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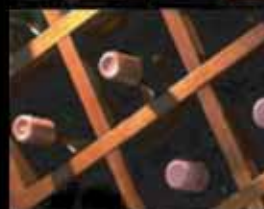
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Thursday, November 10, 2011, 7:30 PM
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NEW CENTURY CHAMBER ORCESTRA

Nadja Salerno-Sonnenberg
Music Director

Sonata No. 1 in G Major

- I. Moderato
- II. Andantino
- III. Allegro

Gioacchino Rossini
(1792-1868)

Adagio for Strings

Samuel Barber
(1910-1981)

Romanza for solo Violin and String Orchestra

- I. Romanza
- II. Valse Funebre
- III. Cakewalk

William Bolcolm
(1938)

Nadia Salerno Sonnenberg, Violin

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Octet for Strings in E-flat major, Op. 20

- I. Allegro
- II. Andante
- III. Scherzo
- IV. Presto

Felix Mendelssohn
(1809 - 1847)

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About the New Century Chamber Orchestra

The New Century Chamber Orchestra, founded in 1992, looks for fresh, exciting ways to present classical music in the San Francisco Bay Area by combining performances of extraordinary quality with innovative programming. World-renowned violin soloist, chamber musician and recording artist Nadja Salerno-Sonnenberg joined the ensemble as Music Director and Concertmaster in January 2008, bringing "a new sense of vitality and determination, as well as an audacious swagger that is an unmistakable fingerprint of its leader," according to Gramophone Magazine.

New Century, comprised of local musicians and those who travel from across the U.S. and Europe to perform in the Bay Area together, performs without a conductor. Musical decisions are made collaboratively, resulting in an enhanced level of commitment on the part of the musicians to concerts of remarkable precision, passion and power.

In addition to performing classic pieces of chamber orchestra repertoire, New Century commissions important new works, breathes life into rarely heard jewels of the past, performs world premieres and brings pieces from other genres such as jazz and rock into the chamber orchestra setting.

Nadja Salerno-Sonnenberg, Music Director

One of the leading violinists of our time, Nadja Salerno-Sonnenberg is best known for her exhilarating performances, passionate interpretations, musical depth and unique charisma. A highly acclaimed soloist and recording artist, Nadja has also gained recognition in the orchestral arena. Now in her third season as Music Director of the New Century Chamber Orchestra, Nadja recently led the 19-member string orchestra on their first US tour together in January and early February 2011 to great success.

The New Century Chamber Orchestra's 2011 eight-city tour featured works by Wolf, Piazzolla and Tchaikovsky, with performances at Ohio's Cleveland Museum of Art and Denison University; the (Ann Arbor) University Musical Society series in Michigan; Northwestern University in Illinois, and the Broad Stage (Santa Monica), UC San Diego and the Mondavi Center in California. The New Century's 2010-11 season, comprised of four additional subscription series of 4 concerts each (September/November, March and May) features two spring series March 24 – 27 and May 19 – 22. Of special note is the May series, which presents the chamber orchestra's world premiere commission by 2010-11 Featured Composer Mark O'Connor. In November 2010, Ms. Salerno-Sonnenberg's record label, NSS Music, released the highly anticipated second recording by Nadja and New Century. A live recording featuring Strauss's *Metamorphosen*, Barber's *Adagio for Strings* and Mahler's *Adagietto* from *Symphony No. 5*, the CD has been praised as "brilliant" (Oregon Music News), and allmusic.com advised, "For those who like orchestral music for strings that takes nothing less than revelation as its goal, this is a must-have."

A powerful and innovative presence on the recording scene, Nadja Salerno-Sonnenberg

started NSS Music in 2005. This record label continues to grow, with the most recent addition to the label family being the acclaimed American String Quartet. The American's *"Schubert's Echo"* CD was released in August 2010. In 2009, NSS Music released *"Together,"* Nadja's first recording collaboration with New Century. *"Together"* includes Impressions by Clarice Assad, which was given its world premiere by New Century in 2008; Piazzolla's *Four Seasons of Buenos Aires*; Gershwin's *Bess You Is My Woman Now* from Porgy and Bess, arranged for string orchestra, both with Nadja as soloist; and Bartók's *Romanian Folk Dances* arranged for string orchestra. *"Together"* follows NSS Music's recording *"Originis, Live from Brazil,"* released in April 2009, a recording which honors the Italian heritage of Ms. Salerno-Sonnenberg and the Brazilian heritage of her collaborators, guitarists Sérgio and Odair Assad. The NSS Music label also features Ms. Salerno-Sonnenberg's *"Merry"* (a compilation of Christmas favorites), *"Nadja"* (Tchaikovsky and Assad, violin concertos), *"Live"* (Nadja Salerno-Sonnenberg and Anne-Marie McDermott), as well as *"Love, All that It Is"* (NSS Music's first jazz album featuring The Clarice Assad Trio), Anne-Marie McDermott's *"Bach"*, and John Cerninaro's *"John Cerninaro, A Life of Music."* Additionally, Ms. Salerno-Sonnenberg has over twenty releases on the EMI and Nonesuch labels.

Nadja Salerno-Sonnenberg's exceptional artistry is paired with great musical intelligence which, along with her unique personality, have served her well in numerous environments – on camera, in a commercial for Signet Bank, hosting a *Backstage/Live from Lincoln Center* program for PBS, appearing in the PBS/BBC series *The Mind*, even talking to Big Bird on *Sesame Street*. She was the subject of the 2000 Academy Award-nominated film, *Speaking in Strings*, which premiered at the Sundance Film Festival. Released in theaters nationwide and

subsequently premiered on HBO's Signatures channel in 1999, this intensely personal documentary on her life is available on VHS and DVD through New Video. The CD of music from the film was released in 1999 by Angel/EMI. Ms. Salerno-Sonnenberg appeared on ABC's primetime comedy *Dharma & Greg* in 2001, and she has also been interviewed and profiled on CBS' *60 Minutes*, *60 Minutes II*, and *Sunday Morning*; CNN's *Newsstand*; NBC's *National News* and *Newsstand*; NBC's *National News* and *The Tonight Show* with Johnny Carson; A&E's *Artist of the Week* with Elliot Forrest; Bravo's *Arts & Minds* and *The Art of Influence*; PBS' *Live from Lincoln Center*, *The Charlie Rose Show*, and *City Arts*. On the publishing front, *Nadja: On My Way*, her autobiography written for children discussing her experiences as a young musician building a career, was published by Crown Books in 1989.

