

# Places

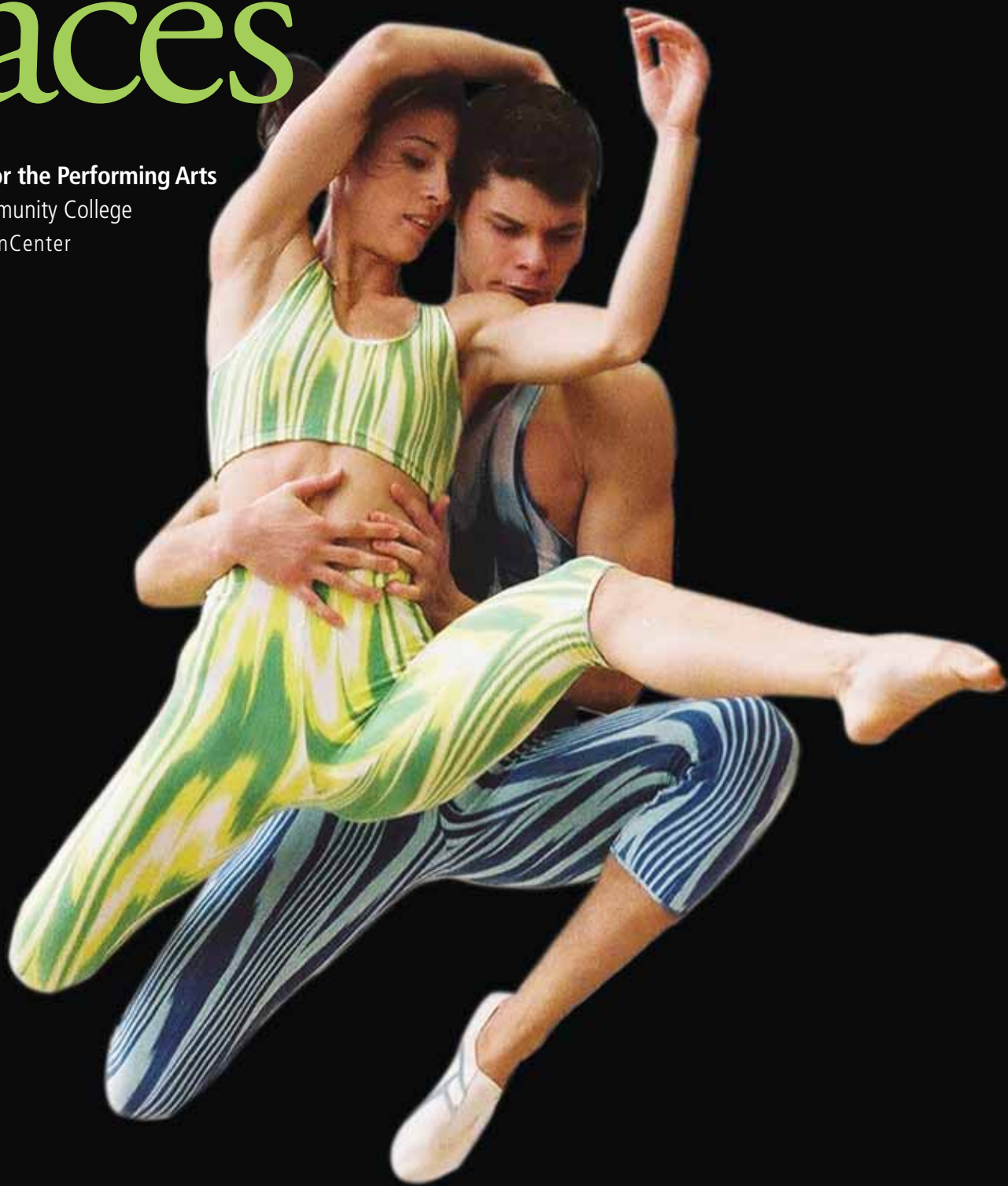
A preview of events

**Carlsen Center for the Performing Arts**

Johnson County Community College

[www.jccc.edu/CarlsenCenter](http://www.jccc.edu/CarlsenCenter)

**March 2008**



***Flamenco Vivo*** Carlota Santana Dance Company  
***Carmen: El Baile***

**Dame Evelyn Glennie**

**Dream Team**

**NAPAMA Award to Rogers**

**Aeros**

The renowned Spanish dance company, *Flamenco Vivo* Carlota Santana, opens a new ballet in spring 2008 based on the famous story of the notorious gypsy Carmen. With a company of 10 dancers and four on-stage musicians, *Carmen: El Baile* will give a contemporary twist to the classic story of passion, power and pride at 8 p.m. Saturday, March 1, in Yardley Hall. Artists Insights will be provided by a company member at 7 p.m. in Polsky Theatre.

