co-Director & Rehearsal Director:** Claire Bayliss Nagar  
**Rehearsal Director:** Hillel Kogan

**Chief Technical Director:** Roni Cohen

**Chief Electrician:** Itzik Assulin

**Sound:** Igal Feldman

**Technician:** Aleksei Prezhyn

**Wardrobe:** Ofer Amram; Eyal Goldberg

**Physiotherapist:** Dudi Kishban

**Photographer:** Gadi Dagon

**Director of Development and External Relations:** Tamar Gur

**Development Consultant:** Judith Assraf

**International Tours:**

**Senior Producer:** Iris Bovshover

**Producer:** Kobi Nathan

## JOHN S. AND JAMES L. KNIGHT CONCERT HALL

Sherwood M. and Judy Weiser Auditorium

Sunday, December 6, 2009

Adrienne Arsht Center presents



## REJOICE!

Featuring  
**RICHARD SMALLWOOD**

The Voices of Praise Choir of the Bethel Church

Free Gospel Sundays Mass Choir

With Special Guests

Leon "Foster" Thomas and Travis Bridges

A Musical Celebration with  
Gospel AM 1490 WMBM and Jubilate, Inc.

 John S. and James L.  
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ADRIENNE ARSHT CENTER 21



## Who's Who

### RICHARD SMALLWOOD

Richard Smallwood epitomizes the best of the mainstay that is gospel music while managing to stay cutting edge and current in his artistry. He is a living example of the adage: "the more things change, the more they stay the same." Holding fast to what has become traditional gospel music Smallwood says, "The awards I got in mid 80's to early 90's say 'Best Contemporary'. Now my awards say 'Best Traditional' and it's the same music!" Smallwood continues to provide the same music that can always be labeled as excellent, no matter the classification.

And though his performance ability is perfected it is his heart for ministry that continues to expand. With his new project *Persuaded - Live in DC* releasing on August 7, 2001. Smallwood reaches from his history and pulls it to the present. "I think this project is a total musical package of who I am in 2001. It exemplifies everything that I am in terms of my musical influences - all the different styles that I am - a little bit of everything."

Recorded in April of 2001 at the Maryland/Washington DC's Jericho City of Praise before a packed house, Smallwood pulled out all the stops. "It's the first time I had a forty piece orchestra. We've done small ensembles but never had the opportunity to do a full orchestra in a live setting. It's been my dream."

Smallwood continues to etch his sure place in the musical history of this generation. Such classics as "Center of My Joy," along with a few of Smallwood's other songs have now been recorded in this year's release of the African American Heritage Hymnal, alongside the masters of days gone by. But he is careful not to try to compete with himself. "You really get in trouble if you try to do that. It's so easy to do because people will push you into doing that. With Adoration everybody asked 'How are you going to top Total Praise, then was asked the same thing after 'Healing'. I try to not think of what I did the last time or what I've done in the past, but to receive what God is giving me for now."

Smallwood doesn't have a problem with the classifications of old or new. "Music does not stay the same. I think the church falls down because we have tried to put God in a box. We've tried to say He can only work if it sounds like this or looks like this. I believe the God we serve is so awesome and so magnanimous that we can't even begin to imagine how He works. I believe He raises up artists and music styles that will reach others that I may not reach... you've got to reach people where they are. As long as the message is there and you don't water down the message of Jesus Christ and Him crucified, then I have no problems with the trappings of the music."

### LEON "FOSTER" THOMAS

Internationally acclaimed Jazz Pannist, Leon "Foster" Thomas was the winner of the 2002 World Steel band Music Festival Soloist category and the Festival's Duet category in 2004. He has also won the National Panorama Competition, the super bowl of the steel pan, in the years 2005 and 2007.

Foster, as he is also called, is doing his part to expose music lovers to the versatility and many capabilities of this remarkable instrument. He has performed at many jazz festivals, classical concerts and carnivals throughout the Caribbean, the United States and Europe.

Since 2005, he has performed and worked with great musicians such as; Len "Boogsie" Sharp, Carlton "Zander" Alexander, Francis Prime, H2o Flo, Winston Bailey "The Mighty Shadow," Ken "Professor" Philmore, Dolly Parton, Melton Mustafa, James Moody, Nathan Davis, Mark Withfield, Billy Taylor and Abraham Laboriel, just to name a few.

Currently Leon is the musical director for the Miami Pan Symphony Steel Orchestra, a steel band comprised mainly of students from both Middle and High Schools. Pan Symphony is a non profit organization that is not only geared towards promoting the culture of Trinidad and Tobago and the steel pan, but also mentors the youth, providing them with positive options away from the negativity of society and helping them to become better citizens of the world. Under his leadership they have won the Bomb Competition of both the 2005 and 2006 Miami Carnival.

## Who's Who

### TRAVIS BRIDGES

Travis Bridges began playing the saxophone in middle school and first performed as a 10 year old with his rendition of a brass player's classic, "When the Saints Go Marching In".

After that first winning experience, 10-year-old Travis knew that he would never be far from his first musical love, the saxophone. Since that time Travis has mastered the soprano, alto and tenor saxophones. The musical style that Travis has developed is God inspired. Since he pulls on God's anointing and plays whatever God gives him, his musical style can only be described as "inspirational".

While Travis can be heard accompanying nationally known recording artists on songs being played on today's top gospel stations, he is currently completing his very own first CD recording project, which will be released soon.

Mr. Bridges has opened for nationally known gospel artists such as Shirley Caesar, the Canton Spirituals, Shirley Murdock, Daryl Coley, Yolanda Adams, The Ingrams, Helen Baylor and others.

Travis's ultimate goal is establish a support source and touring musical operation that travels throughout the world encouraging, inspiring and blessing people in an effort to bring salvation, joy, peace and love to their souls.

### THE BETHEL CHURCH

Founded in 1950 The Bethel Church has a longstanding and impressive history in the area of worship through the performing arts. Under the leadership of Apostle Carlos L. Malone, Sr., since 1990, The Bethel Church has continued to value the integration of the performing arts and worship and understands the catalytic role that the arts plays in sharing God's unfailing love for humanity. From the contemporary passion musical such as Jesus for the People to liturgical dance performances, The Bethel Church has carved an indelible image on the face of worship and how it will continue to speak to and encourage the soul in years to come.

Without question, the music is a core area of worship, and the Voices of Praise ("Voices") has held a prominent place in this area. The Voices, a 50-voice choir whose repertoire features an eclectic mix of gospel, classical, spirituals and contemporary songs, reaches not only the local congregation but also a global community through music that is intensely passionate for God. Accordingly, The Voices, along with Apostle Carlos L. Malone, Sr. have been featured on several recordings including Bethel in Praise, O Come Let Us Adore Him and Malone's debut album, Thirst No More. As part of its outreach efforts, the Voices' have rendered uplifting songs of joy and inspiration at prisons and nursing homes and have spearheaded opportunities for other musicians and choirs to come together at past venues such as the Community Summer Gospel Festival. The Praise Team, a distinct 12-member ensemble from the Voices of Praise, has rendered musical selections in places such as the Museum of Contemporary Art in North Miami as part of the museum's Music at MoCA series. Last year, the Praise Team was also the featured background vocalists for Oprah Winfrey's "Celebration of Maya," joining gospel artists such as BeBe and CeCe Winans, The Clark Sisters, Fred Hammond and Vanessa Bell Armstrong in celebrating Dr. Maya Angelou's 80th birthday. Angelou's celebration was convened at Donald Trump's Casa Del Mar in Palm Beach, FL.

