

FRONT COVER

INSIDE OF FRONT COVER

***Some Helpful Tips for
Listening to Classical Music***

Same text as last year (provided by Norman)

WELCOME TO OUR EXCITING 42nd SEASON

ABOUT OUR ARTISTS

HARRY JAMES ORCHESTRA, CONDUCTED BY FRED RADKE

Thank goodness there are performers keeping alive the traditions of the Big Band Era into the 21st century. That way, audiences young and not so young can discover for the first time, or once again, the glorious golden sounds of an historically great American art form. Whether slow, soothing ballads or up-tempo swing, these ingenious classic arrangements have been meticulously handed down for us to admire and enjoy.

The Harry James Orchestra was founded over 70 years ago when Mr. James was still in his early twenties. Essential to the Harry James Orchestra's distinctive sound and success was, of course, the trumpet playing of Mr. James himself. His superb musicianship has been described (especially by other trumpeters) as being peerless, staggeringly gifted, technically brilliant, and flawless. Doc Severinsen once said, "I'd give anything to play a ballad like Harry James. He had such warmth and soul in his sound, yet he could turn around and be the most modern bebop or swing trumpet player. He had it all covered."

The Harry James Orchestra currently plays engagements worldwide, its golden instrumental sound often embellished by noted guest artist Gina Funes, a classically trained jazz singer. As one reviewer wrote, "Close your eyes, and you will believe Harry and his band are here for you, in person."

SOO-YEON HAM, PIANIST

Soo-Yeon Ham's powerful yet graceful playing style has often been compared to the phenomenal Martha Argerich. We're sure that you'll hear for yourself this delicately polished command of formidable energy.

Ms. Ham was born in South Korea in 1985. She graduated from Seoul National University with Top Honors in 2008, having studied with Prof. Hyung-Joon Chang. Her Masters in Music Performance degree was pursued at the Royal Irish Academy of Music in Dublin, where she studied with Dr. John O'Connor.

Winner of the Chopin Prize at the Cleveland International Piano Competition (2009), Ms. Ham has also won prizes or was a finalist at numerous other prestigious competitions, including the Dublin International (2009), the Seoul International (2008), the International Piano Academy in Scotland (2007), and the Shanghai International (2007).

She has performed with such orchestras as the Royal Irish Academy Symphony, the Seoul Symphony, the Shanghai Symphony, and the Russia St. Petersburg Radio Broadcast Orchestra. Ms. Ham has also given many recitals including several young artists series sponsored by corporate benefactors like Yamaha.

Her participation in master classes includes a long list of distinguished pianist educators—among them Dame Fanny Waterman, John Perry, and Emanuel Ax. Mr. Ax was so impressed with Soo-Yeon's interpretation that at one point he remarked, “I'm taking all this down so **I** can do it!”

A FAR CRY, CHAMBER ORCHESTRA

We are so happy to have back for a second performance an orchestra whose special approach to presenting classical music is certainly a far cry—as their name implies—from the traditional. Part of a revolution in the making, A Far Cry was begun in 2007 by a group of innovative string musicians who

collectively decided to play their music by a different set of rules. The exciting results are readily apparent, and it's easy to both see and hear why this visionary organization is in the vanguard of today's generation of new ensembles.

You'll notice soon after A Far Cry takes the stage that someone seems to be missing: the conductor! However, this "omission" is assuredly no accident, and in fact reflects one of the most fundamental reasons behind their egalitarian existence. They simply wish to conduct themselves, sharing the leadership in an alternating manner that allows each member more opportunity to guide artistic expression during performance. Off stage, this same focus on self-governance is involved in every aspect of the creative process, from cooperatively choosing repertoire to democratically deciding its interpretation.

Of course, their success is not solely based on sophisticated systems of interaction. At the heart of this enterprise are the musicians themselves, each with considerable talents that have been repeatedly referred to as superb, accomplished, and consummate. From the highest ranks, many were trained at the New England Conservatory, with which A Far Cry has an educational partnership and very close ties. Such top-notch credentials underlie the in-depth technical and theoretical thinking and research required for their complex collaboration.

SARINA ZHANG, CELLIST / PIANIST
With ADRIA YE, PIANIST

Sarina Zhang:

Often asked which instrument she prefers, Sarina Zhang's reply "I can't choose!" is lucky for us indeed. Otherwise, we might not have the pleasure of experiencing her astonishing performance of virtuoso

works for two different instruments—and all in one evening.

It's easy to understand why Ms. Zhang, 14 years old, has been called a “wunderkind”. She began studying piano at age 4 and cello at age 7. Unbelievably by age 8, Sarina was giving an accomplished piano performance as the youngest musician ever featured on NPR's *From the Top* (2004). And then, incredibly by age 11, she was back on the same program, but this time (2007), playing the cello with the Buffalo Philharmonic accompanying her!

