

CLARICE SMITH PERFORMING ARTS CENTER
PRESENTS

*First Person: Stories from
the Edge of the World*

Written and edited by Neal Conan
Directed by James Hanrahan

Music by Ensemble Galilei
Narrated by Neal Conan
with Lily Knight

SUNDAY, APRIL 19, 2009 . 7:30PM
ELSIE & MARVIN DEKELBOUM CONCERT HALL 17

First Person: Stories from the Edge of the World

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Overture

"Mournful am I"

from the Patrick MacDonald Collection

"Sudeleedoo"

Sue Richards

"Julia Delaney"

Traditional Irish Reel

"Lament from Crossing Baffin Bay"

"Hymn from Baffin Bay"

Carolyn Anderson Surrick

Ithaka: Constantine P. Cavafy

"Var Det Du"

Traditional Swedish Vals

A Still Farther North: Matthew Henson

"Pavane"

Thomas Lupo (1577 - 1642)

"Julia Delaney"

Traditional Irish Reel

I Was Never Intended for a Traveler: Charles Darwin

"Caledonia Mud Pike"

Sue Richards

"Scottish Bransles"

Straloch MS, 1629, Scotland

"Squall Over Lachlan"

Sue Richards

"Trip to Mull River"

Traditional Scottish Reel

"High Reel"

Traditional Irish Reel

Waves: Jim Harrison

"Liane's Ocean"

Carolyn Anderson Surrick

A New Realm of Life: Robert Ballard

"Recercada Segunda"

Diego Ortiz (1510 - ca.1570)

I Am Not a Vegetarian: Clarence Maynard**It Possesses Me: George Mallory**

"Innsbruck"

Heinrich Isaac

Adagio from B flat Trio Sonata

Johann Sebastian Bach (1685 - 1750)

"Lament for Terence McDonough"

Turlough O'Carolan (1670 - 1738)

INTERMISSION

"Vals Fran Jamtland"

Traditional Swedish c.1880

"Jamtland Expressen"

Traditional Swedish

Ecklundapolska #1

Viksta Lasse

Galileo's Telescope: Michael S. Glaser

"Alta" (La Spagne)

Francisco de la Torre (fl.1483 - 1504)

Nitrogen has a Dirty Taste: Jacques Cousteau**A Blessing For the Woods: Michael S. Glaser**

"Vals Fran Jamtland"

Traditional Swedish c.1880

Are You a Spirit or a Man?: Gretel Ehrlich

"Suki's Waltz"

Sue Richards

"The Fair Child"

Traditional Irish Air



On the 38th Day: Allen Villiers
 “Lament from Crossing Baffin Bay”
 Carolyn Anderson Surrick

“Grace Harwar”
 Carolyn Anderson Surrick

“Hymn from Crossing Baffin Bay”
 Carolyn Anderson Surrick

The Albatross: Sara Vial
 “Mournful am I”
 from the Patrick MacDonald Collection

The Abode of Peace: Ibn Battuta
 “Lamento di Tristan and Rotta”
 14th Century Italian Estampie

“Var Det Du”
 Traditional Swedish Vals

The show is approximately an hour and a half, including intermission.

Our image technician is Brian Doser.

Photographs courtesy of The National Geographic Image Collection, Washington DC, and the National Maritime Museum, London, England. Space images courtesy of the Hubble Space Telescope Institute, and special thanks to Joanne Tromp, underwater researcher at Woods Hole Oceanographic Institute.

Ithaka courtesy of Princeton University Press.

A Still Farther North is from *A Negro Explorer at the North Pole* by Matthew Henson, pub. 1912.

I Was Never Intended for a Traveler is from *The Life and Letters of Charles Darwin*, edited by his son, Francis Darwin, pub. 1905.

Waves courtesy of Jim Harrison from his book of poetry, *Saving Daylight*, pub. 2006.

A New Realm of Life is from “The Eternal Darkness: A Personal History of Deep Sea Exploration,” by Robert D. Ballard with Will Hively, pub. 2000.