Ms. Salerno-Sonnenberg's professional career began in 1981 when she won the Walter W. Naumburg International Violin Competition. In 1983 she was recognized with an Avery Fisher Career Grant, and in 1988 was Ovation's Debut Recording Artist of the Year. In 1999 she was honored with the prestigious Avery Fisher Prize, awarded to instrumentalists who have demonstrated "outstanding achievement and excellence in music." In May of that same year, Ms. Salerno-Sonnenberg was awarded an honorary Master of Musical Arts from the New Mexico State University, the first honorary degree the University has ever awarded. An American citizen, Ms. Salerno-Sonnenberg was born in Rome and emigrated to the United States at the age of eight to study at The Curtis Institute of Music. She later studied with Dorothy DeLay at The Juilliard School.

Stuart Canin, Founding Music Director

Stuart Canin served as New Century's first Music Director and Concertmaster from 1992–1999. A former Concertmaster of the San Francisco Symphony and the San Francisco Opera, Mr. Canin currently serves as Concertmaster of the Los Angeles Opera under Music Director James Conlon and General Director Plácido Domingo. He served as Concertmaster in Hollywood for studio orchestras, performing on such films as *Schindler's List*, *Titanic* and *Forrest Gump*.

Krista Bennion Feeney, Music Director Emeritus

A native of Menlo Park, CA, Krista Bennion Feeney served as New Century's Music Director and Concertmaster from 1999–2006. She is currently Concertmaster of the Mostly Mozart Festival at Lincoln Center during the summer and Co-Concertmaster of the Orchestra of St. Luke's year-round at Carnegie Hall and throughout the summer at the Caramoor Festival in Katonah, New York. She was a student of Isadore Tinkelman and Stuart Canin at the San Francisco Conservatory, and later studied with Jaime Laredo and Felix Galimer at the Curtis Institute of Music.

New Century in the Community

New Century musicians are active members of the San Francisco Bay Area community and have made quartet appearances at San Francisco's City Hall and at the San Francisco Giants' AT&T Park.

New Century is committed to educational outreach in the communities where it performs. The orchestra provides musical education to 3rd, 4th, and 5th grade students in an intensive program at schools in Marin City and San Rafael's Canal District. In addition to several annual classroom visits by a string quartet, selected students are offered free instrumental music instruction with a goal of having the students on as close of an educational equivalency as possible with their suburban peers.

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PROGRAM NOTES

Gioacchino Rossini (1792- 1868)

Sonata in G Major

Program Note by Rosemary Delia

Rossini is best known for having composed some of the most memorable and beloved operas in the repertoire. Perhaps even more widely known are the opera overtures, heard frequently as independent works in concerts, on the radio, and in recordings. In all, Rossini wrote nearly forty operas between the ages of 19 and 38, among them *Tancredi*, *L'italiana in Algeri*, *The Barber of Seville*, *La Cenerentola*, *La gazza ladra*, *Semiramide*, and *William Tell*. After completing *William Tell* in 1829, Rossini took what has come to be called an "early retirement" from composing opera, spending the subsequent years in relative ease and material comfort. He hosted a weekly *soirée* in his Paris apartment where guests such as Saint-Saëns, Gounod, Liszt, and Bellini, along with budding singers and instrumentalists, could find entertainment (both musical and gustatory), edification, mentoring, and social connection. At the end of his life Rossini completed his *Stabat Mater*, composed his *Petite Messe Solennelle* along with an eclectic compilation of songs and piano pieces entitled *Péchés de vieillesse* (Sins of Old Age).

As one of the few composers who reaped the financial rewards of his successes in his own lifetime, Rossini enjoyed superstar status throughout Europe in his day, though some found cause for repudiating his works on the grounds that they pandered to bourgeois taste or created tawdry effect. Such criticism, rooted in a more cerebral aesthetic, took aim at some of the musical devices Rossini developed and relied upon in his stage works, for example, the "frozen moment" trick in which several onstage characters register their exaggerated responses to the misunderstanding they find themselves embroiled in and the famous if now cliché Rossini crescendo.

At an early age Rossini demonstrated impressive musical talent. The young Rossini performed as a singer, often alongside his parents, both of whom were professional musicians. His father performed on the trumpet in their hometown of Pesaro, and his mother was an opera singer. In his youth, Rossini was also skilled in playing viola, horn, harpsichord and piano. He began formal musical training in counterpoint and cello at the Bologna Academy when he was fourteen.

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Over the course of three days Rossini, at twelve years of age, composed a set of six sonatas for four players, the so-called six sonate a quattro. Originally scored for two violins, cello and bass, the Sonata No. 1 in G major is part of a set of six sonatas that are among Rossini's most well known instrumental works. Brimming with youthful vitality and effervescence, the G major sonata displays the wit and charm of a precocious musical talent; some listeners find that it heralds the tunefulness and humor found in Rossini's later work. The motivation for these pieces came during the summer of 1804 while Rossini was composing music to be performed at concerts held at Villa del Conventello near Ravenna, the home of the wealthy young patron Agostino Triossi. The work's unusual scoring—a string quartet with double bass replacing viola—is best explained by the fact that Triossi himself was a skilled double bass player and that there was no violist available.

It was not until the 1940s that these sonatas were actually found, although their existence as part of Rossini's compositional output was known. Composer Alfred Cassella made the discovery of the manuscript in the Library of Congress, and found that later in his life Rossini had added a wry bit of commentary to it: "First violin, second violin, violoncello and contrabass parts for six horrendous sonatas composed by me at the country house (near Ravenna) of my friend and patron Agostino Triossi, at the most youthful age, having not even had a lesson in thorough-bass. They were all composed and copied in three days and performed in a doggish way by Triossi, contrabass; Morini (his cousin), first violin; the latter's brother, violoncello; and the second violin by myself, who was, to tell the truth, the least doggish."

The genial first movement Moderato is concisely cast in a rudimentary sonata form, with a momentary contrasting development that returns to a repeat of the opening section. The Andantino features a lovely melody that receives charming punctuation by a legato bass line. Impish verve, rhythmic lilt, and technical brilliance characterize the final Allegro, an energetic rondo that hastens the piece to a close.

