

# Places

A preview of events

**Carlsen Center for the Performing Arts**

Johnson County Community College

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**February 2008**



**Moiseyev Dance Company**

**The 5 Browns**

**Alice Coote, mezzo-soprano**

**The StepCrew**

**Opera a la Carte – *The Mikado, The Gondoliers***

**Spirit of Uganda**

# Leather Boots and Sabers Shine in Moiseyev

When the Moiseyev Dance Company first came to America from the Soviet Union in 1958 to New York's Metropolitan Opera House, the audience responded with a 25-minute ovation at the final curtain. Russian history has changed. Thankfully, the Moiseyev has not.

**The Moiseyev Dance Company, one of the most distinguished folkloric ballet companies in the world, has turned folk dancing into high art and entertained audiences with Russian flair since its founding 70 years ago. The Moiseyev Dance Company will perform at 8 p.m. Friday, Feb. 1, in Yardley Hall of the Carlsen Center.**

At the heart of the group's success was legendary artistic director, choreographer and founder, Igor Moiseyev, who died at age 101 on Nov. 2, 2007. According to a New York Times article reporting his death, Moiseyev created a new form of theatrical folk dance in Russia and one of the most popular dance companies of the 20th century.

Trained in classical ballet, Moiseyev was the ballet master and former principal dancer and choreographer of the Bolshoi Ballet in 1936, when the Soviet government asked him to organize the first Festival of National



rock 'n' roll. Moiseyev's 100th birthday was celebrated in the Kremlin Palace in 2006.

Part of the Carlsen Center program is dedicated to Russian dances and cultures ranging from *Ukrainian Gopak* to Volga River's *Kalmuk Dance* to the more recent addition – *Jewish Suite*. International fare may be an Argentinean gaucho, Finnish polka or American *Turkey in the Straw*. Dance steps are as old as the 15th century, as new as the jitter bug.

In addition to its anthropology lessons, a Moiseyev performance is fun whether it's Russian sailors engaged in bravado or flirty young Mexicans at a Sunday promenade. As many as 50 dancers may be on stage at one time creating high energy and colorful scenes.

The troupe is known for its athletic high kicks and breathtaking jumps, bold costumes and precise timing. What distinguishes Moiseyev from other troupes with Russian heritage are theatrical staging and traditional ballet choreography. Moiseyev Dance Company is honored as Russian's official "State Academic Ensemble of Popular Dances." Watching this exotic folk troupe is like experiencing a world tour in 2 1/2 hours.

**Tickets \$35 and \$45**



Dance. As a student, Moiseyev traveled the country on foot studying the songs, dances and customs of the more than 180 national cultures then comprising the Soviet Union.

In 1937, Moiseyev organized a professional dance company that could present the body of more than 3,000 national dances. Within a few years, Moiseyev had created a 100-member ensemble dedicated to regional dances. They performed throughout the Soviet Union, constantly adding dances from regions including Georgia, the Caucasus, Mongolia, Uzbekistan, the Gobi Desert and Siberia.

With the easing of the Cold War in 1955, the Moiseyev Dance Company began to tour the world and eventually created a United Nations of folk dances from Spain, Japan, Argentina, Mexico, and American jazz and





# Rhapsody in Brown

The 5 Browns, an all-American quintet of brothers and sisters each a virtuoso concert pianist, are sweeping the classical world with a tour of concerts and release of top-of-the-Billboard-charts CDs.

“One family, five pianos and 50 fingers add up to the biggest classical music sensation in years,” the New York Post wrote.

**The 5 Browns, playing five Steinway grand pianos, perform at 8 p.m. Saturday, Feb. 2, in Yardley Hall of the Carlsen Center. Artists Insights begin at 7 p.m. The program is an easy-listening collection of classical piano to American tunes.**

In descending order, the 20-something siblings are Desirae, Deondra, Gregory, Melody and Ryan. They perform together, individually and in various ensemble combinations. When the 5 sit down to play, they are transformed from the kids-next-door to musical dynamos. Flawless in precision and steeped in passion, they shatter the preconceptions of those who find classical music inscrutable or intimidating.

