

# Places



A preview of events

**Carlsen Center for the Performing Arts**

Johnson County Community College

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**September 2007**

**Tango Buenos Aires, *The Four Seasons***

Jennifer Koh

Nordic Voices

Arts**Education**

*Trisha Hancock and Jake Summers, Ballroom Dancing, Arts**Education***



*The tango was born as an ill-famed dance, the dance of Argentinean bordellos. While the passion of the art form has not changed in 100 years, its respectability has. The tango has moved from the streets to the ballroom to center stage.*

## Torrid Tango Lights Up 'Four Seasons'

Tango Buenos Aires, Argentina's famed company of 16 dancers, a vocalist and six orchestra members, will transform music and dance into sizzling sensuality in a new production, *The Four Seasons*, at 8 p.m. Friday-Saturday, Sept. 14-15, in Yardley Hall.

Men dressed in dark suits and women in stilettos and skirts slit to their thighs weave a drama with a small plot, which is really just an excuse to show off flamboyant footwork and the historical traditions of tango in duet and ensemble dances.

*Four Seasons* opens with Talia and Franco in *The Street* set in the outskirts of Buenos Aires. Franco knows that Talia's deepest wish is to dance. As they dance, the rhythm intensifies and movements become fiery and powerful. The heat cranks up from there: Talia and Franco move to the next scene, *The Ballroom*, followed by scenes in *The City* and *The Theater*. The story of Talia and Franco represents the history of tango as it rises to social acceptance and ends in the fireworks of the company's grand finale.

A sextet, led by the piano, plays on stage the entire evening, while a vocalist sings torch songs in between dance sets. No Tango Buenos Aires program is complete without the appearance of the bandoneón, a concertina-like accordion, and trick roping by the gaucho, an Argentine "cowboy."

Tango Buenos Aires returns to the Carlsen Center after receiving ovations in March of 2003. Tango Buenos Aires was created for the Jazmines festival in Buenos Aires by renowned composer and tango director Osvaldo Requena. After winning acclaim in its own country, the company made its first U.S. trip in 1986 and has since toured worldwide. In June 1999, pianist Cristian Zárate succeeded Requena as music director, and Pablo Mainetti, the world's greatest bandoneón player, joined the orchestra.

The genesis of the tango is lost in time, but some scholars believe "tango" was a mispronunciation of the word "tambor," meaning drum. Influenced by African, Spanish and cowboy cultures, the tango has taken many forms from its beginning as an exclusively macho male dance to the seductive couples dance we know today. Through the tango's evolution, there is one constant – a depth of infinite feelings and attractive rhythms.

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



being Kimmel Center for the Performing Arts, Philadelphia; 92nd Street Y, New York; San Francisco Performances and the Oberlin Conservatory of Music, Ohio.

A virtuoso violinist, Koh is committed to a modern repertoire by living composers juxtaposed to the classics as seen in this Carlsen Center program. She has a natural flair for making connections between the pieces she plays, searching for similarities of voice between different composers. Accordingly, her programs present works by divergent composers.

The New York Times calls Koh "a fearless soloist" and The Strad describes her as "a risk-taking, high-octane player who grabs the listener by the ears and refuses to let go."

This is a repeat Carlsen Center performance for the young virtuoso, who first performed here in March 2003.

Since the 1994-95 season, when she won the International Tchaikovsky Competition in Moscow, the Concert Artists Guild Competition, and the Avery Fisher Career Grant, Koh has been a guest artist with the world's most prestigious orchestras and conductors.

Koh appears frequently at major music centers and festivals, including Carnegie Hall, the Kennedy Center, Mostly Mozart, Marlboro and Wolf Trap. She is heard annually at the Spoleto Festival in Italy, where she recorded Menotti's *Violin Concerto* live in concert with the Spoleto Festival Orchestra. The Kansas City Symphony will perform another Higdon piece, *blue cathedral*, Michael Stern conducting, Sept. 28-30.

Koh's most recent recording *Violin Fantasies* has been praised for its sense of adventure and brilliant musicianship.