A milestone in the choir's history occurred on December 11, 1999. The Voices participated in a tribute to Richard Smallwood at The Bethel Church and, in his honor, debuted an original musical piece, "We Encourage You," that was written and scored by L. Trenton Phillips, former Minister of Music at The Bethel Church and noted musical director in the gospel industry.

The Voices of Praise is under the direction of Patrick Merit who also serves as the Elder of the Worship and Arts Ministry at The Bethel Church.



## Who's Who

### **CARLISA WATERS, FREE GOSPEL SUNDAYS MASS CHOIR, MUSIC DIRECTOR**

Carlisa Waters was born in Miami, Florida and raised in Nassau, Bahamas. She sang her first solo as the tender age of two and has been singing ever since. From a musical family, she has been exposed to a wide spectrum of music, including studies in piano, voice, violin, saxophone and flute.

Through her involvements in numerous groups and organizations, as a member and featured soloist, she has had the opportunity to perform in different parts of the world including Russia, Spain, Mexico, Haiti, Jamaica, The Bahamas and the United States.

Currently, she and her husband offer private music lessons through their school of music, Waterfall Music Productions.

### **THE FREE GOSPEL SUNDAY'S MASS CHOIR**

The Free Gospel Sunday's Mass Choir was established in 2007 under the direction of Jubilate's founder, Dr. Nelson Hall to support the Adrienne Arsht Center for the Performing Arts Free Gospel Sunday's concert series. Not affiliated with any particular church or denomination, this multicultural and diverse choir is comprised of approximately eighty of the premier vocalists and musicians who reside in Miami Dade County and South Florida. They have shared the stage with the most prolific gospel artists of our lifetime, including, Grammy Award® winners Richard Smallwood, Byron Cage, Helen Baylor, Andre Crouch, Sandi Patti, Al Green as well as Elbernita "Twinkie" Clark of the legendary Clark Sisters; pop phenomenon, Josh Groban and jazz impresario, Bobby McFerrin. Although the music style is primarily gospel, the choir has a musical diversity that includes contemporary and patriotic works.

## **JOHN S. AND JAMES L. KNIGHT CONCERT HALL**

Sherwood M. and Judy Weiser Auditorium

Friday, December 11, 2009

Adrienne Arsht Center presents

## **HOLIDAYS WITH SWEET HONEY IN THE ROCK®**



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## Who's Who

### SWEET HONEY IN THE ROCK®

Founded by Bernice Johnson Reagon in 1973 at the D.C. Black Repertory Theater Company, Sweet Honey In The Rock®, the internationally renowned a cappella ensemble, has been a vital and innovative presence in the music culture of Washington, D.C., and in communities of conscience around the world. From Psalm 81:16 comes the promise to a people of being fed by honey out of the rock. Honey – an ancient substance, sweet and nurturing. Rock – an elemental strength, enduring the winds of time. The metaphor of sweet honey in the rock captures completely these African American women whose repertoire is steeped in the sacred music of the Black church, the clarion calls of the civil rights movement, and songs of the struggle for justice everywhere.

Rooted in a deeply held commitment to create music out of the rich textures of African American legacy and traditions, Sweet Honey In The Rock possesses a stunning vocal prowess that captures the complex sounds of Blues, spirituals, traditional gospel hymns, rap, reggae, African chants, Hip Hop, ancient lullabies, and jazz improvisation. Sweet Honey's collective voice, occasionally accompanied by hand percussion instruments, produces a sound filled with soulful harmonies and intricate rhythms.

In the best and in the hardest of times, Sweet Honey In The Rock has come in song to communities across the U.S., and around the world raising her voice in hope, love, justice, peace, and resistance. Sweet Honey invites her audiences to open their minds and hearts and think about who we are and how we treat each other, our fellow creatures who share this planet, and of course, the planet itself.

The 2008-2009 season finds Sweet Honey celebrating her 35th birthday. What a year it has been and what a year it will be! Sweet Honey's latest release, *Experience...101* was a 2008 Grammy® Award nominee. After attending the awards ceremony in Los Angeles, and walking the "red carpet", the group summed up the experience in one word: amazing. The excitement continued as Sweet Honey was asked to compose new material in celebration of the Alvin Ailey Dance Theater's 50th anniversary. Together these two artistic treasures of the African American experience are performing this once-in-a-lifetime collaboration throughout the United States.

Sweet Honey In The Rock is Ysaye Maria Barnwell, Nitanju Bolade Casel, Aisha Kahlil, Carol Maillard, Louise Robinson, and Shirley Childress Saxton.

### AISHA KAHILIL

Aisha Kahlil possesses a dynamic, innate power and range in jazz, blues, traditional, contemporary, and African vocal styles and techniques.

A master teacher in voice and dance, Aisha has taught at the Institute for Contemporary Dance, The Joy of Motion, the Boston Center for the Arts, Leslie College, the Dance Place, and the D.C. Black Repertory Theatre, as well as teaching and lecturing at the University of Hawaii at Manoa, and at Maharishi International University.

Ms. Kahlil's artistic pursuits have taken her to New York City, where she studied extensively at the Alvin Ailey School, and with Frank Hatchett, Pepsi Bethel, Fred Benjamin, and Emiko and Yasuko Tokunaga. She also appeared in Joseph Papp off-Broadway production of *The Haggadah*, co-composed and performed in the musical *Two Thousand Seasons*, and danced with such companies as Titos Sampas' Tanawa. During this time, she also performed with Talib Kibwe (T.K. Blue) and Abdullah Ibrahim (Dollar Brand), and with Sun Ra and his Solar Arkestra.

Since her arrival in Washington, D.C., she has worked with Brother Ah and the Sounds of Awareness, and has been a featured artist in the Smithsonian Institution's Jazz in the Palm Court, in which she presented a special performance of the music of Gertrude "Ma" Rainey; the Queen Mother of the Classic Blues. Aisha danced with the African Heritage Dancers and Drummers, and Kankouran. She also served as artistic director for the Youth Ensemble of Dancers and Drummers at the Levine School of Music, directed and choreographed for the First World Dance Theatre, and co-directed and performed for First World Productions, where she also co-wrote, with Nitanju Bolade Casel, the original production *Great Moments in Black Music*. Her arrangement of "Strange Fruit" was featured in "Freedom Never Dies," a PBS production of the life of Harry Moore. Aisha was voted Best Soloist by the Contemporary A Cappella Society, for her work on her composition "Fulani Chant," and also for her rendition of "See See Rider." Her original composition "Wodaabe Nights" was featured in the film *Africans in America*, and her composition "Fulani Chant" was included in the film, *Down in the Delta*, directed by Maya Angelou. Her work can also be heard in *Climb against the Odds*, a film produced by the Breast cancer Fund. Aisha's film credits include *Beloved*, starring Oprah Winfrey and with Sweet Honey and James Horner, has written and recorded original music for the film *Freedom Song*, starring Danny Glover.

## Who's Who

In 2005, Aisha was a finalist with her own band, MyKa and the whole World Band, in the annual Battle of the Bands contest, sponsored by Discmakers, and was a winner in the International Songwriting Competition (ISC) performance category with her original song, "The Jewel Light."

Aisha has toured with her band in the islands of Hawaii; performing at the Four Seasons Lodge at Koele, and more recently at Studio Maui, and at Casanova's, performing songs from her CD release "Magical", featuring her own original compositions and arrangements.

### CAROL MAILLARD

Carol Maillard was born and raised in Philadelphia, Pennsylvania. Although she originally attended Catholic University of America on scholarship as a Violin Performance major, she soon began writing music and performing with the Drama Department and eventually changed her major to Theater.