Carlsen Center patrons will be among the first in the country to see this new half-evening ballet as *Flamenco Vivo* begins its tour of the new work. The story of the fiery Carmen is already famous through opera and film. The tale of insatiable desire, mysterious beauty and scorned love lends itself perfectly to retelling through flamenco. "El Baile" is a reference to "dance," one of the three essentials of flamenco along with song and guitar music. The first half of the program will feature repertoire from the company's *Fiesta Flamenca*, a blend of entertainment and explanation of flamenco intricacies from its origins exhibited by artists in colorful traditional flamenco costumes.

Santana founded the company in 1983, using flamenco as an art form as well as a device for breaking down cultural barriers. In Santana's hands, women in swirling dresses and men in heeled boots perform a no-holds-barred flamenco incorporating a global Latin influence

along with a strong American jazz accent. Dancers strike the stage with their heel (a *tacon*), their flat foot (*golpe*) or the ball of their foot (*planta*) with an overall staccato effect of fireworks.

Flamenco was born in Southern Spain in the towns of Seville, Cordoba and Granada. Experiencing a *Flamenco Vivo* performance, the audience feels the imprints of cultures that inhabited this region of Spain for centuries – Andalusian, Arabic, Judaic, North African and Gypsy. Each culture left its mark, making it one of the most culturally rich expressions of folklore in the world. Unlike other art forms, traditional dances do not tell stories but instead portray feelings.

Santana has been designated the "keeper of flamenco" by Dance Magazine in recognition of her commitment to creating new works and developing young artists and choreographers. Passion is the soul of flamenco, but it takes well-trained artists like the Santana troupe to embody its movement on stage.

*Flamenco Vivo* Carlota Santana returns to the Carlsen Center after what the Kansas City Star called a "sizzling program" in January 2004.

This presentation is supported by Mid-America Arts Alliance with generous underwriting by the National Endowment for the Arts, Kansas Arts Commission, and foundations, corporations and individuals throughout Arkansas, Kansas, Missouri, Nebraska, Oklahoma and Texas.

**Tickets \$30 and \$20**

*Flamenco Vivo* Carlota Santana will have a residency March 2-5, sponsored by the Carlsen Center **Arts**Education program. *Flamenco Vivo* company members will teach flamenco dance movements to students in a lecture demonstration/workshop and master dance class. For more information, contact Angel Mercier, **Arts**Education program director, 913-469-8500, ext. 4221.





## Glennie Elicits Good Vibrations

Evelyn Glennie, the first lady of solo percussion, will perform at 8 p.m. Saturday, March 8, in Yardley Hall. Artists Insights by Dr. Bill Everett, musicologist, the University of Missouri-Kansas City, begin at 7 p.m.

The fiery Scot, now honored with the title of Dame, is the first person in musical history to successfully create and sustain a full-time career as a solo percussionist. As one of the most eclectic and innovative musicians on the scene today, she is constantly redefining the goals of percussion. Glennie's exceptional performance with the Luxembourg Philharmonic Orchestra was heard at the Carlsen Center in October 2004.

"If you've never experienced Glennie, you shouldn't miss her. If you've heard her before, chances are you already have your tickets," the Washington Post wrote.

Superstar Glennie comes to the stage barefoot and feels the music through her body. Her style ranges from thundering strikes to utmost delicacy as she speeds from one instrument to the next. Her playing is thrilling and inspiring to see and hear. By combining superb technique, a profound appreciation of visual presentation and her astonishing musicality, her performances almost constitute a new type of performance. In a live concert, she plays as many as 60 instruments including xylophone, marimba and timpani and some Glennie designed herself.

Glennie gives more than 100 performances a year performing with some of the world's greatest conductors, orchestras and artists. For the first 10 years of her career, every performance she gave was in some way a first – the first time an orchestra had performed with a percussion soloist, the first solo-percussion performance and the world premiere of a new percussion piece.

Glennie has commissioned 143 new works for solo percussion from many of the world's most eminent composers. She also composes and records music for film and television.

