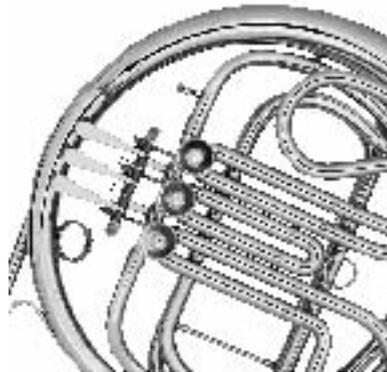

Stephenson Memorial Concert Series 1997-1998



Stephenson Memorial Concert Series

The Stephenson Memorial Concert fund was established in 1987 by the late Louis B. Stephenson Jr. and Edna M. Stephenson to honor their daughter, Nancy Anne, a pianist who died early in her life. Following his death a few months after his retirement, the concerts also honored their son, John B. Stephenson, President of Berea College, 1984-1994.

The elder Stephensons' wills provide for the continuation of these memorial concerts in a manner that enables Berea College this year to present the first Stephenson Memorial Concert Series.

In many ways, the multiple programs each year will be chosen to reflect the interests of their daughter and son: of Nancy Anne, in the piano as a solo and ensemble instrument, of John, in traditional world and ethnic music and dance that foster an understanding of diverse cultural traditions, in contemporary themes that expand an awareness of frontiers, and in the exploration of a sense of place - whether in Appalachia or Scotland. Many thousands of students will come to appreciate the fruits of this memorial series.

John Crowden, Coordinator of Convocations

Dorian Wind Quintet with Billy Childs

September 25, 1997, 8 o'clock
Phelps Stokes Auditorium

Jean Ritchie with George Pickow

October 23, 1997, 3 o'clock
Phelps Stokes Auditorium

Živili

December 6, 1997, 8 o'clock
Seabury Arena

The Ahn Trio

January 19, 1998, 8 o'clock
Phelps Stokes Auditorium

The Waverly Consort

March 19, 1998, 8 o'clock
Phelps Stokes Auditorium

Maxwell Street Klezmer Band

May 7, 1998, 8 o'clock
Phelps Stokes Auditorium

Dorian Wind Quintet with Billy Childs

Since its inception 35 years ago at Tanglewood, the Dorian Wind Quintet has distinguished itself as one of America's foremost ensembles. The "extraordinary accuracy, homogeneity of ensemble and spirit" (New York Times) that characterizes Dorian's performances prompted Time Magazine to hail it as "one of chamber music's most sparkling and eloquent ensembles".

The Quintet has toured throughout 49 of the 50 states and Canada, has toured Europe eighteen times, and has toured throughout the Middle East, India, Africa and Asia. In 1981, Dorian became the first wind quintet to appear at Carnegie Hall.



The Quintet has often collaborated with other well-known artists including Lorin Hollander, Ruth Laredo, Richard Ormrod, Beveridge Webster, John Casadesus, Lukas Foss, Jean-Pierre Rampal, Claude Frank, Phyllis Bryn-Julson, James Tocco, Lee Hoiby, and Phyllis Curtin.

The Dorian Wind Quintet has served as the resident ensemble for several institutions including the Mannes College of Music, Brooklyn College, and for a decade held the position of University-Wide-Artists-In-Residence for the State University of New York System. Dorian currently serves as Ensemble-in-Residence for Hunter College in New York City and the Round Top Festival Institute in Texas.



After finishing high school, Billy Childs began a classical regimen and also started listening to classic jazz. He graduated from USC in 1975 and started his six-year stint with Freddie Hubbard in 1978. He also worked with trombone great J.J. Johnson and formed a progressive group with Dianne Reeves called *Night Flight*.

Concurrent with his work as a pianist today, Childs has found his career as a serious composer blossoming. His first commission in 1992 from the Grenoble (France) Jazz Festival for a ballet was followed by two commissions from the Los Angeles Philharmonic, as well as a work premiered at the Monterey Jazz Festival and two commissions from the Akron Symphony Orchestra.