Born in Chicago of Korean parents, Koh currently resides in New York City. Koh is a graduate of Oberlin College (where she pursued studies in violin and English literature) and an alumna of The Curtis Institute, where she worked extensively with Jaime Laredo and Felix Galimir. She is a committed educator and enjoys working with students of all ages through her innovative Music Messenger outreach program.

Koh is grateful to her private sponsor for the generous loan of the 1727 Ex Grumiaux Ex General DuPont Stradivari she uses in performance.

**Tickets \$20**

## Koh is a High-energy Violinist

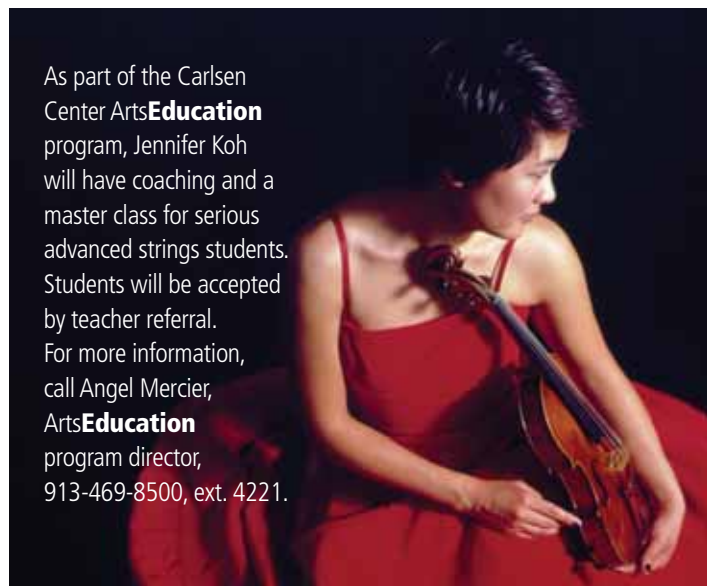
Violinist Jennifer Koh continues to dazzle audiences with her intensity of temperament combined with classical poise and elegance. Koh, partnering with pianist Reiko Uchida, will play at 8 p.m. Saturday, Sept. 22, in Polsky Theatre. The program includes the Midwest premiere of *String Poetic* by Jennifer Higdon, one of the most prolific and successful American composers writing today. *String Poetic* was co-commissioned for Koh by the Carlsen Center. Artists Insights begin at 7 p.m.

**The full program is Mozart, sonata in F-major, K. 377; Higdon, *String Poetic*; Messiaen, *Theme and Variations*; and Elgar, *Sonata*.**

Higdon infused *String Poetic* with images of the Blue Ridge Mountains from her native Tennessee. The movements have poetic names like *Climb Jagged* and *Jagged Climb* (the first and last of the five movements) and the middle movement, *Blue Hills of Mist*, which Koh describes as "gypsiesque." Higdon teaches composition at The Curtis Institute of Music in Philadelphia.

When *String Poetic* premiered in Philadelphia, David Patrick Stearns, classical music critic and columnist for the Philadelphia Inquirer, wrote of Higdon's piece, "absorbing for performers; desirable for audiences who think anything contemporary is abrasive; and useful, with most of the five movements so self-contained they can be played out of context, whether for encores or curtain raisers."

The Carlsen Center is one of five commissioners for *String Poetic*, the others



As part of the Carlsen Center Arts **Education** program, Jennifer Koh will have coaching and a master class for serious advanced strings students. Students will be accepted by teacher referral. For more information, call Angel Mercier, Arts **Education** program director, 913-469-8500, ext. 4221.



## Nordics Go A Cappella

Nordic Voices, a stellar six-voice a cappella group from Oslo, Norway, performs a program titled *O Magnum Mysterium* at 8 p.m. Friday, Sept. 28, at a location to be announced. Artist Insights will begin at 7 p.m.

Treating audiences to their vast repertoire of medieval to modern music, these charismatic singers are touring their newest program. One of the most frequently used Latin texts is the hopeful “O magnum Mysterium” – “O great mystery” – about the birth of Christ. This program of church music includes three settings that span 500 years.