This passion for the stage brought her to the D.C. Black Repertory Company and the beginnings of the vocal ensemble that was to become Sweet Honey In The Rock. Carol is an accomplished actress and has performed in film, television and on stage. Her theater credits encompass a wide range of styles from musical comedy and revues to drama and experimental. She has performed on and off Broadway (*Eubie, Don't Get God Started, Comin' Uptown, Home, It's So Nice To Be Civilized, Beehive, Forever My Darling*); with the Negro Ensemble Company (*Home, Zooman and the Sign, Colored Peoples Time, The Great Mac Daddy*); and the New York Shakespeare Festival (*Spunk, Caucasian Chalk Circle, Under Fire, A Photograph...*); also at the Actors Studio (*Hunter*). She can be seen in the feature films *Beloved* and *Thirty Years to Life*. On television, Carol has appeared in *For Colored Girls Who Have Considered Suicide and Hallelujah!* (PBS); "Law and Order: SVU" and "Law and Order."

Carol is a founding member of Sweet Honey In The Rock. Her powerful rendition of "Motherless Child" arranged for Sweet Honey, is featured in the motion picture, *The Visit* and the Dorothy Height documentary, *We Are Not Vanishing*. Carol was Conceptual Producer for the documentary film on PBS' American Masters 2005 - SWEET HONEY IN THE ROCK: RAISE YOUR VOICE! Produced and directed by Stanley Nelson (Firelightmedia Films), the film chronicled Sweet Honey's 30th Anniversary year (2003).

As a vocalist, she has had the privilege to record with Horace Silver, Betty Buckley, and the SYDA Foundations inspirational recording *Sounds of Light*. In 2003, her poem H2O Flow was featured as the opening selection of Marjorie Reyersons photo/poetry book *Water Music*. And in 1998, she penned the *HERSTORY* for Sweet Honey's first songbook, *Continuum*.

Ms. Maillard lives in Manhattan and is the mother of Jordan Maillard Ware, currently attending Morehouse College in Atlanta, Georgia. SGMKJ!

### LOUISE ROBINSON

Louise Robinson, a native New Yorker, studied concert bass for six years and attended the High School of Music and Art. A graduate of Howard University with a BFA, her professional career began at Washington, D.C.'s Arena Stage. Louise accepted Robert Hooks' invitation to become a member of the new, D.C. Black Repertory Company Acting Ensemble. It was out of this theatre company that Louise, along with Carol Maillard, Bernice Johnson Reagon, and Mie, formed the a cappella quartet, Sweet Honey In The Rock.

Louise's colorful career has taken her up many paths, including performances, both on and off-Broadway, and in film and studio recording. She has also worn the producer's hat as she, along with Maillard and Smokey Ronald Stevens, produced *A Sho Nuff Variety Revue*, a series of performances showcasing some of New York's finest talent, including Adolph Caesar, Sandra Reeves Phillips, and legendary tap dancers Gregory Hines, Avon Long, and Joe Attles.

Louise was the founding director of the Bay Area a cappella quintet, Street Sounds, taking their music around the country and the world for 14 years.

Louise returned to Sweet Honey In The Rock in 2004, and combines her experience in theatre and music to offer a workshop that explores the creative freedom in us all.

### YSAYE M. BARNWELL

Ysaye M. Barnwell was born in New York City and has lived in Washington, D.C., for over 40 years. Her life experiences have taken her down three major paths. She began in music at the age of 2½, studying violin for 15 years with her father and majoring in music in high school. She sang in a choir while in junior high school and then in college. In 1976, she founded the Jubilee Singers at All Souls Unitarian Church in Washington, D.C. It was, there in 1979, that Bernice Johnson Reagon witnessed her as a singer and a Sign Language interpreter and invited her to audition for Sweet Honey In The Rock.



## Who's Who

Barnwell is also a Speech Pathologist with the Bachelors , Masters (SUNY, Geneseo 1963-68) and Ph.D. (University of Pittsburgh 1975) degrees and was a professor in the College of Dentistry for over a decade. In 1981 she completed post-doctoral work and earned the Master of Science in Public Health.

Over the past two decades, Barnwell has earned a significant reputation as a commissioned composer and arranger, author, master teacher and choral clinician in African American cultural performance. She has two children's book: *No Mirrors In My Nana's House*, and *We Are One*, both published by Harcourt, Inc., a boxed set of African American stories and songs for young people: *Um Hmm*, and an instructional boxed set: *Singing in the African American Tradition*. She created the Community Sing which she conducts monthly in Washington, D.C., and the workshop *Building a Vocal Community® - Singing In the African American Tradition*, which she has conducted on three continents, utilizing an African world view, and African American history, values, cultural and vocal traditions to work with and build community among singers and non-singers alike. Her pedagogy is highly respected among musicians, educators, health workers, activists, organizers, and in corporate and non-profit sectors. Barnwell is also an aspiring actress whose most recent endeavors include the narration for the NPR documentary *W.C. Handy's Blues*.

### NITANJU BOLADE CASEL

Nitanju Bolade Casel became a member of Sweet Honey In The Rock in 1985, after four years of studying, performing, and cultural organizing in Dakar, Senegal. As a co-founder, with Marie Guinier, of Artistes Des Echanges Africaines, she worked in alliance with local artists, the National Council of Negro Women, the National Theatre Daniel Sorano, the University of Dakar, Air Afrique, Television and Radio Orts, the Schomburg Center for Research and Development, and the late Dr. Ewart Guinier of Harvard University. Nitanju is also the former assistant director of the Art of Black Dance & Music, and director of Young Afrique Dance Company, both in Massachusetts.

Nitanju now works with her sister, Aisha Kahlil, as co-director of First World Productions, and heads her own publishing company, Clear Ice Music. Her compositions can be heard in the 2006 Australian Broadcasting Company's 2006 educational series, *Sing!*, Mystic Seaport's multi-media history presentation *Black Hands, Blue Seas: The African American Maritime Experience*, and Tribeca Production company's *The Box*. Nitanju was a finalist in both the 2006 and 2007 International Songwriter's Competition, and a Grammy nominee for Sweet Honey's Experience...101, which she produced.

Nitanju lives on the east coast with her husband, Oso Tayari and their teenage son, Obadele.

### SHIRLEY CHILDRESS SAXTON

A native of Washington, D.C., Shirley is considered by many Deaf and hearing people as an exemplar for Sign interpreting music. Passionate about her work, Shirley is a skilled professional Sign language interpreter who learned American Sign Language (ASL) from her Deaf parents. In their honor she founded the Herbert and Thomasina Childress Scholarship Fund to assist other children of Deaf adults (CODA) to explore Sign interpreting as a work option.

Shirley's career has included providing interpreting services for most life experiences – for students in high school and college classrooms, for employees in staff meetings, job training, and professional conferences, in legal settings and in religious services. In health care, Shirley interpreted with the Mental Health Program for the Deaf at St. Elizabeth's Hospital, and with Project Access of Deafpride, Inc., who sponsored her first international assignment to Nairobi, Kenya as interpreter for a Deaf delegate to a United Nations conference.

Shirley's extensive performing arts interpreting include an off-Broadway production of *Lost in the Stars*, and with a host of artists including Bernice Johnson Reagon, Linda Tillery and the Cultural Heritage Choir, Toshi Reagon and Big Lovely, Holly Near, Pete Seeger, and In Process. Shirley has also interpreted for such stellar writers as Maya Angelou, Alice Walker, and Audrey Lorde.

Shirley was first to recognize the need for more African-American interpreters when she founded the organization BRIDGES to focus attention on Black Deaf consumers and interpreters. Shirley was also a founding member of the organization Black Deaf Advocates. The Registry of Interpreters for the Deaf published a tribute to her entitled Shirley Childress Johnson, the Mother of Songs Sung in ASL, pointing out the distinction Shirley has brought to the field. Shirley has been recognized for her interpreting service to the community with awards from Deaf advocacy organizations the Silent Mission Circle at Shiloh Baptist Church, Deafpride, Inc., Women Unlimited, and National R.I.D. Interpreters of Color.

