

Places

A photograph of a man with glasses, wearing a white dress shirt and a black jacket, looking upwards with an expressive face. He is on a stage, with bright spotlights illuminating him from above, creating a dramatic atmosphere. The background is dark, suggesting a concert hall or theater.

A preview of events

Carlsen Center for the Performing Arts

Johnson County Community College

www.jccc.edu/CarlsenCenter

April 2008

**Helsingborg Symphony
with Andrew Manze
Altenberg Trio
Glenn Miller Orchestra
Teatro Hugo and Ines
Yardley Acoustics
Teddy Roosevelt**

Manze and Music Create ‘The Eroica Effect’

Violinist and conductor Andrew Manze and Sweden’s Helsingborg Symphony Orchestra will present a unique, informative and entertaining exploration of Beethoven’s revolutionary *Eroica Symphony* at 7 p.m. Sunday, April 6, in Yardley Hall of the Carlsen Center.

“You just don’t do better than the *Eroica Symphony*,” Manze said. “This is the masterpiece of all masterpieces.”

During the concert, titled *The Eroica Effect*, Manze will use words and music to unlock secrets and untangle myths of what Beethoven himself considered his greatest symphony. After intermission, the audience will hear the complete masterpiece with fresh ears and a genuine appreciation for the genius behind it.

“You’re going to get to know what an orchestra is, what a symphony is and who Beethoven was – one of the great geniuses of Western music,” Manze said. “I want to really recreate the excitement that the audience had hearing *Eroica* for the first time in Beethoven’s Vienna of 1805. On first hearing it, Haydn, the great symphony composer at the time, said, ‘Music will never be the same again.’ ”

Manze will look at the piece’s historical context and examine the question why, if *Eroica* was originally a tribute to Napoleon Bonaparte, did Beethoven tear Bonaparte’s name off the title page and instead name it *Eroica*?

“Where does this piece come from? What sort of music was Beethoven listening to that would give him the idea to write such a powerful, large-scale statement?” Manze said. “We are not just hearing a piece of

music in this concert. We are getting to know it intimately so it becomes ours.”

Due to the nature of this program, there will not be Artist Insights before the performance. During the first part of the concert, the Helsingborg Symphony will play excerpts of Beethoven’s earlier pieces, music which inspired Beethoven and music Beethoven completed after *Eroica*.

Manze, modern superstar of the baroque violin, studied classics at Cambridge University and music at the Royal Academy of Music in London and at the Royal Academy in The Hague. He was associate director of the Academy of Ancient Music, 1996-2003, and artistic director of the English Concert, 2003-2006. He has been principal conductor of the Helsingborg Symphony Orchestra since 2006 and is also artist-in-residence at the Swedish Chamber Orchestra. He is a fellow of the Royal Academy of Music. Carlsen Center audiences know Manze for his energy and insight into music from previous appearances as conductor with the English Concert in 2006 and the Academy of Ancient Music in 2002 and as solo violinist with the Academy of Ancient Music in 1997.

The Helsingborg Symphony Orchestra was founded in 1912 and is known for its performances of classical- and romantic-period music.

The Eroica Effect generates passion and enthusiasm in Manze. He tells a poignant story of a man who he invited to a concert. The man said, “Do you think they’ll let me come?”

“It was as if he thought you needed to know something to attend a concert. You don’t need to know a thing,” Manze said. “Just come and enjoy.”

Tickets \$30 and \$40



Carlsen Center Introduces Viennese Trio

Chamber ensembles find worthy namesakes in painters and poets, so, too, the Altenberg Trio, Vienna. The Trio has found its inspiration in the revered Viennese poet Peter Altenberg who was a contemporary of renowned Viennese artists at the turn of the century. And good inspiration it has been. Since its official debut during the Salzburg Mozart Week 1994, the Altenberg Trio has earned a reputation for thoughtful, expressive playing.