Consider the odds: all 5 Browns were accepted to New York’s Juilliard at once – the first time five siblings were ever accepted simultaneously as students to the school. After graduation, the 5 were guided by their parents and manager to cast their lot together as a unique quintet of classical pianists, creating a new phenomenon in classical music. The Browns present themselves as they really are: unpretentious 20-year-olds who love fashion, sports, computer games, dancing and all types of music.

The 5 Browns are the sons and daughters of Keith and Lisa Brown, a Mormon couple from Utah. Lisa, classically trained to sing opera, decided early on that she wanted her children to have music in their lives. At age 3, each showed a talent and interest in the piano, and by age 9, each had made a debut with a major symphony orchestra.

When Desirae began planning for college, Deondra, a year younger, accelerated her education in order to attend with her sister. Full scholarship from the nation’s finest music schools and conservatories were offered to the girls. Juilliard became their choice. One year later, Gregory, Melody and Ryan were accepted as well. The entire Brown family, along with their five pianos, moved from Utah to New York.

*The 5 Browns*, their first CD, landed the quintet at the top of the weekly Billboard charts, and earned them the title of Billboard’s 2005 Classical Artists. After the release of their first album, The 5 Browns were subject to a media frenzy, making appearances on *Oprah*, *60 Minutes*, *Good Morning America* and *The Tonight Show*. Entertainment Weekly said, “This quintet of piano prodigies revamps stuffy classics for the Rachmaninoff-impaired.”

*No Boundaries*, a second CD, spent more than 20 consecutive weeks at No. 1 on Billboard’s Traditional Classical chart. Their latest CD (October 2007) is a romantic and jazz-inspired CD – *Browns in Blue*, which includes

the newly commissioned five-piano-fold-inspired piece, *Reflections on Shenandoah*, by John Novacek.

Hearing a five grand-piano version of any piece is formidable. One can only ponder the arranging and interpretive decisions that go on backstage. But onstage, the pianos take their parts distinctively and harmoniously, almost like family. You can listen to the 5 Browns at [www.the5browns.com](http://www.the5browns.com).

Tickets \$25 and \$35

## Program

<i>Home Blues</i> from <i>American in Paris</i>	George Gershwin/Jeffrey Shumway The 5 Browns
Suite No. 2, Op. 17, II. Valse: <i>Presto</i>	Sergei Rachmaninoff Desirae and Deondra Brown
<i>Retrato de Alfredo Gobbi</i> (A Portrait of Alfredo Gobbi)	Astor Piazzolla Ryan Brown
<i>The Swan</i> from <i>Carnival of the Animals</i>	Camille Saint-Saens/Leopold Godowsky Melody Brown
<i>Fantasia on ‘Dives and Lazarus’</i>	Ralph Vaughan Williams/Greg Anderson The 5 Browns
<i>Grande Tarantelle</i> , Op. posth. 67	Louis Moreau Gottschalk Gregory and Ryan Brown
<i>Gretchen am Spinnrade</i> (Margaret at the Spinning-Wheel)	Franz Schubert/Franz Liszt Ryan Brown
<i>Embraceable You</i>	George Gershwin/Earl Wild Desirae Brown
Toccata, Op. 11	Sergei Prokofieff Gregory Brown

## INTERMISSION

A Conversation with The 5 Browns	
<i>Reflections on “Shenandoah”</i>	John Novacek The 5 Browns
<i>Vers la Flamme</i> (Into the Flame), Poeme, Op. 72	Alexander Scriabin Melody Brown
<i>Ich liebe dich</i> (I Love Thee), Op. 41, No. 3	Edvard Grieg Deondra Brown
<i>Aunt Hagar’s Blues</i>	W.C. Handy Gregory Brown
<i>Clair de lune</i> from <i>Suite Bergamasque</i>	Claude Debussy/Greg Anderson Desirae, Deondra, and Melody Brown
<i>The Firebird</i>	Igor Stravinsky/Jeffrey Shumway The 5 Browns

# Alice Coote Is Mezzo with Style

A leading artist of her generation, acclaimed British mezzo-soprano Alice Coote, accompanied by pianist Julius Drake, perform Schubert's *Winterreise* during their Midwest concert premiere at 8 p.m. Saturday, Feb. 9, in Polsky Theatre. Artist Insights presented by Dr. Paul Laird, musicologist, University of Kansas, begin at 7 p.m.

