

In partnership with

WASHINGTON STATE COMMUNITY COLLEGE
AND THE SCHWENDEMAN AGENCY, INC.

Evergreen

ARTS & HUMANITIES SERIES

PROUDLY PRESENTS



THE VIENNA BOYS CHOIR

Basilica of St. Mary of the Assumption • March 17, 2015



The Evergreen Arts & Humanities Series
extends a special thanks to the Bishop of
Steubenville, Bishop Jeffrey Monforton,
the staff, ushers, and parishioners of the
Basilica of St. Mary of the Assumption
for hosting our presentation of the
Vienna Boys Choir.

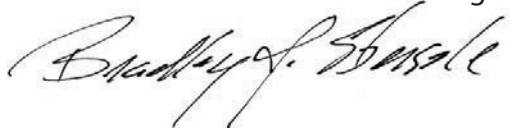
On behalf of Washington State Community College, I extend a warm welcome to the Vienna Boys Choir to our city. We are extremely fortunate to host this world-renowned choir in concert for the citizens of Marietta and surrounding areas.

This performance highlights the ongoing efforts of the Evergreen Arts & Humanities Series of WSCC to bring quality entertainment and cultural events to the Mid-Ohio Valley. Additionally, the Basilica of St. Mary of the Assumption provides the perfect venue for the concert and enhances the ambiance of this special performance, making it unforgettable.

Working with the staff of the Basilica has been our pleasure, and we are very grateful to them and to Bishop Jeffrey Monforton for his assistance in making this special occasion a reality.

Finally, Washington State Community College acknowledges and appreciates the community support for the Evergreen Arts & Humanities Series receives from organizations, businesses, and individuals in the Mid-Ohio Valley.

It is our honor to share this evening with you!



Dr. Bradley Ebersole, President
Washington State Community College



Washington State
COMMUNITY COLLEGE



A year ago when we began programming for the 16th season of the Evergreen Arts & Humanities Series (EA&H), I had no idea the “stars would align” for the Vienna Boys Choir to perform in Marietta. All it took was a phone call from the choir’s agent in New York City and encouragement from Dr. Bradley Ebersole, WSCC president, to open the negotiations that culminate in tonight’s concert.

As is always the case in our area, many individuals, groups, and organizations have supported the success of this unique opportunity. We would like to acknowledge and thank the Ohio River Border Initiative, the Schwendeman Agency, Inc., and the Marietta Community Foundation for their financial support of this event. This year, the EA&H Series has worked closely with the WSCC Foundation, and the collaboration has proved beneficial and gratifying for both. As importantly, the generosity of our individual donors allows the EA&H Series to grow and thrive year after year. We are most grateful for their contributions to the EA&H Series, for their donations are truly the lifeline to our success. .

And, how blessed are we here in Marietta, OH, to have this amazing basilica in which we can showcase the Vienna Boys Choir! Please join me in thanking the Bishop of Steubenville, Bishop Jeffrey Monforton, the staff, ushers, and parishioners of the Basilica of St. Mary of the Assumption for hosting the concert and for their cooperation with the Evergreen Arts & Humanities Series committee on the many concert details. It has been our honor to work with them.

Every year, the Evergreen Arts & Humanities Series strives to bring quality programs that highlight locally, nationally and internationally acclaimed lecturers and performers to the Washington State Community College campus and the community at large. We remain committed to programming that is unique, entertaining, educational, and appropriate for all ages and interests. Quite simply, we hope our audiences enjoy each event, return with friends and family, and spread the word about how the Evergreen Arts & Humanities Series enriches the lives of folks in Marietta and the Mid-Ohio Valley.

Most gratefully



Tanya S. Wilder
Director, Evergreen Arts & Humanities Series



Evergreen
Arts & Humanities
Series



THE BASILICA OF SAINT MARY OF THE ASSUMPTION

Christ is in our midst. He is now and always will be.

