If I could, I would rename the UVM Recital Hall the Listening Room. After all, recitals are only one type of event that happens within it — but the one thing the room encourages, even requires of us, is to just listen.

WELCOME TO THE LISTENING ROOM

I think that just simply listening to music is challenging. We live in a super noisy and distracting world. Sometimes I wonder with amazement about the fact that many of us grew up in a place in which digital sounds did not exist. We had no experience cocking our ears for the sound of a pinging alert, a clever ring tone, the subtle vibrational buzzing of a cell phone that has been muted but still insists on someone’s attention, a warning buzzer telling us it’s time to do something, a truck backing up, or, my most hated sound of all because it is so pointless, the car alarm. (Has anyone ever called the police when they’ve heard a car alarm?)

Now, it seems like these ubiquitous sounds take up all our listening bandwidth.

Even the way we listen to recorded music has changed and continues to change. My husband, who collects old mechanical devices, owns a 1904 Edison phonograph with a crank and a cygnet horn. It’s pretty awful aurally — the cylinders are short — like 4 minutes in length, and scratchy, and there’s no balance between the musical elements. But what a revelation it must have been back in the day! I love to imagine a family sitting together listening to the voice of Enrico Caruso, or John Philip Sousa conducting one of his marches, or even lectures and bird calls.

Of course, many of us grew up listening to entire albums on a record player. This was time-consuming by today’s standards, but it didn’t feel that way, did it? You just got lost in the record, and the order in which the pieces were laid out on the vinyl was part of the artist’s curatorial process. Lately, I’ve been listening to the Philip Glass études, so I downloaded them on my phone and put them on when I’m in the kitchen or folding laundry. But my instinct is to jump around — not to listen straight through. I’ve put them into a play list with other acoustic piano music, so they are all mixed up — not the way Mr. Glass intended.

That is why I love live music in a beautiful room like ours. The artist is in charge. I put myself in their hands. I let the two hours in which I am in the room unfold at the pace they dictate and control. I listen, and it is a privilege. People often ask me, “Do you go to every Lane Series concert?” You bet I do! That’s the prize, the gift, the fun part. The listening.

See you at the hall!

Natalie Neuert
Director, UVM Lane Series

On the cover: The Jeremiahs, 10/5
# 2019-2020 Performance Season

The University of Vermont Lane Series

## SEPTEMBER
- **27** Max Hatt/Edda Glass ........................................ 2

## OCTOBER
- **5** The Jeremiahs ....................................................... 3
- **11** Matt Haimovitz, cello & Simone Dinnerstein, piano ................. 4
- **18** Dom La Nena ..................................................... 5
- **25** Alon Goldstein, piano ............................................. 6

## NOVEMBER
- **1** Sam Reider and The Human Hands ......................... 7
- **15** Modigliani String Quartet .................................. 8
- **16** Kinan Azmeh CityBand ........................................ 9
- **22** Dar Williams .................................................... 10

## DECEMBER
- **6** A Medieval Christmas Concert with
  The Boston Camerata: *Puer Natus Est*, with
  special guests The UVM Catamount Singers,
  David Neiweem, Director ......................................... 11

## JANUARY
- **31** Lucas & Arthur Jussen, duo piano .......................... 12

## FEBRUARY
- **6** Skride Piano Quartet ......................................... 17
- **8** Meow Mix: A Collegiate A Cappella Festival ........... 18
- **14** Alicia Olatuja ................................................... 19
- **20-22** Actors from the London Stage:
  *The Tempest* ..................................................... 20
- **29** Dervish ......................................................... 21

## MARCH
- **6** Gryphon Trio with
  Patricia O’Callaghan, soprano .................................. 22
- **20** David Kaplan, piano; Tessa Lark, violin;
  Colin Carr, cello: *My Favorite Beethoven* ................ 23
- **27** Okaidja Afroso ................................................ 24

## APRIL
- **17** Mipso ........................................................... 25
- **24** Jeremy Denk, piano:
  *The Well-Tempered Clavier, Book 1* ....................... 26
**Max Hatt / Edda Glass**

Max Hatt and Edda Glass perform in an original, mesmerizing jazz/Americana style — nuanced and haunting music that gets under your skin. Winners of the 2014 Mountain Stage New Song Competition held at Lincoln Center, they have been touring to incredible critical acclaim since then. Edda’s smoky, expressive voice has been compared to Astrid Gilberto, Billie Holiday, and Norah Jones; but ultimately, it is, “one of a kind...you cannot confuse her with another artist” (New York Theatre Guide). Accompanied by Max’s beautiful jazz-influenced guitar melodies and bass player Clipper Anderson, their original songs will take you on a journey through an evocative dreamscape that is uniquely American and full of imagery and imagination.