His work, "A Day in the Forest of Dreams," commissioned by and performed with the Dorian Wind Quintet will have its world premiere at Berea College.

Thursday, September 25, 1997, 8 o'clock
Phelps Stokes Auditorium

Jean Ritchie with George Pickow

Jean Ritchie was born and raised in Viper, Kentucky in the heart of the southern Appalachian Mountains, youngest in a family of fourteen children born to Balis and Abigail Ritchie. Walled in by the rugged Cumberland ridges, the Ritchies and their neighbors farmed their hillsides using primitive methods and entertained themselves with play-party games and ballads handed down through the generations from their Scottish, English and Irish ancestors. In 1947, after college, she moved to New York and worked as a social worker in the Henry Street Settlement.

By 1950, Jean Ritchie was an important figure on the New York folk scene, her influence probably best shown by the fact that dulcimers, almost unknown instruments in New York, began selling at a brisk rate. Today she is credited with almost single-handedly reviving interest in the mountain dulcimer and with helping to establish its prominence as more than a regional folk instrument. As Jean's reputation grew, she was encouraged to begin working on a book about her family and its music. *Singing Family of the Cumberlands*, as it came to be known, published in 1955, is still in print.

While the folk movement that peaked in the 1960's has tapered off, the sustained, if less commercial, interest in traditional music provides Jean with more college and festival dates than ever before. She also finds herself often in demand as a guest teacher at such places as the University of California, Santa Cruz, or to serve as artist-in-residence. She led 180,000 people in singing "Amazing Grace" for Pope John Paul II in Washington, D.C.

Even though Jean still resides in New York, she and George have a log house in Viper, and she stays active performing

in many of Kentucky's summer music festivals, telling her stories of family and of experiences growing up in the mountains of Eastern Kentucky. Jean was featured in Bill Moyers' PBS documentary, *Amazing Grace*, and is the subject of *Mountain Born*, *The Jean Ritchie Story*, produced by Kentucky Educational Television.

George Pickow is a noted photographer (stills and films) having worked since the age of eighteen in all photographic media. He has illustrated children's books and has worked with Jean in the production and illustration of her many books. George incorporates into Jean's recital an effective addition of multi-image illustrations for some of the program sections. These backgrounds offer a power and moving reinforcement which increases the audience's understanding of the beauty, joys and sorrows in Jean's music.



Thursday, October 23, 1997, 3 o'clock
Phelps Stokes Auditorium

Živili: Christmas in Croatia

Živili is the only fully professional dance company in the world which celebrates the dances, songs, and music of the peoples of the former ethnic regions of Yugoslavia. This distinctive company of 30-50 performers, trained in the style of Southern Slavic dance and music, is composed of an orchestra of native instruments with singers and dancers in numerous sets of colorful, hand-embroidered costumes.

The singing heard in most of Živili's repertoire is generally noted for its tremendous vocal strength. Although both male and female voices are important, it is the female voice,

singing in its powerful register projected from the chest, that produces the brilliant sonority and energy characteristic of this sound. It is a style that is a musical extension of the beauty and fluidity of the villagers' languages and of their robust speaking voices, not shaded by subtle nuances but bursting with rich, deep and vibrant sounds. This singing style is a reminder that the human voice preceded all other instruments and is still the sole accompaniment in many ritual dances where it plays an important role. With its many melodic and harmonic lines, intriguing dissonances, and complex elements of music theory, the style is a reflection of the villagers' lives, customs, and homeland.

The Southern Slavic nations are richly endowed with folk instruments which can be categorized as vibratory, percussive, stringed, or wind. While one can find such relatively "modern" instruments as the clarinet and accordion, the instruments that are played most often are those of the tambura group — the multi-stringed, fretted instruments whose appearance in the area dates back to the 15th century.

