



WHITE  
PINE  
FESTIVAL

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JUNE 17-21, 2009



# WHITE PINE FESTIVAL

POST OFFICE BOX 928  
STILLWATER, MINN., 55082

[www.whitepinefestival.org](http://www.whitepinefestival.org)

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## WELCOME TO THE FESTIVAL


For the next five days, you will encounter an incredible lineup of musicians, poets and other artists who are a part of our third summer festival. In the following pages, you can learn about this week's varied events and programs, as well as read interviews highlighting the fascinating perspectives of our 2009 artists.

Each summer, the White Pine Festival brings exceptional artists together in the St. Croix Valley for a series of events that engage both presenters and audiences. Once again, our schedule includes a number of opportunities to meet and dine with festival artists. We invite you to take full advantage of these experiences while enjoying everything the St. Croix Valley has to offer.

This festival exists because of the dedication and contributions of donors, foundations, businesses, partner organizations and volunteers. Their continued support over the last three years — even in a difficult economy — has been essential, and is deeply appreciated.

Though the White Pine Festival is still a young organization, we are always thinking of the future. In the coming weeks, we will begin to plan festivals for 2010 and beyond. If you share our vision of a first-rate summer arts festival in the St. Croix Valley, we hope you will join us. Whether you support the festival financially, serve on a committee, or volunteer during the festival itself, your involvement will help us make the White Pine Festival a lasting tradition. Please contact us at (651) 439-6777 or e-mail [info@whitepinefestival.org](mailto:info@whitepinefestival.org).

On behalf of the board, artists and volunteers, welcome!



Matthew Thueson  
*President*  
White Pine Festival

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## ARTIST Q&amp;A: ROGER BONAIR-AGARD



## *Memory and the origins of art*

WPF: This is your third White Pine appearance, but this year you have a slightly different role, serving as “festival guide” and taking part in many events. How are you approaching that?

RBA: I’m excited about it because it’s the most ambitious role suggested for me at the festival yet. I think ultimately what both my poems and commentary are supposed to do is provide some of the narrative and philosophical sensibility that an interdisciplinary festival of this sort needs. While in past years I could approach each of my festival gigs as individual tasks, I feel the gigs I have at the festival this time are part of the larger voice of the festival, and as a result I need to pay more attention to the overall arc of everything.

Whenever someone asks me to conceptualize my role as an artist and larger things like that, I like to start

from whatever my current artistic obsessions are. Right now, my artistic obsessions are memory, the role of memory in the creation of art — in my case, in the creation of immigrant art, in particular — and the role of patience in the creation of individual pieces of work, both in terms of the writing of a poem and the crafting of a performance.

If I start from there, what I’m finding is that the places from which performances are born and the places from which compositions are made and developed all come out of a certain kind of desperation to either remember or recapture something that someone understands or feels. If I approach it in that way — say when I’m taking one of Kami [Polzin]’s paintings or somebody’s music and attempting to write to that — it makes the job a lot easier, because I’m translating images instead of

attempting to create a whole new image. When I write my own pieces, I’m trying to figure out the image in my own head, as it were. When I write a piece that comes out of somebody else’s work, they have already come up with that image, and my job becomes that of a narrator or translator, even though my piece is itself its own artistic work.

WPF: Will the poems you perform in response to other works be primarily yours, or will you be choosing others’ work to read?

RBA: I’ll mostly doing work of my own. In at least one instance I will be reading a piece of work that is someone else’s, however, because I think it is particularly pertinent to Angela Jia Kim. There’s a piece by Patrick Rosal I plan to read called “The Tradition of Pianos”. It’s actually a love poem to a woman

whose last name is Piano, but in terms of what we're dealing with and in terms of the player's relationship to the instrument, I think it's an apropos piece to put out there for the mood of what might be happening.

WPF: Artistically speaking, what have you been up to since your last festival appearance?

RBA: I've been working on the manuscript for my second book, which is called *Gully* and will be published by Cypher Books in 2010. The manuscript is just about finished now; I'm doing last minute edits and whatnot.

*Gully* refers to a fielding position in the game of cricket, and the first half of book is a collection of poems drawn from my experience growing up as a fan of cricket at a time when the all-black West Indies cricket team dominated this white, colonial gentleman's sport. The second half of the book is about how the immigrant translates when he goes someplace new, so that of part the book is about what "gully" means to me now that it's 20 years later and I am also a black American. It has poems that are more overtly political in terms of who I am as a black man in America — there are tributes to Barack Obama, Lil' Wayne, and Frieda Kahlo — and poems on a number of other subjects, as well. That book has been the main thrust of my work this past year.

Coming up, I'm moving to Chicago for a year starting in September to take up a writing residency with Vox Feris. They have awarded me a one-year residency to live in a house with three other poets and basically do what the hell I want.

WPF: It sounds like a much more literate version of "The Real World".

RBA: (Laughs.) Yeah, something like that.

WPF: In one event you'll be giving a lecture with painter Kami Polzin. What are you two planning on talking about?

RBA: I want to take off a little bit from what Kami is doing to talk a little bit about memory, like I was talking about earlier. Specifically, I would like to talk about how an artist uses memory to analyze experience. At that event I'm going to read some of my own work that I think not only draws from my memory, but relies on the idea of what memory means. I plan to use some works of mine and some works of others to talk about how the artist keeps himself both sane and relevant. I think that's where I'll be coming from, but haven't quite finished deciding how that talk is going to go.

WPF: What do you hope audience members take away from your events this year?

RBA: For those people who are returning audience members, my ego hopes that they see growth in my work from what I've presented in years past. The only way I can answer that honestly is to say I want people to think I'm flyer than I was last year. Of course, I also hope people enjoy the work and are entertained and feel as though they've been made to think by it.

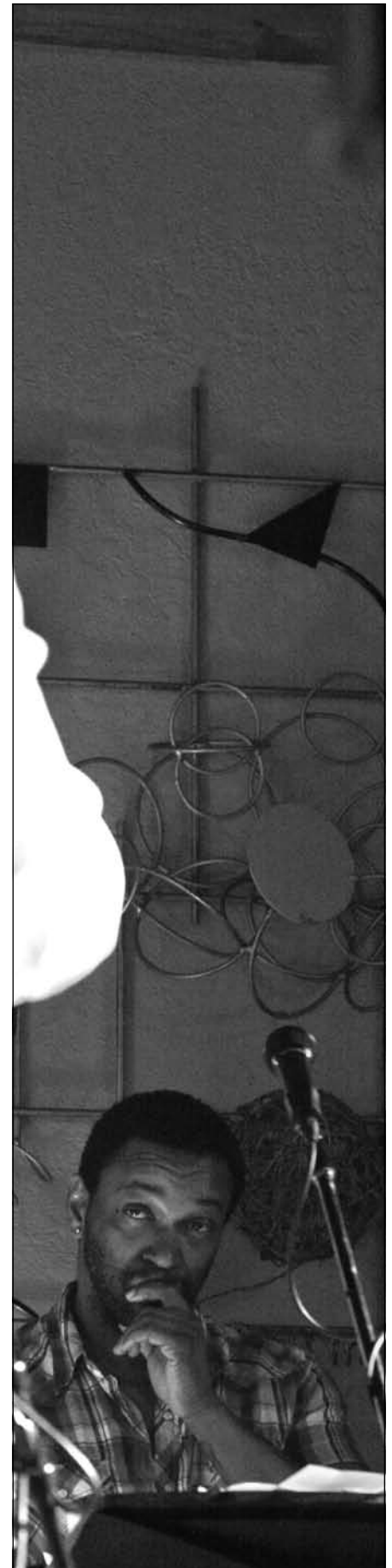
WPF: What are you most looking forward to about coming back this year?

RBA: I feel as though every time I come to White Pine I learn something about how art works, so I'm really excited for the work that I am doing with Kami Polzin and I'm also really excited about, in particular, the work that Angela Jia Kim is doing and how my interaction with her might add to my own sense of how art works in the world. ♦

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*Every time I come here I learn something about how art works*

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## PROGRAM NOTES

*Mozart: Sonata in A Major*

The Sonata in A is the second of three sonatas now established as likely to have been composed during 1783, perhaps during the period Mozart and his wife Constanze spent in Salzburg in the summer months of that year. This was the occasion on which the composer introduced his new bride to his father Leopold. Mozart clearly intended this trio to form a group, numbering them from one to three. They were almost certainly composed with his Viennese pupils in mind, teaching forming one of Mozart's principal sources of income during his early years in the Austrian capital.

The present sonata has gained particular fame for its last movement, the "Rondo alla turca." That movement took its inspiration from the popularity of quasi-Turkish music in Vienna, a fashionable form already exploited by Mozart in his German singspiel, *Die Entführung aus dem Serail* (*The Abduction from the Harem*) of the previous year. The Rondo includes a march-like B section in a major key with rolled block chords that evoked the drums of the Turkish Janissary bands, ancestors of the modern marching band. Some commentators have also heard echoes of the opera in the opening movement, which, uniquely among Mozart's sonatas, is a set of variations. Its lilting theme is one of the composer's most memorable inventions.

The central movement is a Minuetto in the tonic key of A, with a central trio section in D, making the sonata

also unique in Mozart's output in that none of the three movements is in sonata form.

Along with its two companions, the A major Sonata was published in Vienna by Artaria in 1784, rapidly attaining a popularity that has persisted until the present day. As with so many of Mozart's works, it offers much for both *Kenner* and *Liebhaber*, connoisseurs and mere lovers. Its Turkish element places it among the first pieces of music in the European tradition to show any kind of non-Western influence. Beyond that, it offers a greater-than-usual complement of unforgettable Mozartian melodies.

*Brian Robins*

ALL MUSIC GUIDE (ALLMUSIC.COM)

*Beethoven: Appassionata Sonata*

From the writing of his Heiligenstadt Testament in 1802 up to the composition of the "Appassionata" in 1804-05, Beethoven produced some of his most pivotal works, music that foreshadows and heralds the arrival of what is commonly identified as the "second" period of his creativity. Beethoven, it seemed, had turned inward and begun to produce music only he could fully understand. If he had resigned himself to the futility of his cosmic anger, he also determined to thrust his immense genius in the face of God and Man alike, accepting no limitations upon the magnitude or trajectory of his creativity. It was the Beethoven of these works who unleashed the "Appassionata" Sonata in 1805.

Opening with a dark, enigmatic theme — one of the most striking curtain-raisers in any of Beethoven's

sonatas — the work abruptly explodes with what some have called shrieks of rage. The work makes immediate, fearsome demands upon the pianist, calling both for percussive handfuls of chords and accompanimental figuration demanding the utmost delicacy. The movement is driven forward with a demonic intensity and a daring harmonic sense; the opening phrase, as one example, is repeated a half-step higher in the second phrase, momentarily shrouding the tonal center in a strange, unsettling ambiguity. Prefiguring the dot-dot-dot-dash motive of the Fifth Symphony among its rhythmic materials, the "Appassionata" unfolds with a volatile, start-and-stop rhythmic scheme that lends it a particular sense of conflict and urgency. In one of the classic examples of Beethoven's organic motivic sense, the second theme of the first movement makes clear reference to the first; while the genesis of its rhythm and contour is obvious, Beethoven here transforms it into a lyrical and yearning if brief moment of respite.

The second movement, a relaxed *andante*, is a set of variations on a simple, chorale-like theme that retains a shade of the dotted rhythms of the first movement. The variations gradually increase in activity; a sudden reprise of the more sedate original theme and leads without pause to a savage, impassioned finale. Here, Beethoven makes formidable demands upon both instrument (especially the pianos of his own day) and player; the *Presto* finale is nothing so much as a pounding blur of fury. The sonata's "Appassionata" subtitle is not Beethoven's own; it was

first applied by a Hamburg publisher in 1838.

*Michael Morrison*

ALL MUSIC GUIDE (ALLMUSIC.COM)

*Schubert: Sonata in A major*

It was long assumed that Franz Schubert's *Piano Sonata in A major, D. 664* was composed during the middle months of 1825, but more recent thinking has relocated the piece in the summer of 1819, which Schubert spent vacationing with a close friend in Steyr, some hundred miles to the west of Vienna.

Schubert makes reference in a personal letter written during that summer to having composed a new sonata; stylistically speaking, this delightful and, compared to the other pre-1826 sonatas, well-known A major Sonata fits the bill quite nicely. It is composed not in the Classical four movements but rather in just three; there is no minuet/scherzo movement.

The leisurely and melodious opening movement (*Allegro moderato*) has several outstanding features, not the least of which is a gentle second theme that pays rhythmic homage to the *Allegretto* of Beethoven's *Seventh Symphony* (neither the first nor the last time Schubert would pay such tribute to that movement). The harmonies surrounding the opening theme are rich and full, but the tune itself is crafted from translucent material. Schubert calls for the entirety of the development and recapitulation to be repeated, something common in the eighteenth century but almost unheard of in Schubert's music.

*continued on page 7*

OPENING NIGHT:

## ANGELA JIA KIM

Wednesday, June 17, 7:30 p.m.

Trinity Lutheran Church, Stillwater

Angela Jia Kim — piano  
Roger Bonair-Agard — poet

Patrick Rosal

The Tradition of Pianos

Wolfgang Amadeus Mozart (1756-1791)

Sonata No. 11 in A major ("Alla Turca"), K. 331

Ludwig van Beethoven (1770-1827)

Piano Sonata No. 23 in F minor ("Appassionata"), Op. 57

[ INTERMISSION ]

Franz Schubert (1797-1828)

Piano Sonata No. 13 in A major, D. 664 (Op. 120)

Domenico Scarlatti (1685-1757)

Sonata for keyboard in D major, K. 491

Sonata for keyboard in G major, K. 547

Franz Liszt (1811-1886)

Hungarian Rhapsody No. 6 in D flat major, S. 244/6

ARTIST Q&amp;A: ANGELA JIA KIM

# *After Mozart, who needs an MBA?*

*The following is a condensed interview that can be found in its entirety, along with much more, at [www.whitepinefestival.org/artists/](http://www.whitepinefestival.org/artists/)*

WPF: Could you tell me a little bit about your program? What attracts you to these pieces?