Slight and attractive, Coote has made a name for herself in opera "trouser roles." She reinforces that reputation, as well as her one for lieder performance, in the Carlsen Center program, *Winterreise* (Winter Journey), a cycle of 24 poems by Wilhelm Müller, best known as the song cycle set for male voice and piano by Schubert. The interpretive demands of *Winterreise* are unparalleled within the song-cycle genre, allowing Coote to showcase her strong physical and vocal interpretation of the song's narrative.

Coote studied at the Guildhall School of Music and Drama in London, the Royal Northern College of Music and the National Opera Studio. She has been awarded the Brigitte Fassbaender Award for Lieder Interpretation and the Decca Kathleen Ferrier Prize.

Her concert appearances include repertoire from the oratorios of Bach and Handel to the works of Mahler, Debussy and Britten. She has performed with philharmonic orchestras in London, Paris, Vienna, Amsterdam, Edinburgh, Brussels, Madrid, New York and Salzburg. In 2001, she made her debut at the BBC "Last Night of the Proms" and returned in 2003 for Berlioz' *Les Nuits d'été* with the Hallé Orchestra under Mark Elder.

At the BBC Chamber Proms 2003, Coote and Julius Drake performed the world premiere of Judith Weir's song cycle *The Voice of Desire*, written especially for them. They also regularly appear at London's Wigmore Hall, the Concertgebouw Amsterdam and at New York's Lincoln Center.

Coote's recordings have included Walton's *Gloria* (Chandos), *The Choice of Hercules* (Hyperion) and *Orfeo* (Virgin Classics). A disc of Schumann and Mahler for EMI with Coote and Drake was released in 2003.

Her operatic roles include Orfeo, Ruggiero, Sesto, Poppea, Penelope, Dorabella, Cherubino, Lucretia, Hansel, Orlando and Oktavian for opera companies including Royal Opera House in Covent Garden, English National Opera, Opera North, Welsh National Opera, Scottish Opera, Frankfurt, Stuttgart, Amsterdam, Paris, Nancy, Nantes, San Francisco, Los Angeles, Chicago, Seattle and the Salzburg Festival. Most recently, she made

her role debut as Orlovsky in *Die Fledermaus* for Chicago Lyric Opera.

Upcoming engagements include Nerone/*L'incoronazione di Poppea* at Glyndebourne, Charlotte/*Werther* in Frankfurt, Hansel in Humperdinck's *Hänsel and Gretel* at Covent Garden and at the Metropolitan Opera, N.Y., the title role in Bizet's *Carmen* and Sesto in Mozart's *La Clemenza di Tito* for English National Opera, and Sesto in Handel's *Giulio Cesare* for the Met.

London-born pianist Drake specializes in chamber music and plays with many of the world's leading vocal and instrumental artists. He performs with Coote in recital and on disc.

**Tickets \$25**



# The Step Up to Celtic Dance and Music

The StepCrew is the new Celtic-inspired dance production that features the world's top talents in modern tap, Irish and Ottawa Valley (Canada) dancing. Performances blend elements of Riverdance and Tap Dogs.

**After enthusiastic receptions in Canada, The StepCrew will perform its Midwest premiere at 8 p.m. Friday-Saturday, Feb. 15-16, in Yardley Hall of the Carlsen Center.**

A cast of six outstanding dancers, who have worked together for more than 10 years, are backed up by an amazing five-piece band, including three top-notch fiddlers.

Dancers perform traditional Irish steps and introduce us to high-energy Ottawa Valley step dancing, a cross between tap and Irish dancing with a twist. The musicians bow through combinations of Celtic, French, Scandinavian and many other styles of music from around the world,