“...subtly poignant, elegantly funky, and haunting without trying to be.”

— NELS CLINE, WILCO

**FRIDAY, SEPTEMBER 27**

UVM Recital Hall, 7:30 pm

$30 ADULT  $5 STUDENT

SPONSORED BY:

9.27

Order Tickets Now for Best Savings!
We know one thing: the Lane Series audience loves being introduced to new Celtic bands, and The Jeremiahs are truly one to treasure. Everything about this Irish acoustic quartet is perfect for our hall. The powerful lead singer, Joe Gibney, has a voice that will knock your socks off. JC Morel is a spectacular fiddler with jazz and classical credentials that give him pure command of his instrument. Cracker-jack whistles/flute player Brian Correy carries the gorgeous melodies. And one of Dublin’s most in-demand guitarists, James Ryan, ties things together. This is living trad music — be prepared to be blown away.

"Superb musicians who engage with their audience to produce a memorable show, definitely not to be missed. Irish Music at its very best.”

— Charles Devlin, Director IreyB Festival
“...[a] ferociously talented cellist who brings his megawatt sound and uncommon expressive gifts to a vast variety of styles.”

— THE NEW YORK TIMES

“...lean, knowing, and unpretentious elegance.”

— THE NEW YORKER

MATT HAIMOVITZ, cello & SIMONE DINNERSTEIN, piano

Cellist Matt Haimovitz and pianist Simone Dinnerstein are passionate about performing the music they love in all types of venues. Haimovitz, who studied with Leonard Rose, Ronald Leonard, and Yo-Yo Ma, brings his music to clubs, outdoor festivals, and intimate coffee houses — any place where he can inspire both classical music lovers and new listeners. He is a fierce advocate of the music of living composers and has received countless awards for his pioneering spirit. Dinnerstein has performed through the Piatigorsky Foundation, which brings classical music to non-traditional centers, and is the founder of Neighborhood Classics, a concert series hosted by New York City public schools which raises funds for their music education programs. A graduate of the Juilliard School and student of Peter Serkin, Dinnerstein is on the faculty of the Mannes School of Music. The two embark on a journey celebrating the 250th anniversary of Beethoven’s baptism year, pairing the music of this 19th-century giant (Sonatas for Cello and Piano in C Major, No. 4, Op. 102, No. 1 and in D Major, No. 5, Op. 102, No. 2) with that of the influential contemporary composer, Philip Glass (Mad Rush for solo piano and Partita No. 2 for solo cello).
DOM LA NENA

A rare and original talent, Brazilian/Argentine/French singer, songwriter, and multi-instrumentalist Dom La Nena is just 24 years old and has already been called “one of the major female voices in Latin music” (NPR). Dom sings her original compositions in Portuguese, Spanish, French, and English. Like a young Jane Birkin, she sings with a breathy whisper of a voice (don’t worry, you will be able to hear her) while accompanying herself on cello, ukulele, guitar, and percussion. She employs sophisticated looping techniques, layering vocals and instrumental tracks, and building audio soundscapes that get under your skin and don’t let go. Her music uses computer technology yet is surpassingly human, heartfelt, and beautiful. She is a wonder.