AJK: The Mozart is something that I learned when I was quite young — snippets of it, anyway — and it still reminds me of my childhood. I find that it's a very fresh way to start a recital. It puts people in a good mood and often times audience members have performed it in the past, as well, so they really relate to it. For those reasons, I think it's a perfect starter.

The Beethoven was written when he was in the midst of dealing with the fact that he was deaf and it offers such a huge contrast to the innocence and purity of the Mozart. It's almost jarring that two classical composers could come up with something so incredibly contrasting and different in mood, emotion, even in form. I thought the clash of the two would make an interesting juxtaposition for the audience.

I decided to follow that with the Schubert sonata to put three classical composers, these three giants, side by side. I think it's fascinating to see the striking differences between the three, all of whom lived in Vienna around the same time.

Schubert is very poetic, very flowing, singing, lyrical — completely different from the Beethoven, but very different from the Mozart, as well. It's bordering on Romantic, so it sort of straddles both worlds, Romantic and Classical.

Then we go back to the Baroque period with Scarlatti. If you could paint in words what happiness is, the Scarlatti represents that to me. It's just bubbling. You can even hear some elements of dance, and there is a lot of acrobatics on the keyboard.



Liszt's Hungarian Rhapsody has become my signature closing piece. I've probably performed it more than 250 times by now, and it's a piece I still enjoy. It's actually one of the hardest pieces written for piano, which makes it a fun, showy piece to end the recital with. It's a piece that either gives you tendonitis or you end up performing a lot.

WPF: When you perform a piece that many times, what does it do to your interpretation of it? How do you keep it fresh?

AJK: When I go to practice the piece sometimes it's like, "Ugh. My God, do I have to play it again?" But on stage it's always fresh and new for me. I like that fact that it's so comfortable. I don't have to worry about any of the notes; it just flows and that allows me to create something new and different on stage, so in that sense it gives me a lot of freedom.

I know that level of repetition does the opposite for a lot of artists, but it gives me a lot of comfort to know a piece so well that I can just go on stage and create whatever I

want to create. In that way, every show is different.

WPF: As you've grown up, how has your relationship to these pieces changed?

AJK: A lot of times it was much harder the second time around. When I was younger things just flowed. I was listening to recordings of me playing and it's true that the child's innocence really comes through. To recreate that kind of flow when you're older can be very difficult. I'm a lot more self-conscious and things just seem much more complicated. At the same time, everything is much easier, technically.

WPF: So your goal is to try and recapture the innocence of a child?

AJK: You know, there's a very fine line, a difficult balance between playing with an artistry that a child does not have and yet not tainting that with the complications and mannerisms that an adult would have. It's very, very, very difficult to try and marry those two concepts. It's like the juxtaposition that comes from trying to create simplicity out

of a lot of complicated things coming together in complicated ways — I think that's why people find Mozart so difficult to play.

There is a lot of purity in Mozart's pieces, a certain *joie de vivre* and an innocence to his music. He can also be very dark and mysterious, so he has this full gamut of and range of emotions and colors. But, in general, Mozart always has a quality that's very fresh, unpainted and natural. Not many people can achieve that. It's like asking an adult who has lived through the rigors of life and been jaded by the experience to not be jaded — it's that difficult.

WPF: Speaking of the rigors of life, I see that while continuing to tour you've managed to find the time to launch a couple of businesses: an organic spa and skin care company and a social networking group for professional women in New York City. How did that all come about?

AJK: I was on tour about five years ago and about to walk out on stage in Chicago when I put on this "natural" lotion and started to break out in these horrible hives. After I finished the concert and got off stage I looked at the label and saw that most of the ingredients in this so-called "natural" product were chemicals and preservatives.

I was fed up, so when I came back to New York City I set out to find something better in the same way that I approach piano, which is obsessive and crazy and ridiculously disciplined. So I did a little research and in my breaks from Beethoven and Mozart I started to create my own lotions in my kitchen.

I never really had hobbies in my life — it's always been piano, piano, piano — so it became a tremendous outlet for me and before long I was obsessed. That obsession led to a product that I started sharing with my chamber music colleagues. They loved it and pretty soon they started to buy it from me. It's just continued to grow from there and take off in its own crazy way.

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*continued from page 5*

The central Andante has an almost obsessive aspect to it, not reduced in any way by the absolute saturation of the movement with a single rhythmic thought; as the opening music is reprised in the second half of the movement, Schubert allows the two hands to play in canon with one another. Humor, or at least playfulness, is a key ingredient of the finale — just listen to the stop and go rhythm of the second subject, and to the way that the *forzando* chords of the coda briefly get lost within their own chromatic sphere. The final bars of the Sonata are as tender a recount of the opening melody, *pianissimo* and *molto legato*, as one can imagine.

*Blair Johnston*

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*Scarlatti: piano sonatas*

Domenico Scarlatti began his compositional career following in the footsteps of his father Alessandro Scarlatti by writing operas, chamber cantatas, and other vocal music, but he is most remembered for his 555 keyboard sonatas, written between approximately 1719 and 1757.

These one-movement sonatas are recognized as cornerstones of the keyboard repertoire, a bridge between the Baroque and the galant styles of keyboard writing. They demonstrate his facility in adapting rhythms found in contemporary Iberian popular music and his inventiveness in creating themes and developing interesting harmonies.

The Sonata in D major K. 491 is a stately triple-metered keyboard sonata in which lyrically gliding material offsets a predominantly

stately procession that includes some elegant runs. The texture at the beginning is imitative.

*Patsy Morita & Aaron Rabushka*  
ALL MUSIC GUIDE (ALLMUSIC.COM)

*Liszt: Hungarian Rhapsody No. 6*

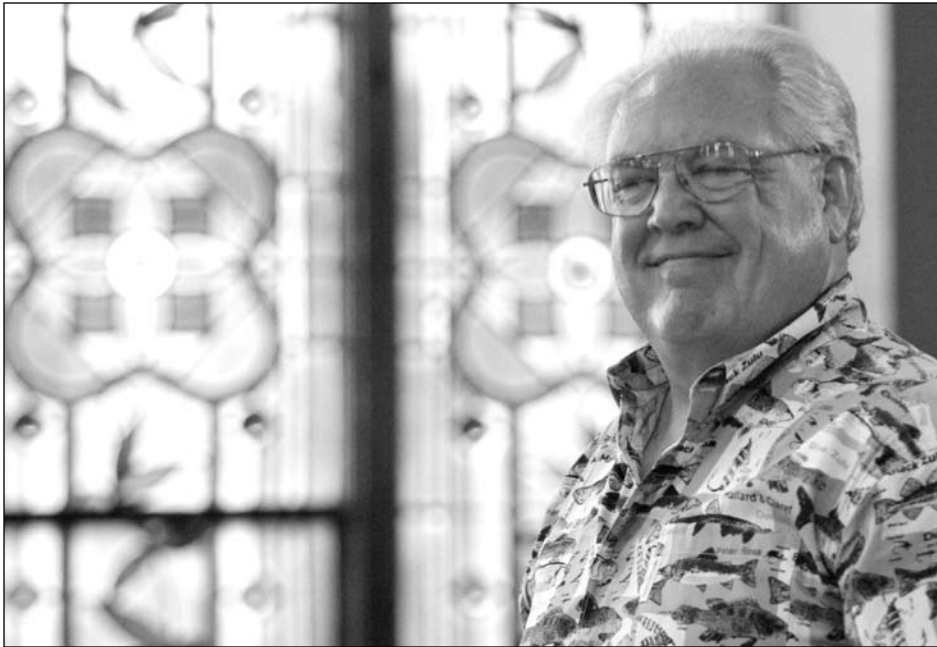
Liszt was among the first major composers to collect and use folk music in his compositions. He believed all of the melodies he assembled for the 19 Hungarian Rhapsodies were of Gypsy origin, though later research, largely by Bartók and Kodály, proved their sources were spread across Hungary with Gypsy styles still imbuing the themes.

The Hungarian Rhapsody No. 6 is among the more varied and popular of the 19, featuring the pompous and the playful, the exotic and the flashy. In a sense, this work — good though it is in its catchy, light manner — is precisely the kind of piece that had wrongly tagged Liszt as shallow and virtuosic.

It opens with a bold march-like melody, marked *Tempo giusto*, whose robust mixture of grandeur and glee imparts a celebratory mood. The ensuing theme (*Presto*) is playful and also somewhat festive. Only the next melody (*Andante* — quasi *improvisato*) has a particularly exotic character in its dark, Gypsy-like music. The closing section features a lively theme (*Allegro*) that first takes on a playful manner and then, as rapid octaves hammer out the theme with driving vehemence (*Presto*), the mood turns rollicking and the music challenging to the pianist.

*Robert Cummings*  
ALL MUSIC GUIDE (ALLMUSIC.COM)

## ARTIST Q&amp;A: SKIP JAMES



## A classic Romantic

WPF: How did this program come about?

SJ: Jon presented me with it. He said he had heard me play the *Goldberg Variations* last year and he suggested perhaps doing a multimedia presentation about the *Goldberg Variations* in the future. I thought to myself, "Oh my God, I don't know if I can do that again. The Bach is really hard you have to tune and move a harpsichord. If he's looking for more than one production of this it's going to be really hard to do it."

We went around like that over breakfast a couple of times and he told me about a large-scale vocal piece he did with Philip Brunelle and VocalEssence, which was a one-shot deal. I said, "Well maybe instead of working with a cast of thousands or a harpsichord that you don't know is going to be there maybe we could do something that would be easier to stage multiple times." I asked him if he had any ideas, and about a week later and he sent me these Tchaikovsky pieces that were written one for each month.

They're quite beautiful, and I

like them very much. After I played through them, he said, "You know, there's all this wonderful late-tsarist art and wonderful poems and stuff that I could surround this with. I said, "Yeah, that sounds good — sometime in the future." The next thing I know I'm talking to Jim Hainlen up in Stillwater and we signed up to do it this year.

Jim was excited by the fact that it involved poetry and all these other features. Jon's been working on his part and I've been learning the pieces, and I have to come up with a recording of them for him so that he knows how to time out everything. He's explained where cameras are going to be and so forth, and I think it will be a very nice performance.

WPF: What are *The Seasons* about, musically?

SJ: As far as I know, Tchaikovsky signed up with his publisher to publish one of these per month. They were subscriber music. Schumann, Schubert, Mendelssohn, Dvořák, you name it, all supplied music that was

## PROGRAM NOTES

### *Tchaikovsky: The Seasons*

Tchaikovsky wrote 12 separate solo piano pieces in 1875-76 as part of a commission from Nikolai Bernard, publisher of the monthly music magazine, *Novelliste*. The composer was to provide an appropriate piece for each of the 12 issues of the magazine, a work reflecting feelings or images associated with the month in the title.

January, subtitled "At the Fireside," has an intimate mood, tinged with regret and gentle playfulness, and featuring an attractive Schumannesque main theme. February ("Shrovetide") is festive and joyous, the music jaunty and hardly divulging images of snow and dark nights. March ("Song of the Lark") reverts to a mood similar to that heard in January, but featuring sparser textures and a greater sense of melancholy, as though a feeling hovers that winter will not soon end.

April ("The Snowdrop") is bright and seems to usher in spring, albeit a spring with a few clouds and rain storms. The fifth piece here, May ("May Nights, Starlit Nights"), is sweet in its ascending arpeggios, though its theme turns stately on the lower register of the keyboard. The brief middle section is lively but does not break the generally intimate feeling. June ("Barcarolle") has become one of the most popular pieces from the set: its melody is memorable, sounding Chopin-esque in its sweet gloom and mixture of happiness and sadness.

*continued on page 26*

July ("Song of the Reaper") is the briefest of the 12 pieces, but manages several mood swings, moving from the proud to the industrious, then to the playful, maintaining a joyous demeanor throughout. August ("Harvest") is busy and a bit hectic in the outer sections, but the central portion is simple and lyrical, unhurried and calm. September ("The Hunt") is regal in the fanfare-like music of the first part, but then turns demure for a time while the more garish elements from the opening gradually infiltrate to retake center stage.

October ("Autumn Song") is another popular piece, with a life of its own apart from this set. Its slow main theme is melancholy, featuring a refrain-like phrase of mostly ascending notes that is the heart of its sad nature. November ("The Troika") is hardly less popular than June or October. It is bright in mood and direct in its expressive language, and offers a playful, mischievous middle section. December ("Christmas") is almost childlike in its charming waltz, the music seeming to yearn for orchestral dress and placement in one of the composer's ballets.

*Robert Cummings*

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THE SEASONS: THE RUSSIAN YEAR

## LAYTON "SKIP" JAMES

with KATHERINE FERRAND

*A multimedia presentation with images and texts from 19th century Russian painters and poets; conceived and directed by Jon Cranney.*

Thursday, June 18, 7:30 p.m.

The Phipps Center for the Arts, Hudson

Layton "Skip" James — piano

Katherine Ferrand — actor

Pyotr Ilyich Tchaikovsky (1840-1893)

The Seasons, for piano, Op. 37

Январь	January	At the Fireside
Февраль	February	Shrovetide
Март	March	Song of the Lark
Апрель	April	The Snowdrop
Май	May	May Nights, Starlight Nights
Июнь	June	Barcarolle
Июль	July	Song of the Reaper
Август	August	Harvest
Сентябрь	September	The Hunt
Октябрь	October	Autumn Song
Ноябрь	November	The Troika
Декабрь	December	Christmas

Featured poets: Aleksander Blok, Ivan Bunin, A. A. Fet, Mihail Lermontov, A. N. Maikov, Aleksander Pushkin, Fyodor Tyutchev, Prince Vyazemski, Vasili Zhukovski

Featured painters: N. N. Dobovsky, I. N. Kramskoy, A. I. Krozukhin, I. I. Levitan, G. G. Miasoedov, V. G. Perov, V. I. Polenov, I. E. Repin, A. P. Raibshkin, A. A. Savrasov, A. I. Schischkin, I. I. Shishkin, V. V. Stasov, V. V. Surikov, E. E. Volkov

Image generation: Paul Escalante and Tim Nelson

Phipps Center staff: John Potter, Mark Koski, Paul Ashwood

Special thanks to: Nathaniel Damron, DPS Video; Kami Polzin; David Puma; Jordan Simkins; Rachel Svihel, Tapestry Dance; Terry McGibbon; Carla Sweeney; Lillian Brunitzky; Henry Spector; Svetlana Vigliatur; Elena Pincoske; Carolyn Brunelle; Philip Brunelle; Maria Jette; Katryn Conlin; Judy Dutcher & Lana Gendlin Brooks, Museum of Russian Art; Valley Access Channels

ARTIST Q&amp;A: JON CRANNEY

# The art of telling stories

*The following is a condensed interview that can be found in its entirety, along with much more, at [www.whitepinefestival.org/artists/](http://www.whitepinefestival.org/artists/)*

WPF: How did this production come about?