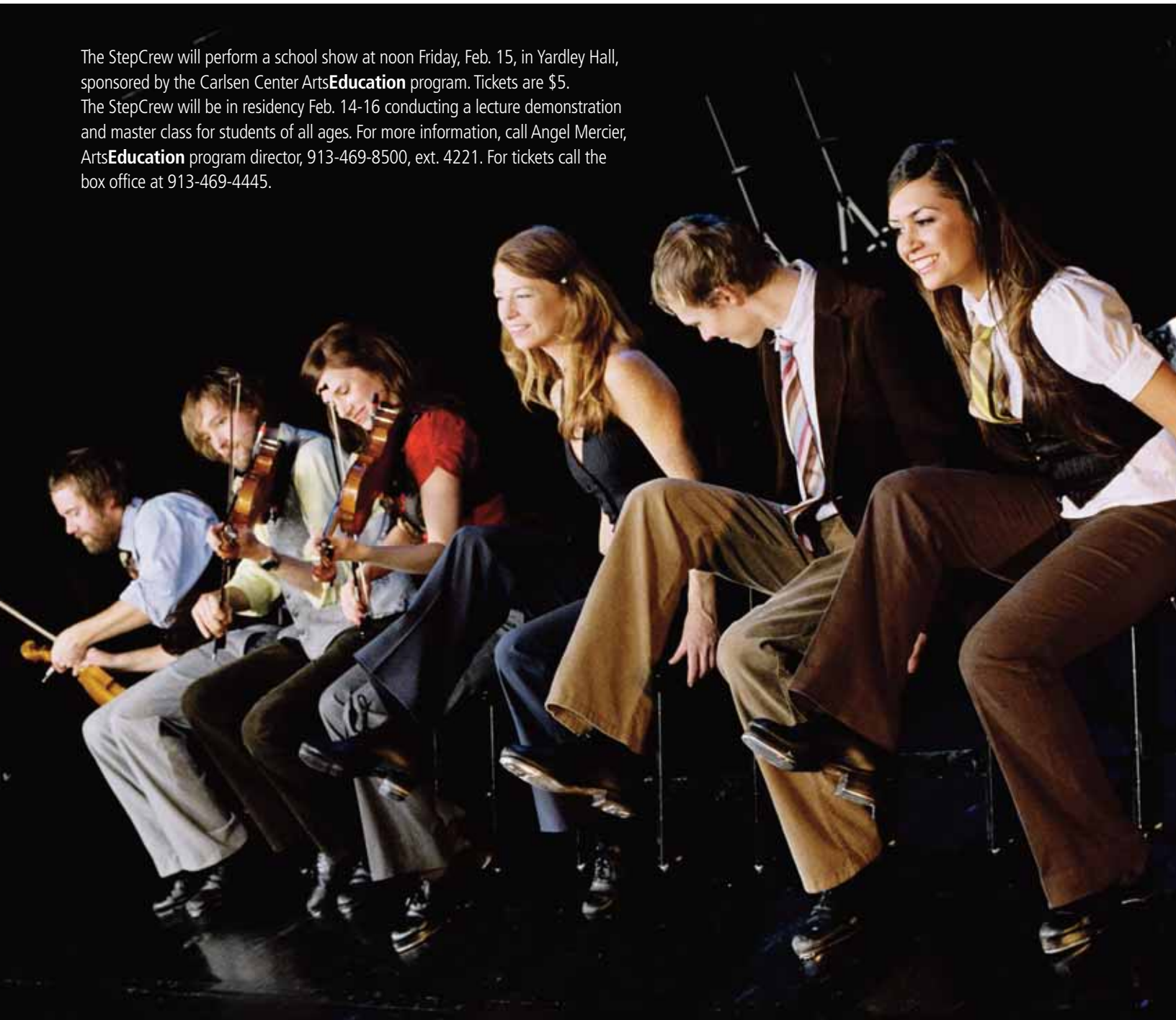
not to mention original compositions. All of this is supported by a "hot" band and a disc jockey for edginess.

The StepCrew continuously transitions from modern interpretations of traditional Celtic music and dance to original compositions and choreography created for this show.

The core ensemble features Jon and Nathan Pilatzke, 2005 Gemini Award winners (Canada's Emmy Award) who tour full time with The Chieftains; Stephanie Cadman, the fiddling World Tap Dance Champion of Bowfire; Cara Butler, principal female dancer with The Chieftains; and the incredible dancer/fiddler Dan Stacey, recently performing with the hit band Seven Nations. The StepCrew takes traditional dance forms and fiddling to new heights. You can visit The StepCrew on You Tube.

