

Song of the Earth
A Ceremony for Choir, Hammer Dulcimer, Percussion and Dance
In Celebration of the 40th Anniversary of Earth Day 2010

April 23, 2010

The Music Center at Strathmore

Malcolm Dalglish and Busy Graham, co-artistic directors

SET 1 Great Trees How Long Watchman Makedonska Come Life Shaker Life Reel A Bouche Streams of Living Praise Hey Da Ba Doom The Dark Around Us Into and Among You Lay Me Low The Peace of Wild Things Little Potato INTERMISSION	Set 2 The Wild Geese Throw the Window Open The Reach Broken Ground For the Future To the Holy Spirit Zelena Dando Violets (world premiere) Sail Away Walking in the Cradle of Our Land
--	---

PROGRAM NOTES

Folk songs are seasoned travelers and a good one will even provide the transportation, taking its singers to other worlds and eras in a way that no tour bus can. There are moments in nature when wordless poetry washes over me, and I feel lost in the rhythm of a pure sound or vision. Hymns gather together people, words, and music to memorialize these transcendent moments in our lives. This concert enlivens those moments in song, dance, and the inspired poetry of Wendell Berry. The earthy, primal sound of the dulcimer, frame drums, shakers and a strong community of singers are ready to transport you. Enjoy the ride!

~ Malcolm Dalglish

Words and music, I always assume, began together. In poetry, words remember song. In my own work, for a long time, the words have seemed to be in search of their native or appropriate music. And so I am delighted that Malcolm Dalglish, too, heard them that way and supplied the music. His music and the voices give the poems a completeness that I desired but did not imagine.

~ Wendell Berry

PROGRAM

Set 1

Great Trees ~ *poem by Wendell Berry*

Malcolm Dalglish, Joshua Kartes, Moira Smiley

How Long Watchman ~ *by Malcolm Dalglish*

Moira Smiley and VOCO

Explores the destructive side of the human psyche, juxtaposing influences of an African American song of hope with a white spiritual song of fear and Armageddon.

Makedonska ~ *by Moira Smiley*

Sung by Moira Smiley and VOCO

One evening, the Matriarch and Patriarch of an extended Macedonian family slowly dances away their years of burden.

Come Life Shaker Life ~ *instrumental setting of a traditional Shaker melody.*

Malcolm Dalglish, hammer dulcimer and N. Scott Robinson, percussion

Reel A Bouche ~ *French Canadian mouth music lilting tune*

Malcolm Dalglish, hammer dulcimer and N. Scott Robinson, percussion

Rowan Corbett, bones

Emily Oleson and Matt Olwell, percussive dancers

Moira Smiley & VOCO with George Washington University Chamber Singers

Streams of Living Praise ~ *by Malcolm Dalglish, inspired by a favorite Isaac Watts hymn stanza*

GWU Chamber Singers and Carpe Diem Choir

Hey Da Ba Doom ~ *Mouth music piece by Collin Walcott, beloved multi-instrumentalist with Oregon*

GWU Chamber Singers and Carpe Diem Choir

The Dark Around Us ~ *poem by Wendell Berry, musical setting by Malcolm Dalglish*

from the opening section of *Hymnody of Earth*

Hammer dulcimer and percussion

GWU Chamber Singers & Carpe Diem Choir

Into and Among You ~ *by Malcolm Dalglish*

Text adapted from a supplication ceremony of the Omaha Tribe in which a newborn is introduced to the cosmos and set out on its rugged journey stretching over and beyond the four hills of life: infancy, youth, adulthood, and old age.

GWU Chamber Singers & Carpe Diem Choir

Lay Me Low ~ *traditional Shaker Hymn, arr. M. Dalglish*

Hammer dulcimer and percussion, with Shizumi Manale & Kodomo Dancers

The Peace of Wild Things ~ *recitation and choral setting of Wendell Berry poem*

GWU singers

Little Potato ~ by *Malcolm Dalglish*

A song celebrating new fatherhood, which is now extended to new grand-fatherhood as the original “little potato” gave birth this year to a baby girl.