I Am Not a Vegetarian is a quote from Clarence Maynard, found in *The Valley of the Ten Thousand Smokes* by Robert E. Griggs, NGM 02/1918, republished in *Worlds To Explore: Classic Tales of Travel and Adventure from National Geographic*, edited by Mark Jenkins, National Geographic, pub. 2006.

It Possesses Me is from “Letters of George Mallory and Ruth Mallory,” quoted in *The Wildest Dream: The Biography of George Mallory*, courtesy of Peter and Leni Gillman, pub. 2001.

Galileo’s Telescope courtesy of Michael S. Glaser.

Nitrogen has a Dirty Taste is from *The Silent World* by Captain J. Y. Cousteau with Frederic Dumas.

A Blessing For the Woods courtesy of Michael S. Glaser.

Are You a Spirit or a Man? courtesy of Gretel Ehrlich from her novel *This Cold Heaven: Seven Seasons in Greenland*, pub. 2001.

On the 38th Day is from *Rounding the Horn in a Windjammer* by Allen Villiers, NGM 02/1931, republished in *Worlds To Explore: Classic Tales of Travel and Adventure from National Geographic*, edited by Mark Jenkins, National Geographic, pub. 2006.

The Albatross courtesy of Sara Vial, from the Cape Horn Memorial, 1992.

The Abode of Peace is from The Argonaut Series, edited by Sir E. Denison Ross and Eileen Power. *Ibn Battuta: Travels in Asia and Africa 1325-1354* was translated and selected by H.A.R. Gibb, pub. 1929.

Special thanks to the extraordinary researchers from The National Geographic — Ali Khan and Liz Grady. A very special thanks to Bill Bonner who knows where EVERYTHING is, and we are surely grateful to Ashley Morton and Nadia Hughes. And to Greg McGruder...words are not enough to express our appreciation.



ABOUT THE PROGRAM

Three years ago the conversation began on tour in Iowa. And it started with the question, “What should we do next?”

After performing the acclaimed *Universe of Dreams* across the country for two years, NPR’s Neal Conan and Ensemble Galilei had developed confidence in their collaboration, and belief that their unique combination of visual images, music, poetry and text could animate an even more ambitious challenge.

Exploration. Discovery. Mankind’s hunger to know more, see more and search out the most terrifying and audacious adventures. Why not? And why not engage the resources and guidance of the pre-eminent institution in the field? Meetings at the National Geographic Society followed, and from that dialogue *First Person: Stories from the Edge of the World* was created.

The musicians sit on stage right, the narrators stand stage left. Between them a large screen rises from the stage filled with stunning photographs from the National Geographic Image Collection. Music swells as Conan reads compelling first-person accounts of exploration and discovery, illustrated by maps, portraits and astonishing pictures.

Ibn Battuta writes of his travels to fourteenth-century Iraq. George Mallory sends a letter home before he attempts the summit of Mount Everest. Charles Darwin confesses his doubts on a voyage that will change all of what we know, and sailors brave howling gales aboard a Cape Horn windjammer. Jacques Cousteau and William Beebe pioneer the technology that allows us to penetrate the vast, unknown expanses beneath the surface of the world’s oceans and seas; Robert Ballard describes the discovery of new forms of life in the eternal darkness of the Galapagos Rift.

The artwork, maps and photographs are all chosen from one of the most comprehensive and unique collections of photographs and original artwork in the world. The National Geographic Image Collection contains more than ten million transparencies, black and white prints, early color photographs and pieces of original art — and some of the collection’s most thrilling pieces are included in this project.

All of this as the music of the Celtic Harp and fiddle, recorders, whistles, viola da gamba and percussion evoke the mystery and sorrow, elation and hilarity of their journeys. Bach and Telemann. Traditional Scottish music and Swedish waltzes. Medieval dances and a solitary fiddle rising from the silence.

There are few moments in this world when time stands still and we are allowed to experience life fully. These explorers lived for that experience and wrote eloquently about it. Join us as we celebrate the courage and humanity of their journeys.