DOM LA NENA

10.18
FRIDAY, OCTOBER 18
UVM Recital Hall, 7:30 pm
Pre-Show Talk with Artist in Hall at 6:30
$25 ADULT  $5 STUDENT  D

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UVM Student Life
Campus Programs

The Point
Independent Radio

Dom is like a very deft magician, and every song sounds sacred.”
— THE NEW YORKER
His understated precision and wonderful handle on color brought a shining power to this beautiful music.”
— DAVID KULMA, CLEVELANDCLASSICAL.COM

Alon Goldstein appeared on the Lane Series with cellist Inbal Segev last season, and we were impressed by his musicality and interpretive sensitivity — enough so that we wanted to bring him back for a program of solo piano music. Alon studied with Leon Fleischer at the Peabody Conservatory and recently joined the music faculty at the University of Missouri-Kansas City. He has appeared with the likes of the Chicago, Baltimore, Dallas, and San Francisco Symphonies and has also performed in Mexico, Brazil, England, France, Germany, Hungary, and Israel. An advocate of bringing music to underserved populations, he founded the Emerald Coast Music Alliance in Northwest Florida, which provides free concerts for senior living communities, schools for children who face emotional and physical challenges, military bases, and more. His Lane Series recital program will include works by Domenico Scarlatti and Leonard Bernstein, as well as the Sonata in E-flat Major, “Quasi una fantasia” by Beethoven; Sonata No. 3, Dance Suite by Avner Dorman; and Fantasie in C Major, “Wanderer” by Schubert.

ALON GOLDSTEIN, piano

FRIDAY, OCTOBER 25
UVM Recital Hall, 7:30 pm
Pre-Show Talk with Artist in Hall at 6:30

$30 ADULT $5 STUDENT

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LANE series piano consortium
Jewish Communities Vermont
The performance...was not only an auditory feast, but a visual pleasure as well. These superb musicians passed and entwined complex material, changing tempo with ease. Their performance was scintillating.”

— CYNDA GREEN, PAGOSA DAILY POST

We usually use the word “virtuoso” to describe classical artists, but Sam Reider is a composer/pianist/singer and jaw-droppingly great accordionist who truly earns that adjective as a performer in the folk and world music genres. He and his equally impressive band, The Human Hands, play music that's been described by Songlines Magazine as a “mash-up of the the Klezmatics, Quintette du Hot Club de France, and the Punch Brothers.” As the son of a musical theater composer and a klezmer musician, Sam grew up with music in his veins (he was a guest on Marian McPartland’s Piano Jazz while still in high school). Honestly, his music is a blast of fresh air: fun, original songs that will have you cheering for more.

SAM REIDER and THE HUMAN HANDS

FRIDAY, NOVEMBER 1
UVM Recital Hall, 7:30 pm
Pre-Show Talk with Artists in Hall at 6:30

$30 ADULT $5 STUDENT

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802.656.4455 or uvm.edu/laneseries
The balance of the four voices, the delicacy of sounds is always impressive, with constant attention to dynamics, harmony and rhythmic precision. It sounds effortless, sovereign and extremely supple.”

— SÜDDEUTSCHE ZEITUNG

FRIDAY, NOVEMBER 15
UVM Recital Hall, 7:30 pm
Pre-Show Talk with Artists in Hall at 6:30

$35 ADULT   $5 STUDENT

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When Vermont Humanities called and asked if we would like to partner to present a musical event as the finale of their annual Fall Conference, we were intrigued. When they mentioned that the theme of the conference was Searching for Home: Journeys, Quests, and Migrations, we thought of the perfect artist. Kinan Azmeh is the virtuosic, charismatic, and innovative clarinetist who toured with Yo-Yo Ma’s Silk Road Project, for which he won a Grammy in 2017. As a composer and instrumentalist, he weaves the mesmerizing sounds of his native Syria into a highly original and exciting form of haunting and celebratory Arabic Jazz with his first-rate ensemble, CityBand. For those who loved last year’s extraordinary Dreamers’ Circus, this is the same kind of springboard from global music that takes the audience on a musical journey that is unforgettable.