The Altenberg Trio will perform its Midwest premiere at 8 p.m. Friday, April 18, in Polsky Theatre of the Carlsen Center. The program will include works by Beethoven, Trio No. 3, Op. 1, No. 3; Mauricio Kagel, Trio No. 2 (completed Sept. 11, 2001); and Schubert, Trio E-flat major, Op. 100/D929 (unabridged, autographed version). Artist Insights by Dr. Paul Laird, musicologist, University of Kansas, and Dr. Bill Everett, musicologist, University of Missouri-Kansas City, begin at 7 p.m.

The trio consists of Claus-Christian Schuster, piano; Amiram Ganz, violin; and Alexander Gebert, cello. Their fine blend of instruments is aided in performance by their placement – piano center stage, violin and cello on the right and left. Their repertoire encompasses no fewer than 250 piano trios, many composed for and premiered by them.

The performers have impressive individual reputations in chamber music and take great pride in remaining faithful to the style and tradition of the “Viennese sound.” The Altenberg Trio enjoys a solid reputation among international chamber music ensembles and has been enthusiastically received by audiences in the United States and Europe including, of course, its native Austria. Simultaneously with its foundation, the ensemble became the trio-in-residence of Vienna’s Society for Friends of Music, and is the trio-in-residence of the Vienna Conservatory.

The Altenberg Trio currently has 10 recordings on the Vanguard Classics label ranging from German and French classics to American music. In 1999,

following the release of their recording of the complete Schumann piano trios, Altenberg received the Robert Schumann Award given in the city of Zwickau, Schumann’s birthplace. Their recording of trios including Ives, Copland and Bernstein won the Edison Award in Amsterdam.

- Pianist Schuster, born in Vienna, studied in Vienna, Bloomington, Ind., and the Moscow Tchaikovsky Conservatory. He won awards at international piano and chamber music competitions performing as a soloist until 1984, when he founded the Vienna Schubert Trio. Later, he founded the Altenberg Trio with his colleagues Ganz and Martin Hornstein replaced by Gebert in 2004. In addition to performing widely, he and his colleagues provide a series of seminars for chamber music majors at the Vienna Conservatory as well as master classes in Europe and the United States.

- Violinist Ganz, born in Montevideo, Uruguay, began studying violin in his homeland and at age 11, he won the Jeunesses Musicales Competition. He continued studies in the United States, International Academy of Chamber Music in Rome and the Moscow Tchaikovsky Conservatory. He won several international competitions and became the first concert master of the Philharmonic Orchestra of Strasbourg. From 1987 until the founding of the Altenberg Trio, he was the violinist of the Shostakovich Trio. Since 1981, he has been teaching at the Strasbourg Conservatory.

- Cellist Gebert, born to a musical family in Warsaw, moved to Finland at age 3. He won his first international contest at age 16. He studied at Turku Conservatory in Finland, Sibelius Academy, Chopin Academy in Warsaw, Paris Conservatory and with Natalia Gutman in Stuttgart. He has widely performed both as a soloist and chamber musician at many prestigious venues and joined the Altenberg Trio Vienna in 2004.

Tickets \$20



Music and Legend Live on in Glenn Miller Orchestra



It has been 70 years since Glenn Miller first found success with the orchestra that bears his name. Except for a few years following his disappearance, Miller's orchestra and music have been heard around the world continuously since 1938.

The Glenn Miller Orchestra returns to the Carlsen Center for an ever-popular performance at 2 p.m. and 8 p.m. Saturday, April 19, in Yardley Hall.

Under the direction of trombonist Larry O'Brien, musical director, the 19-member band continues to play original Miller arrangements from both his civilian and military bands. Additionally, they play more modern selections in the big-band style. The entire library now exceeds 1,700 compositions. True to Glenn Miller's tradition, two vocalists, Julia Rich and Ryan Garfi, are featured in performances.

The legendary Glenn Miller was one of the most successful of all the dance bandleaders back in the swing era of the '30s and '40s. Formed in March 1938, the Glenn Miller Orchestra had record-breaking recordings – *Tuxedo Junction*, *In the Mood*, *String of Pearls*, *Moonlight Serenade* and *Pennsylvania 6-5000*. In 1941, Miller's *Chattanooga Choo-Choo* received the first Gold Record ever awarded. The matchless string of hit records, impact of radio broadcasts and drawing power at theaters, hotels and dance pavilions sustained the orchestra's popularity.