A BRIEF HISTORY

Catholic worship in Marietta dates from 1749, when Jesuit Father Joseph de Bonnacamp, chaplain to a French expedition from Quebec, celebrated Mass at the confluence of the Muskingum and Ohio Rivers. In the 1830's a priest from Wheeling occasionally ministered to the few Catholics in Marietta, saying Mass in "the little brick house of one Felix McGuire" at the corner of South Fifth and Hart Streets. In 1837 John B. Purcell, Bishop of Cincinnati, purchased two lots on South Fourth Street, on one of which was a small structure. The lower floor of this building served as a place of worship until 1853, when the first St. Mary's Church on the adjacent lot was built. The bishop appointed Father James McGaffrey first resident priest in Washington County.

The church is of marvelous beauty, no pains having been spared to make it a place worthy of dedication to the services of God.

— Marietta Daily Times, December 13, 1909

The floods of 1884, 1891, 1895, and 1898 prompted the congregation to accept the necessity of moving to higher ground and in 1900 unanimously approved the purchase of the corner of Fourth and Wooster Streets where a grand house, former home of I. R. Waters, and later Charles Dawes stood.

At the behest of the pastor, Father Francis M. Woesman, the building was moved to the north side of the property and placed it on a new foundation where it still serves as the parish rectory.

Meanwhile, Emile M. Uhlrich, a Cleveland

architect, drew plans for the new church in what he described as "Spanish Renaissance" style, a blend of Romanesque and Baroque. The congregation broke ground for the church on July 1, 1903.

On June 12, 1904 James J. Hartley, D. D., Bishop of Columbus, laid the cornerstone and workmen "enclosed" the building in July 1905. After a lapse for fundraising, work resumed in 1907. On December 12, 1909, Bishop Hartley consecrated the new St. Mary's Church and celebrated the first Pontifical High Mass in Marietta.

The building rises from a platform ten feet above Fourth Street to a height of more than 100 feet and stretches in excess of 150 feet along Wooster Street. The vestibule leads to the long nave with its massive pillars that direct the eye upward to the great dome at the crossing of the transept and ahead to the representation of the Assumption of the Virgin Mary on the wall of the apse.

According to the careful accounting of the Treasurer of the Advisory Committee, the church cost slightly under \$129,000, of which almost \$100,000 came from subscriptions by individuals and Societies of the Parish. The smallest recorded contribution was ten cents (the widow's mite?), the largest, from Father Woesman, was over \$4000. By 1916 the parish was free of debt.

One of the glories of the church, the stained glass windows, replaced clear glass about the time of the First World War, for it is said that the windows on either side of the transept and over the balcony, ordered

from Munich, Germany, came through the British blockade on continental Europe. The large paintings in the transept are also the work of German artists.

This new basilica is an invitation in brick and in mortar to all who enter these holy doors to consider, against the prevailing secularism of our culture, that God truly matters and that indeed as our coat of arms states, Christ is in our midst.

— Monsignor John Michael Campbell,
November 5, 2014

A major restoration project was undertaken in 2008-2009. In addition to necessary repairs to structural elements and electrical systems, the restoration sought to bring into harmony the present-day liturgical and functional needs with the splendor of St. Mary's architecture, installing new liturgical fixtures constructed of Botticino and Carrara marble. Existing devotional artwork was refurbished and new pieces were acquired.

The most dramatic episode in the parish's history occurred on June 13, 2013 when Pope Francis approved a decree establishing St. Mary's as the 76th basilica in the United States, recognizing its historic significance and artistic splendor. As a basilica, St. Mary's shares a special relationship with the See of Rome and the Holy Father. Entitled to make use of the Papal symbols, a basilica is established as a special place of prayer and pilgrimage.

Eighteen pastors have served St. Mary's, from Father McCaffrey to Monsignor John Michael Campbell, the current pastor.

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Washington State Community College began in 1971 as Washington Technical College. In the early 1990s, the College changed its name to Washington State and built a new campus near the heart of Marietta. Over the years, Washington State has grown to be a highly-respected accredited institution offering a wide variety of educational opportunities to students and members of the surrounding communities. Whether one chooses an associate degree program or a specialized

certification, classes and training at Washington State can directly lead to a seamless transfer to a four-year institution or to direct employment. Internships, practicums, and clinicals are an integral part of the high quality education that Washington State offers. Washington State Community College is committed to the growth and vitality of the region. Through education and workforce training, cultural activities, and community service, the College enriches the lives of its students and their families by inspiring and facilitating individual excellence and success.



