

FORBES CENTER FOR THE PERFORMING ARTS

JAMES MADISON UNIVERSITY

School of Music
presents

HolidayFest 2022
~Winter Daydreams~

featuring

The Madison Singers

The JMU Chorale

Jo-Anne van der Vat-Chromy, *music director*

Amy Robertson, *collaborative artist*

Anthony S. Cincotta II, *saxophone*

The JMU Symphony Orchestra

Foster Beyers, *music director*

Jamison Walker, *narrator*

Saturday, December 10, 2022, 8:00 pm

Sunday, December 11, 2022, 2:00 pm

Concert Hall

THERE WILL BE ONE 15-MINUTE INTERMISSION



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Program

Ring the Bells! Rosephanye Powell (b. 1962), orch. Jim Kessler
Magnificat Taylor Scott Davis (b. 1980)

I. *Magnificat anima mea*

The Combined Choirs and JMU Symphony Orchestra

The story of Tchaikovsky Symphony #1: First Movement: *Winter Daydreams*
Jamison Walker, *narrator*

Symphony No. 1 in G minor, "Winter Daydreams" P. I. Tchaikovsky (1840-1893)

I. *Allegro tranquillo*: Dreams of a Winter Journey

The JMU Symphony Orchestra

Heilig (Holy) Felix Mendelssohn (1809-1847)

A Hymn to the Mother of God John Tavener (1944-2013)

Nikos Myrogiannis-Koukos, Addison Walton, *graduate conductors*

Sure on this Shining Night Morten Lauridsen (b. 1943)

Amy Robertson, *piano*

The Combined Madison Singers and JMU Chorale

Winter Dreams A poem by Shimo

Jamison Walker, *narrator*

Amara (Breath of Grace) John Rommereim (b. 1959)

Anthony S. Cincotta II, *saxophone*

Lux Nova (New Light) Eric Whitacre (b. 1970)

Hodie Christus Natus Est (Today Christ is Born) Healey Willen (1880-1968)

The Madison Singers

15-minute intermission

Ravta et Rivam (You Fought Their Battles) Rex Isenberg (b. 1985)

Nu 'Oli (Glad Tidings) Robert Lowry/arr. Jace Kaholokula Saplan

The JMU Chorale

Auld Lang Syne Trad. Scottish, arr. M. Campbell, M. Hanawalt, J. Sansafar

Amy Robertson, *piano*

The Combined Choirs

Newborn Glimmer Matthew Peterson (b. 1984)

Sleigh Ride Leroy Anderson (1908-1975)

The JMU Symphony Orchestra

Christmas Carol Sing Along Traditional, arr. Dan Goeller

The Combined Choirs and JMU Symphony Orchestra

Program Notes

Bright snow, crisp winds, icy ponds, and star-filled nights...nature reserves some of her most tender and intimate moments for the winter. Our 2022 HolidayFest theme, “**Winter Daydreams,**” is evocative of those moments, imbuing in us calmness, stillness, musing, and the time to reflect on our journeys during this last academic semester and year. As we travel through our exuberant opener to the inspiration of Tchaikovsky on his compositional journey, and on to favorites, new and old, in seven beautiful languages and uniquely expressive harmonic landscapes, we hope this concert will fill you with quiet joy, peace, and a deep sense of inspiration for the new year. *May your ‘winter daydreams’ come true for 2023! Thank you for coming!*

Ring the Bells: Composer Rosephayne Powell has been hailed as one of America’s premiere composers of choral music. Embracing gospel idioms in new and inventive ways, Powell’s beautiful work, **Ring the Bells!** is a rhythmic celebration of the joy of the season. Perhaps the Choral Area’s favorite HolidayFest opener ever (!), the refrain frames “fa la la” madrigalisms associated with Christmas carols, while the text offers a powerful vision for the world at this time of reflection and renewal: “As we ring the bells of love, love will fill the earth. No more war, or poverty or greed. Everyone is free; free to truly be!” (Notes by J&B)

Magnificat: Recorded by the acclaimed Voces8, Taylor Scott Davis’s gorgeous setting of the Magnificat premiered in 2020 and is scored for SATB divisi voices and full orchestra. This lush first movement portrays the opening section of the Magnificat prayer and focuses on the joy, honor, and bewilderment at the miracle portrayed in the message of the text.

Magnificat anima mea Dominum.

Et exultavit spiritus meus in Deo, salutari meo.

Quia respexit humilitatem ancillae suae

ecce enim ex hoc

beatam me dicent omnes generatones.

Quia fecit mihi magna qui potens est:

et sanctum nomen ejus.