Shirley holds a bachelor's degree in Deaf Education from the University of Massachusetts, Amherst. She has authored several articles on her experiences as a CODA and her work as a Sign language interpreter. Shirley's family, sons Reginald and Deon, and sisters Maxine and Khaula all Sign.

## JOHN S. AND JAMES L. KNIGHT CONCERT HALL

Sherwood M. and Judy Weiser Auditorium

Saturday, December 12, 2009

Adrienne Arsht Center presents

## BRIAN STOKES MITCHELL

Musical Direction by Michael Flowers



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## Who's Who

### Brian Stokes Mitchell

Dubbed "The Last Leading Man" by *The New York Times*, Brian Stokes Mitchell is the quintessential musical theatre performer, yet his work on the big and small screens as well as in concert halls around the country has been equally acclaimed.

In fact, in the past few years Stokes' performances as a solo vocalist have been praised by critics nationwide with sold-out performances at the Hollywood Bowl, Disney Hall, Jazz at Lincoln Center, Tanglewood, Ravinia and Symphony Hall. His musical versatility and thrilling voice — an instrument *The New York Times* says "rumbles out of him like thunder underlined by drum rolls" — has kept him in demand by some of the country's finest conductors and orchestras, performing Broadway show tunes, jazz standards, and contemporary pieces under the batons of Leonard Slatkin, Marvin Hamlisch, John Williams, and Paul Gemignani.

Stokes starred in a Christmas concert with the Mormon Tabernacle Choir in a 24,000 seat auditorium, playing four packed performances (it will be aired on PBS this upcoming holiday season). Closer to his New York home he took to the famed stage at Carnegie Hall for his solo debut, a sold-out evening with a 42-piece orchestra conducted by Paul Gemignani. Joining him for select numbers were some of his past leading ladies including Reba McEntire, Heather Headley and Phylicia Rashad. Stokes previously performed at Carnegie Hall in the summer of 2005 for a star-studded concert version of Rodgers and Hammerstein's *South Pacific* co-starring Reba McEntire, which was aired on PBS' "Great Performances" (also under the baton of Gemignani). Stokes, McEntire and Gemignani brought the critically acclaimed concert to the Hollywood Bowl in 2007.

Stokes is equally at home in more intimate venues: In 2005 he made his cabaret debut as both singer and musical arranger in Manhattan at Feinstein's at the Loews Regency in the critically hailed *Love/Life*, which subsequently transferred to Broadway's Vivian Beaumont Theater at Lincoln Center. That performance led to the 2006 Nightlife and MAC Awards for Outstanding Cabaret Male Vocalist in a Major Engagement. He recently returned there for a critically acclaimed new show that featured him performing his arrangements with guitar, bass, and percussion.

It may be on the Broadway stage, however, where Brian Stokes Mitchell has received the most adulation, including Broadway's highest honor, the Tony Award. Stokes was most recently on Broadway in the revival of *Man of La Mancha*, portraying the dual roles of Cervantes and Don Quixote and earning a Tony nomination and a Helen Hayes Award for his work. It was the revival of Cole Porter's *Kiss Me, Kate* — in the roles of Fred Graham and Petruchio — that earned him Tony, Drama Desk and Outer Critics Circle Awards. He was also Tony-nominated for his performance as Coalhouse Walker, Jr. in the epic musical *Ragtime*, and for his dramatic turn as the title character in August Wilson's Tony-nominated play *King Hedley II*. His other Broadway outings include *Kiss of the Spider Woman*, *Jelly's Last Jam* (replacing Gregory Hines), David Merrick's *Oh, Kay!* and *Mail*, which earned him a Theatre World Award for Outstanding Broadway Debut. In 1998 he joined the likes of Helen Hayes, Sir John Gielgud, Alec Guinness and James Earl Jones when he became the sole recipient of the Drama League's Distinguished Performance Award, the nation's oldest theatrical honor, for his commanding turn in *Ragtime*.

His self-titled CD as the inaugural artist on Playbill Records was released in 1997 to rave reviews from fans and critics alike. He is currently at work mixing two live albums from his Feinstein's appearances.

For more information please visit [www.BrianStokes.com](http://www.BrianStokes.com).

### For the Adrienne Arsht Center

Charlie Cinnamon, Public Relations Consultant

## JOHN S. AND JAMES L. KNIGHT CONCERT HALL

Sherwood M. and Judy Weiser Auditorium

Saturday, December 12, 2009

Adrienne Arsht Center presents

JOHN S. AND JAMES L. KNIGHT

### MASTERWORKS SEASON

SANFORD AND DOLORES ZIFF

### CLASSICAL MUSIC

## ISRAEL PHILHARMONIC ORCHESTRA

Zubin Mehta, Music Director

*The Music Director's position is endowed by the William Petschek Family*

Pinchas Zukerman, Conductor and Violin

Amanda Forsyth, Cello

Symphony No. 83 in G minor ("The Hen")

Allegro spiritoso

Andante

Menuet: Allegretto

Vivace

FRANZ JOSEPH HAYDN  
(1732-1809)

Concerto for Violin in C major, Hob. VIIa:1

Allegro moderato

Adagio

Finale: Presto

HAYDN

—INTERMISSION—

Canzone for Cello and Orchestra in B-flat major, Op. 55

MAX BRUCH  
(1838-1920)

Adagio on Celtic Melodies for Cello and Orchestra, Op. 56

BRUCH

Romeo and Juliet Fantasy Overture

PIOTR ILYICH TCHAIKOVSKY  
(1840-1893)

The Orchestra gratefully acknowledges American Friends of the Israel Philharmonic Orchestra (AFIPO) as the principal underwriter for this 2009 United States tour.

This performance generously sponsored by Sue Miller on behalf of the Miller Family Foundation.

Mr. Zukerman appears courtesy of Kirshbaum Demler & Associates.

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## Who's Who

### THE ISRAEL PHILHARMONIC ORCHESTRA

The Israel Philharmonic Orchestra is one of Israel's oldest and most influential cultural institutions. Since its founding in 1936, the Israel Philharmonic Orchestra has dedicated itself to presenting the world's greatest music to audiences in Israel and around the world. Founded by Polish violinist **Bronislaw Huberman**, the Israel Philharmonic Orchestra represents the fulfillment of his dream "to unite the desire of the country for an orchestra with the desire of the Jewish musicians for a country." Huberman spent countless hours persuading first-chair musicians of Eastern European and German orchestras, who had lost their jobs as a result of Nazism, to immigrate to Palestine. In doing so, Huberman created an "orchestra of soloists" which, under the esteemed leadership of **Zubin Mehta**, continues to absorb new immigrants and serve as a gathering point for musicians from all over the world.

Major soloists and conductors have always performed with the Israel Philharmonic Orchestra. Its inaugural concert was conducted by **Arturo Toscanini** who felt his participation was a means to demonstrate his opposition to Fascism. Its members traveled in armored cars to play in a besieged Jerusalem during the War of Independence, and, among Israelis, the memory of IPO Laureate Conductor **Leonard Bernstein** conducting the Orchestra in front of 5,000 soldiers on the Negev dunes after the battle for Beersheba, is an historic moment. Through it all, the Orchestra has enjoyed associations with such renowned artists as **Emanuel Ax**, **Daniel Barenboim**, **Yefim Bronfman**, Principal Guest Conductor **Yoel Levi**, **Yo-Yo Ma**, **Lorin Maazel**, Honorary Guest Conductor **Kurt Masur**, **Itzhak Perlman**, **Jean-Pierre Rampal**, **Arthur Rubinstein**, **Gil Shaham**, **Isaac Stern** and **Pinchas Zukerman**. Their time and talent have enriched the cultural life of Israel and have helped the Orchestra to maintain its high artistic standards.