She has been described by reviewers as already having won a “mantel full” of top awards. Here are just some of her First Place trophies: 2010 Aspen Music Festival Low Strings Concerto, 2009 Julliard Pre-College Cello Concerto, 2009 New York Ensemble 212 Young Artist (cello), 2008 Connecticut Intl. Young Artist (piano), 2007 Music Teachers Assoc. of Calif. (piano), and 2007 Los Angeles Violoncello Society.

Ms. Zhang has appeared as guest artist playing either cello or piano with numerous orchestras including the San Diego Symphony and the Buffalo Philharmonic. She actually gave performances on both instruments with the Detroit Symphony (2009), the Corpus Christi Symphony (2010), and the California Symphony (2010).

Adria Ye:

As a young prodigy, 12-year-old Adria Ye has much in common with Sarina Zhang. From not being able to reach the piano pedals earlier in her career to being the youngest participant in numerous venues, Adria has likewise shared the acclaim of critics who are amazed that she can already so masterfully tackle some of classical music's most difficult pieces.

Proof of this prowess was evident early on when, for example at age 7, Ms. Ye made her Carnegie Hall debut as winner of the Bradshaw and Buono Intl. Piano Competition. At age 9, she took home four gold medals at the 2007 U.S. Open Music Competition. Since then, Adria has won such contests as the 2008 Chamber Music Society of Oregon Sinfonietta, the 2008-09 Chamber Music Northwest Adjunct Fellowship, and the 2009 MetroArts Young Artists Debut. Like Sarina, Adria has appeared on NPR's *From the Top* (2009). As well, she has been granted an early enrollment at Julliard.

The greatest common denominator between Adria and Sarina might be having parents who truly understand the special purpose of their guidance. As Adria's mother wisely said: "So many things need to come together. If you put them in the right place and they lead to the right place, then you can give something beautiful to the community."

DUELLING DIVAS: THE BATTLE BEGINS!

The hilarious concept of two opera divas “duelling” it out onstage—each armed with high notes as weapons—actually began as off-the-cuff aria duets cleverly improvised with a comedic twist by sopranos Birgit Fioravante and Wendy Reynolds. Their good-natured poking fun at opera’s over-the-top diva personalities (including themselves, of course) brought such unexpected laughter that they decided to further develop this chemistry into a unique stage show. Thus were officially born the characters—and egos—of the Baroness Vladka (Ms. Fioravante) and La Bouvier (Ms. Reynolds). Soon afterwards, to an already inherently funny mix, was added the character of Paige Turner (Dr. Heather Coltman), the long-lost pianist daughter of Liberace!

Today, Duelling Divas continues to conquer audiences with its inspired trademark formula: “Culture meets Comedy.” Such a successful combination of high art and high camp has probably best been described by Howard Cohen of the Miami Herald when he wrote, “Who knew opera could be so much fun?” Because of this magical bottom-line, where masterful music meets well-crafted comedy, diverse audiences are defenselessly swept off their feet whether they be experienced opera buffs or unseasoned newcomers to the operatic theater—obviously a worthy goal admirably accomplished.

Commenting on their achievement, critic Harry Schroeder noted in Solares Hill: “To be credible as a clown is hard enough; to alternate that with singing or playing beautifully, as serious artists, must be to raise the difficulty exponentially.”

In similar vein, Lynn M. Appleton, Ph.D., of Dorothy Schmidt College said, “The only way to succeed at a performance like this is to begin with great talent and rigorous training—and these performers clearly have both of these elements.” In this regard, as fine

musicians with impressive vocal resumes, Birgit Fioravante and Wendy Reynolds have performed a wide range of repertoire including title roles in opera and as soloists in concert and recital music. Dr. Heather Coltman, currently Chair of the Dept. of Music at Florida Atlantic University, is a widely acclaimed pianist who has performed internationally as solo recitalist, chamber musician, and in orchestral venues.

We're grateful that our three "divas" have focused their brilliant artistry into creating this comic introduction to the world of grand opera. To quote the Baroness, "The whole idea was to make opera more accessible, to bring it to a larger audience that doesn't necessarily go to the opera or the symphony. We just want people to see that it's really a wonderful art form."

BritBeat: BEATLES HISTORY SHOW

It doesn't seem to matter what age we happened to be when the Beatles invaded America in the 60s—there was something in the way they made melody that attracted just about all of us. Even Leonard Bernstein appreciated many of the songs enough to comment on their excellent classical qualities, actually referring to the Beatles as “the Schuberts of our time.”

In order to present as authentic and accurate a portrayal of the Beatles as possible, BritBeat has researched their music extensively, and its musicians have developed a dynamic re-creation that is more than just a concert representation. This is truly an impressive theatrical event—a full production format covering the complete history of the Beatles' music catalog, from the early Ed Sullivan Show era to the Sgt. Pepper and Abbey Road periods. Not only has the music been faithfully reconstructed, but so have the visual elements as well, including and down to the particular mannerisms of the individual Beatles themselves!