Hammer dulcimer, piano and percussion

George Washington University Singers & Carpe Diem Choir

INTERMISSION

Set 2

The Wild Geese ~ *Musical setting by Malcolm Dalglish of Wendell Berry's poem*

From his collection *A Country of Marriage*.

Hammer dulcimer & percussion

InToneNation with Malcolm Dalglish, Moira Smiley and Joshua Kartes

Throw the Window Open

Hammer dulcimer & percussion

All singers

The Reach (3-part vocal canon) ~ *words by Wendell Berry, music by Malcolm Dalglish*

All singers

Broken Ground ~ *poem by Wendell Berry, music by Malcolm Dalglish*

George Washington University Chamber Singers

For the Future ~ *words by Wendell Berry, music by Malcolm Dalglish*

Hammer dulcimer & percussion

All singers

To the Holy Spirit ~ by Malcolm Dalglish: words by Wendell Berry

InToneNation a *cappella* group from Montgomery Blair High School (current students and alums)

Zelena ~ by *Moira Smiley, with themes by Bela Bartok*.

Using the buoyant 5/8 rhythm of the Paidushko dance, the new song structure includes themes from the 150th Mikrokosmos. While improvising on these themes, the brave, youthful feel (romp!) of Spring seems to emerge from a winter beginning.

Moira Smiley and VOCO

Dando ~ by *Joshua Stephen Kartes*

A mouth music and body percussion piece written and performed last summer at Malcolm Dalglish's Ooolation Outdoor Singing Camp in the Sierra Mountains.

Moira Smiley and VOCO, InToneNation, Malcolm Dalglish, Joshua Kartes

Violets ~ world premiere of a new work composed by Malcolm Dalglish, based on a poem by Wendell Berry from his recently published book, “Leavings.” The words echo the visual power of another favorite Wendell Berry poem: "That is our story, not of time, but the forever returning events of light, ancient knowledge seeking its new minds."

Commissioned by Beth Davis in Good Company in celebration of the 40th Anniversary of Earth Day at Strathmore. Beth Davis in Good Company is a non-profit organization dedicated to promoting and preserving the arts through the support of original productions, emerging artists, and experimental ideas.

George Washington University Chamber Singers and Women's Chorus
Emily Eagen, guest whistler

Sail Away ~ *based on an old American fiddle/banjo tune, arrangement by Malcolm Dalglish*
Hammer dulcimer, percussion, piano with fiddle (Andrea Hoag), bones (Rowan Corbett),
And percussive dancers – Matt Olwell & Emily Oleson, Culin dancers, and surprise guests!
All singers

Walking in the Cradle of Our Land ~ *by Malcolm Dalglish*
The first two verses of this song were inspired by hikes in Zion and Yosemite National Parks where elemental landforms reach like stairways into the sky. The last verse harkens to the old growth deciduous forests of my home in southern Indiana. The upper descant melody is borrowed from the old Irish "March of the King of Laois."
Bagpipes (Andrew Donlon) leading recessional

* * * * *

Great Trees
Poem by Wendell Berry

Slowly, slowly, they return
to the small woodland let alone
Great trees, outspreading and upright,
Apostles of the living light.

Patient as stars, they build in air,
Tier after tier a timbered choir,
Stout beams upholding weightless grace
Of song, a blessing on this place.

They stand in waiting all around,
Uprisings of their native ground,
Down comings of the distant light,
They are the advent they await.

Receiving sun and giving shade,
Their life's a benefaction made,
And is a benediction said,
Over the living and the dead.

In fall their brightened leaves, released,
Fly down the wind and we are pleased
To walk on radiance amazed,
O light come down to earth, be praised!

The Peace of Wild Things

by Wendell Berry

When despair for the world grows in me
and I wake in the night at the least sound
in fear of what my life and my children's lives may be
I go and lie down where the wood drake
rests in his beauty on the water, and the great heron feeds.
I come into the peace of wild things
who do not tax their lives with forethought of grief.
I come into the presence of still water
And I feel above me the day-blind stars
waiting with their light.
For a time I rest in the grace of the world,
and am free.