The Israel Philharmonic Orchestra is Israel's premier cultural ambassador and travels extensively throughout the world, particularly to countries where there is little or no Israeli representation. The good-will created by these tours, which have included historic visits to Japan, Argentina, Poland, Hungary, Russia, China, and India is of enormous value to the State of Israel. In 2007, the IPO performed five concerts in New York, San Francisco and Los Angeles in the United States; seven concerts in six cities in Japan and 23 concerts during their summer European Festival Tour. In February, 2008, *The Israel Philharmonic Orchestra Tribute to Leonard Bernstein* toured five US cities with **Jamie Bernstein**, the composer's daughter, under the baton of **Michael Barrett**. The IPO returned to the United States in November 2008, with the dynamic young conductor **Gustavo Dudamel**, continuing the celebration of Israel's 60<sup>th</sup> Anniversary and the tribute to Leonard Bernstein, performing eight concerts in seven cities. In 2009, Zubin Mehta and the Orchestra travelled to South America performing 18 concerts in seven cities and in October performed concerts in Madrid and Barcelona, Spain.

Currently, the Orchestra gives more than 100 performances each year in Israel to their 26,000 subscribers, where 12 different concert series are presented in Tel Aviv, Jerusalem and Haifa. The IPO KeyNote Education and Outreach Program brings classical music to the audience of the future through music education and community involvement. The Family Concert Series educates and exposes children, young teens and their families to fascinating and diverse forms of classical music at affordable prices and the Concerts in Denim Series is designed to attract young professional adults who would otherwise not be exposed to the IPO's musical and cultural activities. All of these programs and many more are an integral part of the fabric of Israel.

The Israel Philharmonic Orchestra has played a prominent role in many celebrations and important historic milestones for the State of Israel and remains an eloquent voice for peace in Israel and around the world.

### PINCHAS ZUKERMAN, Conductor/ Violin

**Pinchas Zukerman** has been a musical phenomenon for four decades. His genius, prodigious technique and exceptional artistic standards are a marvel to critics and audiences. His devotion to younger generations of musicians, inspired by his magnetism, has been

## Who's Who

applauded worldwide. Equally respected as a violinist, violist, conductor, pedagogue and chamber musician, Pinchas Zukerman is a master of our time.

Currently in his eleventh season as Music Director of the National Arts Centre Orchestra, Mr. Zukerman continues to guest conduct and perform with the world's finest orchestras. Mr. Zukerman also leads the Zukerman ChamberPlayers founded in 2003 - a string ensemble of talented musicians mainly from the NAC Orchestra which has already performed more than 100 concerts at the most prestigious festivals in North America and Europe.

Born in Tel Aviv in 1948, Pinchas Zukerman studied music with Ilona Feher. In 1962, he came to America with the support of Isaac Stern, Pablo Casals, and the America-Israel and Helena Rubenstein Foundations to study with Ivan Galamian on scholarship at The Juilliard School. In 1967 he was named first-prize winner of the 25th Leventritt Competition.

Pinchas Zukerman's discography contains over 100 titles, and has earned him 21 Grammy nominations and two Grammy awards. He has made five recordings with the NAC Orchestra and been involved in a number of national radio and television broadcasts. In 1983, President Reagan awarded Pinchas Zukerman a Medal of Arts for his leadership in the musical world. In October 2002, he became the first recipient of the Isaac Stern Award for Artistic Excellence at the National Arts Awards Gala in New York City, and in May 2006 was appointed as the Rolex Mentor and Protégé Arts Initiative's first instrumentalist mentor in the music discipline.

Pinchas Zukerman is a wonderful friend to the Israel Philharmonic Orchestra. Since the inception of the AFIPO, Mr. Zukerman has performed at numerous private recitals in the United States and has given his time generously in support of this fine Orchestra. It is always with great pleasure that we enjoy the exceptional talent of Pinchas Zukerman, who has been an intricate part of the IPO's history.

### AMANDA FORSYTH, Cello

**Amanda Forsyth** is considered one of North America's most dynamic cellists. The intense richness of her tone, her remarkable technique and her exceptional musicality combine to enthral her audiences and critics alike. Ms Forsyth is recognized as an eminent recitalist, soloist and chamber musician appearing with leading orchestras and prestigious chamber music festivals in Canada, the United States, Europe, Asia and Australia.

Born in South Africa, Ms. Forsyth came to Canada as a child and began playing the cello at age three. She became a protégé of William Pleeth in London and later studied with Harvey Shapiro at the Juilliard School in New York and with Lynn Harrell in Los Angeles. After two seasons with the Toronto Symphony Orchestra she was the youngest principal ever selected by the Calgary Philharmonic Orchestra where she remained for six years. In 1999 Amanda Forsyth was appointed principal cello of the National Arts Centre Orchestra in Ottawa, Canada where she is also featured as a soloist each season.

As soloists, Amanda Forsyth and violinist Pinchas Zukerman appear frequently together in Canada, the US, Europe and South America. In the spring of 2009, Ms. Forsyth performed with the Israel Philharmonic Orchestra under the baton of Pinchas Zukerman in Israel. She has also collaborated as a soloist with illustrious artists including Lynn Harrell, Yo-Yo Ma, Garrick Ohlsson, Jon Kimura Parker, Yefim Bronfman, Joseph Kalichstein, Jaime Laredo, Sharon Robinson, Arnold Steinhardt., Michael Tree and Louis Lortie

In July 2005 she made her solo debut performance with the Chicago Symphony Orchestra and in 2006 appeared for the first time in Shanghai, Hong Kong, and Taipei, with the Gulbenkian Orchestra in Lisbon, Portugal, with the Israel Sinfonietta Beer-Sheva, in Cortona Italy, Sofia, Bulgaria and Orquestra de Castillo Y Leon in Spain. In August 2006 Amanda Forsyth appeared with the Santa Fe Chamber Music Festival for her sixth consecutive season.

Ms Forsyth is the cellist of the Zukerman Chamber Players, which has appeared to critical acclaim since its first international tour in 2003. Amanda Forsyth appears on the Fanfare, Marquis, Pro Arte, Altara, Naxos and CBC labels, is a Juno Award-winning cellist and performs on a 1699 cello by Carlo Giuseppe Testore.



# THE ISRAEL PHILHARMONIC ORCHESTRA

Music Director: **Zubin Mehta**

*The Music Director's position is endowed by the William Petschek Family*

Laureate Conductor (1947-1990): **Leonard Bernstein**

Honorary Guest Conductor: **Kurt Masur**

Principal Guest Conductor: **Yoel Levi**

## ORCHESTRA MEMBERS – 2009-2010 Season

### First Violins

Ilya Konovalov  
*Concertmaster* •  
 Lazar Shuster  
*Concertmaster* •  
 Yigal Tuneh  
*Concertmaster* •  
 Alexander Stark  
*Assistant Concertmaster*  
 Saida Bar-Lev  
 Marina Dorman  
 Adelina Grodsky  
 Genadi Gurevich  
 Rodica Iosub  
 Rimma Kaminkovsky  
 Zinovi Kaplan  
 Polina Kozhevnikova  
 Robert Mozes  
 Yevgenia Pikovsky  
 Yelena Tishin  
 Alon Weber ◊  
 Drorit Valk  
 Paya Yussim

