

Places

A preview of events
Performing Arts at
Johnson County Community College
www.jccc.edu/CarlsenCenter

October 2008



*Luna Negra
Dance Theater*

Luna Negra Dance Theater
Cherryholmes
Marsalis Brasilianos
Spaghetti Western Orchestra
ArtsEducation
Capitol Steps

Luna Negra Dance Theater Shines



Luna Negra Dance Theater, based in Chicago, reflects the dance style of its Latino choreographers and founder/artistic director, Eduardo Vilaro. Literally, the Black Moon, Luna Negra pulls a tidal wave of fast-paced performances that fill the stage with contemporary dance, color, music and outstanding talent.

Luna Negra celebrates its 10th anniversary with an exceptional lineup of works by contemporary Latino choreographers in a performance at 8 p.m. Friday, Oct. 3, in Yardley Hall.

The program features *There is a Time*, a masterwork by José Limón, one of the most prominent American choreographers (of Latino origin) in modern dance; the world premiere of *Deshár Alhát (Leave Sunday)* with live music by Stefani Valadez, a groundbreaking work by Vilaro exploring the fascinating traditions, music and culture of the Sephardic Jews who settled in Latin America in the early 20th century; and *Batucada Fantástica* by celebrated Venezuelan choreographer Vicente Nebrada.

Devoted to the creation and presentation of contemporary dance by Latino choreographers, Luna Negra Dance is an amazing blend of contrasts – serious and funny, passionate and serene, adventurous and subtle. The company's distinctive style blends ballet and modern-dance techniques, strongly flavored by Latino and Afro-Caribbean dance forms. Luna Negra has received wide critical acclaim for its remarkable collaboration with artists of other disciplines such as the world-renown Afro-Peruvian singer

Susan Baca and Grammy Award-nominee Angel Melendez & the 911 Mambo Orchestra.

Luna Negra has performed at New York City Center, Ravina Festival, the Harris Theater for Music and Dance, The Dance Center at Columbia College, Dance Cleveland, College of St. Benedict, as well as Mexico and Panama.

There is a Time (1956) by Jose Limón was made possible by the National Endowment for the Arts American Masterpiece: Dance initiative, administered by the New England Foundation for the Arts. Additional support provided by Mid-America Arts Alliance.

Tickets \$25 and \$35

Luna Negra Dance Theater will have a school-show performance at 9:45 a.m. Friday, Oct. 3, in Yardley Hall as part of the Carlsen Center ArtsEducation program. Tickets are \$5. An information guide is posted on the ArtsEducation site, www.jccc.edu/CarlsenCenter.

Luna Negra Dance Theater will also have a master dance class Thursday, Oct. 2, in Polsky Theatre, with the program *Flabbergast* by Gustavo Ramirez Sansano, *CUGAT!* by Eduardo Vilaro, and *Batucada Fantástica* by Vicente Nebrada (excerpts). For more information, call the ArtsEducation office, 913-469-8500, ext. 4221.

Cherryholmes Is Bluegrass, Talent, Family



From the Grand Ole Opry to Yardley Hall, Cherryholmes proves why it has the title – “new first family of bluegrass.” Cherryholmes has stormed to the top of the bluegrass world winning the 2005 International Bluegrass Music Association Award for Entertainer of the Year and receiving a Grammy nomination for its first commercial release *Cherryholmes*.

Cherryholmes performs its lively dynamic bluegrass music with the addition of twin fiddles, Irish step dancing, classic country yodeling and old-time clawhammer at 7 p.m. Friday, Oct. 10, in Yardley Hall.

The band consists of dad Jere (upright bass), mom Sandy Lee (mandolin and vocals), and children Cia Leigh (banjo and vocals), B.J. (fiddle and vocals), Skip (guitar and vocals) and Molly Kate (fiddle and vocals).

The six band members pool their creative ideas to form their own brand of bluegrass music. Every member takes a turn singing lead and showcasing their abilities. The Cherryholmes sound is made up of hard-driving instrumental virtuosity and explosive vocal harmonies, featuring a mixture of original songs written by members of the band and carefully chosen classics.

The band’s meteoric rise comes as no surprise as the band relies on talent, on-stage chemistry and each other. The band was formed after Jere and Sandy’s eldest daughter Shelly, age 20, died of respiratory failure in her sleep. Soon after, the family went to a bluegrass festival to lift their spirits and enjoyed it so much they put their own band together. They sold their house and moved into a vintage bus so they could commit to making music full time.