Samuel Barber (1910- 1981)

Adagio for Strings

Program Note by Rosemary Delia

Twice awarded the Pulitzer Prize, in 1958 for his opera *Vanessa* (with a libretto by Barber's lifelong partner and fellow composer Gian Carlo Menotti) and in 1962 for his Piano Concerto, Samuel Barber composed music that has been characterized as anachronistic for its time. While most of his contemporaries were becoming increasingly involved in radical experimentation with synthesized and serial music, Barber worked comfortably in the realm of tonal harmonies to create music that was unabashedly romantic, intensely lyrical, and, for the most part, accessible.

In the canon of both American and international classical music, Samuel Barber's *Adagio for Strings* is a model of endurance, both in its status as an essential work in the repertoire and in its expression of unrelenting and stoic restraint. Initially conceived as the second movement of String Quartet No. 1, Op. 11 when Barber was only in his 20s, the *Adagio* was written in 1936, and later adapted for string orchestra as well as for chorus. From the moment that Arturo Toscanini and the NBC Symphony Orchestra premiered the work in 1938 it became an immediate success—while also marking Toscanini's first espousal of a composition by an American composer. As Barber's best known and most frequently performed work, *Adagio for Strings* bears the distinction of having been voted the "world's saddest music" in a 2004 BBC listener poll.

Ever since it was played during a radio broadcast of the funeral of President Franklin D. Roosevelt in 1945, the *Adagio* has earned an undisputed place in the collective imagination as the music most expressive of grief and mourning. It was played on the radio when the news of President John F. Kennedy's assassination was announced in 1963, and more recently performed in a ceremony at the World Trade Center to commemorate the victims of the September 11 attacks. It was played at the funerals of such prominent figures as Albert Einstein, Leonard Bernstein, Prince Rainier and Princess Grace. It was also used in varying ways to heighten emotional intensity in films such as David Lynch's *The Elephant Man* (1980), Oliver Stone's *Platoon* (1986), and Jean-Pierre Jeunet's *Amélie* (2001), among others.

Barber dedicated the work to two significant creative influences of his early life, his aunt and uncle, Louise and Sidney Homer, both of whom were performing musicians. Louise Homer was a noted contralto who performed regularly at the Metropolitan Opera; her husband Sidney was a composer of art songs and mentor to the young Barber.

About the *Adagio*, Aaron Copland has said: "It comes straight from the heart, to use old-fashioned terms. The sense of continuity, the steadiness of flow, the satisfaction of the arch that it creates from beginning to end. They're all very gratifying, satisfying, and it makes you believe in the sincerity which he obviously put into it." And yet, to another American composer, William Schuman, no matter how ubiquitous the piece might have appeared, the emotional response it elicits manages to remain eternally fresh: "For me, it's never a warhorse; when I hear it played I'm always moved by it."

In its basic structure, the piece forms a simple arch. Marked *Molto adagio, espr. cantando*, [very slowly, singing expressively] the work begins pianissimo. As emotional intensity builds, the sequence ascends and the dynamics also increase. Harmonies shift, dissonances are created and resolve. After building to a fortissimo, the piece dies off into silence.

In a recent New York Times article about Barber's centenary year, Johanna Keller has perceptively written: "If any music can come close to conveying the effect of a sigh, or courage in the face of tragedy, or hope, or abiding love, it is this."

William Bolcom (born 1938)
"Romanaza" Concerto for Violin
The genesis of Romanza

A Conversation with Nadja Salerno-Sonnenberg and William Bolcom

Nadia Salerno-Sonnenberg: When I started the Featured Composer Program for New Century, Bill was always there in my mind. It was just a question of seeing if he would be available, and thankfully he was. I told him that he could write anything, absolutely anything for us. He said he wanted to write me a concerto. I said, "Are you sure? Because it really doesn't have to be for me. You can write a trombone concerto if that's what you've got in your head right now. You can write a symphony for the orchestra, anything but a violin concerto." And he said, "Why are you saying this?" And I said "Because I'm gonna have to LEARN your piece!!" And he laughed and said "Poor Nadja!" From that point on, I had absolutely nothing to do with how *Romanza* came to be. Bill told me it was already written in his head and all he needed to do was put it down on paper. You know, Bill still writes his music with pen and paper?? Not a computer. I think that's fantastic really...until you get the music and have to learn it—with his handwriting!

William Bolcom: I didn't want a usual concerto. This is why I've liked serenades, divertimenti, and all the forms that allow soloists in other roles than the usual soloist vs. orchestra one. There is some virtuosity for the soloist in *Romanza*, but that is not the point of the piece. The point is, rather, the emotional climate that the piece generates. It's not as anti-virtuosic as, say Berlioz's *Harold In Italy*, but the soloist is more an actor in a play than the usual concerto's technically brilliant hero, vs. enormous orchestral forces. In *Romanza*, maybe the soloist doesn't prevail. It's a sweet-sad ending, but still wins in a non-heroic way. At least I feel that way about the piece.

The challenges of Romanza

NSS: For me the most challenging part of learning a contemporary work is "getting it." No one has played it before; you have nothing to refer to. You have not heard what it sounds like with the orchestra or even a piano reduction. You are out in the cold. And when I learn a piece, so, so many of my decisions technically are based on what I want to do musically. So in essence I learn the notes and figure it out as best as I can, and then later I really have to just relearn the piece.

WB: The piece is powered by a sort of tension between direct lyricism and something darker. You get directly appealing, I hope, musical ideas with something hidden and mysterious behind them.

The style of Romanza

NSS: Well I think that since Bill knew he was writing this piece for me to perform, he probably infused it somewhat with how he hears me as a player. It's always incredibly interesting to see how people think of you as a performer.

WB: As I look at it again I realize I'm touching on the early Romantics stylistically without ever really sounding like them. But Nadja is a bold performer who for me invokes the grand style, so I thought this musical world of grand gestures would be terrific for her; the idiom is heated rather than dispassionate, joyful and desolate at once, full of emotional extremes, which ought to be fun for her.

Working with each other

NSS: I have always, always loved Bill's music. I think mostly because it is so incredibly varied. He has a spectacular spectrum of styles, colors, intricacies, and emotions. His music is emotional, for me at least, and that is why I react to it so strongly. When I met him, I was shocked at how genuine a guy he was. He could not have been more warm, and enthusiastic and fun. He is truly a great, great guy that happens to be intensely talented.