Their performance style is smart and stylish, employing a playful yet sophisticated approach. And Nordic Voices likes singing in churches (the sextet says churches are the best place to perform vocal music in Norway). Its vast repertoire ranges from medieval to modern music, featuring works of composers from Orlando di Lasso and Monteverdi to Ligeti and Messiaen.

In Europe, recent Nordic Voices projects include performances with the National Ballet of Norway in a new work, *Kyrie and Gloria*, written for them by Norwegian composer Gisle Kverndokk. They also performed at the Ultima festival in Oslo, the biggest festival for contemporary music in Norway, where they sang Luciano Berio’s *A Ronne*, as well as commissioned pieces by young Norwegian composers.

The varied musical interests and skills of these remarkable singers have also been expressed in a series of concerts titled *The Chamber Tone of the Body* – a collaboration with jazz pianist Mikhail Alperin and the Norwegian author Lars Saabye Christensen.

The group’s landmark recording, *Sense and nonSense*, was released on the Jonathan Digital label in 2002. The CD celebrates a focus on different approaches toward text in vocal music, from the use of abstract

phonemes to pictorial storytelling.

In 2003 Nordic Voices returned to the studio to record a CD of early music, *The Time of Carlos V*, featuring works of Morales, Manchicourt and more. The release of *Reges Terre* on the Chandos label is due out in September 2007.

Since its formation in 1996, Nordic Voices has toured extensively in Norway and abroad, from New York to South Africa, performing at major festivals and in prestigious series. They have garnered considerable acclaim through their frequent radio and television appearances in Europe. The ensemble has commissioned and performed many new works and is expert at programming an exciting mix.

Members of Nordic Voices were educated at the State Academy of Music in Oslo and the National Academy of Operatic Art in Oslo, where they specialized in opera, composition, church music and pedagogy.

These young artists are highly accomplished soloists, and their work beyond Nordic Voices includes prestigious solo engagements with symphonies in Europe, choirs in the United States and Europe, and even small jazz combos. Members are Tone Elizabeth Braaten, soprano; Ingrid Hanken, soprano; Ebba Rydh, mezzo-soprano; Per Kristian Amunrød, tenor; Frank Havrøy, baritone; and Trond Reinholdtsen, bass.

The current North American tour is Sept. 28-Oct. 8.

**Tickets \$20**



*Justin Pratt and Lexi Riedel, Manchester Park Elementary School*

## May I Have This Dance?

Dressed in tennis shoes and jeans in the multipurpose room of Manchester Park Elementary School, sixth grade boys looked as debonair as Fred Astaire with their chivalrous arm gestures and courteous, "May I have this dance?"

In turn, girls accepted, and the waltz began.

With the help of a grant from the Carlsen Center Arts**Education** program, students from Manchester Park and Rolling Ridge elementary schools learned ballroom dance under the tutelage of Whitney Haugen, instructor, Louis & Company.

Haugen addressed the 10- to 11-year-olds as "ladies and gentlemen" as she began the one-two-three count of the waltz. Students responded with a graceful box step progressing to an underarm turn as Haugen coached dancers to "keep strong arms and shoulders back."

This story is about partnering in so many ways. Obvious partners are 4th- and 6th-grade students who learned the waltz, salsa and swing at six different schools, eight separate classes during the 2006-2007 academic year. Classes were six to eight weeks long (eight-week classes also learned the cha-cha, tango and samba). The six schools were Arbor Creek, Countryside, Manchester Park and Rolling Ridge elementary schools, Olathe; Holliday Montessori School, Kansas City, Mo., and Good Shepherd Catholic School, Shawnee.

Other partners in this dance were local school districts and the Carlsen Center Arts**Education** program. The Carlsen Center Arts**Education's** grant paid for half the costs; the schools paid the other half. There was also some partnering between schools. Rolling Ridge and Manchester Park combined so that three sessions were at one school, and three at the other. The Olathe School District paid for a bus to transfer students between the schools for the after-school dance lessons.

"There is another level of partners, too, at the adult level," said Susan DeGroot, principal, Manchester Park. "We have teachers, certified teacher aides, school secretaries, English Language Learner aides and principals all here to assist with the classes."