### Second Violins

Elyakum Salzman\*  
 Yitzhak Geras\*  
 Amnon Valk\*\*\*  
 Shimeon Abalovitch  
 Emanuel Aronovich  
 Alexander Dobrinsky  
 Shmuel Glaser  
 Elizabeth Krupnik  
 Kalman Levin  
 Yoram Livne  
 Eleonora Lutsky  
 Alexander Povolotzky  
 Marianna Povolotzky  
 Avital Steiner  
 Olga Stern

### Violas

Miriam Hartman\*  
*Susan and Elihu Rose*  
*Endowed Chair*  
 Roman Spitzer\*  
*Claire and Albert Schussler*  
*Endowed Chair*  
 Amir Van Der Hal\*\*\* ◊  
 Dmitri Ratush\*\*\*  
 Rachel Kam  
 Yuval Kaminkovsky  
 Shimon Koplansky  
 Vladislav Krasnov  
 Avraham Levental  
 Eugenia Oren-Malkovsky  
 Klara Nosovitsky  
 Abraham Rosenblit  
 Aharon Yaron

### Cellos

Micha Haran\*  
*The Annenberg Foundation Chair*  
 Marcel Bergman\*  
 Shulamit Lorrain\*\*\*  
 Alla Yampolsky\*\*\*  
 Yoram Alperin  
*Ruth Ziegler Endowed Chair*  
 Naomi Enoch  
 Dmitri Golderman  
 Baruch Gross  
 Enrique Maltz  
 Kirill Mihanovsky  
 Felix Nemirovsky  
 Iris Regev

### Basses

Teddy Kling\*  
 Peter Marck\*  
 Nir Comforty\*\*\*  
 Brad Annis

Nimrod Kling  
 Eli Magen  
 Gabriel Volé  
 Omry Weinberger

### Harp

Julia Rovinsky\*  
 Tali Glaser ◊

### Flutes

Yossi Amheim\*  
 Eyal Ein-Habar\*\*\*  
 Boaz Meirovitch  
 Leor Eitan

### Piccolo

Leor Eitan

### Oboes

Bruce Weinstein\*  
 Dudu Carmel\*\*\*  
 Merrill Greenberg  
 Tamar Narkiss-Melzer  
 Hermann Openstein

### English Horn

Merrill Greenberg

### Clarinets

Ron Selka\*  
 Yevgeny Yehudin\*  
 Rashelly Davis  
 Israel Zohar

### Piccolo Clarinets

Ron Selka  
 Yevgeny Yehudin

Bass Clarinet  
 Israel Zohar

### Bassoons

Zeev Dorman\*  
 Uzi Shalev\*\*\*  
 Gad Lederman  
 Carol Patterson

### Contrabassoon

Carol Patterson

### Horns

James Madison Cox\*  
 Dalit Segal\*\*\* ◊  
 Michael Slatkin\*\*\*  
 Yoel Abadi  
 Sally Meth Ben Moshe  
 Michal Mossek  
 Yossef Rabin  
 Shelomo Shohat

### Trumpets

Yigal Meltzer\*  
 Ram Oren\*\*  
 Ilan Eshed\*\*\*  
 Eran Reemy  
*Hannah and Randy Polansky*  
*Endowed Chair*

### Trombones

Stewart Taylor\* ◊  
 Daniele Morandini\*  
 Yehoshua Pasternak\*\*\*  
 Micha Davis  
 Nir Erez

### Bass Trombone

Micha Davis

### Tuba

Shmuel Hershko\*

### Timpani

Dan Moshayev\*  
 Alon Bor\*\*\*

### Percussion

Alon Bor\*  
*Natalie and Murray S. Katz*  
*Endowed Chair*  
 Gabi Hershkovich  
 Ayal Rafiah  
 Eitan Shapiro

### Piano

Israel Kastoriano ◊  
*Judith and Burton Resnick*  
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 Milka Laks ◊

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### Assistant Librarian

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### Technical Asst.

Yaakov Kaufman

• Canada Concertmaster Chair

\* Principal

\*\* Associate Principal

\*\*\* Assistant Principal

◊ On Leave or Sabbatical

◻ Guest-player

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 Yehoshua Pasternak,  
 Ayal Rafiah, Uzi Shalev,  
 Bruce Weinstein, Aharon Yaron

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 Assembly Chairman:  
 Merrill Greenberg  
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Saturday, December 19, 2009

Adrienne Arsht Center and Seraphic Fire present

## HANDEL'S MESSIAH

### -Program-

Messiah, HW 56

George Frideric Handel (1685-1759)

#### Sinfonia

Recit.: *Comfort ye*

Aria: *Ev'ry valley*

Chorus: *And the glory of the Lord*

Recit.: *Thus saith the Lord*

Aria: *But who may abide*

Chorus: *And He shall purify*

Recit.: *Behold, a virgin shall conceive*

Aria and Chorus: *O thou that taltest*

Recit.: *For behold, darkness*

Aria: *The people that walked in darkness*

Chorus: *For unto us a child is born*

#### Pifa

Recit.: *There were shepherds*

Recit.: *And lo, the angel of the Lord*

Recit.: *And the angel said unto them*

Recit.: *And suddenly, there was with the angel*

Chorus: *Glory to God*

Aria: *Rejoice Greatly*

Recit.: *Then shall the eyes of the blind*

Aria: *He shall feed his flock*

Chorus: *His yoke is easy*

Chorus: *Hallelujah*

Aria: *I know that my Redeemer liveth*

Chorus: *Since by man came death*

Chorus: *Worthy is the Lamb*

Chorus: *Amen*

Bryon Grohman, tenor

James K. Bass, bass

Reginald Mobley, countertenor

Graham Fandrei, baritone

Gabrielle Tinto, soprano

Gitanjali Mathur, soprano

Rebecca Duren, soprano

Teresa Wakim, soprano

Misty Leah Bermudez,  
mezzo-soprano

Carolina Castells, soprano

Seraphic Fire & Firebird Chamber Orchestra  
Patrick Dupré Quigley, Artistic Director

### Seraphic Fire & Firebird Season Sponsors



Seraphic Fire is the Ensemble-in-Residence at the First United Methodist Church of Coral Gables  
[www.fumccg.org](http://www.fumccg.org)

Messiah is made possible with the support of the Miami-Dade County Department of Cultural Affairs and the Cultural Affairs Council, the Miami-Dade Mayor and Board of County Commissioners, the support of the City of Miami Beach, Cultural Affairs Program, Cultural Arts Council, the support of the Funding Arts Network.



The taking of photographs or any other recording is strictly prohibited.

## Who's Who

**Seraphic Fire** is a national "All Star" ensemble of professional singers chosen for their exceptional talent. Seven times per year, Seraphic Fire flies these renowned artists from their home cities around the country to gather in Miami for intensive rehearsals followed by engaging performance tours. The organization was founded by Artistic Director Patrick Dupré Quigley and has garnered critical acclaim both locally and nationally in its seven year history. Soon after its inception, Seraphic Fire rapidly gained a reputation as "the smartest, most creative and consistently excellent classical music ticket in South Florida," according to the *South Florida Sun-Sentinel*. The *Miami Herald* called the ensemble "one of the best choirs anywhere." Seraphic Fire's programming is broad, including classical and contemporary, sacred and secular choral works. This style of programming has won the organization both awards and wide-ranging praise. Firebird Chamber Orchestra, also led by Mr. Quigley, was formed in 2008 and performs with Seraphic Fire and several stand-alone concerts throughout South Florida.