My soul magnifies Lord.

And my spirit rejoices in God my Savior.

For He has regarded the lowliness of His handmaid

for behold henceforth all generations shall call me blessed.

For He who is mighty has done great things for me;

and holy is His name.

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Program Notes (cont'd)

A Hymn to the Mother of God, a setting of a text from the Liturgy of St. Basil, employs what might be best described as in-built delay, one choir singing identical, homophonic choral writing from an opposing physical position, and three beats apart. The astute ecclesiastical listener will perhaps comment that, in some of our resonant buildings, this effect is heard on a daily basis. But this novel technique gives rise to a statuesque sensation, like great pillars playing tricks with the moving eye's perspective. Please enjoy as the choirs 'blossom into the polytonality' achieved through this compositional juxtaposition. (Notes by Tenebrae, 2022)

In You, O Woman full of Grace, the angelic choirs,
and the human race, all creation rejoices.
O sanctified Temple, mystical Paradise, and glory of Virgins.
In You, O Woman full of Grace, all creation rejoices.

Morten Lauridsen's 2005 choral composition, **Sure on this Shining Night**, sets to music several lines of a longer work by poet James Agee, entitled "Description of Elysium," from his book *Permit Me Voyage*, published in 1934. Lauridsen's setting is in the warm key of D-flat, exquisitely conveying the sense of fullness and rapture that infuses the text, even in the face of inevitable change and "shadows on the stars." The repetition of lines and phrases builds on the repetition of sounds in the poem – note Agee's use of "sure," "shining," and "shadows" or "weep," "wonder," and "wand'ring," an expressive alliteration that calls us into the sheer beauty of the verse. Composer Lauridsen recounts: *My a cappella setting of this gorgeous poem is predominantly quiet, serene, and folk-like, utilizing direct harmonies accompanying long, lyrical vocal lines. Agee's wondrous "Sure on this Shining Night" is set much like a song from the American musical theater, a genre for which I have held a life-long esteem.*

Sure on this shining night of star-made shadows round,
Kindness must watch for me this side the ground.

The late year lies down the north. All is healed, all is health.
High summer holds the earth. Hearts all whole.

Sure on this shining night I weep for wonder
wandering far alone, of shadows on the stars.

Winter Dreams

A Poem by Shimo

Sit, be still. Listen to the silence as nature too is yielding time.
In this season of reflection and resolve,
Allow your disillusion to dissolve,
To make room for winter dreams of yours and mine.

While we hope for happiness and yearn for peace,
We must remember that each of us can be somebody's light,
Through the gloom that may be someone's plight,
If we destroy our walls and allow for love's release.

Program Notes (cont'd)

And though we must not judge, nor take him literally,
Winter has never intended to be so cruel and so cold.
He reminds us that someday we too will be growing old,
And that the true gift of the season is slipping into one's own reverie.

So delve deep within your soul to discover your pure hue.
Find love and light and all that is good,
Flood your colors over where ego once stood,
And take notice that your winter dreams are coming true.

Heilig (Holy): Mendelssohn's posthumously published *Three Sacred Pieces* were composed towards the end of 1846, concurrent with the *Kyrie eleison*. These perfectly conceived miniatures are typical in terms of their sheer mastery of choral writing and effortless command of musical expression and structure. Scored for double choir, the relatively brief *Heilig, heilig ist Gott, der Herr Zebaoth* is an extrovert call to rejoice. The opening, in particular, is unforgettable in its exemplary harmonic control, the overlapping entries combining to produce a glorious suspension at the antepenultimate exhortation of 'Heilig.' The dotted rhythms which dominate the remainder of the setting help to create a sense of uncontainable forward momentum towards the joyous final cadence. (*From notes by Julian Haylock © 2006.*)

German text

Heilig, heilig, heilig, ist Gott, der Herr Zebaoth!
Alle Lande sind seiner Ehre voll.
Hosianna in der Höhe.
Gelobt sei, der da kommt im Namen des Herrn!
Hosianna in der Höhe

English translation

Holy, holy, holy is God, the Lord Sabaoth!
Ev'ry nation proclaims his glorious praise.
Sing Hosanna in the heights.
O blest is he that comes in God's holy name.
Sing Hosanna in the heights.