The Glenn Miller Orchestra had a distinctive musical sound, and like any dance band in the era of the '40s, its own theme song. The theme of the Glenn Miller Orchestra was the beautiful *Moonlight Serenade*, which Miller wrote as an exercise for a course in arranging long before he organized his band. It remains the orchestra's signature tune.

Miller disbanded his orchestra in 1942, at the height of its popularity. He volunteered for the Army and then organized and led the famous Glenn Miller Army Air Force Band to entertain servicemen.

On Dec. 15, 1944, Major Miller took off in an ancient, single-engine plane to precede his band to Paris. The weather was foreboding. Not very confident, he said to the pilot, "Maybe we ought to call this off?" The flight officer ribbed him about his fear of flying, saying "Do you want to live forever?" The plane disappeared and was never found. The Army declared Miller officially dead a year later.

Due to popular demand, the Miller estate authorized the formation of the present Glenn Miller Orchestra in 1956 under the direction of drummer Ray McKinley, who had become the unofficial leader of the Army Air Force Band after Miller's disappearance; other leaders have followed. The band plays an average of 300 dates a year, around the globe to millions of fans. The Glenn Miller orchestra today is still the most sought after big-band in the world, just as it was when Miller was alive.

Tickets \$20 and \$30

Teatro Hugo and Ines Puts a Face on Puppets

The Teatro Hugo and Ines uses puppets and mime to tell *Short Stories* at 9:45 a.m. and noon Tuesday-Wednesday, April 15-16, in the Black Box Theatre of the Carlsen Center (for students grades 2 and up).

Ines Pasic and Hugo Suarez, Peru, founded Teatro (Theater) Hugo and Ines in 1986. In *Short Stories*, Pasic and Suarez use the human body – hands, feet, knees and face – to create a picturesque parade of amusing characters which, in the brief moments of their existence on the scene, seek to catch those poetic moments that are hidden in daily life. These characters, with their dreams and frustrations, with their successes and failures, narrate to us the eternal drama of the human tragicomedy.

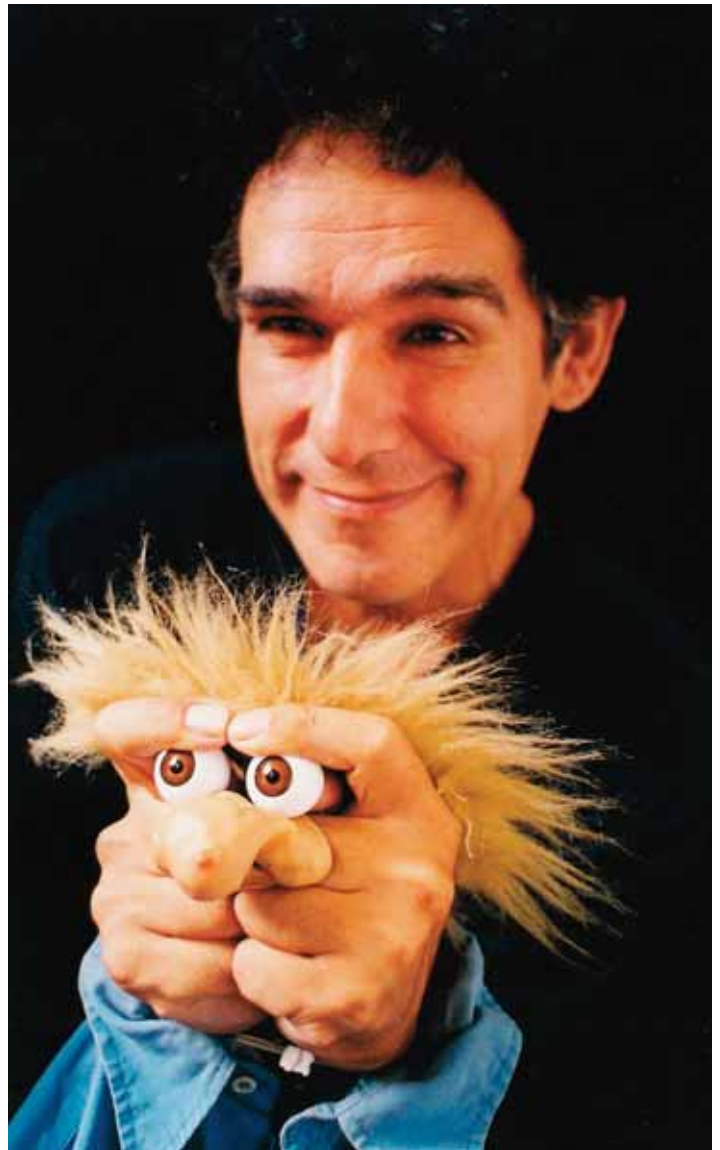
“These illusionists are sly magicians at a basic, spartan, infinitesimal kind of hand puppetry. With a seemingly simple manipulation of digits, hands, arms, legs and even feet and toes, they bring to life exotic, alien creatures and tell gentle, cartoon-like stories graced with miniature poetry and truth.” Sid Smith, Chicago Arts Critic, Chicago Tribune.