JC: I saw Skip play the *Goldberg Variations* at last year's White Pine Festival, and while there I read an interview in which he said some interesting things that had to do with imagery. I've known Skip for a long time, so I called him up and said, "Let's have a cup of coffee." We started talking about his images of the *Goldberg*, about this kind of idea, and the second time we got together I brought along the music for *The Seasons* and he fell in love with them.

We pitched the idea to [WPF Vice President] Jim Hainlen, thinking we might present it in 2010. Jim said, "Let's just jump on it." So we did.

WPF: What can you tell me about *The Seasons*?

JC: Tchaikovsky received a commission from a monthly music journal in St. Petersburg that published pieces of music that were meant for home consumption, meant to be played by the home pianist. Every month's journal featured a new piece by Tchaikovsky, each one prefaced by some poetry.

There's an apocryphal story that Tchaikovsky was worried he would forget to send a new piece in each month so he instructed one of his servants to remind him. He apparently got bored with that, however, because in fact he actually wrote them all by June just to get them done.

WPF: Visually, how are you planning to present the piece?

JC: There was a school of Russian painters active at about the time that Tchaikovsky was writing that were known as The Wanderers,



or The Itinerants, and their work provides a lot of wonderful imagery for these little piano pieces. We are going to project these paintings on multiple screens, panning across them, focusing on details and so forth. At certain points in the music we'll cut to Skip's hands playing and then back to the paintings, so you're basically getting this sort of visual show that goes along with the music.

Another and equally visual element of the presentation will be an actress, Katherine Ferrand, reading English translations of Russian poems placed between the sections of the musical suite. Just as with the paintings, Russian poets were occupied with the majesty of the land and the dynamics of the seasons — something we in Minnesota share.

WPF: How does working with musicians compare to working on a theatrical production? What are the unique challenges?

JC: You have to figure out how the visuals come out of the music. It isn't just about layering something on; it has to be appropriate. It has to somehow have some sense of texture and feeling for the music. In this case, Tchaikovsky was very descriptive of parts of Russian life and the paintings mirror that. We're really trying to craft a whole theatrical piece out of it, not just a concert.

It's a lot about figuring out what's in the music, what's in the art. You have to find the right images, and then you have to figure out how to manipulate them. You've seen it many times, the "Ken Burns effect," where you pan and across and zoom in and out of still images. Done appropriately, that can be a way of telling a story. But this is not something you sit down to watch on your flat-screen TV; it is something that you have to experience live, in the hall with the music playing and any accompanying elements.

As for working with musicians, it can be a problem if you have a diversion of ideas, but that's the case any time artists get together on a project. Theater is by its nature such a collaborative art that I know my way around these kinds of conversations pretty well, so it is possible to avoid problems and confrontations. I don't know that every musical talent, conductor, soloist, whatever, would find this an enjoyable experience, but it's the kind of thing that Skip James is sort of really open to.

WPF: How do you decide what images to use and what to focus on? Is it just a matter of feeling the ethos of the music?

JC: That's certainly where it begins, and then I talk with Skip

to find out what he is thinking and feeling. You eventually come to a kind of agreement as to what you think it should be, and in that sense it's a little bit like making a movie: you pull all these different elements together and you try and tell the story visually, as well.

WPF: It is exciting to hear you talk about artistic collaboration, since one of the things we look for in festival artists is an ability to work with and be inspired by others.

JC: That's part of why I'm interested in this in my doddering old age — I'm in my 60s and essentially retired, you know. (Laughs.)

In 2007, I did this huge production at Orchestra Hall with VocalEssence, *William Blake's Songs of Innocence and Songs of Experience*, that set Blake's poetry to music and featured animations based on his etchings. As we were putting that together, I kept telling people I was an old dog learning new tricks. And that's part of why I'm really interested in this. You know, I was in a studio today where the photographer [Curtis Dale] showed me how he had digitally enhanced certain kinds of landscapes. All of those things are like new tools — like new paintbrushes, new kinds of paint, or new kinds of musical instruments — and there's no reason why you shouldn't experiment and try to figure out how to use them to make more than the sum of the parts. Who knows where it's going to go? These kids, they come up with the most interesting ideas.

Myself, I'm not interested in making a film or a movie or a video; I'm interested in that relationship between the performer — whether it be actor or a dancer or a musician — and the audience. I'm just out here exploring this stuff, kind of making it up as I go along, and I'm sure I'll discover some things along the way. I'm interested in taking this somewhere it hasn't been before.

Another thing that has been interesting for me so far is the interactions I have had with some

visual artists. I use some of them as a resource, and the other day I met with Kami Polzin and spent a few hours in her studio. While I was there, the time just went. She was fascinated with what we were talking about with this whole idea, and it gave me a lot of inspiration, too, especially in terms of thinking about what the painter's process is and the question of light and so forth. You know, that kind of collaboration is hard to get even in the theater. Sure, you can ask someone to design a set or costumes, but that's a little different than involving their own work.

I was thinking about that as I was walking around at an art crawl today. One of the things I thought was, "OK, we've gone this way, starting with a piece of music, but what if we had done it the other way around? What if we had a body of work of an artist and we found a composer and some musicians and figured that out and then involved a poet to create text out of that?" That's one place I think it might be fun to go someday. There's certainly something there, maybe not for this

time and money creating tableaux. They would get a bunch of people together, put them in costume, paint backgrounds and so forth and then reveal them to the guests as a salon thing. It was in some ways the nineteenth century version of a music video. There are always new applications and variations, but it all basically comes back to storytelling.

The story being told in *The Seasons* is just a progression through the year. It's not particularly narrative, but it is a story because it begins someplace and transforms and informs us.

Basically what I'm trying to find is what the music depicts and a series of visual images that harmonize with that in the theatrical setting. I say "harmonize" deliberately, because everything here is going to come out of the music. And that's a real challenge. I've been given an opportunity to do this, and I'm excited by it. Apart from that, there's the technological challenge. You know, it would have been very difficult to do this even 10 years ago. It's amazing what these whiz kids can do with their computers now.

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## *I'm an old dog learning new tricks*

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particular go around, but there are definite possibilities in that realm in the future.

WPF: I think it would be interesting to have several contemporary artists offer many views on a common subject, similar to the way you're presenting the work of Tchaikovsky and *The Wanderers*.

JC: That's a good idea, but it's also not particularly new. There was a practice that sort of faded away by the end of the nineteenth century that people used to spend a lot of

WPF: Are you that whiz kid?

JC: (Laughs.) No, it's too steep of a learning curve for me. I found a young man working at the Ordway in St. Paul who has the same interests, Paul Escalante. He's a video artist, so he caught on to what I wanted to do right away. That's just one more collaboration in this project. And then he has been joined on this project by another theatre/video artist, Tim Nelson. Of course, art by committee can be sometimes a problem, but sometimes great things happen when different people all have their own piece of the puzzle. ♦

## ARTIST Q&amp;A: JORJA FLEEZANIS



## A class act turns to teaching

*The following is a condensed interview that can be found in its entirety, along with much more, at [www.whitepinefestival.org/artists/](http://www.whitepinefestival.org/artists/)*

WPF: How did you come to be involved with the festival?

JF: I've known [WPF Vice President] Jim Hainlen for a very long time and many moons ago he introduced a student to me, Erik Carlson, who came to me while he was in high school. It was really through Erik that I began to have an understanding of what Jim was doing with the string program in Stillwater and the relationship budded from there, I would have to say. I think we're very like-minded on a lot of subjects, especially about education and about poetry in relationship to music. It was probably that having been planted so long ago that brought us to this conversation.

WPF: How do you see poetry relating to music?

JF: Well, we can start with the simple fact that many great composers have used and responded

to great poetry over hundreds of years by setting music to it; therefore, if one is a conscientious musician one has had contact with the word and its life inside of musical notation. I'm a big *Lieder* fan and I feel a deep connection between singing and music. Since singing typically requires words, there is a great body of music that brings these two worlds together.

Other than that, I'd say music and poetry share many things that have to do with expressivity, with rhythm, and with the ear — you know, using one's ear to actually perceive and draw the imagery. Although music is nonverbal, it definitely has similar pictorial sensory abilities, and it is certainly aimed at touching us in very specific ways emotionally and psychologically. So there is a lot of crisscross, which means when you have them together in the same room you have a lot of the same DNA in action.

WPF: Do you find you make these connections as you interpret the pieces you perform?

JF: It depends a lot on the piece,

but practically speaking probably not so much, unless it happens to be a piece that is actually a song that I transcribed for violin, in which case there are going to be words and maybe even a certain poeticness about them.

If you are working with a composer who has written a lot of *Lieder*, like Schubert, it's very easy to imagine that the way in which he casts melodic lines in his songs for voice and piano may share a lot of the same balance. Even the arching of the phrases for the singer may have a lot to do with the way he spun melodies in his strictly instrumental music. It is pretty difficult to imagine that any melody is not somehow directly related to the singability of the phrase. It's related by the very act of phrasing, in the same way that sentences are phrases, and those structures affect my interpretation, they affect the way I phrase things. I think much more as a singer would think than a lot of people might realize, because I have that particular focus when I look at music.

*continued on page 14*

## PROGRAM NOTES

*Bloch: Sonata No. 1 for Violin and Piano*

The first movement's tempo marking is *Agitato* and the opening of Bloch's First Violin Sonata is a perfect musical depiction of that condition. In fact the music is in turn turbulent and aggressive, passionate and sorrowful, but the prevailing mood is one of grave disquiet.

To those who know his Judeo-centric music, the above named qualities are not strangers, but in this piece he achieves the same emotional aims without resorting to his familiar Jewish musical dialect.

Bloch had read a book on Tibet prior to writing the second movement marked *Molto quieto*. This might well explain the bell like figures in the piano part. This movement may be mostly contemplative, but there is unrest in the music also.

The last movement begins with the tolling of bells in the piano part. The violin once more is assertive although less aggressive than it was in the first movement. Central to this movement is a somewhat macabre processional which leads into short reminiscences of many of the themes that have gone before.

The piece ends with a tender epilogue which dies away peacefully.

This work was written in 1920 at a time when Bloch was living in the United States. The music he created in this era tended to be ecumenical in outlook.

A rather poetic interpretation of this work was offered by Alex Cohen, the once director of the Ernest Bloch Society, who said: "...this tremendous Sonata gives an overwhelming impression of the play of elemental and ruthless forces."

It is a pity that this work has not established itself in the repertoires of more violinists since it is a challenging but extremely rewarding work that deserves many more performances.

*Eric Goldberg*

ALL MUSIC GUIDE (ALLMUSIC.COM)

## JORJA FLEEZANIS & KARL PAULNACK

*with* MICHAEL STEINBERG

Friday, June 19, 7:30 p.m.

Trinity Lutheran Church, Stillwater

Jorja Fleezanis — violin  
Karl Paulnack — piano  
Michael Steinberg — reader  
Roger Bonair-Agard — poet

*The following poems will be read and each followed by an excerpt from the sonata.*

## MOVEMENT I: AGITATO

Wilfred Owen	The Parable of the Old Man and the Young
Carl Dennis	At the Border
Wisława Szymborska	Parable
Stephen Dunn	Happiness
Wisława Szymborska	Photographs of September 11

## MOVEMENT II: MOLTO QUIETO

Lisel Mueller	Place and Time
Thomas Hardy	The Convergence of the Twain (Lines on the loss of the 'Titanic')

## MOVEMENT III: MODERATO

Unknown	Psalm 19
Jane Kenyon	Otherwise

[ INTERMISSION ]

Roger Bonair-Agard  
The Violence of Memory

Ernest Bloch (1880-1959)  
Sonata for Violin & Piano No.1  
Agitato  
Molto quieto  
Moderato

*continued from page 12*

WPF: Why did you choose to perform the Bloch Sonata No. 1 at the festival?

JF: First of all, it is a major masterpiece of the twentieth century and it needs to be known as such. And a lot of people still don't know the piece, and that's a shame. In keeping with my advocacy for representing the wrongly fringed composers of the twentieth century, it was natural for me to want to do something of this sort. It could have been in any number of things, but I feel this is a piece that deserves as much air time as I can give it.

I also felt it was a piece that would provoke and draw from a very important group of poets: poets who either lived through the First World War, specifically, or who have written about the tragedies and dramas of war in a more general sense. The piece was written in the cusp between the First World War and the Second World War, and I think it is very potent. I believe its expressive language would offer a huge span of emotional experiences. The piece has a theater all by itself, and I thought that emotion could be enhanced by way of either very lyrical poets or poets who were very specifically involved in war situations and who then wrote about them in very poignant ways.

WPF: What do you hope people take away from the performance?

JF: I think there will be a synergy between the poets that Michael picks and music that will make it in some ways feel almost like a mass, like when people stand up and respond to a particular lesson being given that Sunday.

I am not a religious person, but that whole ritual of responding is something I believe this kind of festival is all about: It's about being able to offer an incredibly strong counterpoint to subject matter. You could say that music is sort of the subject matter in a way, and the ability for us to respond to it verbally



could only be done beautifully through the genius of great poets. If there is anything I want listeners to take home with them, it would be the cooperation and the artistic sympathies that will have been connected between the word and the music in their minds.