Amara: This stunning composition is titled from the Igbo word "Amara," which translates as "grace." Perfect for this season, the compositionally notated moments of silence are emblematic of the "breath of grace" and ask each performer to be aware of others and how we fit together in this world. As composer John Rommereim recounts, "...*Since there is no text, and since there is no linkage to any particular believe system or religion, each singer and listener can fill in the blanks on their own as to what grace is and how this song might enact it.*" The Madison Singers were stunned and thrilled to receive an email of congratulations from the composer after their performance of **Amara** this fall at the Contemporary Music Festival! A highly artistic, moving, and challenging work, TMS is graced to share the stage with DMA saxophonist Anthony Cincotta.

Lux Nova (New Light) is a reimagining of Eric Whitacre's best-selling "Lux Aurumque" with a middle section of new material from his musical "Paradise Lost." With poetry by Edward Esch translated into Latin by celebrated American lyricist and composer Charles Anthony Silvestri, the harmonic landscape portrays the dance of golden light that stars and angels present at the birth of Christ.

Lux, lux, calida, calida,
Gravis que, gravis que, gravis que
pura, pura velut aurum,
Canunt et canunt et canunt,
modo natum.

Light, light, warm, warm,
And heavy, and heavy, and heavy,
pure, pure like gold,
They sing and sing and sing,
to the newborn babe.

Program Notes (cont'd)

***Hodie Christus Natus Est* (Christ is born today):** Written in 1935, the Christmas motet *Hodie Christus Natus Est* is one of Canadian composer Healey Willen's best-known compositions. With over half of his compositional output consisting of sacred music, this work was originally written for the composer's choir at the Church of St. Mary Magdalene in Toronto. The Latin text is drawn from the liturgy for Christmas Day. Set in a bright, rhythmic a cappella style, Willen leads us through multiple modulations that build to a thrilling final "Gloria in Excelsis Deo. Alleluia."

***Ravta et Rivam* (You Fought Their Battles):** A Los Angeles-based composer whose music has been described as "timeless" and "inviting," many of Rex Isenberg's choral works touch upon the nature of human relationships, from the personal to the societal, throughout history and the present day. Devoted to expanding the catalog of contemporary Jewish liturgical music with compositions that honor the spirit of the original text while offering renewed meaning for present-day audiences, *Ravta et Rivam* is a setting of a portion of the Hebrew prayer Al HaNissim (On the Miracles), recited on the Jewish festival of Chanukah. This setting captures both the joyous and reverent nature of the holiday. "*You, Almighty God, boundless in Your mercy, stood by your loyal people in the time of their distress....and they established these eight days to honor Your greatness, and give thanks and praise to You, O God.*"

Nu 'Oli* (Glad Tidings):** Originally known as *Glad Tidings*, this hymn was translated by Makua Laiana, an early missionary who arrived in Hawai'i in 1831 and spent the remainder of his life amongst the Hawaiian people. A setting of the Nativity text from Luke 2, according to Hawaiian scholars, this passage was chosen to be sung at the first public worship of a Congregationalist church on April 23, 1840. Thus began both a complex history between the Hawaiian people and Christian belief, as well as the origin of hymn singing in the Hawaiian language. ***Nu 'Oli arranger, Dr. Jace Kaholokula Saplan, is Co-Director of Choral Activities at Arizona State University and the newly appointed Artistic Director of the Choral Arts Society of Washington, DC. Saplan recounts: *I arranged this piece to honor our history through the lens of a Hawaiian cultural practitioner. The arrival of the Congregationalist church in Hawai'i has been fraught with controversy and trauma. Our traditions were banned, our bodies were shamed, and our souls were deemed unworthy. However, this work has also brought joy. I grew up singing Nu 'Oli with my mother, who would sing this hymn to lull me to sleep, my grandmother, who taught me this hymn on her 'ukulele; and like many Hawaiians, Nu 'Oli was my first encounter with the hymn singing tradition. This piece helped keep our language alive and fostered connection within Hawai'i. I honor the legacy of this work and the hurt and goodness it brings.*

Nū 'oli! Nū 'oli!

He nū kamaha'ō!

He nū no ke ola mai nō

No kānaka nui, no kamali'i nei

A 'oi ka nani i ke gula a'ia'i

Glad tidings! Glad tidings!

What wonderful news!

Such news of salvation from above

For great men and for little children, too

More glorious than brilliant and shining gold.

Program Notes (cont'd)

Hui:	Chorus:	:
Nū 'oli! Nū 'oli!	Glad tidings! Glad tidings!	
Nū kamaha'ō, kamaha'ō, kamaha'ō ē!	News so wonderful, astonishing, remarkable too.	
Nū 'oli! nū 'oli!	Glad tidings! Glad tidings!	
He nū no ke ola e hau'oli ē!	Such news of salvation, 'tis happiness and joy!	