In 2003, four years after the band’s formation, Cherryholmes made its first appearances on the Grand Ole Opry, Ernest Tubbs Midnight Jamboree, the CMA Music Fest and IBMA’s Bluegrass FanFest. By 2005, it won the prestigious IBMA Entertainer of the Year trophy against competitors like Alison Krauss + Union Station, The Del McCoury Band, Doyle Lawson & Quicksilver and Rhonda Vincent & The Rage.

They have continued with industry nominations and their *Cherryholmes II* CD was released in 2007 opening at #1 on Billboard charts.

Tickets \$15 youth and \$25 adults

Jere is father, leader, manager and emcee for Cherryholmes. He plays the upright bass hard and fast, sensitive and smooth, while singing lead with a “rough around the edges” old country style. His talent as an arranger has been important in shaping the band’s style.

Sandy Lee plays a hard-hitting mandolin with style and a driving rhythm that keep the band’s momentum going. For special numbers, she switches to the clawhammer banjo. She is the most versatile singer in the band. From bluegrass gospel to old-time mountain and country tunes, she does it all. Her yodeling is a real crowd pleaser.

Cia Leigh began in the band playing guitar at 15. A year later, however, she switched to the banjo. Influenced by the styles of J.D. Crowe, Don Reno and Jim Mills, she has developed a fast, powerful style of her own. Her banjo plays a major role in the band’s hard-driving style. Cia is quickly moving to the top as a vocalist — singing harmony, she shines on tenor and high baritone.

B.J. began playing fiddle in 1999 at age 11. His fiddling adds an excitement to the music. He has been compared to such stellar fiddlers as Stuart Duncan and Aubrey Haney and has performed with some of bluegrass’ finest. B.J. is also a vocalist adding lead and harmony vocals to the group.

Skip began playing mandolin at age 9. Soon after, he was asked to take over on the guitar. In only a few months he was playing rhythm and flat-picking. This tall, Hank Williams look-a-like charms the audience with his guitar picking, singing and showmanship. Skip is an excellent picker, but it is his aggressive rhythm style that characterizes the Cherryholmes drive and energy.

Molly Kate started playing at 6. This young, left-handed fiddler’s soulful style and song writing abilities amaze all who see her. Debuting at the Grand Ole Opry at age 7, Molly has a beautiful voice and adds her lead and harmony vocals to Cherryholmes.

Marsalis Exposes Classical Side



In a celebration of the music of Heitor Villa-Lobos, *Marsalis Brasilianos*, featuring Branford Marsalis and members of the Philharmonia Brasileira (Gil Jardim, conductor), will perform at 2 p.m. Sunday, Oct. 19, in Yardley Hall. Paul Laird, musicologist at the University of Kansas, will present Artists Insights at 1 p.m.

The partnership between Grammy Award-winning saxophonist Marsalis and the Brazilian orchestra commemorates the 50th anniversary of the death of revered Brazilian composer Villa-Lobos. The concerts also show off the classical side of Marsalis, known first as a jazz musician.

Program for *Marsalis Brasilianos* is: Villa-Lobos' *Fantasia for Soprano Saxophone, Suite for Strings*, and *Bachianas brasileiras* no. 5 and Darius Milhaud's *La Creation du Monde*, op. 81, and *Scaramouch*, op. 165c.

The ease with which Marsalis performs is no surprise considering the New Orleans native was born into one of the city's most distinguished musical families, which includes family patriarch, pianist/music educator Ellis Marsalis and brothers Wynton, Delfeayo and Jason. In 1984, when he was just 24 years old, Branford released his first album, which began his career as a solo jazz artist. During the next two decades, he won three Grammys, including awards for Best Instrumental Performance, Individual or Group for the albums *I Heard You Twice the First Time* and *Contemporary Jazz*. His 2001 Sony Classical recording *Creation*, which features the Orpheus Chamber Orchestra, was the acclaimed saxophonist's first classical recording in 15 years.

On the heels of this successful recording, Marsalis has performed with prestigious symphony orchestras in a host of international cities, including Chicago, Sydney, Philadelphia and London.