Hugo Suarez, born in Lima, Peru, and Ines Pasic, born in Mostar, Bosnia-Herzegovina, first crossed paths in Italy where Hugo was performing mime. Ines, trained as a pianist, began to study pantomime with Hugo. Together they began to develop the expressive possibilities of each different part of the human body: the hands, the feet, the knees, the face.

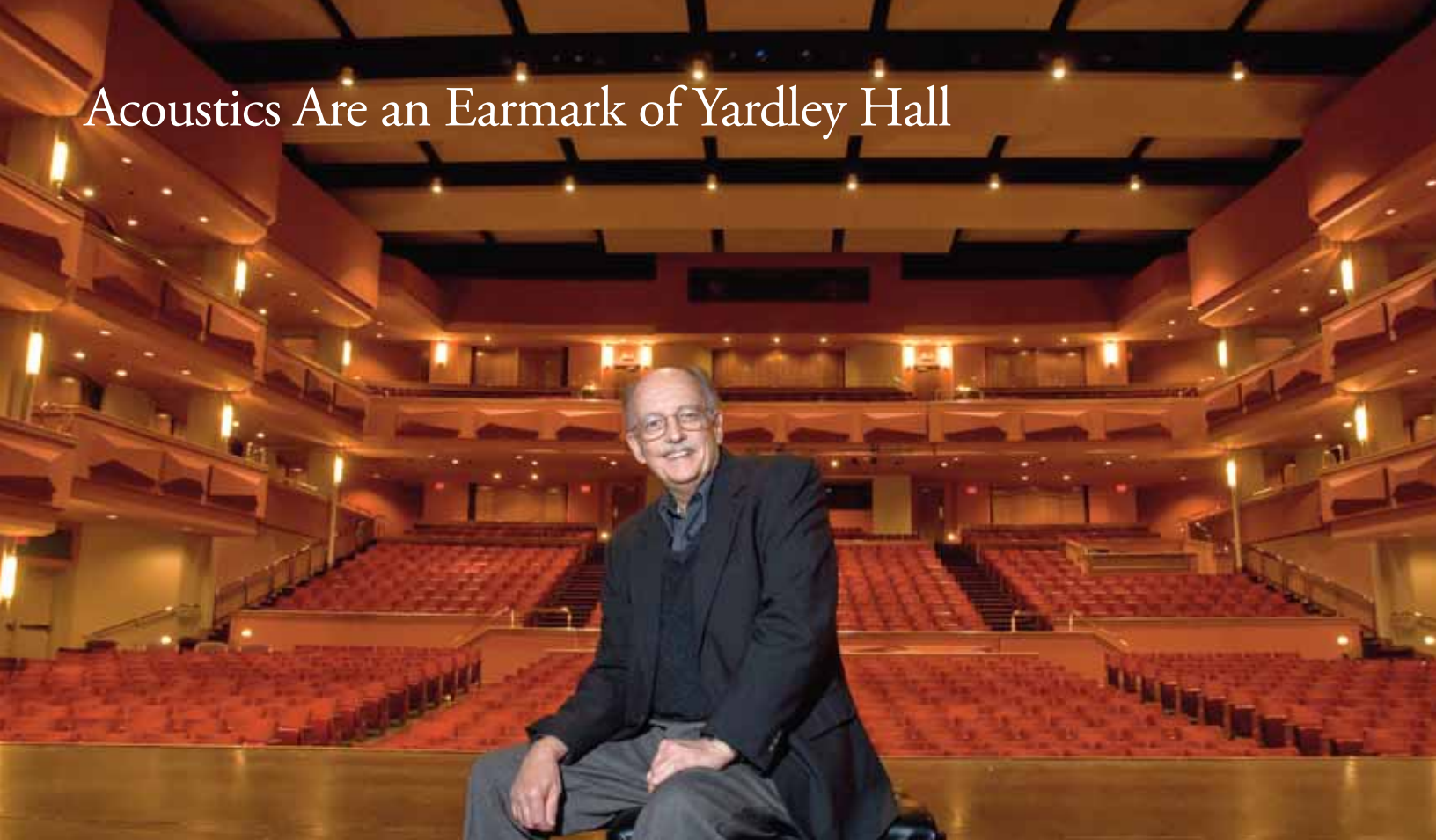
Since 1986, their acclaimed productions have traveled worldwide. They have also been featured on the PBS series *Between the Lions* and *Karade Asobo* for NHK-TV (Japan). After working 22 years together, Hugo and Ines' movements are fluid; their separate actions become one. The resulting remarkable puppets display charm and humor to children and amazement to adults who are left wondering how they created such sleight of hand.