"I wanted to learn the dance moves and make new friends," said student Elle Bowen. "It's fun and you have to use your mind a lot."

"I thought it would be fun," said Mason Matthes.

The boys were outnumbered 3:1 and had more practice than the girls who waited patiently in line for their turns.

Angel Mercier, Carlsen Center Arts**Education** program director, used the ballroom dance project as an "entry point" for introducing dance curriculum into classrooms in accordance with the Kansas State Department of Education Standards for Dance. Mercier helped develop the state dance standards.

"Primarily ballroom dance is crossing barriers of communication, learning a lifelong activity and understanding etiquette and respect," Mercier said.

The Arts**Education** program also offered two ballroom dancing teacher workshops, one in winter 2006 and one in summer 2007, to introduce benchmark dance standards for the classroom.

"By offering the teacher workshops, the Arts**Education** program wants to plant the seed for schools to take over implementation of dance standards in the future," Mercier said.

"I would like to see these lessons go beyond six weeks," said Lori Stamp Fielder, principal, Rolling Ridge.

"This is such an unusual opportunity that crosses all boundaries and is very inclusive," DeGroot said. "I feel blessed that the Carlsen Center had a grant to bring these classes to the schools."



*Whitney Haugen, instructor, gives Diamond Brown, Rolling Ridge, and Jake Summers, Manchester Park, pointers on form.*

# Creativity Leaps and Bounds

The creative minds of professional dancers and the creative minds of preschoolers played off each other in a volley of movement and imaginary visions. Four dancers with Doug Varone and Dancers theoretically led the 25-minute sessions in the 3- to 4-year-old and 4- to 6-year-old classes at the Hiersteiner Child Development Center as part of the Carlsen Center Arts**Education Creativity to Innovation** program in May. But with everybody crawling around the floor like insects wiggling their antennae or alternately jumping as if gravity-free, it was hard to determine who were children, who adults.

Doug Varone, New York choreographer, is the first artist in the Arts**Education Creativity to Innovation** program and will act as a consultant to the program.

"I think we will find a common creative process within each discipline," said Angel Mercier, Arts**Education** program director.

The goal is to have four visiting artists each year to increase the integration of arts programs into classroom work and faculty research. For the 2007-2008 year, the disciplines are dance, music, playwriting and mime. During his residency, Varone addressed two writing classes; his company members taught two preschool classes and a master-level class for dancers.

In the HCDC classes, four Varone company members, Belinda McGuire, Erin Owen, Stephanie Liapis and Natalie Desch, gathered children into a magic elevator where each child took a turn pushing a bright plastic button that transported the elevator to a beautiful garden with bumble bees, flowers and birds; outer space with rocket ships; an ocean filled with species of the children's suggestions – from sharks to turtles; and finally a big bed with fluffy pillows where participants could yawn and stretch out.

Through the nonstop activity, there were rhythmic arm movements and exaggerated leg lifts as children found themselves following the professionals in play that became a lot like dance. The dancers exercised a balance

between incorporating children's ideas while filtering out random requests such as "let's throw Spider Man's web around the other children."

"These dancers are animated, energetic and creative. Our students benefit from pretending and the creative arts," said Sara McElhenny, HCDC program director. "The music and movement allow them to practice gross motor activity and exercise muscles to develop good health."

"We do music and movement daily, but any time we can bring in people from the outside, it enriches the children's lives," said Allyson Moyer, lead teacher, Rain Forest HCDC class. "It's fun to have people with new ideas."

Mutual admiration reigned as Liapis said, "We have a wonderful time when we come in here for 20 to 30 minutes, but we have so much respect for the teachers who do this full time. These teachers are doing a great job."

The children were a bit blasé when the professional dancers introduced themselves as Doug Varone company members from New York City, but when the action started, students were all smiles. Gathered around the classroom circle following the dancers' clapping and footwork, children were having fun while unaware they were learning new techniques for movement and motor skills.

At the end of the sessions, children were given a piece of paper and crayons to draw the lines and momentum of McGuire's dancing. The finished masterpieces were stuffed in cubbies to take home.