**Tickets \$25 and \$35**

The StepCrew will perform a school show at noon Friday, Feb. 15, in Yardley Hall, sponsored by the Carlsen Center Arts**Education** program. Tickets are \$5. The StepCrew will be in residency Feb. 14-16 conducting a lecture demonstration and master class for students of all ages. For more information, call Angel Mercier, Arts**Education** program director, 913-469-8500, ext. 4221. For tickets call the box office at 913-469-4445.



# Opera a la Carte Serves Up G&S



Opera a la Carte, the foremost Gilbert and Sullivan repertory company in the country, returns to the Carlsen Center for the third time, serving up two classic operettas – *The Mikado* at 8 p.m. Saturday, Feb. 23, and *The Gondoliers* at 7 p.m. Sunday, Feb. 24, in Yardley Hall. Artist Insights by Dr. Paul Laird, musicologist, University of Kansas, begin one hour before each performance.

Founded in 1970 by noted Gilbert-and-Sullivan expert Richard Sheldon, Opera a la Carte is known for its authentic style of productions and outstanding caliber of artists. Productions are fully costumed and staged with a full orchestra and sets. The company's work is a true adherence to Gilbert and Sullivan's own parody and stylized mannerisms and their demand for flawless diction.

Gilbert's rhymes and clever turn-of-phrase add color to topsy-turvy plots. Sullivan's scores are filled with lighthearted tunes that have been played ever since their Victorian England composition.

The story of *The Mikado*, also known as *The Town of Titipu*, begins as the Mikado declares flirting a capital offense punishable by beheading. Betrothed couples are mismatched, and true lovers are in danger as they *Behold The Lord High Executioner*. But love conquers all. The Mikado comes to understand the heartlessness of his edict, when he thinks his son is the victim of its enforcement, and he becomes *A More Humane Mikado*. An Oriental mood is captured in marvelous wigs and kimonos and classic songs, *Flowers that Bloom in the Spring* and *Tit Willow*. In 1885, Gilbert could caricature Queen Victoria and her government under a Japanese guise.

*The Gondoliers*, aka *The King of Barataria*, tells the tale of two Venetian gondoliers who are informed by the Grand Inquisitor that one of them has

just become the King of "Barataria," but only their foster mother, presently at large, knows which one. As Barataria needs a king to put down unrest in the country, they travel there to reign jointly, leaving their new wives (*When a Merry Maiden Marries*) behind in Venice. It turns out that the real king was wed in infancy to the beautiful daughter of the Spanish Duke of Plaza Toro. When the young Spaniard and the two Venetian wives all show up wanting to know which of them is queen, complications arise. No problem: the true identity of the king is revealed, and all is resolved in *Here Is a Case Unprecedented*. Written in 1889, *The Gondoliers* was Gilbert and Sullivan's last big success. They had co-written 14 operettas and ended their partnership after quarreling over who should pay for carpeting in their Savoy theater.

Carlsen Center audiences welcome the return of Opera a la Carte after company performances of *H.M.S. Pinafore* and *The Mikado* in January 2002 and *The Pirates of Penzance* in February 2004.

Born and raised in England, Sheldon, company founder, has enjoyed a lifelong interest in the works of Gilbert and Sullivan. Early in his career, Opera a la Carte founder Sheldon, principal comedian in "Gilbert and Sullivan for All" company, traveled the British Empire taking gems of English theatrical heritage to the provinces.

Sheldon became known for his knack with the "Savoy Operas." He came to America to ensure the legacy of high-quality authentic Gilbert and Sullivan operettas on American stages. From its humble beginnings in California as a concert ensemble, the company has built a repertoire of full-scale Gilbert and Sullivan productions.