Lavishly talented, intensely soulful.” — THE NEW YORK TIMES

SATURDAY, NOVEMBER 16
Grand Maple Ballroom, UVM Davis Center, 5:00 pm
$35 ADULT $5 STUDENT

SPONSORED BY:

If you’d like to register for the conference or learn more about it, please visit vermonthumanities.org/journeys.
Dar Williams is one of the most accomplished and adored singer-songwriters alive, and it’s about time we welcome her to the Lane Series. Warm, witty, and a shining star of intimate live performance, Dar has been touring her music throughout the United States and abroad since the early ’90s. Friends and colleagues she’s appeared with include Richard Shindell, Mary-Chapin Carpenter, Joan Baez, the Nields, and many more. Dar is a noted children’s book author, environmental and civic activist (with a green blog on the Huffington Post), keynote speaker, university teacher, and the author of “What I Found in a Thousand Towns: A Traveling Musician’s Guide to Rebuilding American Communities One Coffee Shop, Dog Run, and Open-Mike Night at a Time.” She is a lovely and accomplished performer and person, and we are thrilled to present her on our stage.

During a time of political, economic, and social upheaval across the United States, Williams’ grounded optimism is a refreshing corrective.” — KIRKUS
We continue our tradition of bringing beautiful music to our audience in celebration of the holidays! The Boston Camerata has conceived a medieval Christmas program, *Puer Natus Est*, which offers a glimpse of Christmas spirituality from Medieval France, Italy, England, and Provence. The selection includes music of the church and songs of private devotion focused around the joyous theme of the Nativity, sung in Latin, Old French, Old Provençal, and Saxon, and interlaced with Medieval English texts. The *Milwaukee Magazine* says of this program, “A power beyond words, elevating your heart with the music.” Currently celebrating its 64th anniversary, The Boston Camerata ranks among the world’s oldest and most eminent early music ensembles. The group has been under the direction of French-born singer and scholar Anne Azéma since 2008. Along with its commitment to maintaining and renewing Camerata “classics,” Anne and the Camerata originate many new and distinguished productions of important early repertoires spanning eight centuries of music history.

**FRIDAY, DECEMBER 6**
UVM Recital Hall, 7:30 pm

**SPONSORED BY:**

A Medieval Christmas Concert
with **THE BOSTON CAMERATA:**
**PUER NATUS EST**
with special guests The UVM Catamount Singers, David Neiweem, Director

“A many-colored tapestry...exuberant and ecstatic.”
— THE WASHINGTON POST

12.6

$40 ADULT  $10 STUDENT
LUCAS & ARTHUR JUSSEN, duo piano

“We love to play together...Sometimes people search a long time for a partner in music,” said pianist Lucas Jussen in a 2015 article in The New York Times. He and his younger brother, pianist Arthur Jussen, have developed a repertoire of piano works for four hands, including Mozart piano concertos, Beethoven piano sonatas, and works for one and two pianos by Poulenc and Ravel. The two have been national figures in the Netherlands since they were children, having performed for the former Dutch queen, Beatrix, for the first time at the ages of 12 and 8. They have studied both together (in Portugal and Brazil with Maria João Pires) and separately (Lucas with Dmitri Bashkirov in Madrid and Menahem Pressler in the U.S., and Arthur with Jan Wijn at the Amsterdam Conservatory). They have pursued careers as a duo and as soloists and have appeared with the London Chamber Orchestra, the Dallas Symphony, the Hong Kong Philharmonic and in concerts across Europe and in Japan, China, and South Korea. Natalie had the opportunity to hear them perform Mozart with the Philadelphia Orchestra at Saratoga Springs in 2018, where they received tremendous praise from the audience. They will be performing a selection of Bach/Kurtag choral preludes, Fantasia in F minor, D. 940 by Schubert; Andante and Allegro Brillante in A Major, Op. 92 by Mendelssohn; and the two-piano version of The Rite of Spring by Stravinsky.

“Under their hands, the two pianos form one flowing instrument.” — DE VOLKSRANT
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Lane Series subscribers (purchasers of 3 or more events) receive considerable savings over the price of single tickets as well as the best selection of seats for all events at the Flynn.

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Single tickets will go on sale at the Flynn Regional Box Office at 11 am and at [UVM.EDU/LANESERIES](http://uvm.edu/laneseries) on September 14, 2019.

Tickets will be mailed in a plain, windowed envelope for security prior to the first concert.

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4. Or, order securely online at UVM.EDU/LANESERIES.

Orders must be postmarked by FRIDAY, SEPTEMBER 13, 2019, in order to qualify for the subscription discount. To avoid sending your credit card information in the mail, we encourage you to place your order on our secure website, UVM.EDU/LANESERIES, or call the UVM Lane Series office at 802.656.4455, and we can assist you.