Mercier said Doug Varone and company's participation in May 2007 was a pilot project for other guest artists to follow.

"As a consultant, Varone is trying to determine whether there is process for creativity that is reproducible," Mercier said.

Meanwhile budding artists giggled, swam like fish and propelled themselves like rocket ships around the room, practicing the creativity innate to preschoolers and leaving an observer to wonder who were the students, who were the consultants.



*Dancers Stephanie Liapis, Belinda McGuire and Erin Owen (left to right) and children stretch after an imaginary nap as part of a creative movement class.*

# Carlsen Center Events

Johnson County Community College

September 2007



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

**Composer in Residence**  
Patrons will hear Roberto Sierra's piano concerto, *Reflections on a Souvenir*, newly commissioned by the Carlsen Center at 8 p.m. Oct. 6 in Yardley Hall. In advance of the concert, the Arts**Education** program will sponsor Sierra in residency Sept. 24-28 during which time the Puerto Rico-born composer will offer a music composition master class, seminar and workshop for intermediate and advanced students of all ages. For information, call Angel Mercier, Arts**Education** program director, 913-469-8500, ext. 4221.

1

2



3

9

10  
\* Maya Murthy, piano  
Jill Pattock, clarinet  
Nell French, viola  
Ruel Joyce Recital  
noon Recital Hall

11

14      15  
Tango Buenos Aires  
*Four Seasons*  
Center Series  
8 p.m. Yardley Hall  
\$30, \$40

16

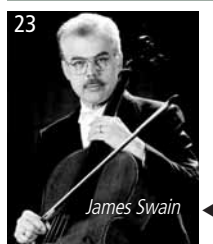
17      18  
Taylor 2 Dance Company  
Residency Arts**Education**  
  
\* Marimba Sol de Chiapas  
Ruel Joyce Recital  
noon Recital Hall



19      20



22  
Jennifer Koh  
Mid-America premiere  
*String Poetic*  
Recital Series  
8 p.m. Polsky Theatre  
\$20



23  
\* James Swain,  
violin/cello  
Ruel Joyce Recital  
noon Recital Hall

24      25      26      27  
Roberto Sierra Residency Arts**Education**  
  
\* Sons of Brasil  
Jazz Series  
noon  
Polsky Theatre



28  
Nordic Voices  
Mid-America debut  
Recital Series  
8 p.m. TBA \$20

29  
Japan Festival  
10 a.m.-8 p.m.,  
Carlsen Center  
\$7 adults,  
\$4 students and children  
(free for children under 5)

30  
**\*free-admission event**

**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.  
  
Discounts are available for music, theater and dance students.

**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.  
This program is presented in part by the Kansas Arts Commission, a state agency, and the National Endowment for the Arts, a federal agency.

# Taylor 2 Residency Brings K.C. Dancers Home

The relationship between the Paul Taylor Dance Company and the Carlsen Center has been beneficial to Kansas City's dance community with four performances featuring four new commissions at the Carlsen Center as of this November and a cooperation with the University of Missouri-Kansas City Conservatory of Dance.

As a result of the UMKC-Carlsen Center venture, two Kansas City dancers, Winston Dynamite Brown and Latrice Wilson, were selected as members of Taylor 2 after invitation-only auditions in May 2005. Brown and Wilson are currently on an off-shoot to the Paul Taylor Dance Company. Brown and Wilson are currently in the area during the Taylor 2 residency, Sept. 17-21, sponsored by the Carlsen Center Arts Education.