First Person: Stories from the Edge of the World premiered at the National Geographic Society’s Grosvenor’s Auditorium in Washington DC in April 2007, and has been touring the nation since that time.

ABOUT THE ARTISTS

Hanneke Cassel (fiddle) is the 1997 U.S. National Scottish Fiddle Champion. She holds a bachelor of music in violin performance from Berklee College of Music and has performed and taught across the globe. Her fiddling has graced the stages of Boston’s Symphony Hall (opening for Judy Collins), Mountain Stage, The Plaza Hotel, Lincoln Center, Boston Hatch Shell and Kennedy Center Millennium Stage. A native of Port Orford, Oregon, Hanneke started playing classical violin when she was eight years old. She met fiddler Carol Ann Wheeler when she was ten at a Texas-style fiddle contest, started taking fiddle lessons with her, and began competing in contests throughout the Northwest. In 1991, Hanneke captured the U.S. National Scottish Jr. Championship. With this honor came a scholarship to study on the Isle of Skye, Scotland, with the renowned Scottish fiddler Alasdair Fraser and Cape Breton master Buddy MacMaster. These two quickly became her fiddle heroes and continue to inspire her music to this day. Hanneke’s exuberance for fiddling is also a product of the summers of her teen years spent in fiddle camps in Scotland, Mark O’Connor’s Fiddle Camp in Nashville and Alasdair Fraser’s Valley of the Moon Fiddle School in California. She continues to be an active member of the Boston music scene, and is featured on Darol Anger’s CD, *Diary of a Fiddler*, on the Compass Records label.

Allison Guest Edberg (Baroque violin and viola) was a recipient of the Willi Apel Scholarship in Baroque violin at Indiana University, where she studied with Stanley Ritchie. With him she appeared in recital at Chicago’s Quigley Chapel in 2002, when the *Chicago Sun Times* called her performance of the Telemann E-flat Fantasie “...impeccable, with unerring intonation and an austere beauty.” Allison was also a featured soloist in Bach’s Sixth Brandenburg Concerto with the Terre Haute Symphony, where she has served as principal violist. Allison has performed with the Washington Bach Consort, Christi Chamber Players, Chatham Baroque and Les Cordes du Roy; and is a member of Olde Friends, ViVaCe, Ensemble Voltaire, Mirabel Classical Quartet and Indianapolis Baroque Orchestra. She has collaborated in recent years with Apollo’s Fire (Cleveland Baroque Orchestra), La Monica and Early Music Southwest, and is frequently featured at the Bloomington Early Music Festival. Allison has recorded for the Electra and Centaur CD labels, and is on the viola faculty of Indiana State University.

Ginger Hildebrand (violin and bouzouki) holds a master’s degree in guitar performance from the Peabody Conservatory in Baltimore where she worked with Manuel Barrueco and studied both violin and guitar in her undergraduate work at Dickinson College. She claims her ability to perform on many instruments is due more to her lack of focus than any abundance of talent. She has been performing professionally since she was 19 with her husband David, focusing on authentic early American music and instruments. Together they have provided music for documentaries, PBS specials and on stages at Williamsburg, Mt. Vernon, the Smithsonian and the like. They have released five CDs and two children. Ginger also teaches privately and does educational outreach for the Baltimore Symphony Orchestra through its Arts Excel program.



ABOUT THE ARTISTS

Danny Mallon (percussion) holds bachelors and masters of music degrees in percussion from the Mannes College of Music, where he has been a faculty member since 1991. He is an active performer in the New York area, recording and playing all styles of music. In addition to his three recordings with Chatham Baroque on the Dorian label, he can be heard on Piffaro's Dorian recording, and on *Perigee and Apogee* by composer Beata Moon. His performances with Chatham Baroque include concerts at the Berkeley Early Music Festival; International Festival of Latin American Renaissance and Baroque Music (Bolivia); Festival of Baroque Music in San Louis Potosi, Mexico; Madison Early Music Festival; Pomona College; and Case Western Reserve University. In addition to his appearances with Chatham Baroque, Danny has performed with Jordi Savall's period orchestra Le Concert Des Nations at Alice Tully Hall and the Library of Congress, with The Baltimore Consort, The New York Collegium, Amor Artis Chorus and Baroque Orchestra, Paula Robison and Ken Cooper at the Metropolitan Museum of Art, Quartetto Brio, Ensemble Galilei and Charleston Pro Musica. Danny has played four solo percussion recitals at the Piccolo Spoleto Festival in Charleston, South Carolina. His tour of southern France with the Charleston Pro Musica was the subject of a PBS documentary that aired in March 2002.