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Email Address*

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*SPECIAL SEATING ACCOMMODATIONS: Wheelchair Walker Hearing Sight

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RH $360

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2019-2020 ANNUAL FUND

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or you can mail your gift to: UVM Lane Series 392 South Prospect Street Burlington, VT 05405

ORDER TICKETS NOW FOR BEST SAVINGS!
The Skride Piano Quartet is relatively new to the chamber music scene, having formed in 2016. Despite their newcomer status, they have already made such a splash that they have been invited to perform in the famous concert halls of Vienna, Hamburg, Essen, and Riga and made their North American debut at Tanglewood in August, 2018. Sisters Baiba (violin) and Lauma (piano) Skride, Lise Berthaud (viola), and Harriet Krijgh (cello) are internationally renowned soloists in addition to performing as an ensemble, and they combine their individual experiences in such a way that the group is commended for its refreshing interpretations, musical sensitivity, and delight with which it approaches the repertoire. The Skride will perform Adagio and Rondo Concertante in F Major, D. 487 by Schubert; Piano Quartet No. 3 in B minor, Op. 3 by Mendelssohn; and Piano Quartet No. 1 in D Major, Op. 16 by Enescu.

Making its American debut, the Skride Quartet tackled its chosen repertoire with a level of assuredness that made one forget that this is such a young ensemble.” – BACHTRACK.COM

2.6

THURSDAY, FEBRUARY 6
UVM Recital Hall, 7:30 pm
Pre-Show Talk with Artists in Hall at 6:30

$30 ADULT
$5 STUDENT

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AN ANONYMOUS DONOR

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The Lane Series joins forces with UVM’s Cat’s Meow to present an evening of collegiate a cappella. This will be our third year of this fun collaboration that brings together ensembles from all over New England and beyond to share their talents with an extremely enthusiastic audience of all ages. Collegiate a cappella never goes out of style, but it is particularly popular now with the advent of movies like Disney’s *Pitch Perfect*. Great voices, young energetic singers, and clever arrangements of contemporary pop and rock and roll classics make this a fun night for everyone involved. Bring the kids, bring the grandkids, bring your friends: *Meow Mix* is a blast!

**MEOW MIX:**
A Collegiate A Cappella Festival

**SUNDAY, FEBRUARY 8**
UVM Ira Allen Chapel, 7:00 pm

$15 ADULT  $5 STUDENT

Note: the list of ensembles is pending as we go to press, check our website for updates: uvm.edu/laneseries.
Jazz on Valentine’s Day is a Lane Series tradition, and this year we are delighted to partner with the Flynn to present two shows at the FlynnSpace featuring the marvelous open heart, powerful voice, and exquisite style of Alicia Olatuja, joined by her masterful band. Some of you may remember Alicia as one of the singers on the Laura Nyro tour with Billy Childs a few seasons ago at the Flynn. Alicia leapt into the national spotlight in 2013 while performing as the featured soloist with the Brooklyn Tabernacle Choir at President Obama’s Second Inauguration. Since then, she’s performed with her band at Newport Jazz Festival, Monterey Jazz Festival, Jazz at Lincoln Center, the Jazz Standard, Montreal Jazz Festival, and the Harlem Stage Gatehouse. Natalie saw her as part of NYC’s Winter Jazzfest at Birdland last year and knew she’d be the perfect performer to set the mood for an unforgettable Valentine’s Day concert.

Alicia Olatuja

FRIDAY, FEBRUARY 14
FlynnSpace, 6:00 & 8:30 pm
$35 ADULT  $10 STUDENT
SPONSORED BY:

“...a strong lustrous tone and an amiably regal presence on stage.”
— THE NEW YORK TIMES

2.14
A storm at sea, a shipwreck, a desert island, a magician, a monster, a spirit of the air, and a poignant tale of first love: these elements come together in one of Shakespeare’s greatest late plays, The Tempest. Who better to take us on this theatrical voyage than the Actors from the London Stage? After truly remarkable productions (and a week of workshops with students and community members) of Midsummer Night’s Dream and King Lear, we anxiously await a return visit from the five versatile actors who pare Shakespeare down to its luminous essence: language, story, and character. Tempest, which is often thought of as Shakespeare’s farewell to the stage, is a beautiful play, and it will be a magical and poignant production to experience with the actors right there in front of us in the FlynnSpace.