The Wild Geese

by Wendell Berry

Horseback on Sunday morning,
harvest over, we taste persimmon
and wild grape, sharp sweet
of summer's end. In time's maze
over the fall fields, we name names
that went west from here, names
that rest on graves, We open
a persimmon seed to find the tree
that stands in promise,
pale, in the seed's marrow.
Geese appear high over us,
pass, and the sky closes. Abandon,
as in love or sleep, holds
them to their way, clear,
in the ancient faith: what we need
is here. And we pray, not
for new earth or heaven, but to be
quiet in heart, and in eye
clear. What we need is here.

The Reach

Three-part round by Malcolm Dalglish ~ *taught to the audience*
Excerpt of Wendell Berry's poem, The Rising

The earth opened in the spring, opens in all springs.
Nameless, ancient, many lived
We reach through the ages with the seed.

For the Future

by Wendell Berry

Planting trees early in spring,
we make a place for birds to sing
in time to come. How do we know?
They are singing here now.
There is no other guarantee
that singing will ever be.

Violets

by Wendell Berry

Musical setting by Malcolm Dalglish, commissioned by Beth Davis

A man is walking in a field
and everywhere at his feet
in the short grass of April
the small purple violets
are in bloom. As the man walks
the ground drops away,
the sunlight of day becomes
a sort of darkness in which
the lights of the flowers rise
up around him like
fireflies or stars in a sort
of sky through which he walks.

Wendell Berry poems reprinted with permission from North Point Press.

* * * * *

FEATURED ARTISTS

Malcolm Dalglish, *hammer dulcimer, bones , spoons*

N. Scott Robinson, *percussion*

Joshua Kartes, *piano*

Moira Smiley and VOCO

Emily Eagen, *whistle, ukulele*

Ariella Forstein, *percussion*

April Guthrie, *cello*

Moira Smiley, *accordion and banjo*

Gisele Becker, *Choir Conductor*

George Washington University Chamber Singers

Women's Chorus

Ambareen Ahmed
Arden Beasley
Kayla Calkin
Julie Douglas
Melissa Frankel
Jennifer Gorfine
Brenna Lacey
Tierney Mancuso
Mary Moreno
Kim Neu
Bess Pickar
Tong Zhou

Chamber Choir

Soprano

Shimmy Edwards
Emily Olmsted
Jeenie Yoon

Alto

Elizabeth Edwards
Jenna Gilbert
Kaitlyn Reilly
Grace Srinivasian
Kelley Stokes

Tenor

Samuel Bernstein
Daniel Kaufman
Alex Thomas

Bass

Michael Noel
Thomas Richards

Carpe Diem Singers

Soprano I

Susan Clark
Sethly Davis
Charlotte Dean
Cecilia Ferneborg
Elizabeth Gelfeld
Sara Gregerman
Karen Hopfl Harris

Ellen Jacobs
Julia Jarvis
Gurjeet Khalsa
Diane Macklin
Cindy Margolies
Clara Monsma
Ginny Myers
Jane Ellen Parker
Carol Petrash
Alicia Posner
Irene Ravitz
Xorissa Ravitz
Emma Rothman
Mairi Breen Rothman
Lucy Barr
Christine Carpenter

Soprano II

Beverley Alexander
Melissa Bannett
Lourdes Barden
Robin Barr
Anne Burson
Patrice d'Entremont
Keren Dolan
Laurence Fournet
Saya Fudo
Kara Goobic
Glenda Grogan
Tricia Hanson
Andrea Dee Harris
Ingrid Hassen
Molly Graham Hickman
Elizabeth Knox
Camilla Lake
Penny Luborsky-Wechsler
Marjorie Myers
Norah Neale
Caroline Quandt
Melinda Salzman