BritBeat's attention to detail so thoroughly emulates the Liverpool look (and accent) that you might be surprised to find out that the group, in truth, hails from the Chicago area.

BritBeat's first-rate celebration of the Beatles has been playing around the country to audiences of all ages since its establishment in 2001. Numerous festivals, civic organizations, corporate events, charitable fundraisers, and educational institutions have praised the band for making possible such a special experience. It appears that everyone, now and then, likes to be reminded by the inspirational Beatles' lyrics: "And in the end, the love you take is equal to the love you make."

Monday, January 24, 2011

Marathon High School

Harriett Haller Key Memorial Concert

HARRY JAMES ORCHESTRA
directed by **FRED RADKE**

The Mole
Theme (Ciribiribin)
Don't Be That Way
Cherry
Shiny Stockings
You'll Never Know
Take The "A" Train
I Get A kick Out of You
I Had The Craziest Dream
I Don't Want to Walk without You
I Cried For You
I've Heard That Song Before
Blues For Sale
You Made Me Love You
Trumpet Blues
Long Ago And Far Away
Back Beat Boogie

INTERMISSION

Undecided
Sleepy Time Gal
James Session
Sleepy Lagoon
Almost Like Being In Love
Beginning To See The Light
It's Been A Long Long Time
Don't Get Around Much Anymore
Comer Pocket
I've Got You Under My Skin
Night Life
Two O' Clock Jump
Rainbow Kiss
Theme (Ciribiribin)

Monday, January 31, 2011

San Pablo Catholic Church

*Tonight's Concert is Co-Sponsored by Ginger Snead and
3rd Generation Plumbing*

SOO-YEON HAM, Piano

Sonata in C Major, Hob. 16 No. 50

Allegro

Adagio

Allegro molto

F.J. Haydn

(1732-1809)

Sonata No. 2, Op. 36

Allegro agitato

Non allegro

Allegro molto

S. Rachmaninoff

(1873-1943)

Tarantella from Venezia e Napoli

Franz Liszt

(1811-1886)

INTERMISSION

Prelude and Fugue in D minor, Op. 87, No. 24

D. Shostakovich

(1906-1975)

Twelve Etudes, Op. 25

No. 1 in A flat major—allegro sostenuto

No. 2 in F minor—Presto

No. 3 in F major—Allegro

No. 4 in A minor—Agitato

No. 5 in E minor—Vivace

No. 6 in G sharp minor—Allegro

No. 7 in C sharp minor—Lento

No. 8 in D flat major—Vivace

No. 9 in G flat major—Leggiero

No. 10 in B minor—Allegro con fuoco

No. 11 in A minor—Lento

No. 12 in C minor—Allegro molto con fuoco

Frédéric Chopin

(1810-1849)

Monday, February 14, 2011 San Pablo Catholic Church
Tonight's concert is in memory of Alan G. Schmitt
Sponsors: The Schmitt Family and Jim Platt

A FAR CRY

Leyendas: An Andean Walkabout

G.L. Frank

I. Toyos

(1972-)

II. Tarqueada

III. Himno de Zampoñas

IV. Chasqui

V. Canto de Velorio

VI. Coqueteos

Divertimento in D Major, K. 136

W.A. Mozart

I. Allegro

(1756-1791)

II. Andante

III. Presto

Nocturne in B major, Op. 40

A. Dvorak

(1841-1904)

INTERMISSION

Serenade for Strings in C major, Op. 48

P. Tchaikovsky

I. Pezzo in forma di sonatina

(1840-1893)

II. Tempo di valse

III. Élégie: Larghetto elegiaco

IV. Finale: Tema Russo

Thank You to the following families for hosting the members of A Far Cry during their stay in the Keys: Philip and Grace Bailey, Edward and Betsy Bouton, Jarda and Sasha Cervenka, Bertha Kane, John and Ingrid Link, James and Jeannie Platt, Steven and Gail Rooney and Cynthia Stong.