…actors have a personal connection with dramatic texts, which is distinctive and different from the scholars.”

— SIR PATRICK STEWART, FOUNDING DIRECTOR
We simply could not pass up the opportunity to bring one of our favorite Irish bands to our Recital Hall stage. We’ve presented Dervish, who come from music-rich county Sligo, many times at the Flynn for St. Patrick’s Day, and they really are one of the most accomplished, fun, and experienced Celtic touring ensembles performing today. Fronted by the utterly charming and dulcet-voiced singer Cathy Jordan, Dervish has been entertaining audiences with traditional tunes and songs for almost 30 years. From Rio to China, there pretty much isn’t a place where Dervish hasn’t performed. The Guardian newspaper commented, “Dervish are simply brilliant… they carry Irish history with them.”

“...The most compelling, most soulful Irish traditional folk band playing today.”

— STUART BAILIE, NME, UK
This is a piano trio that plays with strength and unanimity...big, bold, almost orchestral performances.”

— LOS ANGELES TIMES

3.6

FRIDAY, MARCH 6

UVM Recital Hall, 7:30 pm
Pre-Show Talk with Artists in Hall at 6:30

$35 ADULT $5 STUDENT

SPONSORED BY:

GRYPHON TRIO with
PATRICIA O’CALLAGHAN, soprano

The Gryphon Trio (Annalee Patipatanakoon, violin; Roman Borys, cello; James Parker, piano) and soprano Patricia O’Callaghan appear together on the Lane Series for the first time since 2014. Their new program, Moonshine Ballads and Various Charms, includes arrangements of traditional ballads by Randy Newman, Charles Ives, Jellyroll Morton, Laurie Anderson, Tom Waits, and more. The Gryphon has been performing together for over 25 years, with a repertoire that ranges from traditional to contemporary, and has commissioned over 85 new works. The group’s groundbreaking outreach program, Listen Up!, engages entire communities in a hands-on, collaborative, multi-faceted arts creation project. Annalee’s personal obsession is her much-loved dog, Lola, for whom she bakes sweet-potato treats and invents games to keep her entertained. Roman is a burn-the-candle-at-both-ends-and-blowtorch-the-middle kind of guy. Whatever his formal biography says, he does all of it plus 70 new activities, including teaching at a high-performance driving school. James is king of the comic selfie; Star Trek, craft beer, and lucha libre enthusiast; and viola skeptic. He spends his free time watching Avengers movies with his beloved family. And Patricia has been perfecting her writing skills, compiling tidbits from the journals she has kept for the last 25 years. She’s also an avid back-country canoer/camper and student of Pilates and Kundalini Yoga.
December 17, 2020, marks the 250th year of Beethoven’s baptism — that is to say, there is no actual record of the date of his birth. Musicians and historians love to celebrate birth, baptism, and death years of composers, and pianist David Kaplan, violinist Tessa Lark, and cellist Colin Carr have put together a program honoring this giant-among-mortals. Kaplan is a brilliant, innovative musician who focuses on connecting the music of the past with the present and has gained notoriety for his creative programming. In addition to a degree from Yale, a Fulbright Fellowship, and numerous concert and recital appearances, he enjoys cartooning, cooking, and obsessing over classic cars. Lark has a reputation as a budding superstar in the classical world, as evidenced by her degree from the New England Conservatory and her Avery Fisher Career Grant, but she is also a highly acclaimed bluegrass fiddler in the tradition of her native Kentucky (yes, she does play bluegrass on her Stradivarius). Carr is a phenomenal cellist who has made a name for himself as a soloist, chamber musician, recording artist, and teacher. He took up the cello at age five and never looked back, even foregoing college to focus on his passion. An avid Liverpool football fan, Carr has never missed a game, and he keeps healthy by running six miles a day and sticking to a vegetarian diet. My Favorite Beethoven will include Violin Sonata No. 1 in D Major, Op. 12, No.1; Cello Sonata No. 3 in A Major, Op. 69; and Piano Trio in B-flat Major, Op. 97, “Archduke.”