Philharmonia Brasileira, which has gained notoriety through its participation in Brazilian cultural events and preservation of the work of Villa-Lobos, is a perfect match with Marsalis' music magic. Established in 1994 under the artistic direction of Jardim, the orchestra performed a concert and released a CD that accurately reconstructed the first concert Villa-Lobos held in Paris in 1924. This recording, *Villa-Lobos in Paris*, was awarded the Diapason d'Or and nominated for the second Bravo Culture award.

Villa-Lobos (1887-1959) was a native of Rio de Janeiro. Although quite

young when he began to study cello with his father, Heitor underwent very little formal training. His musical interest and talent were fueled instead by local street performers, who would influence his compositions throughout life. In 1912, Villa-Lobos traveled through Brazil's "dark interior" in an effort to absorb the diversity of authentic Brazil. Inspired by his travels, he began to compose a synthesis of European and Brazilian music, representing a radical new sound – not well received by his countrymen.

In 1918, he met French composer Darius Milhaud who was working in Rio. Milhaud introduced Villa-Lobos to the music of Debussy and Satie while Villa-Lobos introduced Milhaud to Brazilian street music. Shortly thereafter, Villa-Lobos traveled to Paris where he would live intermittently during the next decade. After his return from Paris, Villa-Lobos worked tirelessly for the betterment of music education in Brazilian schools. In the end, Villa-Lobos became known and respected for his enduring work as a Brazilian modernist composer and educator.

The concert booked for Yardley Hall was performed in Brazil prior to the group's North American tour.

Tickets \$40 and \$50





Spaghetti Orchestra Plays a Fistful of Tunes

The Spaghetti Western Orchestra rides into town with a wagon train of instruments to perform classic Ennio Morricone compositions like *The Good, The Bad and The Ugly*; *Once Upon A Time In The West* and *For A Few Dollars More*.

This is an international event – five Aussies recreating the music of films about the American West, produced in the '60s and '70s by Italian studios (hence the name Spaghetti Westerns). With a fistful of humor and a bucket-load of fun, The Spaghetti Western Orchestra performs tunes filled with the hoofbeat rhythms and whistling themes that define the films' scores at 8 p.m. Friday, Oct. 31, in Yardley Hall. Since it's Halloween, the audience is invited to come in costume.

During their first release from 1960 to 1975, the violent low-budget Spaghetti Westerns were B-rated, held in low esteem. But with the success of the well-known *Dollars Trilogy* (*A Fistful of Dollars*, *For a Few Dollars More* and *The Good, the Bad and the Ugly*), the movies gained status.

Composer Morricone created the distinctive musical style, and some scholars suggest that Morricone's music was so tied to action that the films are comparable to opera. In the 21st century, Spaghetti Western Orchestra recreates the themes of death, innocence and revenge of the film scores.

The Orchestra's playing conjures up a lone gunman, barren Western landscape, a chase on horseback and the anticipation of a gun battle. Their renditions even include the sound effects – every punch, gunshot and jangling spur – using coat hangers, cornflakes, nail clippers, rubber gloves and other ingenious "instruments" pulled from their saddlebag of tricks.

The layout of the stage is akin to a contemporary music concert and has strong resemblances to a recording studio environment. Each performer is surrounded by a battery of conventional and nonconventional instruments, which are used for music, drama and comedy. The white-faced paint gives the Orchestra members a look of *More Dead than Alive* (1968 Western).

Spaghetti Westerns are fondly remembered by fans. Classic dialogue is committed to memory, and scholars have written books. Morricone's music comes front and center in this performance, and fans know that when a man whistles a foreboding tune as a mysterious stranger rides into town, there is going to be trouble.

The show runs 85 minutes with no intermission, and the only opportunity to seat latecomers is six minutes into the show after *The Good, The Bad and The Ugly*.

Tickets \$20 and \$30

ArtsEducation

The Carlsen Center ArtsEducation program is bringing another season of world-class talent to students, teachers and families in Johnson County and surrounding areas. The 2008-09 season will feature musical, dance and theatrical performances that entertain while simultaneously conveying educational concepts. The program includes performances and workshops on the campus of Johnson County Community College as well as a robust outreach schedule that aims to serve the surrounding area. Last year the program reached a total of 17,641 participants.

"We're a community college so we want to serve everyone in our community. It's very important to us to give everyone the same opportunity," said Angel Mercier, ArtsEducation program director.