Monday, February 21, 2011 San Pablo Catholic Church
Tonight's concert is sponsored by Centennial Bank

SARINA ZHANG, piano / cello
with ADRIA YE, piano

Three Preludes S. Rachmaninoff
Op. 32 , No 5 in G major. Moderato (1873-1943)
Op. 32, No. 12 in G sharp minor. Allegro
Op. 23, No. 5 in G minor. Alla marca
Sarina Zhang

Piano Sonata No. 21 “Waldstein” Beethoven
Allegro con brio (1770-1827)
Adagio molto – attacca
Allegro moderato – prestissimo
Sarina Zhang

Ballade No. 1 Frédéric Chopin
Sarina Zhang (1810-1849)

INTERMISSION

Cello Sonata No. 3 in A Major, Op. 69 Beethoven
Allegro, ma non tanto
Scherzo
Adagio cantabile – allegro vivace
Sarina Zhang and Adria Ye

Distance Between Sarina Zhang
Sarina Zhang (b. 1995)

Prelude in C minor, Op. 23, No. 7 S. Rachmaninoff
Adria Ye

Spanish Rhapsody Franz Liszt
Sarina Zhang (1811-1886)

Monday, February 28, 2011

Marathon High School

Tonight's concert is sponsored by Discount Rock and Sand and the Eddie Lopez Family

DUELLING DIVAS®

Birgit Fioravante as Baroness Vladka von Loudenstimme,
Wendy Reynolds as Gwendoline Josephine Bellevoix Bouvier,

Dr. Heather Coltman as Paige Turner

Alle più calde immagini, <i>Semiramide</i>	Gioachino Rossini
The Flower Duet, <i>Lakmé</i>	Léo Delibes
Vissi d'arte, <i>Tosca</i>	Giacomo Puccini
O mio babbino caro, <i>Gianni Schicchi</i>	Giacomo Puccini
Quando m'en vo', <i>La bohème</i>	Giacomo Puccini
Quando m'en vo', <i>La bohème</i>	Giacomo Puccini
Anything You Can Do, <i>Annie, Get Your Gun</i>	Irving Berlin*
Baron, My Baron, <i>The Merry Widow**</i>	Franz Léhar
Queen of the Night, <i>Die Zauberflöte</i>	W.A. Mozart
Tu che le vanita, <i>Don Carlo</i>	Giuseppe Verdi
Naughty Vladka, <i>Die Fledermaus***</i>	Johann Strauss, Jr.
Sempre libera, <i>La Traviata</i>	Giuseppe Verdi
Brunnhilde's Battle Cry, <i>Die Walküre</i>	Richard Wagner

INTERMISSION

Mira, o Norma, <i>Norma</i>	Vincenzo Bellini
Casta diva, <i>Norma</i>	Vincenzo Bellini
Lady Macbeth's Mad Scene, <i>Macbeth</i>	Giuseppe Verdi
Lucia's Mad Scene, <i>Lucia di Lammermoor</i>	Gaetano Donizetti, <i>arr.</i> Wendy Reynolds
Fantasia Impromptu	Frédéric Chopin
The Doll Song, <i>The Tales of Hoffmann</i>	Jacques Offenbach
Rhapsody in Blue	George Gershwin
The Barcarolle Rag, <i>Tales of Hoffmann***</i>	Jaques Offenbach, <i>arr.</i> Wendy Reynolds
The Prima Donna Song, <i>The Enchantress</i>	Victor Herbert

* Music and Lyrics by Irving Berlin. This selection is used by special arrangement with The Rodgers and Hammerstein Organization, on behalf of the Estate of Irving Berlin, www.rnh.com.

**Original lyrics by Birgit Fioravante and Wendy Reynolds.

***Original lyrics by Ron Taylor.

Monday, March 14, 2011

Marathon High School

Tonight's concert is sponsored by Thomas D. Wright

BritBeat: A BEATLES REVIEW

Chris Getsla as Paul; James Lynch as John; Jeff Isoe as George;
Dave Robinson as Ringo; Kyle Mann on Keyboards

EARLY PERIOD

I Want To Hold Your Hand	Can't Buy Me Love
I Saw Her Standing There	Help!
Roll Over Beethoven	We Can Work It Out
Boys	In My Life
All My Loving	I Feel Fine
She Loves You	Day Tripper
A Hard Day's Night	Twist and Shout
I Should Have Known Better	

INTERMISSION

SGT. PEPPER ERA

Magical Mystery Tour	Yellow Submarine
Sgt Pepper /With A Little Help	I Am The Walrus
Taxman	Hello, Goodbye
Getting Better	Strawberry Fields Forever
Got To Get You Into My Life	Penny Lane

ABBEY ROAD ERA

Get Back	Ballad of John and Yoko
Back In The USSR	Lady Madonna
Come Together	Revolution
One After 909	Sgt Pepper Reprise/The End
Something	Hey Jude

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Julie Joyce—January 24, 2011—“Keys Sunset”
Mary Ringemann—January 31, 2011—“A Lovely Bunch”
Maria Schissler—February 14, 2011—“Coraled Vase”
Judith Connor—February 21, 2011—“Pigeon Key Cottage”
Betty Rondeaus—February 28, 2011—“Bahia Honda”
Vesta Denning—March 14, 2011—“Come Fly with Me”

The Board of Directors of the Middle Keys Concert Association extends their sincere thanks and appreciation to the following Marathon restaurants and businesses for their generous donations of food for the March 22, 2010 reception:

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