“…she provided a lovely lyricism and rhythmic inflection that connected palpably.”

— Michael Huebner, artsBHAB

FRIDAY, MARCH 20
UVM Recital Hall, 7:30 pm

$30 ADULT  $5 STUDENT

SPONSORED BY:
LANE impromptu series fund for chamber music

Vermont Community Foundation
Quadruple threat Okaidja Afroso is an extraordinary talent. A guitarist, singer-songwriter, percussionist, and dancer, he brings the richness of West African culture to audiences around the world. Born into a family of musicians and griots in the village of Kokrobite on Ghana’s West Coast, he is deeply connected to the musical traditions of the African Diaspora and also embraces a diversity of cross-cultural influences and styles. A former dancer with the Ghana Dance Ensemble, his concerts incorporate multiple art forms and are tremendously exciting to experience. He’ll be touring with his trio, which includes two percussionists, and an array of traditional instruments from Ghana.

His voice, guitar, and percussion instruments blended into a landscape that was transcendent.”

— LA DANCE REVIEW
Mipso has discovered that rare chemistry of four people coming together and uncorking bottled lightning with every tour and trip to the studio.”

— CINCINNATI CITY BEAT
Mr. Denk, clearly, is a pianist you want to hear no matter what he performs, in whatever combination — both for his penetrating intellectual engagement with the music and for the generosity of his playing.“

— THE NEW YORK TIMES

4.24

FRIDAY, APRIL 24
UVM Recital Hall, 7:30 pm

$40 ADULT  $5 STUDENT

SPONSORED BY:
LANE series piano consortium

How many of you have ever had an opportunity to listen to J. S. Bach’s The Well-Tempered Clavier live and performed by a pianist of the likes of Jeremy Denk? We’re willing to bet that very few have, and Denk will, indeed, play the 24 Preludes and Fugues of Book 1, which is regarded as one of the most important works in classical musical history. A graduate of Oberlin, Indiana University, and the Juilliard School, Denk received a MacArthur Foundation “Genius” Fellowship in 2013 for his work as a soloist, chamber musician, and thoughtful programmer who “often draws out surprising themes and continuities between historically and stylistically disparate works” (MacArthur Foundation). He’s collaborated with such noted musicians as Joshua Bell, Steven Isserlis, and Stefan Jackiw and has performed with such respected ensembles as the New York Philharmonic, the Chicago Symphony, the Cleveland Orchestra, and Academy of St. Martin in the Fields. In addition to his mad skills as a musician, Denk is a prolific writer and has been recognized for his original and insightful writings on music, which have appeared in the New Yorker, The Guardian, and The New York Times Book Review. For some interesting reading, visit his blog, Think Denk, which was selected for inclusion in the Library of Congress web archives.
The UVM Recital Hall is about to undergo a transformative renovation. A two-story addition at the north end of the hall will include practice rooms, studio and storage space, and a new green room for artists. Inside the hall, we will be reupholstering the seats, adding a lighting grid and film screening technology, upgrading the sound system, and adding a state-of-the-art flexible acoustical treatment.

And we want to give you — our beloved Lane Series patrons — the ability to put your own stamp on the new facility.

In this once-in-a-generation opportunity, we are offering the chance to name a seat of your own for $500.

Create the legacy in the Recital Hall. With your $500 gift, you can name a seat today.

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The Lane Series Piano Consortium is a funding initiative for our concerts that feature piano. In exchange for their donation, Consortium members receive reserved complimentary tickets to piano concerts and invitations to special receptions and events with a keyboard theme. For more information about giving or to become a member, please call the Lane Series office at 802.656.4455 or email lane.series@uvm.edu.

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**DESIGN**: Steve Wetherby, Wetherby Design  
**PRINTING**: Queen City Printers, Inc.  
**PHOTOGRAPHY**: (by page)  
COVER: Ray MacGregor Photography;  
1: Brent Calis, Keith Saunders, Karney Hatch, Michael Wilson;  
2: Courtesy Moi Lau-Ehle Piano;  
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