A major goal of the ArtsEducation program is to showcase artists who celebrate diversity. Two shows, *Emilio and the Enchanted Cow* and *Harriet Tubman and the Underground Railroad*, provide a multicultural viewpoint. One of the school performances of *Emilio and the Enchanted Cow* introduced the first Spanish-language performance to the Carlsen Center.

In addition to bringing in first-rate shows, the ArtsEducation program is pioneering some exciting studies that shed light on the importance and effectiveness of arts education. To date, Mercier has designed and completed two studies in conjunction with JCCC's office of Institutional Research.

One study explored the idea that incorporating curricular standards into theatrical performance will increase student comprehension. Fourth grade students from six Olathe and six Kansas City, Mo. public schools came to the Carlsen Center to watch a performance featuring popular children's television star Beakman. The show illustrated a number of concepts that aligned with state science standards for fourth grade students. Children and teachers were surveyed before and after the show to see if watching the performance had increased their understanding of the concepts.

Results from the surveys are very positive. More than two-thirds of students responding to the post-performance survey agreed that the *Beakman Live!* performance helped them understand science. Nearly 100 percent of responding teachers agreed that the entertainer clearly provided examples of scientific principles. Nine out of 10 agreed that the entertainer effectively used theater arts to illustrate scientific principles.

Funding for this study was made possible by a grant from the Sprint Foundation.

Mercier plans to continue studying how integrating arts education with academic subject matter affects student comprehension.

"Part of arts education is helping teachers, the community and individuals understand how arts is a part of them. I think about what's best for the community, what's best for the development of the child and what obligations we have as a community college," Mercier said.

For complete artist and ArtsEducation program information visit www.jccc.edu/CarlsenCenter.

Story by Emily Serafin

ArtsEducation Calendar 2008-2009

Sept. 11-12 (Thurs.-Fri.)	<i>Emilio and the Enchanted Cow</i>	School Shows Family Show
Sept. 30 (Tues.)	Wild Women of Kansas City	Ruel Joyce Series Free Performance
Oct. 2-3 (Thurs.-Fri.)	Luna Negra Dance Theater	School Show Master Class
Nov. 16 (Sun.)	Youth Symphony of Kansas City	Free Performance
Nov. 17-21 (Mon.-Fri.)	Up and Coming Jazz Artists	Jazz Clinic Public Show
Dec. 5 (Fri.)	Magic Tree House®: <i>The Musical</i>	School Shows Family Show
Feb. 10 (Tues.)	<i>Harriet Tubman and the Underground Railroad</i>	School Shows
Feb. 26-27 (Thurs.-Fri.)	Rubberbandance Group	Dance Residency Master Class
March 6 (Fri.)	<i>Spirit Horse</i>	School Shows
March 25-27 (Wed.-Fri.)	Ballet Boyz	Dance Residency Master Class
March 31 (Tues.)	Ruel Joyce Jazz Series	Free Performance
April 5-6 (Sun.-Mon.)	Mad Science presents: <i>CSI Live!</i>	Family Shows School Shows
June 2008 and 2009	Summer Jazz Camps	JCCC Music Department/UMKC

Last season, ArtsEducation programmed 258 master classes, workshops and Artist Insights attended by 8,806 participants, such as this one by Taylor 2 dancers.