**Patrick Dupré Quigley** is the founding artistic director of Seraphic Fire and has conducted ensembles throughout North America, Europe, China, and Israel. Mr. Quigley is the recipient of the 2004 Robert Shaw Fellowship, given annually by the National Endowment for the Arts and Chorus America to one conductor between the ages of 25 and 40 who demonstrates the potential for a significant professional career. At 26, Mr. Quigley was the youngest person ever to receive this award. In October 2006, he was one of 16 conductors from around the world invited to Stockholm, Sweden to compete in the tri-annual Eric Ericson Award. Under his leadership, Seraphic Fire was the recipient of the 2006 ASCAP (American Society of Composers, Authors and Publishers) Award for Adventurous Programming of New Music. Mr. Quigley received his M.Mus. in Conducting from Yale University, where he studied on a full scholarship. He earned a B.A. in Musicology from the University of Notre Dame.

**Megan Allison**, violin, began her violin studies at aged 4 in her native New Zealand. She received her Bachelor's degree in violin performance with First Class Honors from Victoria University, Wellington, studying with Vera Rubin and then Donald Armstrong. By age 22 she received her Master's degree from the San Francisco Conservatory of Music studying with Ian Swensen. She has performed solo recitals in both New Zealand and San Francisco and performed as a soloist with the Victoria University Orchestra, Wellington Chamber Orchestra and the Manawatu Sinfonia Orchestra. Ms. Allison held a one year position as acting associate concertmaster for the 2007/08 season with the Charleston Symphony Orchestra, and has now returned to the rotating violin section for her fifth season.

**James Bass**, bass-baritone, is Director of Choral Studies in the School of Music at Western Michigan University. He has prepared or assisted in the preparation of choirs for Sir Colin Davis, Sir David Willcocks, Jahja Ling, Michael Tilson-Thomas, and Robert Shaw. As a bass soloist, he has performed with The Florida Orchestra, The New World Symphony, The Calvin Oratorio Society, and the Miami and Kalamazoo Bach Festivals. He has been soloist and performer with Ton Koopman at Carnegie Hall, at Winchester Cathedral in London, sung three world premieres of major works, and appears on CD recordings on the Albany label. Bass is a bass soloist and chorus master for Seraphic Fire, the Miami-based professional choir, and was recently appointed choirmaster for the Classical Music Festival in Eisenstadt, Austria.

**Alvaro Bermudez**, bass, received his Master's Degree in Jazz Studies from the Florida International University. He appears regularly with Seraphic Fire, and his "Trio Los Clasicos" performs avidly in the South Florida area. He has been teaching private guitar for over fifteen years and is currently the guitar instructor in the Classical Arts Academy at Ronald Reagan Doral High School in Doral, Florida. Since first being commissioned by Seraphic Fire to write a choral work in 2007, Alvaro's compositions have been performed throughout the United States by various ensembles. His "Padre Nuestro" is expected to have its South American premier in 2009.

**Misty Leah Bermudez**, mezzo-soprano, is a native of Miami, FL, received her Master's Degree in Voice Performance from the University of Miami. She has performed as a soloist in such works as Handel's *Messiah*, Bach's B Minor Mass, Durufle's Requiem, and Schubert's Mass in E flat. Operatic roles include the Katisha in Gilbert and Sullivan's *Mikado* and



## Who's Who

The Sorceress in Purcell's *Dido and Aeneas*. Ms. Bermudez has been a soloist for various arts organizations in South Florida, including the Masterworks Chorale of W. Palm Beach, the Vero Beach Chorale and the Southwest Florida Symphony. Professional choral appearances include performances with Seraphic Fire and Conspirare.

**Kristin Brouwer**, mezzo-soprano, has been featured as the alto soloist in Handel's *Messiah*, Schubert's *Mass in A-flat*, Bach's *Magnificat*, Duruflé's *Requiem*, the Vaughan Williams *Magnificat*, Pergolesi's *Stabat Mater*, Gretchaninoff's *All-Night Vigil*, Haydn's *Lord Nelson Mass*, Mendelssohn's *Elijah*, Haydn's *Paukenmesse*, and Beethoven's *Mass in C*. She has appeared with the Palm Beach Symphony, Carnegie Hall's Weil Music Institute, the Santa Fe Desert Chorale, the New World Symphony, the Santa Fe New Music Festival, the Calvin Oratorio Society and the Masterworks Chorus of the Palm Beaches.

**Vincent Davies**, tenor, received his B. Mus. from the University of Miami Frost School of Music. Vincent is returning for his seventh year of performing with Seraphic Fire. A versatile soloist in both oratorio and opera, his past roles have included Nanki-Poo in Gilbert and Sullivan's *The Mikado*, and Rinuccio in Puccini's *Gianni Schicchi* with the University of Miami Opera Theater.

**Adam DeSorgo**, oboe, is the Principal Oboe of the Sarasota Orchestra and the oboist in the Sarasota Wind Quintet. Adam was recently featured as a soloist with the Sarasota Orchestra, playing the Pasculli *La Favorita Variations*. Prior to his appointment in 2003, he was a fellow in the New World Symphony where he worked with such conductors as Michael Tilson Thomas, Donald Runnicles, Paavo Järvi, Zdenek Macal, and Andreas Delfs. He has served as a guest Principal Oboist with the Rochester Philharmonic Orchestra and the Baltimore Symphony Orchestra.

**Graham Fandrei**, baritone, has performed with Florida Grand Opera, Opera Theatre of St. Louis, The Rotterdam Philharmonic and he was part of the original cast of Baz Luhrmann's *La Bohème* on Broadway. He attended both the New England Conservatory and The Juilliard School.

**Bryon Grohman**, tenor, has received international recognition for his performances in opera, oratorio, and concert repertoire. Mr. Grohman has been a lead performer with Glimmerglass Opera, Chicago Opera Theatre, Opera Theatre of St. Louis, Opera Circle of Cleveland, Opera Boston, Opera Europa, Monte-Carlo, the Tanglewood Music Festival and Longwood Opera, Boston. He holds a doctorate in Vocal Performance and Literature from Indiana University and currently serves as Assistant Professor of Voice and Vocal Pedagogy at Palm Beach Atlantic University. Mr. Grohman is a native of Hazleton, PA.

**James Hacker**, trumpet, has been a full time musician in the South Florida area since 1986 and performs regularly with Seraphic Fire. He currently holds trumpet positions with the Boca Symphonia and Atlantic Classical Orchestra and is a founding member of both the Miami Brass Consort and the Florida Trumpet Quartet. Mr. Hacker is also a regular performer and soloist with the Miami Bach Society, as well as other orchestral and chamber ensembles throughout the South Florida area. Mr. Hacker also performs regularly with many artist concert tours and Broadway shows throughout the state, and can be heard on numerous CDs, television and radio commercials as a studio musician.

**Suzanne Hatcher**, alto, is a versatile singer who has sung with Seraphic Fire since Season 2. She holds music degrees from California State University, Stanislaus and the Shepherd School of Music at Rice University where she was the recipient of the Cecelia Bartoli Scholarship for Vocal Excellence, as well as having completed the coursework for the DMA from the University of Miami. Having been on the faculties of several colleges and having performed as a recitalist, chorister, and orchestral/opera singer in over 15 states as well as Scotland and England, Suzanne is currently a freelance artist based in Kansas City.

**Brian Howard**, cello, is an Honors graduate of Oberlin College Conservatory with degrees in Cello Performance and English Literature. As a baroque cellist and gambist, he studied early music with Catharina Meints, James Caldwell, and Webb Wiggins. Since graduating, Brian has frequently performed on period instruments including appearances with Ensemble Courant at UNC, the Moravian Music Foundation, and recitals throughout the Southeast.