Despite a relentless performance schedule, she has released 22 recordings, winning two Grammys – one for a recording of Bartok's *Sonata for Two Pianos and Percussion* and one for her collaboration with banjo player Béla Fleck.

Full of creativity, Glennie constantly explores other ideas. She collaborated with film director Thomas Ridelsheimer on a film, *Touch of the Sound*; written a best-selling autobiography, *Good Vibrations*; and presented two television series for the BBC. She regularly appears on U.S. and U.K. television and, to date, has received approximately 80 international awards.

A native of Scotland, Glennie trained at the Royal Academy of Music, London. She has since received many honorary doctorates and was awarded the Officer of the British Empire in 1993, a title extended in 2007 to "Dame Commander." Other activities include lobbying the government on political issues as diverse as music education and parking rights for motorbikes. (She is a keen biker.)

Glennie plays the Great Highland bagpipe and is committed to bringing its music to a wider audience. She has worked with indigenous musicians throughout the world, including gamelan orchestras in Indonesia, samba bands in Brazil, Kodo drummers in Japan and Indian musicians.

After 20 years in the music business, Glennie has begun teaching privately, which allows her to explore teaching and the world of sound therapy as a means of communication.

**Tickets \$15 and \$25**

The Carlsen Center **Arts**Education program will sponsor Evelyn Glennie in a percussion master class for intermediate to advanced students March 7. For more information, call Angel Mercier, **Arts**Education program director, 913-469-8500, ext. 4221.

# Making a Dream

They call them the dream team of productions: Paul Taylor, choreographer; Jennifer Tipton, lighting designer; and Santo Loquasto, sets and costumes.

The team spent two days in an open rehearsal in Yardley Hall in November changing gels, adding then removing a 60-foot stage curtain and giving notes to dancers.

The result literally was a dream – *De Sueños Que Se Repiten* (Of Recurring Dreams), which had its world premiere by the Paul Taylor Dance Company Nov. 2-3, 2007, at the Carlsen Center. *De Sueños que se Repiten*, commissioned by the Carlsen Center, is Taylor's newest work using themes tied to The Day of the Dead and music by Latin composers arranged by Osvaldo Golijov and recorded by the Kronos Quartet.

Taylor's awards have been enumerated in previous Places articles and include an Emmy Award, Kennedy Center Honor, National Medal of Arts, three Guggenheim fellowships and the MacArthur Foundation Fellowship. Tipton has designed for ballets, plays and musicals. She has won two Tony Awards and for many years taught lighting at the Yale School of Drama. She created the lighting for Baryshnikov's production of *The Nutcracker*, for stage and television. Loquasto is equally versatile as scene and costume designer for theater, musical theater, film and television. He has three Tony Awards and has been a production designer for many Woody Allen films.

Watching the three work together was as fascinating as the onstage dance movements. During rehearsals, Loquasto and Taylor sat two-thirds of the way back in the orchestra section; Tipton was at the light board behind them. They consulted in whispers while dancers performed. Theater design students and faculty from the University of



Missouri-Kansas City, Park University and JCCC watched the process. It was a rarefied moment, watching collective genius at work.

"It is not a common thing to allow people into a rehearsal, especially a world premiere," said Charles Rogers, artistic director, Carlsen Center. "It speaks volumes about the team's confidence."

The result was extraordinary.

"My reaction at seeing the dance for the first time was pretty emotional. I was thrilled the Carlsen Center could be a small part of a world premiere by providing the commission and the space and crew for two days of rehearsals. The company was very appreciative of the support they received here."

Seeing the behind-the-scenes technical work enhanced the stage magic. Rather than detracting from the illusion of Aztec spirits, knowing the depth of work assigned to each detail resulted in a heightened sense of awareness and appreciation.

"Seeing the dance in rehearsal gives me an opportunity to see the piece evolve, reflect on it and know that it is a living work by a living choreographer. I know that if I see *De Sueños Que Se Repiten* in six months, it will have some changes," Rogers said.



# Rogers Receives NAPAMA Award

Charles R. Rogers, artistic director of the Carlsen Center, received the sixth annual North American Performing Arts Managers and Agents Award for Excellence in Presenting the Performing Arts. The award presentation was Jan. 14, 2008, at the Arts Presenters' Conference, New York.

The NAPAMA Award is given each year to a distinguished presenter in recognition of the awardee's dedication to the future of presenting the performing arts, professionalism, respect for colleagues and high ethical standards. The award includes a citation for excellence, and the recipient's organization receives \$1,000 toward its endowment for presenting – the only such monetary award in the presenters' industry.