Alto

Ellen Bartlett
Beth Bienvenu
Roberta Bregstone

Diane Cameron
Catherine Chapman
Carol Rose Duane
Corinne Ducey
Deborah Dupont
Cindy Dyballa
Tania Gerich
Dawn Graham
Lynn Grasso
Lauretta Jenkins
Maybelle Kagy
Sophie Kanter
Pam Larson
Marcia Lim
Sandy McDougall
Mary Mihalyi
Sue Katz Miller
Aimee Miller
Susan Moeller
Sandy Moore
Marika Partridge
Lynn Perlik
Betsy Platt
Sally Selby
Darcy Sloe
Helen Whitty
Kathleen Elliott Yinug
Kathleen Zaffina
Elin Zurbrigg

Tenor

Leslie Backus
Ginny Billhimer
Julia Borland-Ferneborg
Cheryl Brand
Puck Bregstone
Philip Bregstone
Kathy Brugh
Walden Davis
Busy Graham
Erland Heginbotham
Ellen Levy
Richard Lorr
Robb Saffell
Dave Selby

Susan Tager
Susan Urban
Arthur Glover
Richard Lorr
Robert Veiga

Bass

Carl Catanese
Sherman Edwards
Robert Engelman
Roger Fox
Philip Friend
Michael Gilpin
Larry Robinson
Jim Baird
Larry Bostian
Michael Bucci
Kevin Caughlan
Stewart Hickman
William Josue Martinez
Paul Miller
John O'Loughlin
Michael Rothman
David Rothman
John Selby
Jeffrey Silberberg
John Spears
Marlin Strand
John Whitty

InToneNation *a cappella* ensemble

Current MBHS student members and alumni

Sopranos

Rachel Carlson
Cecilia Ferneborg
Sara Gregerman
Stevia Morawski
Xorissa Ravitz

Altos

Laura Cole
Corinne Ducey
Sophie Kanter
Emma Kaufman
Sydney Smith

Tenors

Andrew Asavarungsrikul

Puck Bregstone

Brian Clanton

John Selby

Basses

Ben Lockwood

Michael Reilly

Reuben Wauyo

Daniel Woolson

Andrea Hoag, *fiddle*

Rowan Corbett, *bones*

Andrew Donlon, *bagpiper*

Shizumi Dance Theatre of Japan & Kodomo Dancers

Ayala Albert

Hannah Sakura Buker

Amanda Misaki Buker

Alyssa Dwyer

Lyndsey Dwyer

Carolyn Hane

Ami Hernandez

Erin Lovell

Anais Chie Meier

Dominique Naomi Meier

Genevieve Maki Meier

Oksana Mitchell

Reina Mitrik

Jessa Nather

Mian Osumi

Rena Schwartz-Shigihara

Risa Oshinsky

Ella Robinson

Emily Oleson, Matthew Olwell, *percussive dancers*

Dancers from Culkin School of Traditional Irish Dance

Michael Culkin

Seán Culkin

Molly Leach

Claire McCullough

Olivia McCullough

Kelly McGovern

Olivia O'Neill

Rachel Schlafer-Parton, ASL interpreter/performance artist

* * * * *

ARTIST BIOS

Malcolm Dalglish, composer/musician, co-artistic director is a hammer dulcimer player and composer whose work draws on his background in choir, theatre and folk music. He has over 14 recordings, on Windham Hill, Rounder and other labels. *Into the Sky*, *Hymnody of Earth* and *Pleasure* feature poetry of Wendell Berry. A frequent presenter at choral music conferences, including the American Choral Directors Association, he has written over eighty commissioned works for choirs worldwide and runs an outdoor singing camp in the summer. Dalglish began his musical career as a soprano soloist with the Columbus Boychoir. He attended Cincinnati Conservatory of Music and acted in a resident Oberlin College theatre company with Herbert Blau, Bill Irwin and Julie Taymor. During his college years, Dalglish designed and built hammer dulcimers after being introduced to the instrument by Guy Carawan at the Highlander Center in Tennessee. He formed a duo with Grey Larsen and later, with the addition of Pete Sutherland, a trio – Metamora. These collaborations resulted in six recordings, beginning with the best-selling *Banish Misfortune* – as well as the musical score for the Disney feature film, *Tuck Everlasting*. His solo, *Wild, Wild Word Show* ran at Cincinnati Playhouse and other theatres nationwide. His operetta, *Free Range, A Baseball Dream*, toured China in 2008. In spring of 2009 he composed, music directed and performed in the Actor's Theater of Louisville's *"Wild Blessings, a Celebration of Wendell Berry."* Other performances highlights include Carnegie Hall, Avery Fisher Hall, Smithsonian, the Kennedy Center and NPR's "Prairie Home Companion." Based in Bloomington, Indiana, Malcolm Dalglish now devotes most of his time to performing, composing, leading workshops, directing his Ooolation summer choral arts camps, and to residency projects worldwide.