For several weeks this past summer, twenty-eight members of the troupe visited, danced and lived in refugee camps of displaced Slavs in Hungary, Bosnia, Croatia and Solvenia. One observer remarked, "The irony is delightful. A group of American performers who learned Slavic dances to preserve the traditions of their ancestors are performing those dances in the war-ravaged nations where the dances were created."

Živili (Zheé-veh-lee) is a Croatian exclamation or toast meaning, "To Life!"

*Saturday, December 6, 1997, 8 o'clock
Seabury Arena*



The Ahn Trio

The Korean-born sisters of the Ahn Trio — violinist Angella and the twins, pianist Lucia and cellist Maria — each a Kentucky Colonel, share a rare gift of musical virtuosity. Hailed as a brilliantly distinguished ensemble gifted with extraordinary powers of communication and exquisite blend of sound, each of these women performs with superb technique and contagious excitement.

The subject of numerous articles in the press, the Ahn Trio has appeared on a NBC-TV's documentary during the 1988 Seoul Olympics, PBS's *Eleventh Hour* with Robert Lipsite, and has been featured in the NEW YORK TIMES and TIME magazine.

Grandprize winner of the 1992 Alliance Northeast Competition for Chamber Ensembles, the Ahn Trio won the top prize in the Coleman Chamber Music Competition and was among the finalists of the Naumburg Chamber Music Competition. The Trio tours annually throughout North America and performs frequently in Asia and Europe. Their recent engagements include concerts at Singapore's Victoria Concert Hall, Korea's Seoul Arts Center, Carnegie Hall, Lincoln Center's Alice Tully Hall, Chicago's Bennett Hall at Revinia, and the Krannert Center at the University of Illinois. The Trio has performed with the New York and Philadelphia orchestras, the Moscow Philharmonic and many other groups.

With astonishing gifts of communication, the three sisters have conducted hundreds of master classes in elementary, middle and high schools, and universities throughout the country. Graduates of The Julliard School, their passionate dedication to the

commissioning and performance of contemporary music has led to significant additions to the piano trio repertoire. Among the Trio's recent premieres are Eric Ewazen's *Trio for Violin, Cello and Piano*; Jeffrey Nych's *Kaleidoscopes* for piano trio; and Kenji Bunch's *Concerto for Piano Trio and Orchestra* and *Slow Dance* for piano trio.

The Trio has earned rave reviews for their CD of the Ravel and Villa-Lobos Piano Trios as well as for the recent release of their CD of Dvorák and Shostakovich Trios.



Thursday, January 22, 1998, 8 o'clock
Phelps Stokes Auditorium

The Waverly Consort: An American Journey

The Waverly Consort, Michael Jaffee, director, offers programs altogether unique in the contemporary concert hall. Drawing on a repertory from the 10th to the 19th centuries, from Europe to North and South America, the group has long been an audience favorite in its home city of New York, and annual tours include sold-out appearances in major concert halls from coast to coast. Through the ensemble's concert tours, appearances at international festivals, radio and television broadcasts, and recordings, its music has been heard across the length and breadth of the Americas, Britain, Europe, and the Far East. Annual concerts in its home city of New York now include over one hundred performances at Lincoln Center. In addition, the Waverly Consort's New York City

schedule includes performances each December of *The Christmas Story* at the Cloisters, as well as concerts at the Metropolitan Museum of Art and other major cultural centers.

This season the thirteen-member ensemble of singers and players tours two special concerts, both premiered at the Metropolitan Museum of Art and subsequently performed through North America. The annual presentation of *The Christmas Story* combines solemn and festive music, processions, and simple gestures to dramatize the Biblical narrative as conveyed by music manuscripts and illuminated miniatures of the Middle Ages. Contrasting in both time and place, *An American Journey: "Bound for the Promised Land"* is a semi-staged revue tracing America's musical and spiritual odyssey from the Colonial period to the Civil War, featuring robust 'Spir'itual Songs'; country dances, jigs and hornpipes; Revolutionary ballads of the "Sons of Liberty"; and parlor songs sung around the piano at home in the early nineteenth century; and the inspirational folk hymns from the popular American singing books *Southern Harmony* and *The Sacred Harp*, accompanied by guitar, fiddle, banjo, mandolin, hammered dulcimer, harp, piano, recorders, and bass viol.