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Artists' Biography

Gerald Wirth, Artistic Director & President

Boys have been singing at the court in Vienna since the 14th century. In 1498, more than half a millennium ago, Holy Roman Emperor Maximilian I moved his court and his court musicians to Vienna. He gave instructions that there were to be six singing boys among his musicians; the boys came from different parts of the Holy Roman Empire, from the Netherlands, Italy, Germany, and Austria. Historians have settled on 1498 as the foundation date of the Vienna Chapel Imperial (Hofmusikkapelle) and in consequence, the Vienna Boys Choir. Until 1918, the choir sang exclusively for the imperial court, at mass, concerts and private functions, and on state occasions.

Musicians like Heinrich Isaac, Heinrich Ignaz Franz Biber, Johann Joseph Fux, Wolfgang Amadeus Mozart, Antonio Caldara, Antonio Salieri, Christoph Willibald Gluck, and Anton Bruckner worked with the choir. Composers Jacobus Gallus, and Franz Schubert were themselves choristers. Brothers Joseph Haydn and Michael Haydn, of the choir of St. Stephen's Cathedral, frequently sang with the imperial boys' choir.

In 1918, after the breakdown of the Habsburg Empire, the Austrian government took over the court opera, its orchestra and the adult singers, but not the boys' choir. Josef Schnitt, who became Dean of the Imperial Chapel in 1921, turned the Vienna Boys Choir into a private institution. The former court choir boys became the Wiener Sängerknaben (Vienna Boys Choir); the imperial uniform was replaced by the sailor suit, then the height of boys' fashion. There was not enough money to pay for the boys' upkeep, and the choir started to give concerts outside of the chapel in 1926, performing motets, secular works, and — at the boys' request — children's operas. The impact was amazing. Within a year, the choir performed in Berlin (where Erich Kleiber conducted them), Prague and Zurich. Athens and Riga (1928) followed, then Spain, France, Denmark, Norway and Sweden (1929), the United States (1932), Australia (1934) and South America

(1936). Since 1926, the choir has clocked up close to 1,000 tours in 100 different countries.

Present

Today there are 100 choristers from 30 different nations between the ages of ten and fourteen, divided into four touring choirs. Between them, the four choirs give around 300 concerts and performances each year in front of almost half a million people. Each group spends nine to eleven weeks of the school year on tour. They visit virtually all European countries, and they are frequent guests in Asia, Australia and the Americas.

Together with members of the Vienna Philharmonic Orchestra and the men of the Vienna State Opera Chorus, the Vienna Boys Choir maintains the tradition of the imperial musicians: as Hofmusikkapelle (Chapel Imperial) they provide the music for the Sunday Mass in Vienna's Imperial Chapel, as they have done since 1498. In 2012, the choir participated for the fifth time in the New Year's Concert of the Vienna Philharmonic Orchestra, conducted by Mariss Jansons.

Repertoire

The choir's repertoire includes everything from medieval to contemporary and experimental music. Motets and lieder for boys' choir form the core of the touring repertoire, as do the choir's own arrangements of quintessentially Viennese music, waltzes and polkas by Lanner and Strauss.

Both the choir and the Chapel Imperial have a long tradition of commissioning new works, going back to Imperial times, when composers like Mozart, Haydn, or Bruckner wrote for the ensemble.

Austrian composers Heinz Kratochwil, Balduin Sulzer, Wolfram Wagner, and Gerald Wirth have written works for today's boys. Benjamin Britten composed a vaudeville which could be performed on tours, and Australian composer Elena Kats-Chernin wrote her "Land of Sweeping Plains" for them. The Vienna Boys Choir performs major choral and symphonic works, sometimes as part of the Hofmusikkapelle, sometimes

with other orchestras and men's choirs. They are regularly asked to supply soloists for large choral and orchestral works, such as Bernstein's Chichester Psalms. In recent years, they have performed with the Vienna Philharmonic Orchestra, the Vienna Symphony Orchestra, the London Philharmonic, Staatskapelle Berlin, the Oslo Philharmonic and the Pittsburgh Symphony Orchestra. Over the last decade, the choir has worked with, among others, Pierre Boulez, Nikolaus Harnoncourt, Mariss Jansons, Zubin Mehta, Riccardo Muti, Kent Nagano, Seiji Ozawa, Christian Thielemann, Franz Welser-Möst, and Simone Young. The choir also takes part in opera performances at the Vienna State Opera, the Vienna Volksoper, and the Salzburg Festival. Choristers appear as three boys in Mozart's *The Magic Flute*. Recently, a soloist sang the part of Oberto in Handel's opera *Alcina* at the Vienna State Opera, conducted by Marc Minkowski.