"I am extremely honored and humbled by this news, and I am grateful to have 'found' the profession of presenter," Rogers said. "It allows me the opportunity to express my creative side and in some small way to affect our community in a positive way. I can never repay the people who mentored me, which includes presenters, artist managers, artists and the leadership of many arts service organizations."

NAPAMA member Marie-Catherine LaPointe, president, Boulev'Art artist management, spoke for many in the industry when she said, "Charles Rogers is living proof that risk-taking and quality are still values that are worth believing in and working for. His discretion, knowledge, hard work and sense of respect for all people in the business are famous."

NAPAMA board member Kerby Lovallo said, "Charles' steady hand as an administrator, his discerning ears and eyes as a programmer, his adventurous spirit as a commissioner of dance and other work, may just be unmatched in the Midwest."

Rogers has been the artistic director of the Carlsen Center for the Performing Arts since July 1999. During that time, he increased the number of events per season from 12 to more than 36. Rogers instituted a substantial arts education program and, since 2000, initiated the commissions and premieres of 15 new works for dance, music and music theater.

Rogers has a bachelor's degree in music from the University of Kansas and a master's degree in music from the University of Illinois. He entered the field in 1979. Rogers has shown dedication to the field by presenting more than 90 regional debuts or premieres, 14 U.S. premieres and eight world premieres.

Rogers has designed and instituted two major artist-in-residence/arts education programs. He co-developed two significant programs (ArtSmart 1992 and Creativity to Innovation 2006) to teach the non-arts classroom teacher and student the creative process. Both programs have tremendously enhanced the learning and teaching ability of the participants. In 1991, Rogers authored and received the first NEA Advancement/Challenge grant in Arts Education that was awarded to a presenting organization.

His career has been characterized by partnerships and collaborations with other arts organizations, artists, artist managers and presenters. Rogers was a co-founder of the Southwest Performing Arts and Plains Presenters consortia and was its chairman for five years. He served as a panelist for the NEA and a number of state arts commissions, and on the national board of ACUCA. Rogers has consulted for a number of presenting organizations



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— Kerby Lovallo, NAPAMA board member

and served as a speaker and workshop leader at regional and national arts meetings. He is particularly proud that several former staff members are now directors of arts organizations.

Rogers strongly believes that a significant responsibility of a presenter is to teach and educate the audience through the visiting artists, the works performed, and the many genres and cultures represented. He has fostered and mentored the development of young artists and has enduring friendships with many artists, managers and colleagues.

## NAPAMA Award past recipients

- 2007, Ruth Felt, president, San Francisco Performances
- 2006, Ellis Finger, director, Williams Center for the Arts, Lafayette College, Easton, Penn.
- 2005, Joyce Smar, director, Programming and Performing Arts, Fine Arts Center, UMass Amherst
- 2004, Anna M. Thompson, executive director, Fine Arts Programming, College of Saint Benedict and Saint John's University, Collegeville, Minn.
- 2003, Thomas Weidemann, executive director, Clemens Center, Elmira, N.Y.

# Carlsen Center Events

Johnson County Community College

March 2008



Sunday      Monday      Tuesday      Wednesday      Thursday      Friday      Saturday

For best seats, order early.  
 Call 913-469-4445 or visit  
[www.jccc.edu/CarlsenCenter](http://www.jccc.edu/CarlsenCenter)  
 for tickets and information.



Purchase live online



1 *Flamenco Vivo*  
 Carlota Santana  
 Dance Company  
*Carmen: El Baile*  
 Dance Series  
 8 p.m. Yardley Hall \$20, \$30

\**Agnes of God*  
 Academic Theatre  
 2 and 8 p.m. Black Box

2  
 \**Agnes of God*  
 Academic Theatre  
 2 and 8 p.m. Black Box

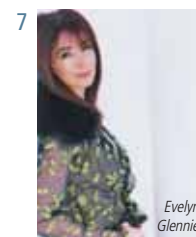
3  
 \* Ellen Campbell, horn  
 JoDee Davis, trombone  
 Patricia Higdon, piano  
 Ruel Joyce Recital Series  
 noon Recital Hall

4 \* JCCC Faculty Jazz  
 Combo  
 Jazz Series  
 noon Recital Hall

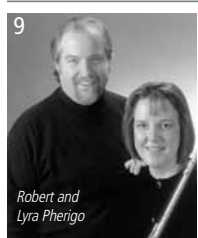
\*JCCC Jazz Night  
 7:30 p.m. Polsky Theatre