Teatro Hugo and Ines will be in residency April 15-19 as part of the Carlsen Center Arts**Education** program, offering public shows, off-site visits and school shows. They will also participate in the Carlsen Center's Creativity to Innovation project, fostering creativity across the JCCC campus.

Ticket \$5



Acoustics Are an Earmark of Yardley Hall



Performers and patrons alike say that Yardley Hall has excellent acoustics, but most people don't know why. Robert Coffeen, acoustics consultant, can explain the reasons in detail.

Coffeen's acoustics firm, Coffeen Fricke & Associates, was part of the design team for Yardley Hall, Polsky Theatre and Recital Hall in the Carlsen Center completed in 1990. Now retired from the firm, Coffeen is an adjunct associate professor and lecturer in the School of Architecture and Urban Planning, University of Kansas. He recently brought KU students to hear St. Petersburg Philharmonic Orchestra at Yardley Hall and discern acoustical subtleties.

According to Coffeen, Yardley Hall is designed as a multipurpose hall, which requires an adjustable reverberation time (the time it takes sound to decay). The oak shell, used in orchestral and chamber music performances, is an obvious engineering device. Composed of three flying-ceiling sections and rolling walls with a convex triangular pattern, the oak enclosure serves to scatter and reflect sound. The triangular oak panels are repeated in the hall's side and back walls for sound diffusion. Conversely, the shell can be removed, and pleated velour draperies manually pulled over house walls to provide sound absorption and reduce reverberation during speech, jazz or loud instrumental performances.

"The Carlsen Center tech crew is very good about utilizing the technical provisions of Yardley Hall," Coffeen said.

Yardley Hall is a rectangular shape with side balconies that help narrow the hall. Three molded fiberglass shapes, attached to the front of each balcony, provide lateral sound reflections. The ceiling is designed for sound scattering and reflection. The control booth glass at the rear of the house slopes to the back so sound does not return to the seating area. The same principal applies to the sloped ceilings above terrace and balcony seats.

The sound mixer is located in the house "where it needs to be."