WPF: You describe the Bloch as an unheralded masterpiece. In your

mind, what makes it a masterpiece?

JF: Its very mortar, the stuff it's built on, is so monumental in its form. It's a huge piece, and it's intended to make a big statement. And it does. For that period of time it stands out as a very important contribution to the violin and piano sonata literature.

I think Bloch is somebody whose music is viewed too obliquely, from

just a few pieces that he wrote, and I think his craft and skill is consummate.

He has a fabulous vocabulary based on Middle Eastern themes and a sort of mysticism that was a very important part of his personal beliefs, very specifically in the whole Hebraic connection, which is musically apparent in many of his works. And he studied with rather important people, so his craft and his skill is without question.

The piece's pianistic vocabulary is massive: it feels like you've got an orchestral part in the two hands of the pianist. It also draws vast musical images.

Music at the outset of the twentieth century explored expanded forms, as in the Bloch, as well as miniaturizing forms, as in the music of Anton Webern. Composers also drafted unique reflections of their own history: where they've lived, how they've traveled through the world, the smells and aromas that they've inhaled that were incorporated into the tapestry of their musical language. All of this is part of this whole blending together of very exotic cultures that were not Western. The composers who brought that into their works allowed us to then hear the fusion of their very specific language and impressionism. The music is just jam packed with layers and layers of other influences, whether it was Spanish, Basque, African or Middle Eastern — these are the things that are all over that early twentieth century repertory.

Szymanowski — whose first violin concerto I played with the orchestra in April — is another example of someone who is Polish but who went and traveled to Algiers and picked up folk music from very exotic places and then made those influences a part of his tool chest.

Bloch has his own version of all this. I think the sonata will strike some people as almost new age in some ways, because much of the second movement strives to transform these Western instruments

into Eastern instruments, to make them sound like Eastern instruments.

WPF: This performance comes a week after your last concert as concertmaster of the Minnesota Orchestra. How do you feel now that you are in the final months of your 20-year tenure there?

JF: It's odd. It's just odd. I don't know how to express it. I could never have imagined the extent to which I was able to make an impact here in this community.

This whole entire year I've been reminded of this by the simple fact that wherever I go — I was just at the Home Depot, I swear to you, and the last thing I expected was that the guy who would help me find a fuse in that giant store would look at me and say "Aren't you Jorja Fleezanis?" "C'mon," I thought to myself. I said, "Yes I am." And he said, "I can't believe I am meeting you! Aren't you going to Indiana?" It was just so far out there. I thought to myself, "This is what you've done in 20 years: you

We are there to do the advocacy work for Beethoven, Sibelius, John Adams. I have been able to spend 20 years doing that and growing and developing as a musician. It's one thing to think about that in the abstract, but every day this year I have been feeling the sum total of my work in the response I have gotten from the public. I can't even begin to tell you how gratifying that is. It helps me get through the emotional difficulty of this goodbye, which is very difficult.

I find it very frustrating that I can't do everything that I'd like to do in my life and stay here, but I can't. Teaching has got to come to the forefront at some point — I knew it would — and in making the decision I was deciding to pursue something that's just as meaningful to me and that I hope will have, if I can do it for another 10 or 15 years, the same sort of net effect by reaching a very wide constituency of young people who will carry a bit of me with them through their professional lives.

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*One's life's work is all about just going with your gut and letting it lead you to something you feel devoted to.*

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have brought your music making to so many people, and now many of them are acknowledging that very thing to you, to your face."

It's funny how anonymous you can feel sometimes when you just go about your business and do your work. And yet of course my first and foremost priority as a musician is to touch people, to get across the footlights, to get the music inside everyone's system in the very unique way I and the rest of the orchestra do week after week.

WPF: What do you get out of the experience of teaching that you don't get from performing or leading an orchestra?

JF: Performing has a continuity with your earliest memory of why you went into doing this, which is to try to develop a real discipline and command over an instrument. You start so young that you don't really know quite where this is all intended to go or how gratifying it will all be or how it would even feel to be a

*continued from page 15*

professional player. You just chisel away at it over so many years of training.

At some point it's like being an athlete, like being a great long distance runner: you suddenly have a stride and you start to see the immense mountain of what you can learn about music. By that point you've learned your instrument, but now you've got this massive amount of music to delve into.

For me, the orchestral repertory was the area that I chose. Somehow my education brought me to where I felt most at ease. The idea of being with a team, with a group, and getting all these people on the same page really appealed to me. So in a sense there has been a whole continuum from my early training to being in ensembles and then finding my way into the kind of instruction that allowed me to actually have the strength to really forge an important career around it.

Teaching is like going back and examining yourself from the very beginning again and trying to construct the right sort of aids and handlebars for a young person trying to find their strength and trying to forge their own way into this profession. Right now, I have 30 years of professional life and the preceding 15 years of training of how to play the instrument, when I was really taught the nuts and bolts of it. My task is imparting that to those who are depending on an instructor who has that expertise to give them.

I'm going to be primarily readying students for orchestral playing, teaching them the values that I have learned in the years I have been doing it. That is a very specific application and not many people do it. And not many people will jump off a ship at this age and do it. I think many just wait until they have played out their careers. Honestly, I think there are already too many years that have gone by in which there weren't enough instructors out there doing this very specifically.

I think Indiana identified me as one of those people who would not only enjoy doing it, but also saw there was a real gap that would be filled. They wanted to be the ones to fill it in their curriculum, and when I found that arrangement and that kind of relationship it spoke to me right away. I realized, "Yeah, you want to do this. You wanted to do this and you know how important it is." Well, here's the venue to do it.

You know, when I've gone and done master classes and taught any number of students about how to play an excerpt or how to deal with and think about orchestral music, the appetite is so desperate in those situations. You can tell you are just a tiny drop in the desert lands. There has to be somebody who is willing to make that a real full-time and important post in the school. It's for those reasons that I have made this decision to go.

It will be a matter of time. One's life's work is all about just going with your gut and letting it lead you to something you feel devoted to.

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*Mozart is Mozart,  
regardless of whether  
he is writing the second  
movement of the  
Jupiter Symphony or  
the second movement  
of the fifth violin  
concerto*

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WPF: How is orchestral playing different from being a soloist? How is the musical preparation different?

JF: When you play as a soloist, it's a whole different kind of physicality. The expressive things are much the same, but there is a projection you need to have. To project one's voice against a large orchestral background takes a lot of

strength, and it takes a lot of honing to get that. It has its own boundaries, and those boundaries are like the most advanced sort of racehorse training. You have to do it very early on, you have to have a backbone for it, and you have to have an ambition for it.

The art of orchestral playing is different. Of course, if you are going to be a concertmaster you certainly have to have the chops of a soloist. You have to have that cunning soloist muscle, otherwise you're not going to be able to project the big and major solos that that chair requires of a player. That will be evident in the way I train would-be leaders and concertmasters. If you look at any major orchestra, these are players who developed a very strong discipline on their instruments and were playing concertos and were playing recitals in school and continued to do that while in orchestras.

On the other hand, I can't begin to say how many works I have had my hands on in my 30 years of orchestral playing, but it's certainly far greater than your average violin soloist. I have a great appetite for music and I could never have imagined having myself narrowed down to a very small percentage of pieces that I'd play over and over again. That just didn't appeal to me.

My major task is going to be to try and educate young people as to the kind of musical relationship they are going to have when they are contemplating a life in this profession — what that takes and what the payoff is.

It's really about teaching a huge body of music. Of course, I will never be able to teach them as much as I would like to, but I will be able to introduce them to the parameters of it. And I will give them the same lecture that I've given since the beginning of time: "Mozart is Mozart, regardless of whether he is writing the second movement of the Jupiter Symphony or the second movement of the fifth violin concerto. He's the same composer, and his

## *There has to be somebody there to stand up and say differently, and that's me.*

pieces all have the same unattainable greatness that you have to work very hard to learn how to play well. If you think otherwise, think twice about staying in my class, because I will fail you.”

You just have to teach what music is. Mozart wrote very few violin concertos and 41 symphonies, each of which is very hard and each of which is as challenging artistically and stylistically as any of the concertos. It's just a question of learning the body of music and the significance of it. That's really as important as teaching how to refine a solo concerto or a sonata. It's really the same thing; it's just that it isn't necessarily understood by students. They think it is marginal. It's just this silly attitude. There has to be somebody there to stand up and say differently, and that's me.

WPF: How has the career that you have led so far differed from the career that you envisioned for yourself?

JF: It's the Himalayas compared to what I thought before I set out. And I still feel there are several Himalayas waiting behind these 30 years. But no, I could not have known, I could never have anticipated that I would end up having this kind of final season of one chapter of my life, simply because when you start out you do not know who you are going to meet.

You do not know who is going to look at you and listen to you and say something to you or even make the decision, like Edo de Waart made when he heard me play my audition in 1980, you know? He was very excited by what he heard in my playing, but how could I have known

that, how could I have even anticipated that when I went off to that audition? I couldn't have.

When someone suddenly turns your life in a certain direction and says, “You need to be here. I want you here,” suddenly all of your training comes to bear. All of your work starts to pay off as you are challenged at the highest possible level.

When I left school at age 23, Georg Solti said, “I want you to come play in the Chicago Symphony.” Well now, two years earlier I could not have known that would happen. And in order for it to happen, I had to make the decision to go and take that audition not knowing that I might meet Georg Solti and when I met him he might say that to me. When something like that happens you start to believe something about who you are and what you are. From there it's really up to your work ethic and the decisions that you make every step of the way, some of which are expected and some of which are completely unexpected.

There are things moving around in the universe you can't anticipate, things you can't know. As I have said to many of my students, and will probably say to many more in the future, “The readiness is all,” to borrow a line from *Hamlet*. You have to be ready, and if you are ready there is a chance you'll get the most out of what life will present to you. ♦



ARTIST Q&amp;A: CHARLES LAZARUS

# *All that jazz... and everything else*

*The following is a condensed interview that can be found in its entirety, along with much more, at [www.whitepinefestival.org/artists/](http://www.whitepinefestival.org/artists/)*

WPF: What can you tell me about your program?

CL: We are going to play music from our new CD, *Zabava*, which takes its name from the Slavic word for party and in this case refers to parties that centered around virtuoso musicians. We'll also play some selections from my first CD, *Solo Settings*, and a program I created with the Minnesota Orchestra called "A Night in the Tropics."

*Zabava* grew out of my interest in Eastern European and Mediterranean folk music, or Gypsy music — some people call it "music of the Rom." Whatever you call it, I was fascinated by the way popular music in the area focused on instrumental virtuosity, as opposed to the popular music we're used to in this country, which focuses more on lyrics and vocals. I thought it would be fun to combine a little bit of that tradition with a modern club setting and try to do that with original music, so I wrote most of the album with that in mind.

The music from "A Night in the Tropics" was inspired by Hawaiian hula dance rhythms and the lounge and exotica music of the 1950s. Believe it or not, there is actually a connection between that crossover exotica music and gypsy music, because part of what made that exotica style unique was the way it combined jazz bands with symphony orchestras to create very virtuosic instrumental music. I see that as a real thread between those two styles.

WPF: I understand you will also be collaborating with Roger Bonair-Agard.

CL: Yes, he is going to be the featured guest on a piece I'm really



excited about titled "Now Is Leaving", which was the first piece of music I ever wrote. It's a hip-hop tune in 3/4 but the melody is based on a Gregorian chant. It's a very modal piece that lends itself very well to opening it up, so we're going to talk about it a little bit beforehand and just see what happens.

Roger and I did something similar when I was at the festival last year: we just got together and decided to see what would happen and the result was a very nice, very spontaneous, on-the-spot collaboration that was really enjoyable and really challenging for me. I had to draw on all my improvisatory instincts because I wasn't just playing jazz, I was trying to set a tone for what he was saying, which was a challenge I had never experienced before. I think it will be great to try that again, and it will keep me and the rest of the band on our toes. I think the result will be

something unique and enjoyable, and I'm really looking forward to collaborating with Roger again.

WPF: I see "Now Is Leaving" was awarded for "Outstanding Achievement in Songwriting" in this year's Great American Song Contest. Not bad for your first effort. How did you get started writing songs?

CL: Receiving that award was a real kick for me because I never intended to be a writer. I always had specific ideas of the kind of music that I wanted to play and I always wanted to be involved in creating new music, but my original idea was to just work with composers who would write music for me. When working with writers, I would ask them to incorporate my favorite elements from many different styles into a unique thing that would not only let me show my strengths but also express what I enjoy the most in music.

In trying to convey that to them, I would say, "I like this kind of rhythm and I like this kind of melody, and maybe rather than being like standard jazz, where you improvise over the entire tune, let's have a separate section for improvisation." I'd write little examples or record things and send files to people. The writers would then send something back to me and I would say "Yeah, I like that, but maybe the bass line could be more like this and the chorus could be like this." And it kept going, building and building and building as I sent longer and longer examples of what I wanted.

In that way I unwittingly wrote "Now is Leaving." I sent it to a friend of mine who by that point had become very frustrated with me. He said, "You know that is a really great idea, but here's another idea for you: why don't you just play that?" We both laughed, but I realized he had a point. I thought, "Well, I did just actually write a tune." And that tune was one of the first things I played with my own group, though I haven't put it on a CD until now. So that's how "Now Is Leaving" came about and how I got into writing. It started out as a fun outlet, but then I realized I could actually write some of my own music without any training whatsoever just by putting together my favorite ideas.

WPF: What do you see as the difference between improvising and composing?

CL: For me, the process is really the same except for the fact that improvisation is done on the spot and composition is something that you work out over a period of time. When I write, I sit down at the piano and I noodle until I come up with something. Then I improvise until I hit something that I like and I write it down.

WPF: So for you the writing process is really just collecting your improvisations together to make a logical whole?

AN EVENING OF JAZZ AND SPOKEN WORD:

## THE CHARLES LAZARUS GROUP

with ROGER BONAIR-AGARD

Saturday, June 20, 7:30 p.m.