Gisele Becker is one of the Washington area's leading choral conductors. Her vision of musical excellence and her commitment to imaginative programming, including commissions and premiere performances of new choral works, has earned for her the highest admiration and respect from her professional colleagues and audiences alike. Ms. Becker has been the Music Director of the Cantate Chamber Singers since January 1994. She also serves as Director of Choral Activities at The George Washington University where she conducts the University Singers, Chamber Choir and Women's Chorus. For 26 years Ms. Becker served as assistant conductor of The Washington Bach Consort and as Chorus Master for the Cathedral Choral Society. She has also taught conducting at The Catholic University of America. Ms. Becker received her Bachelor of Music degree from The Catholic University of America, her Master of Music degree from George Mason University, and is currently pursuing her Doctor of Musical Arts degree from the University of Maryland.

* * * * *

Moira Smiley, singer-composer, leads moira smiley & VOCO, travels the world as a soloist, and creates new work for dance, theatre and film. Her voice can be heard on feature films, television (BBC, PBS), NPR, and on over 40 recordings. Her recent albums "blink," "rua" and "circle, square, diamond & flag" feature vocally driven collections of traditional and new songs. Moira has sung with leading ensembles and artists around the world, including Paul Hillier's Theater of Voices, Ladysmith Black Mambazo, KITKA Vocal Ensemble and New World Symphony. Featured at Lincoln Center, UCLA Live, Royal Festival Hall, and music festivals across the U.S. and Canada, Moira has received praise from Billboard to Gramophone. While studying piano

performance and Early Music at Indiana University, Moira was represented by IMG Artists Agency and toured extensively with her vocal group, VIDA. Praised for her musical depth and noted as a musical "shape-shifter," Moira premieres new art song, opera, and physical theater. She also explores the depths of early American, Irish and Balkan traditional song. Moira is in high demand as a music director and vocal coach—giving master classes in vocal technique, traditional styles, physicality and improvisation. She composes for vocal ensembles worldwide, and her award-winning song “Stand in that River” is performed by thousands of choral ensembles and singers of all stripes.

VOCO is a visionary blend of voices, redefining harmony singing with the power and physicality of folksong, the avant-garde fearlessness of Béla Bartók, and the delicious vaudevillian accompaniment of cello, banjo, accordion and body percussion. Moira Smiley leads the VOCO ensemble of musicians who share a passion for spreading powerful, emotional music with lush four-part vocal harmony, cello, accordion and banjo. Particularly noted for their original improvisation-built songs steeped in Appalachia and Eastern Europe, VOCO was named #1 a cappella group in the U.S. in 2007. Recently featured in *Dirty Linen* and on more than 100 radio stations nationwide on NPR's "Harmonia", VOCO has released two critically acclaimed CDs in '08-'09: "Small Worlds" and "Circle, Square, Diamond & Flag." VOCO is the energy of street singing and the elegance of a string quartet – sweet, hard-driving Americana mixed with crooked eastern European dance and dissonance. It's all rounded out with body-stompin' percussive movement and joyous harmonies: music that mourns and dances at the same time. Current VOCO members are composer/arranger **Moira Smiley** on accordion and banjo, **Ariella Forstein** on percussion, **April Guthrie** on cello, and **Emily Eagen** on ukelele.