Performing Arts Events

Johnson County Community College

October 2008



Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	 <p>Yeonsun Joo</p>	 <p>1 Luna Negra Dance Theater</p>	<p>2</p>		<p>3</p> <p>Luna Negra Dance Theater Dance Series 8 p.m. Yardley Hall \$25, \$35</p>	<p>4</p>
<p><i>* Proof</i> Academic Theatre Department, 7:30 p.m. Black Box Theatre</p>						
<p>5</p>  <p>Marita Abner</p>	<p>6</p> <p>*Yeonsun Joo, cello Ya-Ting Liou, piano Ruel Joyce Recital Series noon Recital Hall</p>	<p>7</p> <p>*Will Matthews Quartet Jazz Series noon Recital Hall</p>	<p>8</p>  <p>Cherryholmes</p>	<p>9</p>	<p>10</p> <p>Cherryholmes Family Series 7 p.m. Yardley Hall \$15 youth, \$25 adults</p>	<p>11</p>
<p><i>* Proof</i> Academic Theatre Department, 7:30 p.m. Black Box Theatre</p>						
<p>12</p> <p><i>* Proof</i> Academic Theatre Department 2 p.m. Black Box Theatre</p>	<p>13</p> <p>*Marita Abner, bassoon Barbara Bishop, oboe Patricia Higdon, piano Ruel Joyce Recital Series noon Recital Hall</p>	<p>14</p> <p>*Rich Hill Trio Jazz Series noon Recital Hall</p>	<p>15</p>	<p>16</p>  <p>Capitol Steps</p>	<p>17</p>	<p>18</p> <p>Capitol Steps Center Stage 8 p.m. Yardley Hall \$30, \$40</p>
<p>19</p> <p>Marsalis Brasilianos Branford Marsalis and Philharmonia Brasiliera 2 p.m. Yardley Hall \$40, \$50</p>	<p>20</p> <p>*Lawrence Figg, cello Anne-Marie Brown, violin Ruel Joyce Recital Series noon Recital Hall</p>	<p>21</p> <p>*Julie Turner/Tommy Ruskin Group Jazz Series noon Recital Hall</p>	<p>22</p>  <p>Julie Turner/Tommy Ruskin Group</p>	<p>23</p>  <p>Lawrence Figg Oct. 20</p>	<p>24</p>	<p>25</p> <p>*Halloween Concert 2 p.m. reception, 3 p.m. concert, Yardley Hall Overland Park Orchestra, Legacy School of Ballet costume parade</p>
<p>26</p> <p>K.C. Symphony Sunday Berlioz & Wagner 2 p.m. Yardley Hall \$32, \$42, \$53</p>	<p>27</p> <p>*Tomoko Iguchi, violin Ya-Ting Liou, piano Ruel Joyce Recital Series noon Recital Hall</p>	<p>28</p> <p>*Alaadeen & Group 21 Jazz Series noon Recital Hall</p>	<p>29</p>  <p>Alaadeen & Group 21</p>	<p>30</p>  <p>Tomoko Iguchi Oct. 27</p>	<p>31</p> <p>Spaghetti Western Orchestra Special Event 8 p.m. Yardley Hall \$20, \$30</p>	 <p>Spaghetti Western Orchestra</p>

For best seats, order early.
Call **913-469-4445**
or buy tickets online
www.jccc.edu/CarlsenCenter
for tickets and information.

Service fee applicable.



Purchase live online

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. There is a \$1 per ticket handling charge at the JCCC box office. Discounts are available for music, theater and dance students.

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**

Capitol Steps Mount Musical Satire



Always an audience favorite, especially in an election year, The Capitol Steps makes a fifth stop at Yardley Hall at 8 p.m. Friday-Saturday, Oct. 17-18.

The 2008 presidential campaign has provided Capitol Steps with its funniest material ever. Since this campaign has been a long one, the Steps put together a helpful musical guide to candidates, past and present – *Fake It to the Right* (Mitt Romney), *I Feel Pretty* (John Edwards), *Hillary Survive* (to the tune of *I Will Survive* for Sen. Hillary Clinton), *Also Rans* and, of course, signature songs for Senators Barack Obama and John McCain.

The Capitol Steps' witty show is not only at the expense of politicians; it also lampoons their favorite scandals of the year – Larry Craig, Don Imus, Alberto Gonzales, the Supreme Court, food from China and drugs from the United States. No subject is immune from the Steps' satire from the No Child Left Behind Act to baseball steroids to Paris Hilton.

After 27 years, the Capitol Steps are a Washington, D.C., institution that keep audiences laughing and public figures looking for cover.

The Steps were born in December 1981, when three staffers for Sen. Charles Percy were planning entertainment for a Christmas party. Their first idea was to stage a nativity play, but in the whole Congress they couldn't find three wise men or a virgin. So they decided to dig into the headlines of the day and create songs and skits that conveyed a special brand of satirical humor. Ronald Reagan was president when the Steps began, so co-founders Elaina Newport, Bill Strauss and Jim Aidala figured that if entertainers could become politicians, then politicians could become entertainers. The group now has 22 cast members, five of whom are on stage for any one show.

Cast members are firmly bipartisan, finding entertainment at the expense of both Republicans and Democrats. The current cast of the Capitol Steps has, at one time or another, infested the offices of 11 U.S. senators and seven members of the House of Representatives. Most of these politicians have since been defeated or placed under investigation.

This year the Steps made their 28th album – *Campaign and Suffering*. So go out and spend what's left of your tax rebate and see the Steps in person.

Tickets \$30 and \$40



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