The Phipps Center for the Arts, Hudson

The Charles Lazarus Group

Charles Lazarus — trumpet

Tommy Barbarella — keyboards

Jeff Bailey — bass

Craig Hara — drums

Roger Bonair-Agard, poet

Charles Lazarus (1969-)

Kilauea's Fountains

Waves

Dance Honu

Now Is Leaving (featuring Roger Bonair-Agard)

Dancing Gypsy

[ INTERMISSION ]

Isolina Carrillo (1907-1996)

Dos Gardenias

Charles Lazarus (1969-)

Congo

Charles Lazarus & Craig Hara (1960-)

Redeye

Edward Kennedy "Duke" Ellington (1899-1974)

Caravan

## PROGRAM NOTES

*Haydn: String Quartet No. 58*

The three quartets of Op. 74 were separated from the three of Op. 71 only through an early publishing quirk; all really belong in the same company, destined to showcase Haydn's inventiveness during his second trip to London.

The Allegro spiritoso begins with an effect Haydn needed in London but not back on his quieter home turf: a unison forte announcement that grabs the noisy audience's attention and hints at the primary subject to come. That subject is one of Haydn's most delightful tunes, a happy melody that gently lifts from the F at the bottom of the first violin's staff into the stratosphere and then floats down again, while the second violin and viola help propel it with bouncy eighth-note figures. Haydn does not provide a substantial second subject, but more a trailing tail to the first that eventually wags trills everywhere; this is one of the "special effects" with which Haydn wowed the Londoners. The development section is essentially a polyphonic treatment of all this material.

The Andante grazioso introduces a simple, genteel theme typical of Haydn's slow movements during this period. The first variation inverts the melody; the second gives the first violin an ornate turn. Later variations include a minor-mode solo for second violin, and straightforward treatments of the melody with increasingly busy accompaniments.

The Minuet, led by the first violin, includes loopy little figurations that are mocked by the other instruments. The movement's trio section arrives in

the unexpected key of D flat; if given the right rustic feel on nasal period instruments, this segment can sound like a barrel organ, but the effect is usually lost on more elegant modern instruments.

The Presto finale is launched by a darting, twirling theme in the first violin. The movement shifts into material with a less distinctive profile, closely linked to the opening theme. That first subject returns, as if to indicate the onset of a rondo, but it turns out that Haydn is really generating something more like a sonata-form movement, complete with short, melodramatic excursions that hint at the minor mode even though Haydn never officially leaves F major. That scampering initial theme conquers all, of course, and the quartet ends with an impressive series of strongly marked, rising chords, culminating in thick triple stops.

*James Reel*

ALL MUSIC GUIDE (ALLMUSIC.COM)

*Glass: Quartet No. 5*

The commercial success Philip Glass enjoyed during the 1980s and the immediate discernability of his signature sonorities (minor-mode arpeggios, shifting metrical emphases) led some critics to accuse him of writing formulaic music. And indeed, the predictability of the opening measures of many of his scores may distract from the unexpected subtleties subsequently unfolding in the music.

In the case of his String Quartet No. 5, however, Glass sets out from the start to create textures and moods seldom found in his works, and to combine and synthesize his familiar musical trademarks in unexpected

ways. Cast in five brief movements, the work begins with an unexpectedly fluid and chromatically inflected introduction, its restless melody colored by delicate pizzicatos and long-breathed phrases separated by pensive pauses.

Only with the second movement are the customary triadic ostinatos encountered in the low strings. Even here, though, the musical surface is considerably more unpredictable than what listeners familiar with Glass' work might expect. The lilting syncopation in the accompaniment seems to tilt the harmonic trajectory of the movement into unexpected directions. Furthermore, in settling itself from these chromatic forays, the phrases seem to stretch or truncate themselves into odd lengths, with an added harmonic twist expanding, say, a square four-bar phrase into five.

This rhythmic vitality extends into the third movement as well, where a twisting three-note melody high in the violin is prodded along by lively syncopations and motoric figurations in the lower strings. Quartal and secundal harmonies lend the movement a shimmering translucence, while sharp dynamic and textural contrasts heighten the sense of anxious motion. Near its conclusion, the movement unexpectedly grows somber, shifting from major to minor mode before slowing to a stop.

This change of character serves as a segue to the melancholy fourth movement, with its spiraling harmonic progressions and occasional but strident semitone dissonances. The final movement is the longest and most vibrant of the quartet, its tonality branching out into a broad diatonic field accommodating

a complex polyphony of soaring lines and intricate figurations. This suddenly tapers off, interrupted by the return of the slow introduction. These two elements subsequently combine in a pulsing chordal texture, but are once again interrupted by the slow introductory material. The mood is recast more playfully, though, as the slow material is subtly subverted by a coy pizzicato pattern that brings the piece to its close.

*Jeremy Grimshaw*

ALL MUSIC GUIDE (ALLMUSIC.COM)

*Beethoven: Quartet No. 16*

Beethoven wrote the bulk of this, his final quartet, in a two-month burst of activity amid health problems and shortly after his nephew Karl attempted to commit suicide. But there's not a hint of self-pity or anguish in this compact, good-natured work. For Beethoven's valedictory composition, this quartet is surprisingly small-scaled, finding inspiration in the quartets of Beethoven's one-time teacher Haydn. The first movement, Allegretto, takes standard sonata form. Its principal theme in 2/4 hints at a march; this, the light textures, and Beethoven's reliance on very short phrases give the movement a playful nature that is emphasized by Beethoven's abrupt melodic and harmonic shifts and frequent interruptions in mid-phrase.

Beethoven carries this unpredictability over to the second movement, Vivace, which is a scherzo and trio. Again, the overall format is traditional, but the movement abounds in rhythmic asymmetry disrupting the basic 3/4 meter, as well as suddenly modulating chromatic

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CLOSING CONCERT:

**THE MIRÓ QUARTET  
& MATTHEA HARVEY**

Sunday, June 21, 4 p.m.

Trinity Lutheran Church, Stillwater

Miró Quartet

Daniel Ching — violin

Sandy Yamamoto — violin

John Largess — viola

Joshua Gindele — violoncello

Matthea Harvey, poet

Fred Child, host

Matthea Harvey

“The Festival of Giovedì Grasso”

Franz Joseph Haydn (1732-1809)

String Quartet No. 58 in F major, Op. 74, No. 2

Allegro spiritoso

Andante grazioso

Minuet

Presto

Philip Glass (1937-)

String Quartet No. 5

(with original poetry and photography by Matthea Harvey)

[ INTERMISSION ]

Matthea Harvey

“Ideas Go Only So Far”

“The Crowds Cheered as Gloom Galloped Away”

“Other (Be Specific)”

“Implications for Modern Life”

Ludwig van Beethoven (1770-1827)

String Quartet No. 16 in F major, Op. 135

Allegretto

Vivace

Lento assai, cantante e tranquillo

“Der schwer gefaßte Entschluß:”

Grave — Allegro — Grave ma non troppo tratto — Allegro

This event is made possible by the Poetry Radio Project, a collaboration between the Poetry Foundation and American Public Media, which is recording the concert for national broadcast on *Performance Today* with Fred Child.

ARTIST Q&amp;A: JOHN LARGESS OF THE MIRÓ QUARTET

## Beethoven's big question

WPF: What can you tell me about your program this year?

JL: We are doing a collaborative poetry and quartet program with Matthea Harvey in which we'll marry words with music in three different ways.

We are going to begin with a Haydn quartet, which she is going to frame with one of her poems that was inspired by an Italian renaissance painting. By "frame," I mean she's going to read the poem at the beginning and at the end of the quartet. The Haydn is very classical, with a little bit of that Rococo festival feeling, and the painting she's writing about is also of a festival, so the whole thing has that feel to it.

The highlight of the program is Philip Glass' fifth quartet. He's a minimalist composer, so much of his work is very stream-of-consciousness. His pieces often seem to unfold and evolve in an organic, almost plant-like, way that I think mirrors the way emotions and subconscious ideas flow and develop. Matthea is writing a brand new poem to go with that work and she will read it during the piece, probably in five sections, while we continue playing underneath her.

The poem is still a work in progress, but she has shared with me some of the different images she had — glass hands, and a factory where they are creating human beings out of glass — and they're all about transparency and shape and light and form. She's trying to capture that in her verbiage and we will try to bring it out in the music. I'm really curious to see how it will turn out. With a collaboration like this, you don't really know exactly what it's going to happen until the moment you do it.

Of course, we'll get together beforehand to work out the details, but in some ways we're really going to be out on the edge. I think it's going to be a lot of fun, and I think it's going to make Glass' music more



accessible to the audience. Unless you are really able to let go, it can sometimes be difficult for people to focus on minimalism for 25 minutes. I think this is going to be a great marriage of words, music, image and sound that works well together on both a conscious and subconscious level. For all those reasons, I think it will be really enjoyable.

After that, we move on to the Beethoven, which was one of the last works he completed before he died. We chose the piece because he prefaced the final movement of that final quartet with the question "Muß es sein?" ("Must it be?") He then put that question into three notes. Eventually, he answers his own question with "Es muß sein!" ("It must be!") and an inversion of those three notes in a very joyful way.

In many ways that last movement — and the whole piece, really — encapsulates Beethoven's life: there's a playful first movement; an exuberant scherzo; a very beautiful, slow, nostalgic, glowing slow movement; and then this final movement that wrestles with one of the basic questions of life, "Must it be this way?" And Beethoven's answer is,

"Yes, it must be, and that's the joyous thing!" He uses both words and music to deal with the fundamental question of human suffering, and he ultimately makes peace with it.

It's a very yogic idea, and I think it's a very interesting perspective on life considering the source. It is interesting for someone who suffered as much as Beethoven did to write music like this. He almost seems to be saying, "There's nothing wrong with this. If you accept it, it's all good. If you struggle, you cause pain and everything seems off. If you just let go, it's almost a child-like laughing joy in your life."

For the Beethoven, Matthea is choosing four of her own poems to intersperse in between each movement. I'm very curious to see what she does. I was reading some of the poems she has chosen, and it's always interesting to me to see how a poet responds non-verbally, only emotionally, to the music and then how they translate that feeling into words and images. She's chosen some pretty interesting poetry, and I think the words and the music will really resonate with each other for the audience when we put them together.

WPF: As someone who was once a serious musician in her own right, I suspect Matthea also has musical perspective on the pieces, and not just an emotional one.

JL: I think that's very true, and it's going to be very easy to work with her because she can read music as well. That makes it much easier to do something like we're doing with the Glass, where we overlay music and words together, than it would be with someone who can't sit down and put their own words over the score and have it overlay with what they're hearing in their mind. We're very lucky that she has that ability, and I think it's going to make for a fantastic combination.

WPF: At last year's festival you collaborated with Marie Howe. How does that inform what you are doing this year?

JL: It was really interesting, because last year it was much more improvisational and spontaneous than I was expecting, and that brought a lot to the performance.

One of the things that made it different is the fact that Marie is not a musician and doesn't read music, so a lot of our creative process couldn't happen until she could actually hear us playing and feel what it was like to speak while we were performing. We're getting more lead time this year because Matthea can read music, has the scores and the recordings, so we are in some ways scripting the performance more. I'm eager to see how everything will turn out, but I think it will be a very different experience than the extremely in-the-moment performance of last year.

At the same time, the thing I learned from last year's experience is that the best parts of the performances are the things that you don't plan. In these types of collaborations you don't really know how a multimedia dialogue is going to play out in front of an audience until you actually do it. Since you only get one shot at it, we will discover that with the audience on Sunday. The fact that things are

a little more scripted has us feeling more secure and a little less stressed, but we are trying to leave room for those moments — those “Aha!” moments where things just sort of fall into place to work.

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*It is interesting  
for someone  
who suffered  
as much as  
Beethoven did  
to write music  
like this.*

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WPF: How was your White Pine experience last year?

JL: Oh, we loved it. The audience was great, it's a beautiful place to spend a summer weekend, and I thought the variety of programming and artists was fantastic.

While music and poetry are both sonic arts, they are so different in symbology and the way they communicate. I feel like words are much more cerebral and music is much more visceral. Last year, it was really thought-provoking for me to go to the different performances and to do the collaboration. I found it very stimulating, challenging and provocative as an artist. We're really excited to get to come back and do it again this year. We weren't expecting to, but we're pleased to have the opportunity, and we're also looking forward to American Public Media recording our concert. I think it's going to be a wonderful thing.

Apart from that, it will be great to see all of the friends we made last summer again this year. ♦

*continued from page 21*

harmonies and melodies being gagged at inopportune moments. It's one of the most comic creations in Beethoven's chamber music. In deep contrast is the slow movement, *Lento assai cantante e tranquillo*. This is a D flat major theme with four variations; variety and development come more through harmonic coloring than motivic manipulation. The second variation slips into a dark C sharp minor, the only spot in this work where listeners obsessed with music as autobiography might find a reflection of Beethoven's troubled life. The third variation returns to the major key for a quiet treatment of the theme in canon between the first violin and cello, and the fourth toys with rhythmic details without disrupting the music's serenity.

The finale initially seems to be a great, tragic utterance; Beethoven casts the introduction, *Grave ma non troppo tratto*, in F minor. At the head of the score Beethoven has written, in German, “The difficult decision,” and next to the tempo indication are the words “*Muß es sein?*” (Must it be?). The cello and viola seem to be asking that question in the introduction, but soon the music breaks into an F major *Allegro*; here, Beethoven has written “*Es muß sein!*” (It must be!). Those three syllables form the rhythmic basis of the main theme, and seem to be inspired by an exchange between Beethoven and a friend regarding payment of money. The movement proceeds according to sonata structure, spirits remaining high right through the whimsical pizzicato passage that leads to the affirmative final bars.

*James Reel*

ALL MUSIC GUIDE (ALLMUSIC.COM)

ARTIST Q&amp;A: MATTHEA HARVEY

## *Fables and flights of fancy*

WPF: What kind of situation do you put yourself in to write?

MH: I'm a home creature. I like to be in my office at home with all my piles of paper, books and my cat. I don't have a particular routine. Right now since I'm writing poems to go along with the Philip Glass quartet, I listen to the piece over and over again, write, listen, and write some more... I come back to the poems every day.