WB: I loved working with Nadja on the Third Violin sonata in the 1990s. At first in rehearsal she was diffident but soon berated me (rightly) for not practicing enough. The solo part for Romanza was actually foisted on her; I don't think she'd wanted a solo piece for this commission. I just wanted to do it, and I'm glad she has gone along with the gag!

Felix Mendelssohn (1809- 1847)

Octet for Strings in E-flat major, Op.20

Program Note by Rosemary Delia

Mendelssohn wrote his Octet in 1825, the same year Beethoven composed his String Quartet in B-flat major (Op.130) which originally ended with the Great Fugue. At 55, Beethoven was nearing the end of his career; the 16-year-old Mendelssohn was just starting his. Much ink has been spilled over who was "modern" and who was "conservative," who was "Classical" and who was "Romantic." Mendelssohn never tried to explode Classical forms the way Beethoven did in his late quartets, with unconventional movement sequences and dramatic interruptions. Yet the younger composer infused those forms with a new energy in ways that were absolutely unheard of. He invented a whole new genre with his Octet, which calls for what can be considered either a large chamber group or a small orchestra. Mendelssohn noted in his manuscript:

This Octet must be played by all instruments in symphonic orchestral style. Pianos and fortes must be strictly observed and more strongly emphasized than is usual in pieces of this character.

Yet there were really no other "pieces of this character" to speak of. True, Louis Spohr had written some works for eight string players, but those were double quartets, conceived as dialogs between two separate groups. Mendelssohn, on the other hand, treated his eight players as a single, integrated unit, which was a totally unprecedented procedure.

As for the young prodigy's melodic style, one need only compare the Octet's opening with Haydn's Quartet in B-flat major from Op.76, known as the "Sunrise" on account of its gently ascending first theme. Mendelssohn was apparently inspired by that opening, but Haydn's theme is to Mendelssohn's what a sunrise would be to a solar flare. The Octet begins with a true stroke of genius, with a continuation that is in every way worthy of that exceptional opening.

In all four movements, Classical gestures are similarly magnified and expanded upon. The second movement, in C minor, is full of Romantic feeling. It begins and ends in a gentle pianissimo, evoking a nocturnal mood, but there are some extremely powerful emotional outbursts in between. The third movement is the first in a long line of Mendelssohnian scherzos in a very fast tempo and of a light and impish character. It is cast in a modified sonata form and is, therefore, not really a scherzo structurally speaking. Felix didn't take the time to relax in a contrasting trio section as one might have expected in a scherzo. In the concluding Presto, finally, the young composer pulled out all the stops. He wrote a brilliant fugue, partly as a bow to the music of the Baroque which he had already begun to study and which would play such an important role in his later life. The quote from Handel's Messiah ("And He shall reign for ever and ever") cannot be missed. But there is also plenty of playfulness in the movement, along with some harmonic surprises that would have Handel—and probably Beethoven, too—raise his eyebrows in disbelief mixed with admiration.

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Wednesday, November 16, 2011, 7:30 P.M.
Fine Arts Center Concert Hall

Billy Taylor Jazz Residency Artist
TIA FULLER QUARTET

Tia Fuller: Sax
Shamie Royaston: Piano
Ralph Peterson: Drums
Mimi Jones: Acoustic Bass

Tonight's Program Will Be Announced from the Stage

**Pre-performance talk by WFCR's Jazz Safari host Kari Njiiri and
visiting filmmaker Janice Littlejohn at 6:30pm in the auditorium.**

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Tia Fuller

"If you have been waiting for a versatile, creative voice on alto saxophone, soprano, and flute, your wait is over."

—Jon Faddis

Jazz musicians are blessed with the desire and ability to play a genre that has a history as rich as its sound. All the greats, past and present know that it's not enough to simply play the notes, one has to live the music and feel it with every breath. When Mack Avenue recording artist, Tia Fuller picks up her sax to play, the two become one and something amazing happens as the notes and reverberations of her musical elixir fill the room. Suddenly, everything in the universe feels right and it's easy to see and hear why this artist and teacher, who has a Bachelor of Arts degree in Music from Spelman College in Atlanta, GA, (*Magna Cum Laude*) and Master's degree in Jazz Pedagogy and Performance from the University of Colorado at Boulder (*Summa Cum Laude*), was selected to be a member of the all-female band touring with R&B star, Beyoncé. As part of the *I AM... Sasha Fierce* and *Beyoncé Experience World Tour* promoting the superstar's CD's, Tia has played in various venues throughout the US, Europe, Africa, Asia and Australia. She is a featured soloist on the *Beyoncé Experience* DVD (*Me, Myself and I*) and also appeared on number of major television shows, such as *The Oprah Winfrey Show*, *Today Show*, *Good Morning America*, *BET Awards*, *American Music Awards* and *Total Request Live*.

An accomplished performer in her own right, Tia has recorded three CDs with her quartet. The first, *Pillar of Strength* (2005/Wambui), received praise as being "an exhilarating work that introduced her as a leader who strives for perfection" (Terrell Holmes, *All About Jazz Magazine*). Her sophomore release, *Healing Space* (2007/Mack Avenue), is an offering of "melodic medicine" that the wide-eyed optimist sincerely hopes will serve as a healing agent for those who indulge in it. Tia will be releasing her third CD "Decisive Steps", Jan. 2010, which will be her second offering under the Mack Avenue label. Her quartet was recently featured at Oris Watches/Time Tourneau building for WBGO's jazz festival. Tia can also be seen performing regularly with a number of bands, including the Ralph Peterson Septet, the T.S. Monk Septet, the Jon Faddis Jazz Orchestra, the Rufus Reid Septet, the Sean Jones Quintet, the Nancy Wilson Jazz Orchestra, and Wycliff Gordan Septet.



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The dynamic saxophonist has been featured in *Jazz Improv Magazine*, *Rocky Mountain News*, *The Philadelphia Tribune*, *The Star Ledger*, *Downbeat Magazine* and many other print and online publications. In addition to receiving numerous awards and marks of distinction, Tia was honored to be the keynote speaker at the Jazz Institute of New Jersey's 2003 graduation ceremony, where she presented her "Journey to Success" speech. She also be featured soloist playing "The National Anthem" for Detroit Tiger Stadium in Sept. 2009. Also, in January 2008, she had the privilege of participating in a press conference with pianist and composer, Danilo Perez and the Governor of the Republic of Panama, Carlos A. Villarino.