Auld Lang Syne: Poet Robert Burns is credited with codifying the famous text of the renowned Scottish New Year's air, ***Auld Lang Syne***, although some academic sources conjecture he wrote the final verses himself. This choral setting by FSU colleagues Michael Hanawalt and Justine Sasanfar features Scottish dialect interspersed with English text, a macaronic approach to text setting. This touching and lush arrangement is a joy to sing and features our magical choral collaborative artist, Amy Robertson.

Newborn Glimmer: Composer Matthew Peterson is an American from Grand Forks, North Dakota, but currently lives and works in Delarna, Sweden. *Newborn Glimmer* is a co-commission by the James Madison University Symphony Orchestra, the St. Olaf Orchestra, and First Baptist Church in San Antonio. The world premiere of the work took place for all three ensembles in December 2019. Notes the composer: *Newborn Glimmer is an orchestral fantasy on the Swedish hymn "När juldagsmorgon glimmer," sung in English as "When Christmas Morn is Dawning." I like the simple directness of the original Swedish text and its juxtaposition of dawn and night: Christ arrives in the darkness before the light in the form of a baby in a manger, lying on straw. I began composing this piece in the middle of winter in my home in Dalarna, Sweden, where the nights are very long, and the weather is snowy and cold. This piece is a lullaby sung in the cold darkness as we wait for the light of morning.*

Sleigh Ride: Another HolidayFest tradition!

Christmas Carol Serenade: What is the holiday season without some carols? We will sing them for you this year; please sing with us in your hearts, but still, perhaps, not out loud. (Or with a mask?!)

The HolidayFest Team gratefully acknowledges:

Regan Byrne: *Executive Director, Forbes Center*

Shawn Tucker, Chloe Waters, Tom Carr: *Design and Technical Support*

Donna Wampler, Kim Velazquez and Brian Juntilla: *Administrative Support*

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Amy Robertson: *Collaborative Piano*

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Cara Ainge and Luca Morianu: *Chorale Undergraduate Managers*

DeJuan Woods: *Poster Design*

Kim Velazquez: *Loan of Concert Music Stand!*

ORCHESTRAL PERSONNEL

JMU Symphony Orchestra
Professor Foster Beyers, *Music Director*
Thomas O'Keefe, *Symphony Manager*

Members are listed alphabetically by section

Violin I

Aidan Coleman
Isaac Cotnoir
Aidan Hall
Audrey Jones
Adeline King
Johnny Park
Patrick Shaughnessy*
Rachel Tan

Violin II

Briana Clark
Jonathan Colmenares
Louanna Colon
Nathaniel Gordy
Thomas O'Keefe^
Jonathan Petrini
Sierra Rickard
Khalil Turner

Viola

Kamryn Cajohn
Madeleine Gabalski
Chris King^
Ana Mooney
Hannah Rahrig
Franklin Villalta

Cello

Christopher Hall
Julia King
Alison Lilly
Vikram Lothe
Isaiah Ortiz
Danny Postlethwait
Jessi Sfarnas
Kim Souther^

Bass

James Adkison-
Picciello
Tina Battaglia
John Foley
Ruben Garcia
Jacob Minks
Frankie Sellars
Cole Sheffer^

Flutes

Anna Fenn
Jakob Knick

Piccolo

Megumi Kadarusman

Oboes

Laura Huggins
Will Slopnick

Clarinets

Blaine Edwards
Geneva Maldonado

Bassoons

Michael Ross
Tony Russo

Horns

Benjamin Coates
Caroline Fauber
Justin Ulmer
Ben Wagner

Trumpets

Olivia Ellsworth
Devin Esleck
Jocelyn Moyer

Trombones

Gabriel Caballero
Alex Mizroch

Bass Trombone

Teague Jenkins

Tuba

Joshua Smith

Keyboards

Sarah Mason
Jonathan Petrini

Percussion

Will Alderman^
Grayson Creekmore
John Donnell
Shelby Shelton

Key

*Concertmaster
^Principal

CHORAL PERSONNEL

**Our upper ensemble names this semester are based on the Igbo and Hebrew words for “moving forward” and “in grace.” The ensembles celebrate the return of community singing as our way of moving forward, together, with the VMEA community of Virginia choral ensembles, out of Covid-19 and into a more equitable, safe, and just future for all.*

TMS: The *Gawa N’ihu Amara** Madison Singers

Dr. Jo-Anne van der Vat-Chromy, *director*

Amy Robertson, *collaborative pianist*

Nikos Myrogiannis-Koukos, *graduate conductor*

Addison Walton, *graduate conductor*

Brayden Paitsel, Brendon O’Donnell, Marian Woodington, Sam Peterson, *TMS managers*