Children's Operas

The boys love to act, and children's operas are an important part of the repertoire. The choir started performing operas in the 1920s, beginning with classics such as Mozart's *Bastien und Bastienne*, Weber's *Abu Hassan* or Haydn's *Lo Speziale*, later branching out to contemporary works. Benjamin Britten rehearsed his "*The Golden Vanity*" with the boys, and conducted the premiere at the Aldeburgh Festival in 1967.

Over the last decade, the choir has produced a number of new operas. Gerald Wirth's "*The Journey of the Little Prince*" and "*The Tablet of Destinies*," an opera based on the Babylonian myth of Anzu, and Raoul Gehringer's *Moby-Dick*, based on the novel by Herman Melville, were all shown at Vienna's Musikverein. Gerald Wirth's 1398 "*Der Bettelknabe*" (1398 -The begging boy), a story set in medieval Palestine and Europe, premiered in 2010, with a new production planned for May 2015. A new opera set in the 4th century AD and featuring Goths, Romans, and Anglo-Saxons is currently being developed.

World Music and Cross Over Projects

One of the choir's goals is to introduce the boys to as many different styles of music as possible: since the 1920s, the choir has collected music from around the world. In the past years, the choir has commissioned and produced a number of world music projects, "*Silk Road*", "*Between Worlds*", "*Inspiration*", and "*Pirates!*". As Gerald Wirth explains, "We do not claim to play 'authentic' world music; instead, we create something from the original sources that is our own. We want to be faithful to the source in the sense that we treat it with respect."

Films: Silk Road and Bridging the Gap

The choir's *Silk Road* project inspired film director Curt Faudon to make a film about the globetrotting choristers. For over a year, Faudon followed the boys' life in Vienna and on the road, filming the boys at work and at play, on and off stage, meeting and working with artists from Central Asia, China and India. The resulting 90-minute film is a clever blend of fly-on-the wall documentary, road movie, costume drama and music, with stunning footage from all across the world and through time, with an unusual, off-beat soundtrack which has the boys singing in Arabic, Chinese, Farsi, French, Japanese, Latin, Marathi, Maori, Savo Finnish, Tajik, Uyghur, Urdu, Uzbek and German.

Vienna Boys Choir: Artists Biography

Faudon's second film on the choir will be released in 2014; "*Bridging the Gap*" focuses on the enormous power of singing. In it, the boys sing with an Apache medicine man, perform with an entire Indian village, ham it up in an Peruvian train. And in New Zealand they are adopted into a Maori tribe, via song.

The Choir School

The choir maintains its own schools. Almost 400 children and teenagers between the ages of 3 and 18 study and rehearse in the Augartenpalais, a baroque palace and former imperial hunting lodge in Vienna. Beginning with kindergarten, run in cooperation with the city of Vienna, boys and girls are provided with an all-round education. At age ten, the most talented boys are selected to join the choir and enter the choir's grammar school. All boys are assigned to one of the touring choirs. Academic lessons are taught in small groups. The school offers extracurricular activities ranging from all kinds of sports to attending a wide range of concerts, operas, plays, musicals and movies. The choristers are also encouraged to create their own projects; some form their own bands, others create short skits or films. All choir boys live in the choir's well-appointed boarding school, with two to three boys sharing a room.

In 2010, the choir launched its new senior high school for boys and girls. The unique curriculum for years 8 to 12 was developed in conjunction with the Universities of Music in Vienna and in Salzburg; it is designed to help young singers find their voice and discover and develop their talents, and to prepare young singers for university and for a career in music.

Most students retain a lifelong commitment to the Arts. Roughly a quarter of the school's alumni go on to become professional musicians, conductors, singers or instrumentalists. Almost all continue to sing. There are two male voice ensembles made up entirely of former choristers, the Chorus Viennensis and the Imperial Chapel's Schola Cantorum, who specializes in Gregorian chant.