Tia believes her passion for teaching and inspiring students is in her genes because her parents were educators/administrators in the Denver Public School District. As a devoted educator, she presents lectures and teaches ensembles and masterclasses at some of the most respected institutions in the country, including Stanford University's "Jazz Workshop," the University of Idaho's Lionel Hampton Jazz Festival, New Mexico State University, the IAJE Jazz Convention, Purchase College, WBGO's "Children in Jazz" Series, Duquesne University and Panama Jazz Festival.

Tia moved to Jersey City, NJ two days before the events of September 11, 2001. Despite the fact that the jazz community believed there was not much work in the area during that period, she wasn't discouraged and used the tragic event as a reason to succeed. She got her first gig playing in a big band at a fish fry in South Jersey. Brad Leali, who was playing in the Count Basie Orchestra at the time, spread the word that Tia was a skillful saxophonist who also played the flute. This brought her to the attention of others in the jazz community, including Gerald Wilson, Jimmy Heath, Don Braden and Don Byron, which led to her performing with a number of luminaries in the world of jazz.

With music in her blood and a song in her heart, Tia was born in Aurora, Colorado to jazz musicians, Fred and Elthopia Fuller. Her father, Fred plays bass and her mother, Elthopia sings. She grew up listening to her parents rehearse in the basement of their home, as well as the music of jazz greats, such as John Coltrane, Sarah Vaughn and Charlie Parker. I

Inspired by her older sister, Shamie, Tia began playing classical piano when she was just three years old and continued until she was thirteen. She also began studying the flute when she was nine. Her interest in jazz came into fruition in high school. It was during this time that she began playing the saxophone.

The Colorado native, who now resides in Essex County, New Jersey, says playing music makes her feel as if she is a vessel for the Spirit to flow through. While listening to her songs, she wants people to be uplifted and experience a sense of restoration, compelling them to move forward not in fear, but in love and faith.

Residency Activities:

As part of Fuller's residency she'll participate in a lunch-time panel with Janice Littlejohn titled *Women in Jazz: From Hep Girls to Grammy Winners* on Tuesday, November 15 at noon in room 1001 in the UMass Campus Center. Admission is \$7 and includes lunch. Littlejohn is currently producing a documentary film titled*but can she play?* about women horn players in jazz which features Tia Fuller. The discussion will touch on the important contributions women instrumentalists have made to the genre, beginning with the first lady of jazz, pianist Lil Hardin Armstrong as well as why record companies and radio stations are culpable in keeping women horn players under-recognized, how to find and support women sax and brass players, how Esperanza Spalding's unexpected Grammy win foreshadows a burgeoning transformation of jazz, and why public school education is crucial in fostering an appreciation and awareness of jazz for future generations and enabling us to preserve the legacy of America's only true indigenous music.

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Abe Guthrie
Annie Guthrie
Cathy Guthrie
Sarah Lee Guthrie
Johnny Irion

Program to be announced from the stage

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Arts Give Back



About the Concert

This concert features Arlo's standards as well as a selection of unpublished Woody Guthrie lyrics recently put to music by such distinguished artists as Billy Bragg, Wilco, Eliza Gilkyson, Janis Ian, Wenzel, The Klezmatics and others. With many notable musicians from around the world contributing to keep the work of Woody Guthrie alive and well, the Guthrie Family will pay tribute to these artists as they perform some of the newly composed tunes.

"Guthrie Family Rides Again" spotlights three generations of Guthries including Arlo's son Abe, who has contributed keyboards and backing vocals to his father's live shows since the '80s. His daughters Cathy, Annie and Sarah Lee Guthrie, all of who have their own bustling music careers, will support by singing songs and accompanying on acoustic guitars. Sarah Lee's musical partner and husband Johnny Irion will lead songs and lend his stalwart guitar playing. The youngest generation of Guthrie kids will join in the fun on select songs.

GUTHRIE FAMILY BIOGRAPHIES

ARLO GUTHRIE

Folk music icon Arlo Guthrie is a legendary artist who shares timeless stories and unforgettable classic songs as he carries on the Guthrie Family legacy. With his singular voice as both a singer-songwriter and social commentator, he has maintained a dedicated fan base that spans the globe. A celebrated figure in American music, Arlo connects with communities far and wide leaving a lasting impression of hope and inspiration. His artistic ventures help bridge an often-divided world through his powerful spirit of song, and his inimitable musical ingenuity forges to new creative heights as he perseveres through the times.

Arlo Guthrie left the major record label system in 1983 to fully embrace life as an independent artist, bringing his thriving career into the hands of a family-run business with the launch of his own label, Rising Son Records. Currently operated by his two daughters Annie and Cathy Guthrie, Rising Son debuted with the release of Arlo's *Someday* (1986). Since its inception, Rising Son has served as a family label housing Arlo's complete catalogue as well as albums by Pete Seeger & Arlo Guthrie, Sarah Lee Guthrie & Johnny Irion, Abe Guthrie and his band Xavier, Folk Uke (Cathy Guthrie and Amy Nelson, daughter of Willie Nelson), plus the soundtrack to *Woody Guthrie Hard Travelin'* and a tribute CD to the influential banjo player Derroll Adams.

In Times Like These (2007), one of Rising Son's most recent releases, features Arlo alongside the University of Kentucky Symphony Orchestra. The album marks the culmination of his work with 27 different symphony orchestras and more than 40 live concerts. His show at Boston Symphony Hall, conducted by Keith Lockhart, was recorded and aired on PBS's *Evening at the Pops*. In 2001, the Fourth of July celebration with the Pops was broadcasted

live by A&E. A compelling collection of original songs and select American classics performed by Arlo and the University of Kentucky Symphony Orchestra, *In Times Like These* will be released on vinyl in the fall of 2009.

In celebration of the 40th Anniversary of Woodstock, Rising Son released *Arlo Guthrie: Tales of '69* (August 18, 2009). Recorded just prior to Woodstock, the recently discovered lost tape highlights Arlo live in concert in Long Island, NY and features nine tracks including an epic 28-minute talking blues tale as well as three previously unrecorded songs.