5

6



8  
 Evelyn Glennie,  
 percussionist  
 Celebrity Series  
 8 p.m. Yardley Hall  
 \$15, \$25



10  
 \* Lyra Pherigo, flute  
 Robert Pherigo, piano  
 Ruel Joyce Recital Series  
 noon Recital Hall

11  
 \*John Brewer Trio  
 Jazz Series  
 noon Recital Hall



14

15  
 Aeros  
 Center Series  
 8 p.m. Yardley Hall  
 \$30, \$40

16

17  
 \*Selah String Quartet  
 Ruel Joyce Recital Series  
 noon Recital Hall

18  
 \* Greg Meise Trio  
 Jazz Series  
 noon Recital Hall



22



24  
 \* Lyrics Arts Trio  
 Ruel Joyce Recital Series  
 noon Recital Hall

25  
 \* Michael Pagan  
 Jazz Series  
 noon Recital Hall



29  
 Heart of America  
 Barbershop Chorus  
 62nd Annual Show  
 2 and 7:30 p.m.  
 Yardley Hall  
 TBA

30  
 Kansas City Symphony  
 Wagner "Ring"  
 Highlights  
 2 p.m. Yardley Hall  
 \$14-\$68

31 \*Tim Timmons,  
 saxophone  
 Patricia Higdon, piano  
 Ruel Joyce Recital Series  
 noon Recital Hall

\*KU Wind Ensemble  
 and KC Youth Wind  
 Symphony  
 7:30 p.m. Yardley Hall

**Box Office:**  
 10 a.m.-5 p.m. Monday-Friday  
 Call 913-469-4445  
 Tickets are required for most events  
 in Polsky Theatre and Yardley Hall.  
 Programs, dates and times are  
 subject to change.

**Buy tickets online at**  
[www.jccc.edu/CarlsenCenter](http://www.jccc.edu/CarlsenCenter)  
 There is a \$1 per ticket handling  
 charge at the JCCC box office.

**Carlsen Center  
 Administrative Office:**  
 Open 8 a.m.-5 p.m. Monday-Friday  
 Call 913-469-4450

A request for interpretative services must  
 be made 72 hours before a performance.  
 Call the box office at 913-469-4445 or  
 TDD/TTY 913-469-4485.

Persons with disabilities who desire  
 additional support services may contact  
 services for patrons with disabilities,  
 913-469-8500, ext. 3521, or  
 TDD/TTY 913-469-3885.

**\*free-admission event**

# Gym and Theater Meet in Aeros

Las Vegas-style Aeros returns to the Carlsen Center delighting audiences with an all-new show at 8 p.m. Friday-Saturday, March 14-15, in Yardley Hall.

Aeros' combination of Olympic gymnastics and performance art is like a pirouette on parallel bars. The hybrid form of athletic dance capitalizes on vaults, black flips, split leaps, cartwheels and handstands backed by lively musical scores and lighting wizardry. Aeros made the Carlsen Center part of its first North American tour in 2001, followed by a return engagement in 2003.

Aeros (which means "flying" in Greek) features gold medal-winning gymnasts from the Romanian Gymnastics Federation directed by Daniel Ezralow, David Parsons and Moses Pendleton, three choreographers who have revolutionized dance during the last 25 years, in collaboration with STOMP creators Luke Cresswell and Steve McNicholas.

Male and female gymnasts, ages 19 to 26, achieve superhuman feats with

unbelievable speed and height. Their athletic dance embodies muscular strength, equilibrium and the appearance of weightlessness. The gymnasts who comprise Aeros remain active in the world gymnastic competitions. Five are World champions in artistic, rhythmic and sports aerobics, while the others are European champions. Their regimen of rehearsals, performances, training and competition bring an added dimension to their artistry.

Stories are driven by small vignettes mixing humor, eroticism, humanity and muscularity. Movement is the means of storytelling.

The three choreographers are well known for their dance innovation – Ezralow as founder of MOMIX and ISO Dance; Pendleton as founder of Pilobolus Dance Theatre and MOMIX; and Parsons as former lead dancer with Paul Taylor Dance Company and founder of Parsons Dance Company. Cresswell and McNicholas, who founded STOMP in 1991, are collaborating directors.

**Tickets \$40 and \$30**



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