"You can't mix sound in a glass booth," Coffeen said.

Less obvious are other acoustical measures. Walk into Yardley Hall, and noticeably absent are "ambient" sounds. Vestibules on either side of the hall mute lobby noise. A lot of effort went into the heating, ventilating and air conditioner system, which uses heavy-gauge ducts to prevent vibration, according to Coffeen. Air is delivered at low velocity from the ceiling and returned below seating into an air plenum lined with sound-absorbing material.

Another challenge was isolating sound between Polsky Theatre and Yardley Hall. The answer was in the construction; they are two separate structures.

"We worked hard to make this an economic design with good acoustical characteristics," Coffeen said. "Instead of four-inch thick sand-aggregate plaster walls that would have been expensive, interior surfaces are two layers of 5/8-inch gypsum wall board and 1-inch thick wood. The result is one of the best halls in the Kansas City geographical area."

Performers concur.

"I was amazed by Yardley Hall. It looks terrific and the acoustics are really great," said Philippe Entremont, conductor and piano soloist, Munich Symphony.

"Yardley Hall is one of the better halls in North America for music, and many, many of the great artists who have performed here say that," said Charles Rogers, artistic director, Carlsen Center.

Coffeen says while means of quantifying sound is more sophisticated since 1991, basic acoustical design has not changed.

Carlsen Center Events

Johnson County Community College

April 2008



Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	
<p>For best seats, order early. Call 913-469-4445 or visit www.jccc.edu/CarlsenCenter for tickets and information.</p> <p>Purchase live online</p>		<p>1 *Kerry Strayer-Stan Kessler Group Jazz Series noon Recital Hall</p>	<p>2 Kerry Strayer-Stan Kessler Group</p>				
<p>6 Helsingborg Symphony with Andrew Manze Celebrity Series 7 p.m. Yardley Hall \$30, \$40</p>	<p>7 Helsingborg Symphony with Andrew Manze</p>	<p>8 Helsingborg Symphony with Andrew Manze</p>	<p>9 Teddy Roosevelt and the Treasure of Ursa Major ArtsEducation school show 9:45 a.m. and noon Yardley Hall \$5</p>	<p>10 Teddy Roosevelt</p>	<p>11 Altenberg Trio</p>	<p>12 Altenberg Trio</p>	
<p>13 KC Symphony Symphony Piano Virtuoso Jeremy Denk 2 p.m. Yardley Hall \$28-\$50</p>		<p>14</p>	<p>15 Teatro Hugo and Ines ArtsEducation 9:45 a.m. and noon Black Box Theatre \$5</p>	<p>16</p>	<p>17 Teatro Hugo and Ines</p>	<p>18 Altenberg Trio Recital Series 8 p.m. Polsky Theatre \$20</p>	<p>19 Glenn Miller Orchestra Center Series 2 and 8 p.m. Yardley Hall \$20, \$30</p>
<p>20 K.C. Symphony Sunday Tchaikovsky Discovers America 2 p.m. Yardley Hall \$15-\$35 adult, \$10-\$25 youth</p>		<p>21</p>	<p>22 Teatro Hugo and Ines</p>	<p>23 George Will Cohen Community Series 7:30 p.m. Yardley Hall \$50, \$65</p>	<p>24</p>	<p>25 *Rocky Horror Show JCCC Academic Theatre 8 p.m. Polsky Theatre</p>	<p>26</p>
<p>27 *Rocky Horror Show JCCC Academic Theatre 2 p.m. Polsky Theatre</p>		<p>28</p>	<p>29 * JCCC Jazz Night 7:30 p.m. Polsky Theatre</p>				



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

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**

Teddy Roosevelt's Children Get Top Billing

Ever wonder what it's like for children who've lived at 1600 Pennsylvania Avenue? In this special project with the White House Historical Association, *Teddy Roosevelt and the Treasure Ursa Major* imagines stories about the children of Roosevelt in a charming musical first presented at the Kennedy Center, Washington, D.C.