Kathryn Montoya (oboes and recorder) is completing a doctorate at Indiana University, where she studied historical oboes with Washington McClain and recorder with Eva Legêne. She holds degrees from Oberlin Conservatory and Indiana University. Ms. Montoya has performed with many ensembles, including Apollo's Fire, The Newberry Consort, Ensemble Arion, Cleveland Orchestra, Chicago Opera Theatre, Aradia Ensemble and Washington Bach Consort. She is a recipient of the prestigious performers certificate at Indiana University and was awarded a Fulbright Scholarship to study in Germany. Kathryn was a finalist in the American Bach Soloist Competition and has appeared as a soloist with the Bloomington Early Music Festival Orchestra and Indianapolis Baroque Orchestra. In the summer of 2005 she performed with the Boston Early Music Festival Orchestra in the world premiere of Johann Mattheson's *Boris Goudenow* and was on faculty at Oberlin's Baroque Performance Institute. Kathryn has recorded for the Naxos label.

Carolyn Anderson Surrick (viola da gamba) started performing early music professionally at age 14. At the ripe old age of 16, she took up the viola da gamba and never looked back. While working on her BA in music at UCSC, she became the first student director of the early music ensemble and then as a graduate student at George Washington University, she directed the instrumental ensemble for their early music consort. In 1990, she started the Music in the Great Hall series in her hometown of Annapolis, Maryland, bringing some of the finest early music and traditional music to the city. She also founded Ensemble Galilei that year, and her official title has always been "Navigatrix" — which refers to her uncanny ability to dream up cool things for the group to do and then to make them happen. Over the years she has recorded for Dorian, Maggie's Music, Telarc and NPR Classics. She loves her work.

ABOUT THE NARRATORS



Neal Conan (narrator) has a tin ear and no sense of rhythm. In high school he played in the percussion section of a non-marching band, which he was asked to leave after an infamous performance judged to be excessively zealous even for Sousa. In a sustained show of good judgment he has spent a long career in broadcast journalism as a consumer rather than a producer of music. Mr. Conan is a veteran utility infielder for National Public Radio, serving as a reporter, producer, editor and host. He has worked on every program produced by NPR News and has covered the Iran-Iraq War, Gulf War, presidential elections, inaugurations and one impeachment. He is presently the host of NPR's *Talk of the Nation* and is the author of *Play by Play: Baseball, Radio, and Life in the Last Chance League*.



Lily Knight (narrator) has appeared in plays in Los Angeles and New York. She has played roles on more than 50 television shows (*Boston Legal, Weeds, The Shield, Without a Trace, Buffy, The Guardian, ER, The Practice, NYPD Blue, Law & Order, Chicago Hope, Family Law and Ally McBeal*, to name a few), in feature films (*Around the Bend, The Assassination of Richard Nixon, The Singing Detective, The Secretary, Dahmer, AI*), on Broadway (*Agnes of God, As Is, The Musical Comedy Murders of 1940*), off Broadway (*Holy Terror, The Early Girl, The Fiery Furnace*, to name a few) and regionally. Most recently, she's had a recurring role on HBO's *Big Love*. Lily first knew Carolyn Anderson Surrick in early childhood. It's good to play again.

Ensemble Galilei is represented by Jonathan Wentworth Associates, Ltd., Mt. Vernon, New York, www.jwentworth.com

You can learn more about Ensemble Galilei from their website, www.EGmusic.com