The Waverly Consort has been featured on numerous radio and television broadcasts, most recently on *CBS Sunday Morning* and National Public Radio's *Performance Today*.



Thursday, March 19, 1998, 8 o'clock
Phelps Stokes Auditorium

Maxwell Street Klezmer Band

Whether one is intimate with Jewish culture or a newcomer, klezmer music opens the door to a world rich with energy and emotion that can be understood by all. The *klezmerim* of Eastern Europe (Jewish musicians skilled in improvisation) drew upon both the lyrical, haunting melodies of the synagogue and the boisterous dances of the Russians, Rumanians, and other surrounding cultures to create a unique and evocative style of their own. With the destruction of the Jewish communities of Eastern Europe and disappearance of the *shtetl* (Jewish ghetto), the soulful sound of the klezmer was seemingly lost and forgotten.

Then, in the late 1970's, young Jewish musicians in America rediscovered the music of their Eastern European heritage. In 1983, Lori Lippitz, a student of Russian Language and Literature and singer of Russian and Yiddish folk songs, formed the Maxwell Street Klezmer Band. Maxwell St. blends the earthy character of traditional Yiddish folk music (influenced by exuberant Russian dances and gypsy revelries) with the crying-laughing quality of the clarinet and violin, lending the same soulful quality to their performance as a saxophone wailing the blues.

The Maxwell Street Marketplace was to Chicago what the Lower East was to New York. At the turn of the century when the first major wave of Russian Jewish immigrants settled in America, Chicago's Maxwell Street became famous for its open-air Sunday marketplace crowded with Jewish pushcart-peddlers — an institution which survived in the hands of generations of fresh waves of immigration until 1995 when the market was relocated to make room for University expansion. The band was named in tribute to Chicago's early immigrant generations.

The Maxwell Street Klezmer Band divides its time between giving concerts and bringing traditional "*simcha*" (celebration) music back to Jewish weddings and festivals. The band is affiliated with the Yiddish Arts Ensemble which creates and stages original English-language family musical productions based upon Yiddish folklore. Maxwell Street is also the founder of the Klezmer Music Foundation which was created to stimulate the revival of Yiddish music in the Midwest through education, workshops, and training of new musicians of all ages at both the professional and amateur level.

Maxwell Street Klezmer Band plays every Wednesday and Thursday night at the Cafe Continental in Chicago, and travels to perform in festivals across America and Europe. In a usual year the band will play over 250 performances. Audiences are delighted by the band's high-energy performances that glow with warmth and humor.



Thursday, May 7, 1998, 8 o'clock
Phelps Stokes Auditorium

Previous Stephenson Memorial Concerts

Choir of Christ Church Cathedral, Oxford, England
September 13, 1989

Cantilena Piano Quartet with Brenda Boozer, soprano
February 18, 1991

Joan Yarbrough & Robert Cowan, pianists
November 21, 1991

Dmitri Ratzler, pianist
December 10, 1992

Buffalo Guitar Quartet
September 29, 1994

Joan Yarbrough & Robert Cowan, pianists
October 5, 1995

The Mystical Arts of Tibet
Sacred Music Sacred Dance
March 20, 1996

photo credits:

Dorian Wind Quintet	Jonathan Clark
Billy Childs	William Claxton
Jean Ritchie	George Pickow
Živili	file photo
The Ahn Trio	Arthur Elgort
The Waverly Consort	Shawn-Paul Luchin
Maxwell St. Klezmer Band	Paul McGrath
Brochure design	Eric Crowden Jacqueline Crowden