Joshua Stephen Kartes is a freelance composer, arranger, pianist, vocalist, musical director, vocal coach, and clinician currently based in New York City. The myriad musical experiences throughout his childhood led him to attend the renowned Indiana University Jacobs School of Music in Bloomington, Indiana where he received his bachelor's degree in music composition and piano performance in 2005. While in Bloomington, Joshua crossed paths with Malcolm Dalglish and the two continue to collaborate on numerous projects, including Dalglish's *Ooolation!* summer singing camps where Joshua is a guest clinician and composer. Joshua's performance, teaching, and compositional experience embrace many different styles and genres of music from which he draws inspiration to create a sound and style unique to his voice and his pen. He received an award in 2009 for “Outstanding Musical Direction” for his work on the world premiere hit production in Chicago of *Jacques Brel's Lonesome Losers of the Night*. In 2008, Joshua won the Jeff Award for Outstanding Achievement as Musical Director for Theo Ubique's production of the Kander & Ebb musical *Cabaret*. His composition, “Dando,” will be performed as part of the Strathmore concert.

N. Scott Robinson, renowned world percussionist, performs on frame drums, bodhran, riqq, kanjira, hindewhu, sanza, cajon, and percussion. He has performed and recorded with Glen Velez, Marilyn Horne, Benny Carter, U. K. Sivaraman, Paul Winter, Malcolm Dalglish, R. Carlos Nakai, George Crumb, and John Cage, and many more. Scott teaches at Towson University and Goucher College in Maryland and endorses Cooperman, Peterman, Meinl, and Anklang Musikwelt musical instruments. For more about N. Scott Robinson's music, please visit www.nscottrobinson.com.

Shizumi Shigeto Manale is a performing artist, choreographer, educator, and film producer born in Hiroshima and raised in Osaka. Distilling over 2,000 years of Japanese dance, theater, music and culture in performances and workshops worldwide, Shizumi offers audiences a window into the heart of the Japanese

aesthetic. Recent projects include the creation and performance of "Miyabe! Sensual Grace--the Poetic Art of Shizumi" for the Embassy of Japan and the Duchy of Luxembourg, and a multimedia event, "Waltz with the Moon," featuring Japanese poetry from the third century B.C. to the 20th Century A.D. at the Japanese Embassy, along with numerous award-winning film projects in collaboration with director Bryan Reichhardt of Boru Television. Gallaudet University commissioned Shizumi to write, direct, and choreograph the dance/theatre piece, "Kakurenbo" for its Japan tour focusing on deaf culture. Shizumi also provided choreography and movement coaching for the Washington Opera's performances of "Madame Butterfly" at the Kennedy Center, and worked with Lumina Studio Theatre on their production of "Shogun Caesar"—an adaptation of Shakespeare's Julius Caesar set in feudal Japan. As a rostered artist of Class Acts Arts since 1985, Shizumi has presented her program, "Exploring the Arts of Japan" in hundreds of schools and performance venues throughout Maryland, D.C. and Virginia. Shizumi has served for many years as Artistic Director of the Opening Ceremonies for the National Cherry Blossom Festival. She is currently working on a new documentary film, "Pictures from a Hiroshima Schoolyard: Seeds of Hope," and a book about a young Japanese girl who grew up in Hiroshima after World War II.

Shizumi Kodomo Dance Troupe

The Shizumi Kodomo Dance Troupe was founded by artistic director Shizumi Shigeto Manale in 2000 when the President's Committee on the Arts and Humanities asked Shizumi to create a program for the White House Millennium Celebration. The troupe is comprised of young dancers from diverse ethnic backgrounds, ranging in age from 4 to 17 years old. Shizumi's hope is that dancers and audiences alike will be inspired by the Kodomo Troupe to connect to other cultures and thus contribute to the understanding and friendship between East and West. The dancers were recently featured as part of a documentary film on European public television. Other performance highlights include the Kennedy Center, the Opening Ceremonies of the National Cherry Blossom Festival, the Japan-America Society Sakura Matsuri, the Freer Gallery of Art, the National Children's Museum, the *Otsukimi* (Moon Viewing Festival) at the National Arboretum, and Longwood Gardens in Pennsylvania.