Development and Funding

The Vienna Boys Choir is a private, not-for-profit organization, which finances itself largely through concerts, recordings and royalties. The Ministry of Education and the State's Art Department help fund special projects, such as the production of new children's operas. Further development and projects depend on additional support.

The POK Pühringer Privatstiftung, based in Vienna's Palais Coburg is the choir's general sponsor. With its backing, the choir was able to build its own on-campus concert hall to facilitate opera productions in particular. The hall, which was built to include the baroque gatehouse and the old park wall, opened in December of 2012, with a joint gala concert by the Vienna Boys Choir and the Vienna Philharmonic Orchestra. Its name, MuTh, stands for "Music and Theatre". MuTh serves the entire community of Vienna with a wide range of acts, and there is special focus on giving a platform to young performers.

Biography courtesy Vienna Boys Choir, viennaboyschoir.net • Facebook
Photo © Lukas Beck, lukasbeck.com

THE VIENNA BOYS CHOIR PROGRAM

Jimmy Chiang, Choirmaster

500 YEARS OF SPIRITUAL MUSIC

Veni creator spiritus (Come, creator spirit)

Gregorian Chant of the 10th century
Text ascribed to Hrabanus Maurus (780 - 856)

Haec Dies (This is the day)

Jacobus Gallus (~1550 - 1591)
A cappella motet for four-part double choir

O sacrum convivium (How holy is this feast)
Motet for four-part choir a cappella

Giovanni Croce (1557 – 1609)

Dir, Seele des Weltalls (To you, soul of the Universe);
cantata KV 429 (468a)

Wolfgang Amadeus Mozart (1756 – 1791)
Text: Lorenz Leopold Haschka (1749 – 1827)

Anima nostra (Our souls),
from the offertory for the Feast of the Holy Innocents MH 452

Michael Haydn (1737 - 1806)

Laudi alla vergine Maria (In praise of the Virgin Mary),
from: Quattro pezzi sacri

Giuseppe Verdi (1813 - 1901)
Text: Dante Alighieri (1265 – 1321)

Verleih uns Frieden gnädiglich (God grant us peace), opus 5/51

Hugo Distler (1908 - 1942)
Text: Martin Luther (1483 - 1546)

Oseh Shalom bi-mromav (He who makes peace in high places)

Nurit Hirsh (*1942)
Text: Qaddish prayer

Leave this Chanting and Singing

Gerald Wirth (*1965)
Text: Rabindranath Tagore (1861 - 1941)

THREE GOSPEL SONGS

Amazing Grace

Music: Early American tune
Text: John Newton (1725 - 1807)

Oh, What a Beautiful City (Twelve Gates to the City)

Traditional spiritual

O Happy Day (1704; 1967)

Johann Anastasius Freylinghausen (1670 – 1739) /
Edward Francis Rimbault (1816 – 1876)
Edwin Hawkins (*1943)
Text: Edward Francis Rimbault

INTERMISSION



FROM VIENNA TO HOLLYWOOD: A MUSICAL JOURNEY THROUGH THE WORLD

Bitte schön (If you please), French polka opus 372 (1875)	Johann Strauss son (1825 - 1899) Arr. Helmuth Froschauer
Wiener Blut (Viennese Spirits), waltz opus 354 (1873)	Johann Strauss son (1825 – 1899) Arr. Gerald Wirth
Die Forelle (The Trout), opus 32, D 550	Franz Schubert (1797 – 1828) Text: Christian Friedrich Daniel Schubarth (1739 – 1791)
Two pieces from: Liebeslieder-Walzer, opus 52	Johannes Brahms (1833 – 1897)
Wenn so lind dein Auge mir (Your loving eye), opus 52/8	Text: Georg Friedrich Daumer (1800 - 1875)
Nein, es ist nicht auszukommen (People are impossible), opus 52/11	Text: Georg Friedrich Daumer (1800 - 1875)
Witches' chorus, from the opera Macbeth (1847)	Giuseppe Verdi (1813 - 1901) Text: Francesco Maria Piave (1810 - 1876), Andrea Maffei (1798 - 1885)
Barcarole, from the opera: Les Contes d'Hoffmann	Jacques Offenbach (1819 - 1880) Text: Jules Barbier (1825 - 1901), after E.T.A. Hoffmann