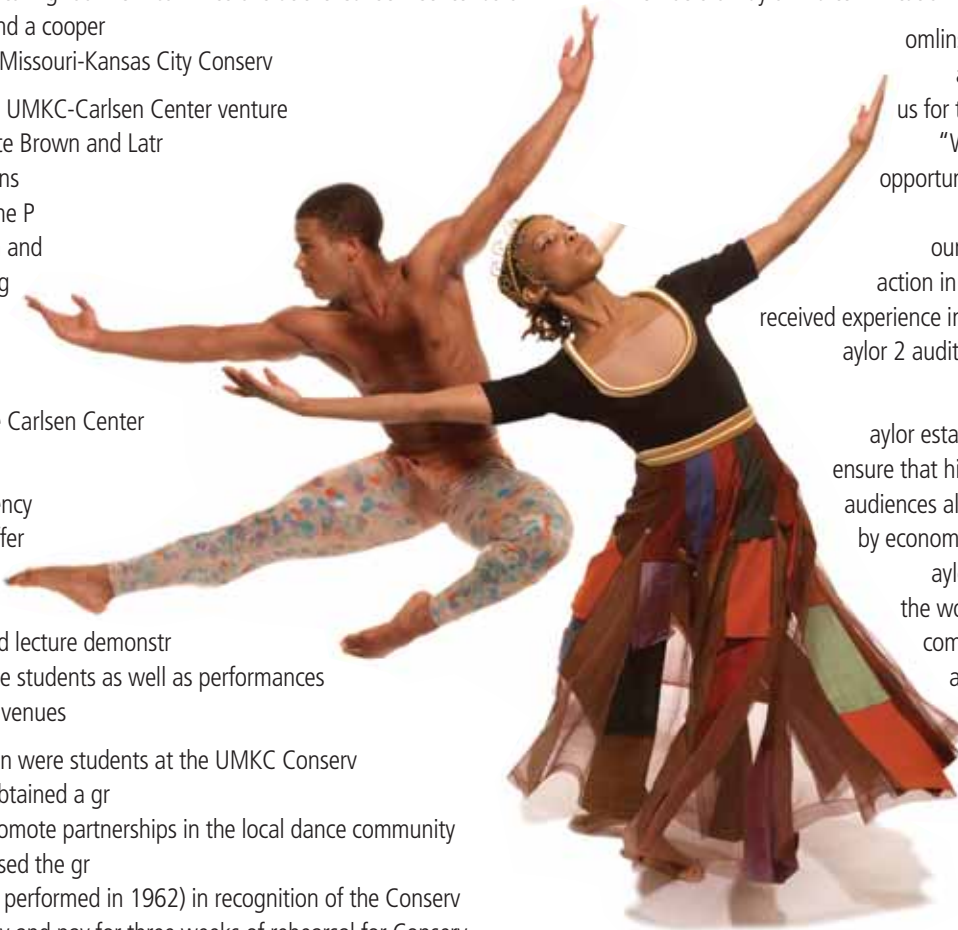
During the residency of Taylor 2, the Carlsen Center will offer master classes, introductory dance classes and lecture demonstrations for Kansas City dance students as well as performances in nontraditional venues.

Brown and Wilson were students at the UMKC Conservatory of Dance. The Carlsen Center obtained a grant from the Muriel McBrien Foundation to promote partnerships in the local dance community. The Carlsen Center used the grant to fund the Taylor 2 residency (the Taylor dance first performed in 1962) in recognition of the Conservatory of Dance's 100th anniversary and pay for three weeks of rehearsal for Conservatory students in spring 2005.

Brown and Wilson gained the attention of Taylor 2's director, Francie Huber, during their *Aureole* performances and were subsequently selected as members of Taylor 2 after invitation-only auditions in May 2005.

Francie Huber, general manager of the Paul Taylor Dance Company, thanked us for these two young dancers. "What is significant is that this opportunity for the dancers is so much more than just a grant. By the Muriel McBrien Foundation providing the grant and action in the dance community, the dancers received experience in the Taylor technique, which led to their success in the Taylor 2 auditions. It was win, win, win all the way."

The Paul Taylor Dance Company established Taylor 2 in 1993 to ensure that his works could be seen by audiences all over the world, unhindered by economic or technical limitations. The Paul Taylor Dance Company will perform the world premiere of a work, newly commissioned by the Carlsen Center, at 8 p.m. Nov. 2-3 in Yardley Hall.



*Brown and Wilson*

For more information about the Taylor 2 residency, call Carlsen Center Arts Education program director, Angel Mercier, 913-469-8500, ext. 4221.

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12345 COLLEGE BLVD  
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