Lyric Soprano	Dramatic Sop.	Alto	Tenor	Bass
Bry Toll	Amanda Aponte	Addison Walton	Adam Williams	Ben Gofton
Grace Mead	Gillian Saunders	Amy Cajigas	Brandon Morris	Brayden Paitsel
Kaitlyn Connolly	Sam Preece	Ashley Seminario	Brendon O’Donnell	Carter Johnson
Meghan Willey	Marissa Adams	Caroline Lynch	Judd Blake	DeJuan Woods
Autry Harper	Lizzie Thomas	Grace Templeton	Luca Morianu	Grayson Parker
		Marian Woodington	N. Gomez-Colon	N. Myrogiannis-Koukos*
		Marie Knight	TJ Oxbrough	Peter Berman
		Megan Paje		Sam Peterson

The *JMU Kadima** Chorale

Dr. Jo-Anne van der Vat-Chromy, *director*

Amy Robertson, *collaborative pianist*

Nikos Myrogiannis-Koukos, *graduate conductor*

Addison Walton, *graduate conductor*

Cara Ainge, Luca Moroianu, *Chorale managers*

Sopranos	ChorAltos	Tenor	Bass
Amanda Aponte	Ashley Seminario	Devonte Garcia	AJ Gossett
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Alexandria Hunter	Georgia Orfanides	Garrett Gass	Cody Watson
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FA '22 JAMES MADISON UNIVERSITY CHORAL AREA

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Director of Choral Activities, Voice Area Coordinator
Associate Professor of Choirs, Conducting, Choral Music Education

Dr. W. Bryce Hayes
Associate Director of Choral Activities
Associate Professor of Choirs, Choral Music Education

Nikos Myrogiannis-Koukos, *DMA Choral Conducting Graduate Student*
Addison Walton, *DMA Choral Conducting Graduate Student*
DeJuan Woods, *Choral Librarian and Poster Design*

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Ziwei Zhou, *UCSA*
Linlin Uta, *TCC and UCTB*

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Cara Ainge, Luca Morianu, *JMU Chorale*
Kaitlyn Connolly, Sam Peterson, *Treble Chamber Choir*
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JMU School of Music Diversity Statement

Difference in identity enriches our community, fosters artistic and intellectual growth, and is vital to creating thriving venues for expression in a global world. In addition to welcoming all individuals and perspectives regardless of their race, ethnicity, gender identity, sexual orientation, religion, disability, socio-economic status, or citizenship status, we wish to make the following acknowledgements and affirmations, adapted from Americans for the Arts:

- In the United States, there are systems of power that grant privilege and access unequally such that inequity and injustice result. We resolve to educate ourselves, keep vigilant watch, and act to bring an end to systemic oppression.
- Cultural equity—which embodies values, practices, and policies that ensure all people have access to, and are represented in, the arts—is critical to the sustained engagement of music in society.
- Acknowledging and challenging our inequities and working in partnership is how we will make change happen.
- Everyone deserves equal access to a full, vibrant creative life, which is essential to a healthy and democratic society.
- The prominent presence of musicians in society can challenge inequities and encourage alternatives.



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JANUARY

- Forbes International Music Celebration Jan. 7
- AND SO WE WALKED:* Jan. 20–21
An Artist's Journey Along the Trail of Tears
Written & Performed by DeLanna Studi
- Movie Musical Magic* Jan. 28
A Musical Theatre Revue

FEBRUARY

- Lviv National Philharmonic Orchestra of Ukraine Feb. 3
Theodore Kuchar, *Principal Conductor*
Featuring piano soloist Stanislav Khristenko
and violin soloist Vladyslava Luchenko
- Opera Spotlight: Musical Gems Feb. 8–9
- Both Sides of the River* Masterpiece Reception Feb. 9
Curated Talk and Gallery Tour
by Director Beth Hinderliter
- Senior Dance Concert Feb. 10–11
- JMU Jazz Ensemble and Jazz Band Feb. 14
- Awadagin Pratt, *piano* Feb. 18
- Chicago* Feb. 28–Mar. 5
Book by Fred Ebb & Bob Fosse
Music by John Kander
Lyrics by Fred Ebb
Based on the play by Maureen Dallas Watkins
Script adaptation by David Thompson

MARCH

- Jazz at Lincoln Center Presents Mar. 1
Songs We Love

For tickets and further information, visit www.jmuforbescenter.com
or call the Forbes Center Box Office at (540) 568-7000.