**Tickets \$25 and \$35**

# Carlsen Center Events

Johnson County Community College

February 2008



New England Foundation for the Arts



Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
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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 Moiseyev Dance Company Dance Series  
 8 p.m. Yardley Hall  
 \$35, \$45

2 The 5 Browns Celebrity Series, Family Series  
 8 p.m. Yardley Hall  
 \$25, \$35

3

4 \*Ruel Joyce Series  
 Kansas State Brass Quintet  
 noon  
 Polsky Theatre



6

7



9 Alice Coote, mezzo-soprano Recital Series  
 8 p.m. Polsky Theatre  
 \$25

10 K.C. Symphony  
*The Sorcerer's Apprentice* with Paul Mesner Puppets  
 2 p.m. Yardley Hall  
 \$35-\$15 adults  
 \$25-\$10 youth

11 \*Ruel Joyce Recital Series  
 Pangea Piano Project  
 noon Recital Hall

12 \*Brown & Gold Valentine Tea  
 2 p.m. reception  
 3 p.m. program  
 Polsky Theatre  
 Open to B&G members only



15

16 The StepCrew Special Event  
 8 p.m. Yardley Hall  
 \$25, \$35

17

18 \*Ruel Joyce Recital Series  
 Gregory Sandomirsky, violin,  
 Bram Wijnands, piano  
 noon Yardley Hall

19



20

23 Opera a la Carte Center Series  
*The Mikado*  
 8 p.m. Yardley Hall  
 \$25, \$35

24 Opera a la Carte Center Series  
*The Gondoliers*  
 7 p.m. Yardley Hall  
 \$25, \$35

25 \*Ruel Joyce Recital Series  
 Symphony String Quartet  
 noon Recital Hall

26 \*Jazz Series  
 Jazz Disciples  
 noon Recital Hall  
 \*JCCC Music Masters Concert Band  
 7:30 p.m. Polsky Theatre

27 \*JCCC Choir Concert  
 7:30 p.m.  
 Polsky Theatre

28

29 Spirit of Uganda Family Series  
 7 p.m. Yardley Hall  
 \$28 adult, \$14 youth

\**Agnes of God*, Academic Theatre  
 8 p.m. Feb. 27-March 1, 2 p.m. March 1-2 Black Box Theatre



**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.

**\*free-admission event**

# Children Teach Survival in Music and Dance

**The Spirit of Uganda, youthful ambassadors of East African culture, will present a colorful program of music and dance at 7 p.m. Friday, Feb. 29, in Yardley Hall of the Carlsen Center.**

Previously at the Carlsen Center under the name Children of Uganda, the Spirit of Uganda offers a stunning performance with the same goal – to raise awareness of Uganda’s dual crises, AIDS and civil war.

With a vibrant cast of 20 performers, ages 8 to 18, the concert features drums, dramatic choreography, bright rhythms and gorgeous call-and-response vocals to bring to life the sounds and movements of East Africa. Ambassadors for Uganda’s 2.4 million orphans, these children personify the resilience and promise of Africa’s next generation.

In bare feet and colorful native costumes, children play a variety of drums, xylophones, horn trumpets and harps. Songs with exotic names like *Titi Katitila*, which celebrates an exotic bird, or *Anjolinaye*, which praises the beauty of an African girl, are sung in native languages while others are in English.

Artistic director Peter Kasule, a musician, choreographer and composer, was an original member of Children of Uganda. After his mother and father died, he lived at the Daughters of Charity Orphanage. His goal now is to make a positive difference in the children of Uganda.

Kasule believes that despite colonization, civil war, poverty and calamities, the arts have survived in Uganda and all of Africa though borders have

moved and country names changed.

“Dance, music and storytelling record histories and instill values,” Kasule said. “They help raise children, observe milestones, provide assurance, dispense justice, proclaim beliefs and sustain societies. They are a tool of survival.”

During their January-May 2008 tour, confirmed engagements for weeklong residencies include the Mondavi Center, Davis, Calif.; University of Florida, Gainesville; and the Carlsen Center. The Children of Uganda had previous life-changing residencies at the Carlsen Center in 2004 and 2006, immersing American students in East African culture and visiting patients at Truman Medical Center, Kansas City, Mo.

Spirit of Uganda travels under the auspices of Empower African Children, a nonprofit organization founded by Alexis Hefley to develop opportunities for Africa’s orphaned and vulnerable children.

**Tickets \$28 adults, \$14 youth**

## ArtsEducation Events

Members of the East African troupe will be in residency Feb. 27-29 conducting a dance and drumming workshop and lecture demonstration for students of all ages in the community. For more information, call Angel Mercier, ArtsEducation program director, 913-469-8500, ext. 4221.

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