George Washington University Chamber Singers

Founded in 1960, the George Washington University Department of Music is currently celebrating fifty years as a B.A.-granting department within the Columbian College of Arts and Sciences. With a faculty of scholars and musical artists of national and international stature, the department offers a varied and active musical life open to the university at large and an integrated academic program for music majors and minors. Recent graduates have pursued advanced study at Harvard, Oxford, Yale, University of Maryland, New York University, and New England Conservatory, among other institutions.

Choral singing at GWU dates from the turn of the twentieth century. The first mixed chorus was the Troubadours (1927), who performed internationally for American troops for many years. Today the Music Department sponsors the University Singers, Chamber Choir, Women's Chorus, and Troubadours, who now specialize in a cappella singing. The Chamber Choir comprised the chorus for the world premiere of Scott Wheeler's opera *Democracy* at the Washington National Opera. Last May the University Singers and Troubadours presented concerts with university choruses in South Africa and participated in service projects in that country.

InToneNation is Montgomery Blair High School's award-winning, student-founded and directed *a cappella* group. Auditions are held each semester, and InToneNation releases an album almost every year. Founded in 1994, InToneNation's repertoire includes mostly original and some standard arrangements of pop music,

madrigals, jazz and swing, and many other styles. Malcolm Dalglish's music has been part of InToneNation's repertoire dating back to March 2003 when ITN performed as part of the first Carpe Diem project at the Kennedy Center Millennium Stage and another sold-out concert in D.C.

Emily Oleson and Matt Olwell from Good Foot Dance Company

Emily Oleson has a BA in dance from James Madison University, and is currently pursuing an MA from the University of Maryland. She has studied traditional, as well as contemporary urban forms of dance in many different settings ranging from folk festivals to major studios in New York and London, and has been teaching dance for the past decade. **Matthew Olwell** has been dancing and playing music for nearly 20 years. He has studied with some of the finest teachers in traditional dance, including Donny Golden, Eileen Carson, Benoit Bourque, The Fiddle Puppets Dancers, and Liam Harney. He danced for nine years with the Maryland-based Footworks Percussive Dance Ensemble, with whom he taught and performed nationally and internationally. As a freelance dancer and percussionist, he performs with James Leva, John Skelton, Danny Knicely and many others.

Culkin School of Traditional Irish Dance

The Culkin School was founded in 1997 by director Sean Culkin and currently enrolls more than 400 students. Based in Silver Spring, Maryland, the mission is to preserve the unique tradition of Irish music and dance and pass it on to new generations of dancers. Competition and performance are not the focus of the school, but students are prepared to compete and perform with success and pride, with the goal of sharing Irish music and dance at public and private events throughout the greater D.C. and Baltimore area.

Andrea Hoag

With early influences ranging from Stephane Grappelli to the Holy Modal Rounders, **Andrea Hoag's** hallmark is versatility and adventurousness. Best known for her mastery of traditional Swedish music, Andrea received a Grammy nomination for her CD *Hambo in the Snow* with Loretta Kelley and Charlie Pilzer, and is a WAMMIE winner for "*Best Traditional Folk Instrumentalist*" from The Washington Area Music Association. Andrea has several recordings available, and currently performs with The Berntsons and with dulcimer masters Maggie Sansone and Jody Marshall, among others. Her newest project is a multimedia collaboration exploring 18th-century roots of American fiddle traditions. www.andreaHoag.com

Rachel Schlafer-Parton, ASL interpreter/performance artist

Rachel's first musical experience began at an early age when she crawled into the kitchen, opened the bottom drawer of the stove, and started playing the pots and pans. She has been playing everything she can get her hands on ever since! She is best known, perhaps, for being the syringe player on Garrison Keillor's *A Prairie Home Companion*. Her performing experience ranges from early music to jazz ensembles, classical trio to theater, mime and modern dance. She has interpreted for folks like Fleetwood Mac, Wynonna Judd, the Dixie Chicks, the Women & Music Festival in Maryland, the Four Bitchin' Babes, Bonnaroo Music Festival, and Maya Angelou. Rachel is certified through the National Registry of Interpreters for the Deaf and regularly interprets in the Knoxville community and at the University of Tennessee.