WPF: What can you tell me about that performance and how it's coming together? What should people expect?

MH: I had my first conversation with John Largess from the Miró Quartet last week. We agreed that for the Glass quartet, we want the music and the text to go together seamlessly, so we won't alternate text and music, we'll combine it. John is going to send me the score and we'll decide which parts of the music might be repeated quietly while I read bits of the poems.

WPF: Have you done a project like that before?

MH: The composer Eric Moe has made two incredible choral pieces out of my poems ("The Crowds Cheered as Gloom Galloped Away" and "Baked Alaska, A Theory Of"), which were performed by the Volti Choir, but in that case he started with finished text. This is different in that I'm actually writing something towards and around a particular piece.

WPF: What are you going to be doing with regard to the Beethoven and the Haydn?

MH: For the Beethoven, I've picked poems that I think match with each movement, with the emotion I hear in each one. The individual movements are quite different, so I tried to pick poems that would



*I dwell at least  
75% in the  
imagination.*

connect the movements and also mimic the emotional arc of the piece.

The Haydn was the easiest to choose a poem for— there's something about how spirited and bright that piece is that really immediately made me think of a poem in my first book called "The Festival of Giovedì Grasso." It's a poem based on a painting done by Francesco Guardi in 1758, while Haydn was alive. Also, the Haydn begins in unison and this is a poem and picture where everyone is gathered for the same event. When I spoke with John, he suggested that I read the poem first, then the quartet would play the piece and then I could read the poem again, so the audience gets to hear the text, see how it influences the music, and then see how the music influences the text on the second reading. We're coming at the combining of text and music from as many angles as possible!

WPF: What do you to accomplish with the piece? What do you hope the audience gets out of the performance?

MH: I'm making image titles for the five poems, so there'll be projected images along with music and text. I hope that something new is created by combining the text, imagery and music — hopefully something that will be impossible to sum up in words. The poems also add a layer of narrative to the music: they're about a group of girls who are trapped in a glass factory where they are making different things out of glass (portholes and thermometers, etc). Then they decide to make a girl out of glass and that's where I am right now. I don't know what happens to the glass girl yet. I'm in that kind of uncomfortable but pleasurable place of not knowing yet.

WPF: Is that common for you? Do your poems usually lead you, or do you typically have a destination in mind when you start writing?

MH: It really depends. Sometimes I have an idea — I'll see a sign that says, "photocopy class" and I'll think, "What would it be like if we could make replicas of ourselves by photocopying ourselves?" and then I'll write a poem about that. With the Glass poem the poem started out with images.

I listen to the music and write down what I'm seeing. I really don't know where it's going at all. If I'm surprised by the direction the poem takes, all the better.

WPF: Is the girl made of glass more of a visual metaphor or a deliberate play on words?

MH: It's simultaneously deliberate and unconscious. It seems obvious to do something about glass, but at the same time, glass is such a wonderful medium that it was hard to pass up. There are so many possibilities when you have people interacting with transparent objects — the way that object can create a boundary but also not obscure what

is behind it. I've recently started titling my poems with photographs (often of miniatures) and I think the titles of these poems will be portraits of some sets of tiny glass bottles.

WPF: I understand that you were a pretty serious flutist at one point. How does that inform your poetry and how does it affect how you approach a project like this?

MH: It's hard to say. I'm sure it has an effect on my ear for the music in poetry, but I can't pinpoint it exactly. I essentially gave up the flute in order to concentrate on writing, so to now have my writing lead me back to music is a very beautiful thing.

WPF: When did you start viewing poetry as a potential career, as something you could do to eat?

MH: You don't really do it to eat. When I was in college, I took my first poetry class with the poet Henri Cole and he made me more aware of the contemporary landscape of poetry. When I left, I knew that I wanted to be a poet but I didn't know if there was any way to make a living at it. So I went into publishing, went to grad school, worked at BOMB magazine for a few years and then after my first book was published, people started asking me to teach. That's how I ended up as a professor of poetry.

WPF: It seems like you seem to be writing more and more of your poems in what I would call paragraph form. How do you decide which form to use when you sit down to write a particular poem?

MH: I have been writing more and more prose poems. The prose poems often tend to be a little bit like fables. This is the model of having an idea and weaving a poem around it.

As I'm writing the poem I can tell what kind of structure it's taking on and I intuitively decide if it's going to be a prose poem or a poem in lines. Often I like to work in invented forms, where I make up rules for myself. In writing poems for the Glass quartet, I knew I wanted to have a series of five poems to mimic the five movements.

WPF: When you write, do you start at the beginning and write straight through, like you're on a journey, or do you start with a collection of ideas, images or turns of phrase you know you want to work in somewhere, even if it's late in the piece?

MH: Kind of a mixture. With this one, I think I wrote the scene of the girls in the factory first, but then I started having ideas about what would come later so I now have this gigantic Word file with ideas for each

of the sections and as I'm writing and working on the first poem I'll have an idea that I'll put in the fourth poem and so on.

It's not a particularly organized process and I do a lot of revision. I really want the Glass poems to have the same intensity and shimmer of that piece. It's hard to live up to that.

WPF: To what extent do you rely on having a creative spark? Do you wait to be inspired by the muse, or do you just force yourself to have the discipline to write every day, even when it's not coming easily?

MH: I think the creative spark is definitely part of it. There are days when something happens with the poems and days where nothing happens at all and I think that is a matter of inspiration. But for this poem I want to be available to new ideas, so that requires sitting down and looking at the poem. Every day I carry a printout of it with me.

I was in Wisconsin this last weekend for my father's 70th birthday and in the middle of the night I woke up with a line for it and I wrote it down. Working on a series of poems is like having a second channel in my mind that's constantly on.

WPF: In general where do ideas for your poems come from?

MH: From dreams, overheard conversations, a strange phrase that pops into my head out of absolutely nowhere and then I carry that around and wonder what it means.

For example, there is a poem called "First Person Fabulous" in my second book and it took months before I knew what poem went with that title. As someone who's always looking for inspiration, I think you get tuned into those things. When you find an interesting idea, you tend to stop and pay attention to it.

I also draw inspiration from more concrete things I see out in the world, but that's pretty rare. I think I dwell at least 75 percent in the imagination. ♦



Matthea Harvey's "The Festival of Giovedì Grasso" was inspired by this painting, "The Festival of Giovedì Grasso in the Piazza San Marco", which Francesco Guardi completed in 1758.

Angela Kim, continued from page 7

At the same time, I was continuing to tour, which put me on the road about 200 days a year. Women would ask me, “How are you able to do all this?” Some of them started asking me for advice, and that’s when I realized that a lot of the things I learned on piano I could apply to business.

So I had this cream, Om Aroma, but I didn’t have an MBA or any business background. I decided I needed a group of women I could turn to to learn about the basics about business, and the networking group grew out of that. My husband Marc happens to be one of the best social media site designers out there, so we decided to marry our talents, so to speak, and create this Web site, Savor the Success. When we did, it just exploded. It was home run right away.

Life has just presented itself to me in a very odd way these last two or three years. At that time I was feeling burned out — it’s not fun to spend 200 days on the road — and it seemed like an opportune moment for me to explore other things. If you would have told me how this was going to play out I would have laughed in your face, because I saw myself only as a musician, and that was that.

WPF: Other than discipline, are there any other things from your musical background that have helped you as you pursued these ambitions?

AJK: That discipline and drive to succeed is really the main thing.

As a musician, you repeat things over and over again until you get it right. As you mature, you get smarter about how you practice, but it still comes down to a lot of repetition and experimentation. I’ve found that people who don’t come from that background often give up very quickly by comparison. If something doesn’t happen within two or three tries, it’s over. So when people ask me, “How are you getting so far so quickly?” I would say, “Because giving up is not an option.”

That’s how I’ve always approached piano. If I showed you the music for the Mozart that I am playing, you’d think I’m a crazy woman because I have crayon markings all over the place. I try thousands and thousands of solutions until I come up with my ideal sound, my ideal phrasing, my ideal articulation, nuances, and everything.

WPF: Technically speaking, how does one even begin to develop a skin cream in their kitchen?

AJK: I started with the idea that I wasn’t going to put anything that wasn’t pure on my skin. I began with plain olive oil, but then I was too greasy to even play the piano. The next day I did some research and learned that avocado and coconut oil help decrease the grease, so I mixed the two and that really helped. Then I really became curious. What about Vitamin A, D and B for anti-aging purposes? What oils have what properties? Then I added this butter and then emulsifying wax. It just kept on going like that.

I wasn’t looking to make a commercial product, I was just looking for a solution for my own purposes. In a sense, it was kind of like working for free; these experiments were just something I did for fun. But by the thousandth time, I had come up with this extraordinary formula.

WPF: So, how do you juggle all of the things you do?

AJK: I don’t find it that hard, actually — the day just goes sort of seamlessly.

For one thing, I don’t have to work as hard at piano as I used to. I’ve spent countless 14-hour days practicing, and I no longer have to put in those kind of hours because I already did that.

Apart from that, I have a lot of help. And that doesn’t have to mean a lot of money, either. I barter as much as I can. The added help is even more important now that I’m going to be a mother in four months. I find a little help makes it a lot easier to get through the craziness of the days. ♦

Skip James, continued from page 8

meant to be played more or less by amateurs, during evenings around the piano before everybody had radio, TV or iPods.

Tchaikovsky apparently told his copyist to alert him when was getting close to the deadline for every month. Of course, the copyist told him four hours before the thing was due and he would dash off one of these pieces in whatever happened to occur to him at that time. I don’t think he thought a great deal of it.

One of the pieces, “Song of the Reaper”, is based on a tune that also occurs in one of his operas, *Eugene Onegin*, under the same circumstances: people harvesting wheat. So I think Tchaikovsky used whatever tunes he had at hand. All of them are A-B-A in form, they’re lyrical, there’s a contrast section in the middle, they could easily be orchestrated, and they’re very Tchaikovsky.

WPF: What do you mean by “very Tchaikovsky”?

SJ: They’re very Russian. You can practically hear the rich sound of strings, if you know what I mean. After listening to them, I don’t think you could ascribe them to any other composer. They’re just what he did, and they’re very good. They’re nice pieces.

Tchaikovsky didn’t leave us with lots and lots of chamber music, and most of his piano music is big — I mean *big* — you know, concerto type stuff. But he was a very good pianist and he wrote a lot of piano music, much of it dance music. There are two or three sets of piano pieces in his catalog and this is one of them. I have no idea why it’s called *The Seasons*, since it’s about months, not seasons. Whatever you call them, they’re certainly easy listening. Tchaikovsky wears his heart on his sleeve.

WPF: Do you have a personal favorite?

SJ: Of the movements? Yeah,



I do, but I'm not going to tell you what it is. I'm sure that when people listen to it that they'll have their favorites, too. I will also bet you that a lot of people go out and buy a CD afterwards, because this is not music that's well known but it's very well written. As of six months ago, I had never heard of it, so this music is new to me, too. It's well written for the piano, but it's not devilishly difficult... certainly not on the level of the concertos.

WPF: At this time last year you were preparing to play Bach's *Goldberg Variations*, one of the most challenging keyboard pieces ever written. This year, you're playing a series of piano pieces written with amateur musicians in mind. How does that affect your approach to the music?

SJ: It doesn't, really. One of the things about playing the harpsichord is that everything has to be done with articulation; it can't be done with volume, and you can't change speeds a lot in Baroque music. You can do both of those things with a Romantic piano piece. I don't get a chance to play Romantic music a great deal because my forte is the harpsichord, so this is fun for me. I get to do some real "Sugar Plum" stuff, if you

know what I mean, and I'm glad to have the chance to do it. I'm looking forward to playing these pieces and going straight to people's hearts.

WPF: Does the fact that the pieces will be presented alongside visual and literary works affect how you plan to play them?

SJ: No. Jon and I discussed what we think of each piece, and we basically agree on what images they suggest. They're not exactly pictorial, but you can build scenes around them, and we are in total agreement about what those scenes should be. That means that Tchaikovsky was pretty good in expressing what he wanted.

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*I'm looking forward to going straight to people's hearts*

---

WPF: What's it like to collaborate with Jon on a concert?

SJ: I've always enjoyed Jon Cranney. Back a long, long time ago the Chamber Orchestra asked me to program a Christmas concert with the Minnesota Chorale and I did it in a kind of unique way that had readings

along with it. I said, "We need a really good reader," and that reader ended up being Jon. I've known him ever since. He's a great actor and he has a wonderful, very expressive face — you always know what he's thinking (laughs). I also know he'll put together a wonderful mixture of visuals and poetry readings and so on. It should be quite lovely, I think.

WPF: This will be your third appearance at the White Pine Festival. What keeps you coming back?

SJ: I keep getting asked (laughs).

You know, why should I say no? It's in my backyard, it's fun, it's with people that I know, and I get a Steinway piano to play this time, which is nice. Why wouldn't I want to be a part of this?

WPF: What do you hope people in the audience take away from your performance this year?

SJ: I hope they walk away with kind of hazy looks in their eyes, holding their partner by the hand, and maybe go walk in the park a little bit under the soft summer skies. These are very romantic pieces.

WPF: On personal level, what's your favorite time of the year?

SJ: My favorite season of the year has always been fall, because it's crisp and the colors are lovely, you can still trout fish, and it's football season, among other things. I think summer's pretty hot. Spring is lovely, except when it's not, like right now — too

cold, wet and windy for my taste. This sort of thing never happens in the fall. Fall is very calm, weather-wise: it just gets a little chillier every day. It's also my wife's favorite season, and the two of us always try to always take a little vacation in the fall. ♦



*continued from page 19*

CL: That's right. My music incorporates improvisation in a traditional jazz context but also draws on very different musical styles — from pop to funk to classical to Gypsy music to Hawaiian music.

When I'm working on a project I don't really decide to label it jazz or chamber music or classical or world music, just that it should incorporate elements from all those musical styles.

---

*The pulse is what people relate to. It's like a heartbeat.*

---

WPF: Have you ever been frustrated by people trying to fit you in more rigid stylistic containers?