When not at home in Washington, MA hanging out with family and friends, Arlo tours the world. "Guthrie Family Rides Again" marks the second North American tour featuring Arlo on stage with his children and grandkids; in 2006 they traveled together in the "Guthrie Family Legacy Tour." Arlo comments, "It's really fun and an adventure to hit the road as a family. We get to travel together to all these wonderful cities. My parents always had a dream of doing this, but they never had the chance to pursue it. We've always been family oriented, and it's a great excuse to get everybody out of the house."

In 2005 as part of a Guthrie Foundation sponsored tour, the family rode the Amtrak City of New Orleans train from Chicago to New Orleans, stopping along the way to perform benefit concerts. Arlo Guthrie & Friends' "Ridin' on the City of New Orleans" has raised more than \$140,000 in cash and garnered hundreds of replacement instruments for musicians suffering in the aftermath of Hurricane Katrina.

Arlo's ambitions have always included various community projects in addition to his artistic pursuits. In 1991, he purchased the old Trinity Church near Stockbridge, MA, which is

now home to The Guthrie Center, named for his parents, and The Guthrie Foundation. The Guthrie Center is a not-for-profit interfaith church foundation dedicated to providing a wide range of local and international services. The Guthrie Foundation is a separate not-for-profit educational organization that addresses issues such as the environment, health care, cultural preservation and educational exchange. Visit www.guthriecenter.org for more information.

"Guthrie Family Rides Again" will feature three generations of Guthries including Arlo's son Abe, who has contributed keyboards and backing vocals to his father's live shows since the '80s. His daughters Cathy, Annie and Sarah Lee Guthrie, all of who have their own bustling music careers, will support by singing songs and accompanying on acoustic guitars. Sarah Lee's musical partner and husband Johnny Irion will lead songs and lend his stalwart guitar playing. The youngest generation of Guthrie kids will join in the fun on select songs.

Along with Arlo's standards, the concerts will spotlight a selection of unpublished Woody Guthrie lyrics recently put to music by such distinguished artists as Billy Bragg, Wilco, Eliza Gilkyson, Janis Ian, Wenzel, The Klezmatics and others. With many notable musicians from around the world contributing to keep the work of Woody Guthrie alive and well, the Guthrie Family will pay tribute to these artists as they perform some of the newly composed tunes on the upcoming "Guthrie Family Rides Again" tour.

To commemorate Arlo and his family's imprint on American culture and ongoing social and musical influence, the Guthrie Family was featured in the November 2007 issue of *Vanity Fair* as part of the "Music Portfolio Series on Folk Legends," a series featuring leaders in different musical genres.

ABE GUTHRIE

If you've been to an Arlo Guthrie concert in the past 20 years, it's likely you've seen Abe's great smile, and heard his adept and tasteful keyboard accompaniment along with his powerful supporting vocals. In a recent interview Arlo said of his son, "Abe is a great musician and covers the bass for me, and what ever else I need." It is rare to see an Arlo show without Abe by his side. A natural musical talent, Abe at age three traded another neighborhood boy his Big Wheel for a keyboard. At age 11 he was kicked out of a piano lesson for playing rock music! Abe's first paying job at 15 was as David Bromberg's guitar tech.

Abe started performing professionally with

his father in the early '80s, playing transformative keyboard solos during his father's concerts with Shenandoah. Displaying his sense of humor, Abe would occasionally show up on stage wearing spikes and chains. In the '80s, he founded Xavier with fellow band mates Randy Cormier and Timothy Sears. Over the years, various forms of Xavier have backed up Arlo on the road. Their first full-length CD, *Full Circle*, was released on Rising Son Records in 2000, and Xavier is currently at work on a follow-up album.

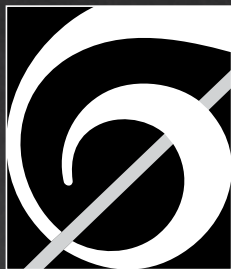
A multi-faceted artist, Abe Guthrie has demonstrated his versatility by having a hand in many music projects worldwide. His varied roles have ranged from performance and studio musician, engineer, producer, graphic artist and of course, Arlo's right hand man on-stage and off. Abe has recently worked with such artists as David Bromberg, Rory Block, Bobby Sweet, Folk Uke (Cathy Guthrie and Amy Nelson's band), Johnny Irion, Sarah Lee Guthrie, David Grover and many others. Against his will and better judgment, Abe has also found himself performing with his sisters Cathy, Annie, and Sarah Lee as the G Babes. This unique family ensemble can be heard each year at the Woody Guthrie Folk Festival in Okemah, OK.

ANNIE GUTHRIE

Annie Guthrie runs the family record label Rising Son Records, and is Arlo's personal manager. Behind the scenes, she has been honing her own songwriting skills. As a single mother of two, she has been able to draw from real life experiences; as Woody says, "you can only write what you see," and she has taken that to heart writing songs that tell it like it is. Another facet of the Guthrie Family keeping tradition alive and well in the vein of Johnny Cash and The Carter Family, Annie has her hands full but has still found the time to write a sack full of inspiring songs.

CATHY GUTHRIE

Cathy Guthrie always knew she'd be in the music business but never thought she'd be a musician. In some ways, she could be considered the Guthrie radical... Right after high school, she moved to San Diego, CA to attend college, then spent several years pretending to be normal working at various normal jobs, although she just didn't feel normal. In June 1996 her dad called her and asked her to come home and help run the family business... and she accepted. Cathy came home and dove head first into the shallow end of the folk music business, learning as much as any Guthrie could in six months — maybe a



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little bit more. She then moved to Los Angeles where she set up a satellite office while her sister Annie anchored the main office in Massachusetts. Together they run Rising Son Records as well as the affiliated companies that sustain the “family business.”

In 2000, Cathy paired up with Amy Nelson (daughter of Willie) to form Folk Uke. With Amy on guitar and Cathy on ukulele they began writing songs and playing for friends. In no time, they were getting offers for shows and they couldn't believe it. They weren't very good, but they were funny and quite charming. In 2005, they released their self-titled debut CD, which has earned them a cult following. Their vocal harmonies and melodies are sweet and contagious, and their lyrics are explicit.