Andrew Donlon is the Pipe Major of the Rockville High School Pipe Band and is a senior at Seneca Valley High School. Andrew has been playing the bagpipes since age 10, and has performed in both Ireland and Scotland. He has been a top competitor in the Eastern United States Pipe Band Association, and is currently a Grade III Piper. He also teaches private bagpipe lessons and coaches the Montgomery County Police Pipe

Band. Recent performance highlights include playing with the Chieftains, Bonnie Rideout, Cathy Fink & Marcy Marxer, and many of Rockville High School's own Scottish Festivals where he has performed the pipe solo for five years.

The Carpe Diem Choral Arts Residency Project was launched in 2003 as a community-building, cross-cultural arts outreach initiative of Class Acts Arts. Singers of all ages are invited to participate, regardless of musical background or training, and are given the opportunity to work with master artists/composers. All that is required is a love of singing, an ability to carry a tune, a fee to help defray costs, and a commitment to weekly rehearsals over a 6-8 week period. Each project culminates in a major public performance, with guest musicians and dancers from a range of cultures and traditions. Past Carpe Diem residency artists/composers include Malcolm Dalglish (2003 in D.C. and 2007 in Easton, MD), Trio Globo: Eugene Friesen, Howard Levy and Glen Velez in *Voices of the Earth*, with choir director Margie Farmer (2004 at the Kennedy Center Millennium Stage), David Griffiths: *Songs of Hope and Freedom in the Gospel and Spiritual Tradition* (2004 at Peoples Congregational Church and at Kennedy Center Millennium Stage as part of the worldwide “Daniel Pearl Music Day”), the Ecuadorian ensemble Andes Manta in *Voces Andinas: Voices of the Andes* (2005), with choir director Diana Saez, Coral Cantigas and Peruvian tenor Jose Sacin. In May 2006, the Carpe Diem choir, directed by Michael Holmes and Eric Byrd, performed at Lisner Auditorium with Jordanian composer Zade Dirani and a 35-member International Youth Orchestra, as part of the “Roads to You” tour under the patronage of Queen Noor. Dance participants in Carpe Diem choral arts projects have included the Liz Lerman Teen Exchange, Shizumi Dance Theatre of Japan, Megaera Kuny and Renee Camus, Sudha Bhagwat from India, Sduduzo Ka-Mbili of South Africa, Gesel Mason, Helanius Wilkins, Alma Boliviana, Matt Olwell and Emily Oleson, Corinne Ducey, and the Culkin School of Traditional Irish Dance. Now housed under Carpe Diem Arts Productions, plans are underway for future residencies and workshops with Samite of Uganda, Moira Smiley & VOCO, a swing/jazz program, and a return of Andes Manta by popular demand. www.CarpeDiemArts.org

Busy Graham, co-artistic director “Song of the Earth” at Strathmore, has devoted the past three decades to education and the arts. She founded Class Acts Arts and served as executive director from 1995-2005, growing the organization from a one-person grassroots operation to a leading non-profit arts outreach organization with a staff of 10 and a budget of over \$1 million. During her tenure with Class Acts, Busy launched numerous initiatives including *Project Youth ArtReach* (serving youth in correctional settings), *Hoop & Holler for Health* (arts-based programs in the schools, promoting better health and nutrition), *Carpe Diem Choral Arts Residency Project*, several public performance series: *Kaleidoscope Family Performance Series*, *Jump Start with the Arts* (for pre-school age children), and the *Arts Alive Series* in collaboration with Montgomery College. In 2006, Busy received a Certificate of Honor from the Smithsonian Discovery Theater for a “Legacy of 20 Years of Excellence in Service to the Art and Education of Young People,” and received the 2004 *Community Award for Excellence in the Arts and Humanities* at the Montgomery County Executive's Ball for the Arts. Busy recently launched Carpe Diem Arts Productions and serves on the board of Lumina Studio Theatre. Other activities include hosting retreats, summer arts camps and dance weekends, continued advocacy on behalf of the Old Blair Auditorium Project, and providing arts consulting services to non-profits in Montgomery County and on the Eastern Shore of Maryland.

* * * * *