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## Who's Who

**Dina Kostic**, violin, is a native of Belgrade, Serbia. She moved to the United States at age 15, having received a full scholarship to Southern Methodist University in Dallas, TX, and went on to earn a Master's in Violin Performance from Northwestern University at age 21. Previously a member of the Florida Philharmonic, New World Symphony and Civic Orchestra of Chicago, Ms. Kostic now enjoys the versatility that a free-lance career brings. In addition to the Firebird Chamber Orchestra, she performs with the Palm Beach Opera, Palm Beach Symphony, Boca Symphonia, the Atlantic Classical Orchestra, and is Concertmaster of the Klezmer Company Orchestra as well as a regularly engaged studio musician.

**Adda Kridler**, violin, made her solo debut with the Knox County Symphony at age seven. After graduating cum laude from Harvard University studying cognitive neuroscience, Ms. Kridler completed a Master's degree in Violin Performance at the New England Conservatory. Her principal instructors have included Gregory Fulkerson, James Buswell, Roland and Almita Vamos. She was appointed Assistant Principal Second Violin of the Charleston Symphony in 2007, and in addition is Concertmaster of the Firebird Chamber Orchestra in Miami and a member of the Colorado Music Festival Orchestra in Boulder, Colorado.

**Henry Lebedinsky**, organ, is an active performer on harpsichord, clavichord, and organ, both as a soloist and with the Charlotte Symphony, the Wild Rose Ensemble, and San Francisco's Ensemble Vermillion. With countertenor Ian Howell, he founded the innovative early music ensemble Tableau, and has also performed with Saltarello, Revels, the Portland Early Music Consort, the Harvard Baroque Orchestra, The South Coast Chamber Music Society, Concertino Ensemble of Rostock, Germany, and Holland's Ensemble New Amsterdam among others.

**Gitanjali Mathur**, soprano, was born in India, and immigrated to the United States at the age of 8. She finished her Bachelor, Master, and Performer Diploma degrees in Voice Performance at Indiana University, Bloomington, along with minors in Mathematics and Computer Science. She is fluent in Indian Classical Vocal Music as well. In May 2009, Ms. Mathur was honored to be nominated in the "Best Singer" category for the *Austin Critics Table Awards*. Ms. Mathur teaches private voice lessons. Along with music, her passion is dance, most recently in the form of salsa and an Indian folk / Bollywood dance troupe "Texas Tadka".

**Emilia Mettenbrink**, viola, plays with the Minnesota Orchestra, St. Paul Chamber Orchestra, and the Minnesota Opera. She toured Paris last year performing *Porgy and Bess* with the Opéra Comique and the New World Symphony. The year prior she performed as the concertmaster and solo violinist for the Opera-Lucca festival in Lucca, Italy. Most recently she performed the Lou Harrison Violin Concerto with the New World Symphony percussion section in the spring of 2009. Emilia grew up in Minneapolis Minnesota and was a student of Paul Kantor at the University of Michigan. She received her Masters degree from the University of Wisconsin and at the same time was the Assistant Concertmaster of the Madison Symphony Orchestra. She enjoys playing chamber music as well as orchestral repertoire and hopes to continue with her professional career with work of this kind in the United States and abroad.

**Reginald L. Mobley**, countertenor, spent his formative years singing baritone, then tenor before making the switch to alto. Since then, he has performed as a soloist in such works as *Carmina Burana*, *Messiah*, *Judas Maccabaeus*, *Dixit Dominus*, *St. John Passion*, many of the cantatas of J.S. Bach, and performed the role of Paris in the Florida premiere of John Eccles' *Judgement of Paris* under the direction of Anthony Rooley and Evelyn Tubb. He is currently pursuing a degree in voice from Florida State University in Tallahassee.

**Alan Molina**, violin, began his violin studies at the age of three with Betty Haag-Kuhnke and later with Cyrus Forough. He received his Bachelor's degree in violin performance at Indiana University where he was a student and teaching assistant to Mauricio Fuks. Alan went on to earn his Masters degree in chamber music at the San Francisco Conservatory where he had the opportunity to perform with acclaimed artists such as Menahem Pressler, Jorja Fleezanis, Gilbert Kalish, and Ian Swensen. Mr. Molina is currently in his third season as Principal Second Violin with the Charleston Symphony.

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## ADRIENNE ARSHT CENTER 45



## INFORMATION

### ACCESSIBILITY

Adrienne Arsht Center is fully accessible. When purchasing tickets, patrons who have special needs should call (305) 949-6722 or (866) 949-6722 and inform their customer service representative. (786) 468-2011(TTY).

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### DINING

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### EMERGENCIES

Emergency exits are clearly marked throughout the building. Ushers and security personnel will provide instructions in the event of an emergency. Contact an usher or a member of the house staff if you require medical assistance.

### FACILITIES RENTALS

Persons or organizations interested in renting the auditoriums, lounges, terraces, plazas or other spaces for private and public events at Adrienne Arsht Center should contact (786) 468-2287 or [rentals@arshtcenter.org](mailto:rentals@arshtcenter.org).

### HEARING AIDS AND OTHER HEARING-ENHANCEMENT DEVICES

Please reduce the volume on hearing aids and other devices that may produce a noise that would disturb other patrons or the performers. Assisted Listening Devices are available in the lobby; please ask an usher for assistance.

### LATE SEATING

Adrienne Arsht Center performances begin promptly as scheduled. As a courtesy to the performers and audience members already seated, patrons who arrive late will be asked to wait in the lobby until a suitable break in the performance to be determined in consultation with the performing artists. Until the seating break, latercomers may watch the performance via closed-circuit monitors conveniently situated in the lobbies. To confirm starting times for Adrienne Arsht Center performances please check your ticket, visit [www.arshtcenter.org](http://www.arshtcenter.org), or call (305) 949-6722.

### MEMBERSHIP - VISIONARY SOCIETY

Individuals can participate and support the Adrienne Arsht Center through a wide variety of membership levels, each designed to enhance your experience at the Center. Members receive benefits ranging from advance notice of performances to invitations to exclusive receptions. These annual tax-deductible gifts help ensure the future of the Center. Visionary Society membership starts at \$75, with various giving levels through \$5,000. To join the Visionary Society, call (786) 468-2040, email [membership@arshtcenter.org](mailto:membership@arshtcenter.org) or visit [arshtcenter.org/join](http://arshtcenter.org/join).



Anna Murch fountain in the Thomson Plaza for the Arts

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The taking of photographs and the use of audio or video recording inside the auditoriums are strictly prohibited.

### TICKETS

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•Online: [www.arshtcenter.org](http://www.arshtcenter.org)

•By Phone: (305) 949-6722 or (866) 949-6722 10 a.m.- 6 p.m. weekdays; beginning at noon on weekend performance days.

•At the Box Office: the Adrienne Arsht Center Box Office is located in the Ziff Ballet Opera House lobby (main entrance on NE 13th between Biscayne Blvd. and NE 2nd Ave.) the Adrienne Arsht Center Box Office is open 10 a.m. - 6 p.m. Monday-Friday; noon to curtain on weekends when there is a performance, and two hours before every performance.

•Groups of 15 or more people: (786) 468-2326.

### TOURS

Free behind-the-scene tours of the Adrienne Arsht Center complex are given every Monday and Saturday at noon, starting in the Ziff Ballet Opera House Lobby. No reservations necessary.

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Volunteers play a central role at the Adrienne Arsht Center. For more information, call (786) 468-2285 or email [volunteers@arshtcenter.org](mailto:volunteers@arshtcenter.org).

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Visit [www.arshtcenter.org](http://www.arshtcenter.org) for the most up-to-date performance schedule. Also, join our mailing list and we will send performance notices directly to you. When you join, you may choose the types of shows about which you want to be notified, and update those choices at any time. If you've already signed up, make sure you add [email@arshtcenter.org](mailto:email@arshtcenter.org) to your address book and/or safe list. Visit [www.arshtcenter.org](http://www.arshtcenter.org) today.

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