SARAH LEE GUTHRIE & JOHNNY IRION

Sarah Lee Guthrie was two years old when she made her singing debut as part of a children's chorus on Arlo's 1981 album, *Power of Love*. Although she grew up within a celebrated music family, it wasn't until after graduating high school that Sarah Lee discovered her love for making music. After tour managing for her father while he emceed the Further Festival in 1997, and subsequently moving to Los Angeles and meeting her life-long companion Johnny Irion, Sarah Lee's path would forever change.

Sarah Lee and her songwriter-guitarist husband Johnny Irion have worked together as musical partners for more than a decade. In 2005, the duo released an essential collection of unadorned American roots songs on their critically acclaimed debut release, *Exploration*. A follow-up to their simultaneously released 2001 solo records, *Sarah Lee Guthrie* and Irion's *Unity Lodge*, *Exploration* has received top accolades from both U.S. and international publications. Irion also recently put out a second solo recording effort, *Ex Tempore*.


This year, Sarah Lee and Johnny will release two new projects including Sarah Lee Guthrie & Family's *Go Waggalo* (Smithsonian Folkways, 10/27/09) and *Folksong*, a live HD DVD capturing their unforgettable Valentine's Day 2008 show at Tales From The Tavern at The Maverick Saloon in Santa Ynez, CA.

Go Waggalo invites four generations of Guthries and Seegers to sing, play and clap along to 13 newly recorded children songs. *Go Waggalo* features previously unreleased Woody Guthrie lyrics set to three new tunes, two traditional children songs and nine original compositions written by Sarah Lee

and Johnny. Arlo, Pete Seeger, Tao Rodriguez Seeger, Johnny and seven grandkids contribute guitar, ukulele, banjo, autoharp and vocals alongside Sarah Lee's beautiful voice.

Folksong is a two-disc set featuring a HD DVD film of Sarah Lee and Johnny's Valentine's Day set at the Maverick Saloon and an accompanying audio-only CD of the 13 songs performed that special evening. *Folksong* includes four new compositions and highlights Sarah Lee and Johnny's caressing harmonies, high-lonesome folk melodies and heartfelt Americana songs.

Sarah Lee and Johnny's music reflects the enduring tradition of age-old American folk music while embracing a fresh, poignant and up-to-date outlook on our often-turbulent times. At once timely and timeless, their energetic country rock and down-home, back-porch ballads touch upon contemporary social issues, and offer insights on an unsettled world amidst the sanctuary of a lasting, loving relationship. It's music portraying a coming of age of two vital and distinctive artists, each naturally bringing out the best artistry in the other.



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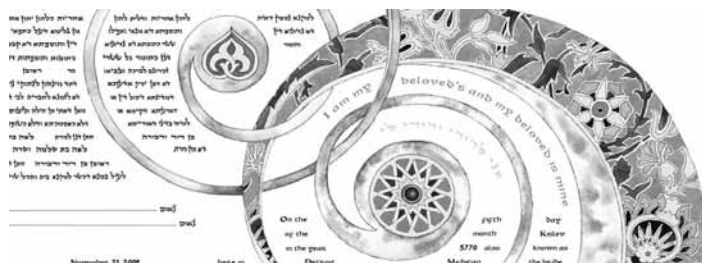
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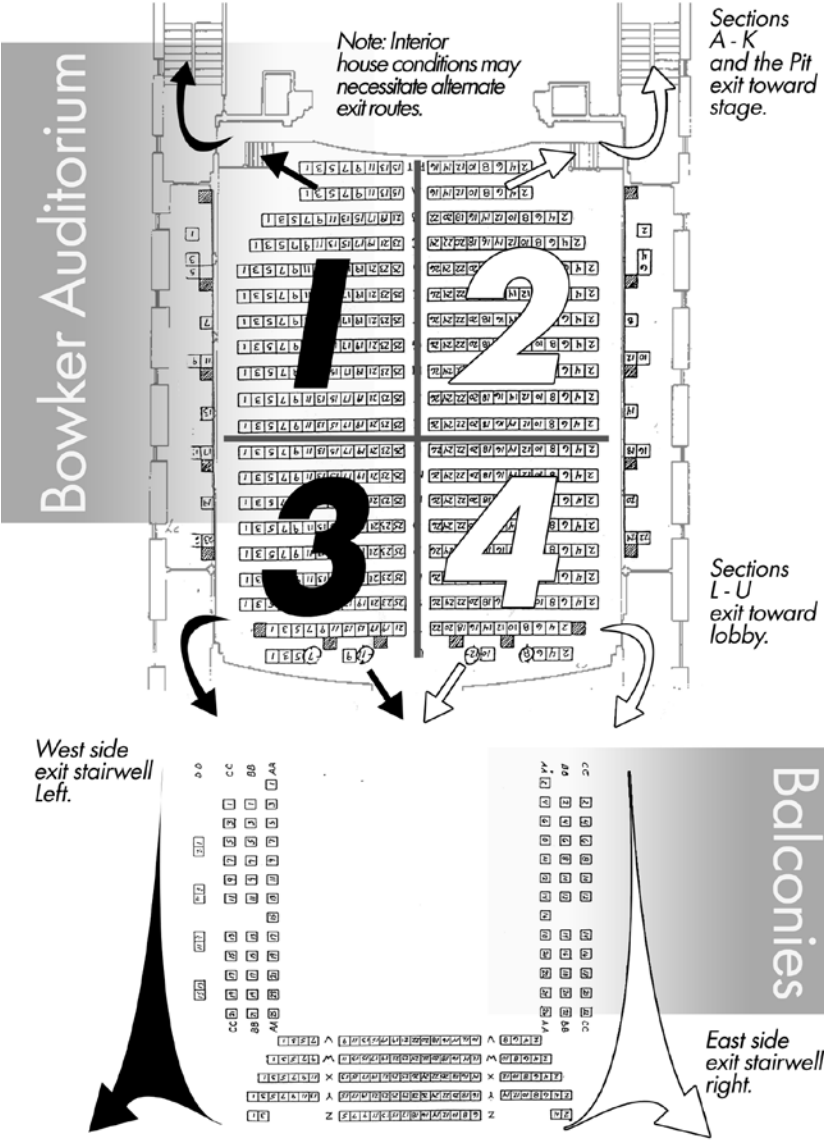
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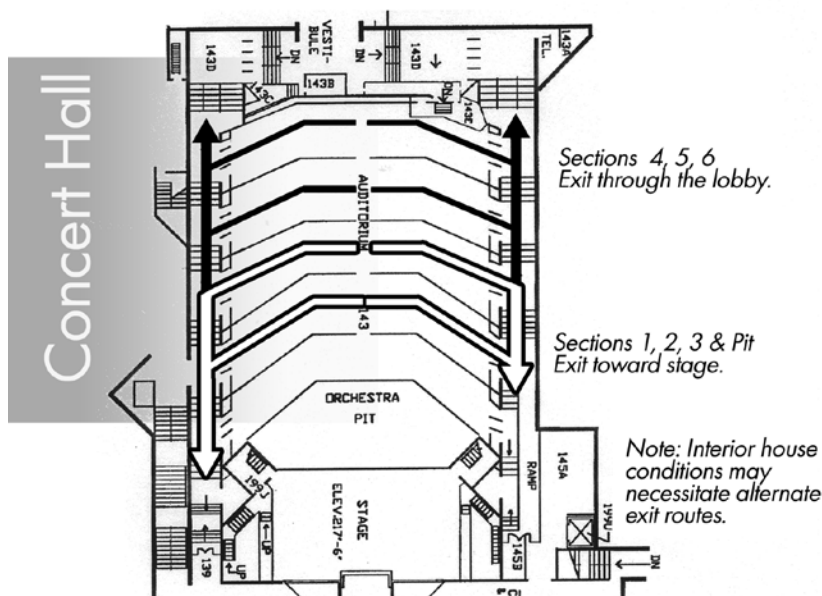
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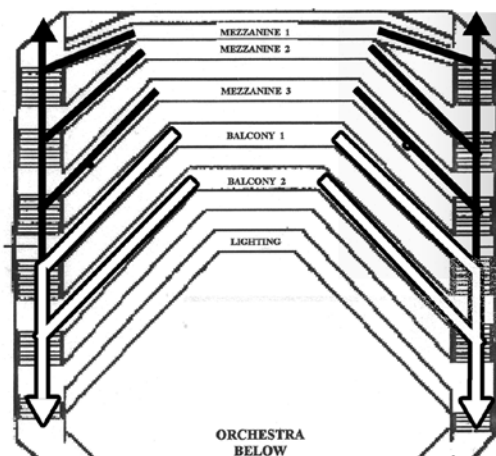
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Balconies