CL: I actually haven't had the issue of someone trying to put me in a certain category and I would say that's actually the benefit of playing a lot of different styles of music.

When I'm playing outside of my group it's really not an issue because

I play the role I know I am supposed to. If I'm playing in the Minnesota Orchestra, my role is clearly to be an orchestral trumpet player and to blend with the section and all that. If I'm playing a concerto, however, that requires a different approach.

I think my own music is defined by the fact that it has a lot of different styles of music in it, and I haven't really found that limiting in any way. It just opens up the possibilities of the different ways that I can play, because I get to do the things that I do best and pull all those elements in.

WPF: How does your background in jazz and world music affect the way you approach your work with the Minnesota Orchestra?

CL: It encourages me to listen differently, to listen more completely. There are so many things going on when you have 80-100 players playing at the same time in a symphony orchestra that it would be very easy to just focus on the brass section around me, but I think playing a large variety of styles of music reminds me to listen to what's going on in the rest of the orchestra, too. Playing jazz and more commercial music keeps me a little looser and freer and reminds

me to listen to everything, including harmonies and chord structure.

The inverse is also true: playing in a symphony orchestra requires an ability to blend and a refinement that feeds into my smaller group playing. I think that experience helps me have more subtle control over my sound. The two styles definitely feed on each other and I believe the combination of them helps me improve on all levels.

WPF: What do you hope people take away from your performance at the White Pine Festival?

CL: I hope that they connect in the music and enjoy themselves and I hope they have a rewarding personal experience from listening to it. I don't go into it looking to evoke a certain reaction or experience, I just do my best to express what I have to express through the music.

I do try to present music that has a common thread that goes through it — something the audience can hang on to, even if they are being challenged a bit. For me, that usually comes down to rhythm. While I like to use a lot of mixed meters, I'm always very conscious of what the pulse is, because that regular pulse is what people relate to. It's like a heartbeat. ♦



### ROGER BONAIR-AGARD

Roger Bonair-Agard is a native of Trinidad & Tobago who has lived in Brooklyn, N.Y., for 20 years. He is a Cave Canem fellow, co-founder of The LouderARTS Project and author of two collections of poems: *tarnish and masquerade* (Cypher Books, 2006) and *GULLY* (Cypher Books, 2010). Writer-in-Residence with Vision Into Art, Roger is winner of a LouderARTS Project fellowship for 2009-10 and a Vox Feris Writing Residency for 2009-10.

As a Cave Canem fellow, Bonair-Agard has studied with such luminaries as Yusef Komunyakaa, Marilyn Nelson, and Cornelius Eady. In 1998, he was named the Nuyorican Poets Café “Fresh Poet of the Year.” That same year, he coached the Nuyorican team to victory in the National Poetry Slam over 44 other teams. The following year he earned the title of National Individual Slam Champion while leading and coaching the New York City louderARTS team to the final four of the National Poetry Slam (out of 48 teams), a feat he repeated in 2000.



### ANGELA JIA KIM

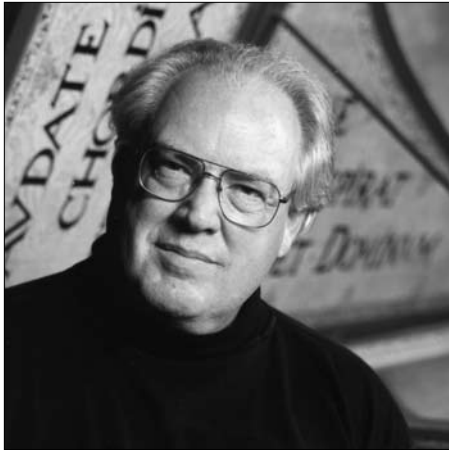
Known for her lyrical eloquence and colorful palette, pianist Angela Jia Kim’s artistic richness, classical refinement, and passionate performances have moved audiences and critics in recital, orchestral, and chamber music performances worldwide. She has performed repeatedly in many of the world’s great musical centers including New York, Washington D.C., Chicago, San Francisco, Paris, Warsaw, Toronto, and Montreal. These performances have been broadcast on PBS Television, Japan’s NHK, Canada’s CBC, and other networks.

Kim’s recordings have received critical praise around the world. Her discography includes the acclaimed *From Vienna to Paris*. Her debut CD, *Dances and Fantasies* accompanied a North American tour by the same name. An all-Mozart album, *Mozart: Scenes from Childhood*, was released in 2006.

Kim is the subject of a documentary, *An Ear for Music: Notes from the Road*, a behind-the-scenes look at a pianist’s life on tour.

Kim was honored with the award for Best Interpretation of French Music by the French Piano Institute in Paris, and she won the grand prize at the Mozart Festival Competition in Illinois.

A native of Ames, Iowa, and graduate of the Eastman School of Music, Kim currently resides in New York City with her husband.



### LAYTON "SKIP" JAMES

Known to all as "Skip," Layton James has been principal keyboard artist with The Saint Paul Chamber Orchestra since 1969. James is also a conductor and composer internationally known for his cadenzas for Baroque and Classical concertos.

In April 2002, the SPCO premiered James' adaptation of J.S. Bach's *B-Minor Partita* for full string orchestra, a piece originally composed for solo violin. He has also scored organ music and choral selections for the SPCO holiday concerts.

James is music director and organist at Bethel Lutheran Church in Hudson, Wisconsin, and has been a clinician for the American Choral Directors Association and the American Guild of Organists. He has performed on several LifeStyle Records albums, and is the featured harpsichordist on Robert Shaw's 1984 and 1987 recordings of Handel's *Messiah*.

A builder of harpsichords, James plays one of his instruments with the SPCO. He trained as a musicologist at Cornell University and has taught music history and performance practice courses at the University of Hawaii, Stanford, Cornell, Macalester College and Westminster Choir College. He is also a Steinway Artist.

In his spare time, James is an enthusiastic trout fisherman and amateur chef.

### JON CRANNEY

Jon Cranney has had a long and varied career in the theatre as a director, producer and actor, beginning at the Guthrie Theater, where he performed in many productions and served as director, stage manager and administrator over a period of 15 years.

He served as the Artistic Director of The Children's Theatre Company from 1984 to 1997. His directing credits span the globe, and include The Central Children's Theatre in Moscow and The Children's Art Theatre of Shanghai as well as productions at The Guthrie Theater, Chanhassen Dinner Theatre, Mixed Blood Theatre, Actors' Theater of St. Paul, The Arizona Theatre Company and The Oregon Shakespeare Festival. Cranney has appeared in many productions as an actor including the Eye of the Storm Theatre's *Skylight* and Park Square Theatre's *The Heiress* and *Romeo and Juliet*. He has also performed at The Guthrie Theater, The Children's Theatre Company, Chanhassen Dinner Theatre and The Oregon Shakespeare Festival.

### KATHERINE FERRAND

Katherine Ferrand has performed extensively in the Twin Cities including seven seasons with the Guthrie Theater. Also at Chanhassen Dinner Theatres, Children's Theatre Company, Old Log, Cricket Theatre and most recently at Park Square Theatre. She has performed on stages across the USA including productions in Alaska, Arizona, Boston, Indiana, Oregon and Los Angeles. While performing in Seattle she was selected to participate in a cultural exchange with the Playbox Theatre in Melbourne, Australia and played "Sally" in their production of *Talley's Folly*. As a member of the National Theatre Express she toured four African countries (Ghana, Cameroon, Nigeria, Kenya) and Bangladesh performing works of Twain, Poe, and O'Neill for the United States Information Agency. She has appeared on the television series "Hot Pursuit" and in the movies *North Country* and *Ticket Out*. Katherine received her Master of Arts degree in speech and theater from the University of Michigan, where she was awarded an APA-Phoenix Professional Theatre Fellowship.



### JORJA FLEEZANIS

Jorja Fleezanis became concertmaster of the Minnesota Orchestra in September 1989 after eight years with the San Francisco Symphony as associate concertmaster. A frequent soloist with the orchestra, Fleezanis performed the Elgar, Weill and Berg violin concertos, Bernstein's *Serenade* and Vivaldi's *The Four Seasons* in recent years. At the end of the current subscription season she will leave the Orchestra to become professor of music at the Indiana University Jacobs School of Music.

The Minnesota Orchestra commissioned two major solo works for Fleezanis, the John Adams Violin Concerto and *Ikon of Eros* by John Tavener, the latter recorded on Reference Records. Her recording of the complete violin sonatas of Beethoven with the French fortepianist Cyril Huvé was released in 2003 on the Cyprés label. Her performance of the premiere of Nicholas Maw's Sonata for Solo Violin, commissioned for her by Minnesota Public Radio, was broadcast on St. Paul Sunday in 1998, and in 1999 she gave the British premiere. In 1998, Fleezanis was the violin soloist in the American premiere of Britten's recently discovered Double Concerto for Violin and Viola.

Fleezanis is married to musicologist, lecturer and writer Michael Steinberg.



### KARL PAULNACK

Hailed by the Boston Globe as “a firecracker of a pianist” and “master of his instrument,” Karl Paulnack has partnered with vocal and instrumental soloists, chamber groups, orchestras, conductors and opera companies in nearly a thousand concerts around the world. He has appeared in concert at Alice Tully, CAMI, Carnegie, Merkin and Weil recital halls; Tanglewood's Ozawa Hall, the Library of Congress and the Hollywood Bowl. His regular recital partners include violinist Jorja Fleezanis, soprano Lucy Shelton, and numerous chamber ensembles. A frequent performer of new music, Paulnack has been privileged to work closely with many of the important composers of our time, including John Adams, Elliott Carter, George Crumb, Karel Husa, Steve Reich and Joan Tower. Recordings of his performances may be found on the Koch, Seamus, Innova and Capstone Labels.

Committed to a diverse, comprehensive practice of collaborative musicianship as an artist/teacher for more than two decades, Paulnack has served as Director of the Boston Conservatory's music division since 2002. He also serves as music director and conductor of the Contemporary Opera Lab of Winnipeg, and chef de chant of the Orchestra de Picardie in Amiens, France. He holds an undergraduate degree in solo piano from the Eastman School of Music and received his Master of Music and Doctor of Musical Arts degrees at the University of Southern California.

## MICHAEL STEINBERG

Michael Steinberg, musicologist, writer, lecturer, critic, teacher, chamber music coach, and narrator, retired from his positions as program annotator of the San Francisco Symphony and the New York Philharmonic at the end of the 1999-2000 season. He was the San Francisco Symphony's artistic adviser for 10 years and later held the same post with the Minnesota Orchestra, where he was also artistic director of the annual Viennese Sommerfest.

Steinberg has been a consultant to the Rockefeller Foundation, the National Endowment for the Arts, the National Endowment for the Humanities, and the Pulitzer Prizes. He serves on the International Advisory Board of The New World Symphony.

Steinberg's program notes have been praised in *The New Yorker*, *The Village Voice*, *Opera News*, *The New York Times*, the *San Francisco Chronicle*, and many other American newspapers as well as on BBC3. Three collections of his program essays have been published by Oxford University Press.

## KAMI POLZIN

Kami Polzin is a master painter and teacher whose stunning oil paintings have been shown and awarded in competitions around the world. A lifelong St. Croix Valley resident, Polzin acquired a profound love and respect for the qualities of the natural world while growing up on a family farm just north of Stillwater, Minn.

Polzin is best known for her lush landscapes and detailed still lifes, and her work has recently been exhibited at the Oil Painters of America National Juried Exhibition of Traditional Oils in Missoula, Mont., Salon International 2008 at The International Museum of Contemporary Masters of Fine Art in San Antonio, Texas, and at the Sage Creek Gallery in Santa Fe, N.M.

When she is not painting or teaching in the field or in her studio, Polzin can often be found traveling, hiking or at home with her 10-year-old daughter and 9-year-old son.



## CHARLES LAZARUS

Trumpeter Charles Lazarus made his Carnegie Hall solo debut with the New York String Orchestra at the age of 19, while still a student at The Juilliard School in New York. After graduation, he joined the Dallas Brass, playing with the group for nine years before taking a position with New York's Meridian Arts Ensemble. He joined the Minnesota Orchestra in 2000. During the 2005 season, he joined the Canadian Brass. He has also been on the trumpet faculties of St. Olaf College and Princeton University.

Lazarus is an avid proponent of original music and is active as a soloist and composer. He has recorded with the Canadian Brass, Dallas Brass, Montréal Symphony, Minnesota Orchestra, the Societe de Musique Contemporaine du Québec, and Ensemble Contemporaine de Montréal, and contributed to several IMAX film scores.

In 2005, Lazarus released his debut CD, *Solo Settings* with producer/multi-instrumentalist Craig Hara. The CD earned rave reviews and Lazarus's composition "Waves" was voted the Great American Song Contest's instrumental song of the year. He released his second solo recording, *Zabava*, last year. The disc featured Tommy Barbarella, Jeff Bailey, Craig Hara, and special guests Tim O'Keef, Shai Hayo, and Osmo Vänskä. His composition "Now is Leaving" was honored with "Outstanding Achievement in Songwriting" in the 2008 Great American Song Contest.



### MIRÓ QUARTET

The Miró Quartet, founded in 1995 at the Oberlin Conservatory, met with immediate success, winning first prize at the 50th annual Coleman Chamber Music Competition in April 1996, and taking both the first and grand prizes at the Fischhoff National Chamber Music Competition two months later. The quartet went on to win first prize at the 1998 Banff International String Quartet Competition and the prestigious Naumburg Chamber Music Award in 2000. In 2005, the group received the Cleveland Quartet Award and became the first ensemble to be awarded the coveted Avery Fisher Career Grant.

The Miró Quartet has been Faculty String Quartet-in-Residence at the University of Texas at Austin for three years. Its members — violinists Daniel Ching and Sandy Yamamoto, violist John Largess, and cellist Joshua Gindele — teach and coach chamber music there, while maintaining an active international touring schedule. In 2005, the Miró Quartet released the first of a planned series of recordings of Beethoven quartets: the six works of Op. 18. The group intends to perform and record the remaining ten quartets over the course of several years, when the players are more or less the same age as Beethoven when he wrote them. The group has also recorded music by George Crumb and Rued Langgaard. The group plays Mendelssohn's final string quartet (Op. 80) and Schubert's *Quintet in C*, with celebrated cellist Matt Haimovitz, on an Oxingale CD titled *Epilogue*.