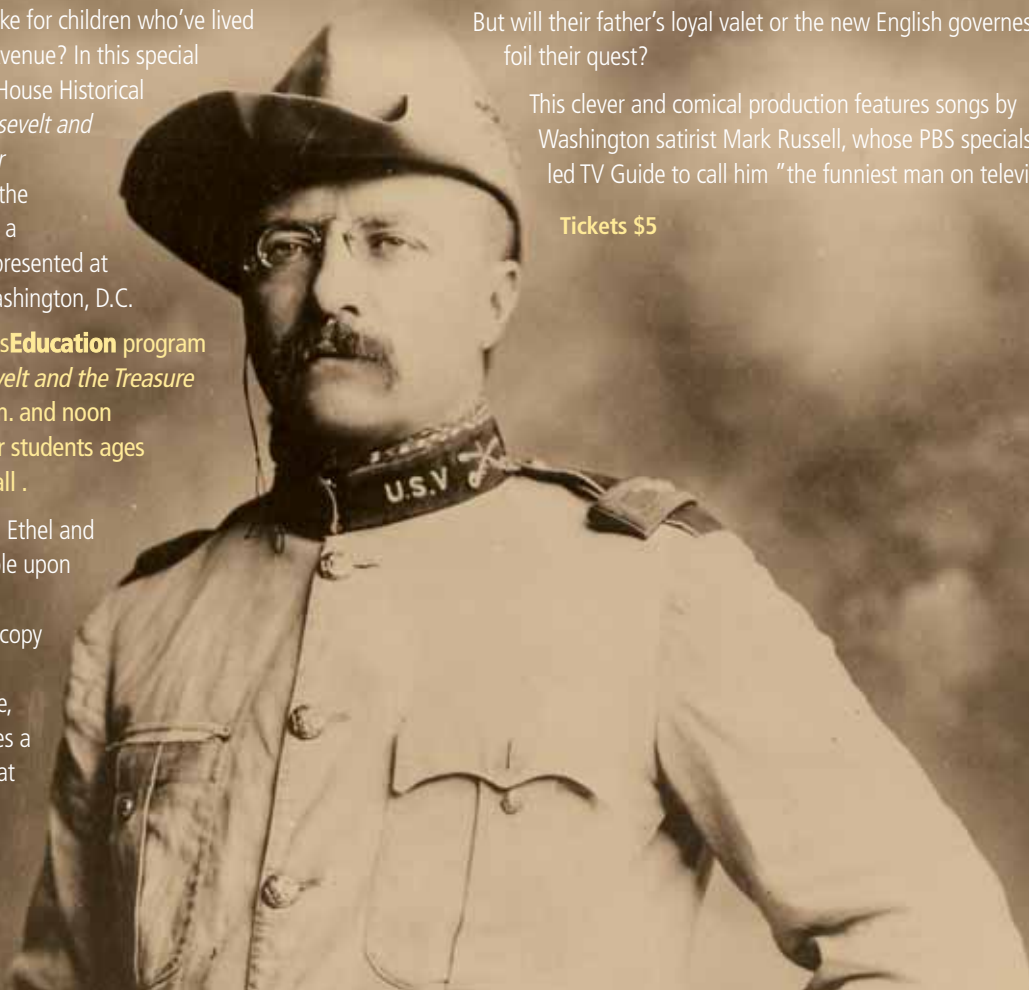
The Carlsen Center Arts **Education** program presents *Teddy Roosevelt and the Treasure Ursa Major* at 9:45 a.m. and noon Wednesday, April 9, for students ages 9 and up, in Yardley Hall .

In 1905, young Kermit, Ethel and Archie Roosevelt stumble upon a real-life treasure map hidden in their library's copy of *Treasure Island*. Following clue after clue, the threesome untangles a decades-old mystery that leads them all over the White House, from the Red Room to the President's Office.

But will their father's loyal valet or the new English governess foil their quest?

This clever and comical production features songs by Washington satirist Mark Russell, whose PBS specials have led TV Guide to call him "the funniest man on television."

Tickets \$5



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