Patron Services

Refreshments

Concessions are available before the performance and during intermission for most Center Series Concert Hall events. For patrons in our wheelchair section, please notify an usher and they will be happy to bring the refreshments to you.

Restrooms

Restrooms are located on the lower level of the Fine Arts Center Concert Hall adjacent to the University Gallery and in the Concert Hall main lobby. When available there are additional restrooms in the Rand Theater area. Fully accessible restrooms are available in the Concert Hall and Bowker Auditorium. Restrooms in the Concert Hall for the mobility impaired are located in the lobby and the refuge area outside section 3 on house right.

Drinking Fountains

Drinking fountains are located on the lower level of the Concert Hall near the restrooms and in the lobby.

Late Seating

Patrons arriving after the start of the performance will be seated at an appropriate break.

Pagers and Cell Phones

Please turn off all pagers and cell phones when entering the seating area.

On Call Service

Doctors and persons needing emergency call service are asked to leave their name and seat location with the box office. If you keep a pager with you, please use the silent, vibration option.

Cameras and Recording Devices

The taking of photographs or recording the performance in any way is strictly prohibited.

For Hearing-Impaired Patrons

Assisted listening devices: Induction

loops and headsets are available for patrons with hearing impairments and may be checked out with an ID in the lobby prior to the performance. Compatible with most ALS systems and in compliance with the ADA. A credit card, driver's license, or valid student ID will be held as security while devices are in use.

Emergency Closing

In case of emergency, the lighted, red, exit sign near your seat is the shortest route to the exterior of the building. For your safety, please check the location of the exit closest to your seat and review the evacuation map included in this playbill. Also, follow the directions provided by the ushers.

Accessible Parking

An access-parking permit or plates must be visible to parking attendants.

For Your Viewing Pleasure

Check out what's on view in the University Gallery. The University Gallery is located on the lower level of the Concert Hall and is open one hour prior to the start of performances and during intermission. The Gallery is also open to the public Tuesday through Friday, 11am to 4:30pm, and Saturday and Sunday, 2 to 5pm.

Performance Cancellation

Fine Arts Center performances are rarely canceled and only in the case of severe weather. If a performance is canceled, you can call the Box Office at 1-800-999-UMAS or 545-2511 or tune in to the following radio and television stations: public radio station WFCR 88.5FM, WRNX 100.9FM/ WPNI 1430AM, WHMP 99.9FM, WMUA, WRSI 95.3FM, WHYN, WMAS, WWLP-TV22 and WGGB-TV40. If a performance is canceled, patrons may exchange tickets for another event (subject to availability), may receive a credit on their account, or may request a refund. Please recycle your playbill in the lobby.

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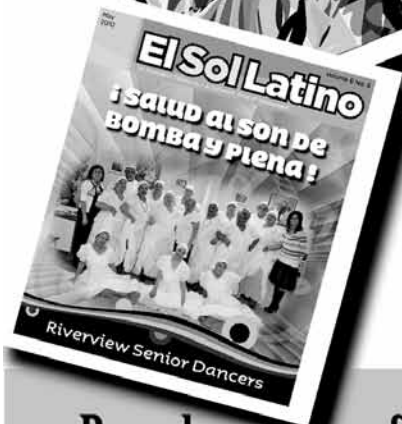


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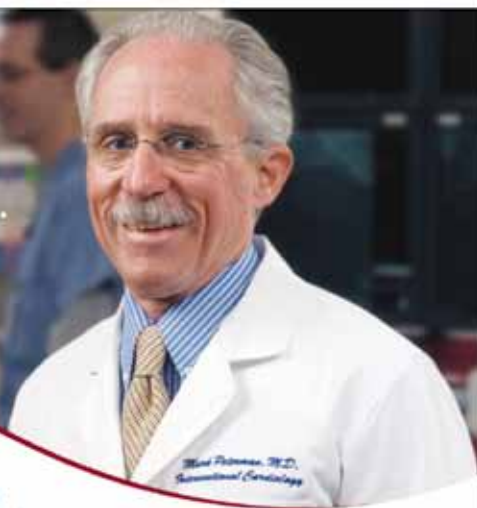
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