### MATTHEA HARVEY

Matthea Harvey is the author of *Sad Little Breathing Machine* (Graywolf Press, 2004) and *Pity the Bathtub Its Forced Embrace of the Human Form* (Alice James Books, 2000). Her third book of poems, *Modern Life* (Graywolf Press, 2007) was a finalist for the National Book Critics Circle Award and a New York Times Notable Book and earned her the \$100,000 Kingsley Tufts Poetry Award from Claremont Graduate University, which was established in 1992 to honor work by a mid-career poet.

Her first children's book, *The Little General and the Giant Snowflake*, illustrated by Elizabeth Zechel, was published by Tin House Books in January.

Harvey is a contributing editor to *jubilat*, *Meatpaper* and *BOMB*. She teaches poetry at Sarah Lawrence College and lives in Brooklyn, N.Y.

**WEDNESDAY**

June 17, 2009

**OPENING CONCERT:****ANGELA JIA KIM**7:30 p.m., Trinity Lutheran Church  
\$15, \$10 (students)

Praised as an “imaginative interpreter ... beguiling us with fine shadings ... a limpid tone ... exquisite!” (Fanfare Magazine, March 2006), Angela Jia Kim opens this year’s festival with a concert of exciting and well-loved piano works from Mozart, Beethoven, Scarlatti, Schubert, and Liszt.

**THURSDAY**

June 18, 2009

**MASTER CLASS:****ANGELA JIA KIM**11:15 a.m., Boutwells Landing  
Free

Get a better sense for how professional musicians approach their craft and see some of the region’s most promising young musicians when Angela Jia Kim helps local piano students hone their skills and take their art to the next level.

**WRITING WORKSHOP:****ROGER BONAIR-AGARD**

2-5 p.m., Arcola Mills, \$15

Poets of all experience levels are invited to learn from Roger Bonair-Agard in this three-hour workshop. A gifted teacher, Bonair-Agard has made it a priority to help other poets

develop their art. When not writing or performing his own poetry, Bonair-Agard works with several writing centers in New York City, including Urban Word NYC, a writing and performance resource center for teens, where he is a writing instructor and teacher trainer.

**TCHAIKOVSKY’S SEASONS****THE RUSSIAN YEAR:****LAYTON “SKIP” JAMES**7:30 p.m., Phipps Center for the Arts  
\$15, \$10 (students)

Saint Paul Chamber Orchestra Principal Keyboardist Skip James, former Children’s Theatre Artistic Director Jon Cranney and actress Katherine Ferrand team up to present a multimedia performance that illustrates Tchaikovsky’s sublime vignettes with Russian paintings and poetry from the same period.



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**FRIDAY**

June 19, 2009

**LECTURE:  
THE VIOLENCE OF MEMORY -  
ROGER BONAIR-AGARD**

2 p.m., Arcola Mills, free

Join Roger Bonair-Agard for a lecture and discussion exploring memory's role in artistic creation. "Right now, my artistic obsessions are memory, the role of memory in the creation of art, and the role of patience in the creation of individual pieces of work, both in terms of the writing of a poem and the crafting of a performance," he says. "I am finding that performances and compositions are born from a certain kind of desperation to either remember or recapture something that someone understands or feels."

**MEET THE ARTISTS:****DINNER WITH  
JORJA FLEEZANIS,  
MICHAEL STEINBERG,  
& KARL PAULNACK**5 p.m., The Lowell Inn  
\$50 (includes dinner)

Get a chance to meet Jorja, Michael, and Karl one-on-one before they take the stage in this informal yet elegant dinner at the Lowell Inn. [Reservations required.]

**BLOCH SONATA NO. 1:****JORJA FLEEZANIS  
& KARL PAULNACK**7:30 p.m., Trinity Lutheran Church  
\$25, \$18 (students)

The Minnesota Orchestra's departing concertmaster and friends will discuss and perform this emotionally stirring work for violin and piano, looking at it through the lenses of both music and poetry. The concert will feature several readings, including a new poem written for the event by Roger Bonair-Agard.

**SATURDAY**

June 20, 2009

**LECTURE: THE MUTABLE  
NATURE OF METAPHOR -  
A PAINTER AND POET  
DISSECT EACH OTHER'S  
CRAFT AND PROCESS**2 p.m., Phipps Center for the Arts  
Free

Join master painter Kami Polzin and poet Roger Bonair-Agard for a fascinating look at how different types of artists approach the creative process. In the months before the festival, the artists met and discussed how they work. Roger has written a poem about the experience he will share here, and much of the subsequent conversation will revolve around what the artists learned from observing the other's creative process.

**MEET THE ARTISTS:  
HAPPY HOUR WITH  
CHARLES LAZARUS**

4:30 p.m., The Agave Kitchen, Free

Grab a drink, pull up a chair, and join Charles and fellow art lovers for an informal discussion of music and everything that flows from it. The group will provide plenty of food for thought, but that shouldn't stop you from ordering something to munch on, if you're feeling peckish.

**THE CHARLES LAZARUS GROUP  
WITH ROGER BONAIR-AGARD**7:30 p.m., Phipps Center for the Arts  
\$15, \$10 (students)

Minnesota Orchestra trumpeter and returning festival artist Charles Lazarus brings his jazz quartet to the Phipps Center for a memorable night of music and poetry with festival host and poet Roger Bonair-Agard.

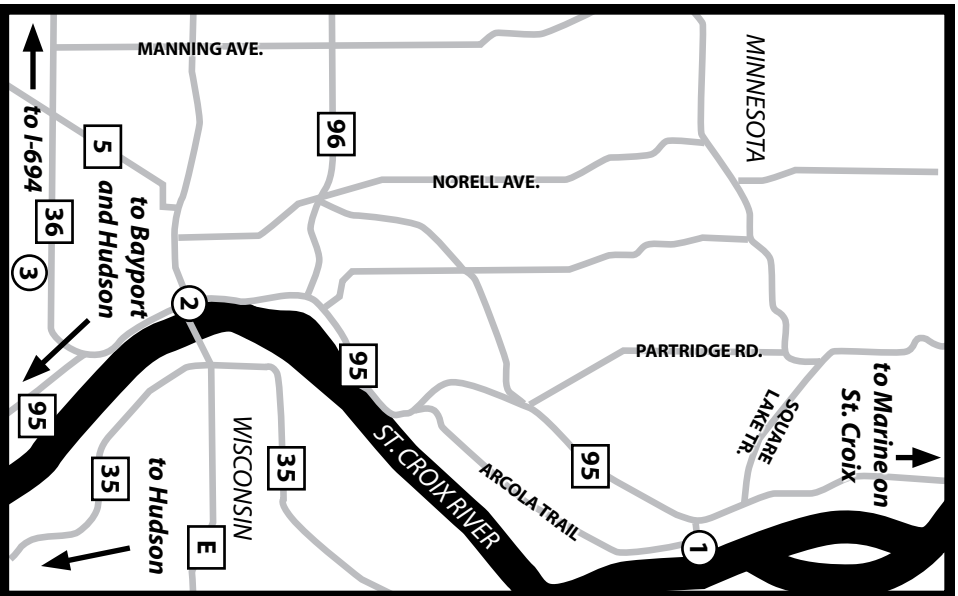
**SUNDAY**

June 21, 2009

**CLOSING CONCERT:  
THE MIRÓ QUARTET  
& MATTHEA HARVEY**4 p.m., Trinity Lutheran Church  
\$15, \$10 (students)

The critically acclaimed Miró Quartet and poet Matthea Harvey — winner of the prestigious 2009 Kingsley Tufts Poetry Award — close the festival with a performance that will interweave music and poetry in three different ways and feature the debut of a new multi-part work by Matthea.

This event is made possible by the Poetry Radio Project, a collaboration between the Poetry Foundation and American Public Media, which is recording the concert for national broadcast on *Performance Today* with Fred Child.

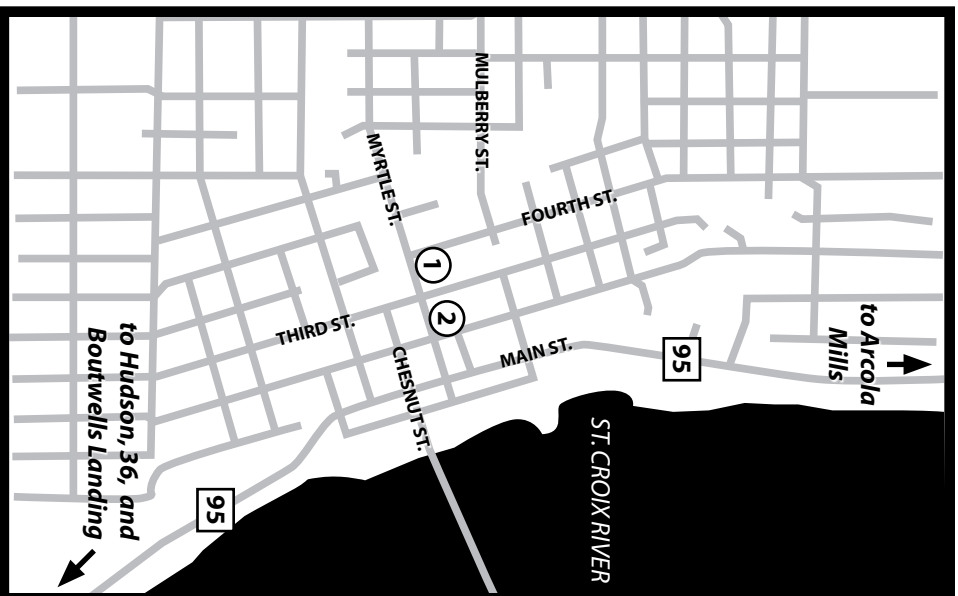


## GREATER STILLWATER

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12905 Arcola Trail N.

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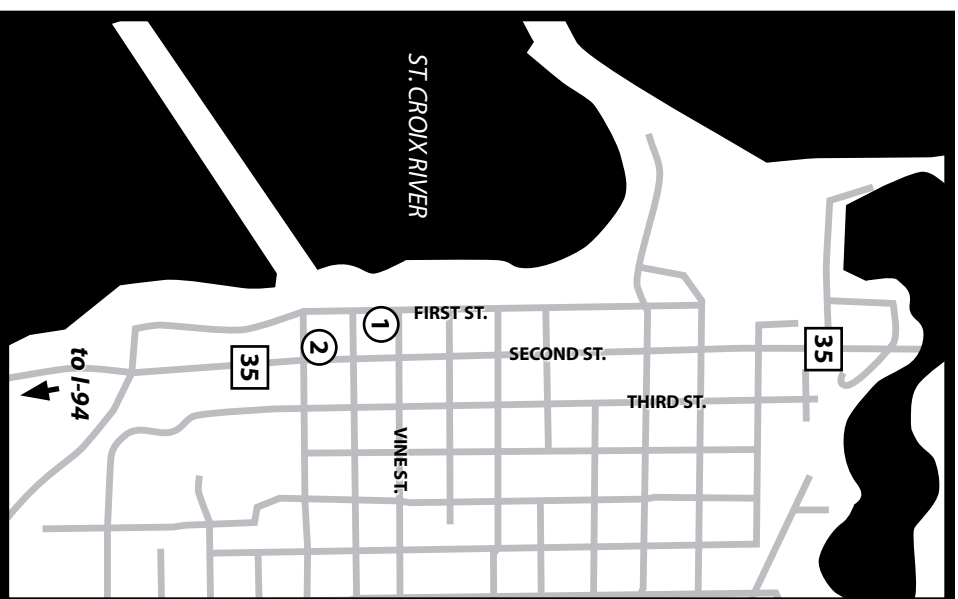
- ② Stillwater
- ③ Boutwells Landing  
5600 Norwich Pkwy., Oak Park Heights



## STILLWATER

- ① Trinity Lutheran Church  
115 Fourth St. N.

- ② The Lowell Inn  
102 Second St. N.



## HUDSON

- ① The Phipps Center for the Arts  
109 Locust St.

- ② The Agave Kitchen  
501 Second St.

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**Arcola Mills** is a nonprofit nature and history center located on 55 pristine acres along the St. Croix River about six miles north of Stillwater that encourages people to exchange ideas while exploring the arts, nature, science, and history. [www.arcolamills.org](http://www.arcolamills.org)



**ArtReach Alliance** is a group of Stillwater area artists, arts organizations, and arts businesses that work together to make sure the arts are an essential part of daily life. [www.artreachalliance.org](http://www.artreachalliance.org)



**Boutwells Landing** is a premiere senior housing community in the heart of the St. Croix Valley that offers residents experiences that enrich the mind, exercise the body, and feed the spirit. [www.boutwells.com](http://www.boutwells.com)



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**Stillwater Area Schools'** mission is to ensure high quality, innovative, challenging education where all learners are valued and respected. [www.stillwater.k12.mn.us](http://www.stillwater.k12.mn.us)



**The Phipps Center for the Arts** has celebrated the creative spirit for over 20 years by offering exciting performances, outstanding exhibitions, and inspiring instruction for everyone. [www.thephipps.org](http://www.thephipps.org)



**The Poetry Foundation** is an independent literary organization committed to a vigorous presence for poetry in our culture that strives to place great art before the largest possible audience. [www.poetryfoundation.org](http://www.poetryfoundation.org)



The **Stillwater Public Library** creates a gateway to lifelong learning by providing access to a world of information and ideas through a wide range of library services. [www.stillwaterlibrary.org](http://www.stillwaterlibrary.org)



The **St. Croix Valley Community Foundation** advances the quality of life in the St. Croix Valley by encouraging long-term charitable giving in the region. [www.scvcf.org](http://www.scvcf.org)



The **St. Croix Concert Series** presents chamber music performances and other events by internationally renowned musicians in Stillwater from October through April. [www.stcroixconcertseries.org](http://www.stcroixconcertseries.org)

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