INTERNATIONAL FOLK SONGS

Juchhe Tirolerbua (Hey, Tyrolean lad)	Song from the Tyrol; about the alpine cattle drive in spring. Arr. Gerald Wirth
Üsküdar'a gider iken (On the way to Üsküdar)	Turkish folk song Text: Nuri Halil Poyraz (1885 – 1950) Muzaffer Sarisozen (1899 – 1963); Arr. Gerald Wirth
Un poquito cantas (A little bit of dancing)	Latin American folk song Arr. Gerald Wirth
I Bought Me a Cat, from: Old American Songs, Set I / V (1950)	Aaron Copland (1900 – 1990)

HOLLYWOOD

Three songs from: The Sound of Music The Hills are Alive with the Sound of Music Do-Re-Mi Edelweiss	Richard Rodgers (1902 - 1979) Text: Oscar Hammerstein (1895 – 1960)
Singin' in the Rain (1929)	Nacio Herb Brown (1896 - 1964) Lyrics: Arthur Freed (1894 - 1973)

PROGRAM IS SUBJECT TO CHANGE

Vienna Boys Choir general sponsor is the Hotel Residenz alais Coburg

Photos of the Vienna Boys Choir © Lukas Beck, lucasbeck.com • Vienna Boys Choir on the web: viennaboyschoir.net • Facebook
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MARIETTA COMMUNITY FOUNDATION

Where good intentions become great accomplishments

The Foundation is funded by caring people and organizations who want to see our community become a better place to live and work ... now and in the future. The Foundation serves as a partner to community nonprofit organizations and seeks to strengthen them through grantmaking, endowment-building and other types of support.

We're pleased to be able to provide funding through our grantmaking that enables these organizations to be more effective in carrying out their missions and to address critical needs in the community. This funding is possible because of the generosity of those donors who established Unrestricted Funds at the Foundation. We ask that you join with us in recognizing and thanking these generous individuals and families.

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Jimmy Chiang, Conductor

Kapellmeister der Wiener Sängerknaben (Conductor of the Vienna Boys Choir)

The Hong Kong born conductor and pianist had started his musical career already at the age of 13 with his first public appearance as concert pianist. Born to a musical family, Chiang began piano lessons when he was four. He also studied violoncello and composition.

He received the Fellows Diploma from the Trinity College of Music in London at the age of 16, graduated with the Bachelor of Music Degree at Baylor University (USA), finished his education with "Magister Artium" at the University of Music and Performing Arts Vienna.


His major breakthrough as a conductor came with the winning of the renowned "Lovro von Matacic" international competition for Young Conductors in Zagreb in 2007.

His versatility as a well-rounded musician has been proven by his convincing interpretation of a wide-ranging operatic, symphonic, choral, solo piano, chamber music and song recital repertoires, whether in opera pits or on concert stages.

While serving as principal conductor of the Hong Kong Pan Asia Symphony since 2008, he has worked as assistant music director of the Wagner's "Ring" cycle at Theater Lübeck from 2007 to 2009, as well as Kapellmeister at Theater Freiburg, where he led numerous premiere productions from 2009 to 2011. In September 2013, Chiang took on the position as choirmaster of the Vienna Boys Choir.

In addition, he has appeared as guest conductor with the Komischen Oper Berlin, Orquesta Sinfonica de Castilla y Leon, Zagreb Philharmonic, Hong Kong Philharmonic, etc., as well as at festivals such as Eutin Opera Festival (Germany), FACYL (Spain), Macau International Music Festival, and the Rohm Music Festival in Kyoto, Japan, where he was chosen by invitation to study and work side by side with Maestro Seiji Ozawa in summer 2004.

Profile courtesy Vienna Boys Choir • Photo courtesy Jimmy Chiang • jimmychiang.com



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OUR HISTORY AND MISSION

Washington State Community College launched the Evergreen Arts & Humanities Series in 1998 under the direction of Dr. William Bennett as a humanities series, sponsoring three lectures a year on broad topics for the WSCC campus community.

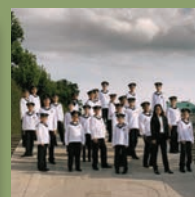
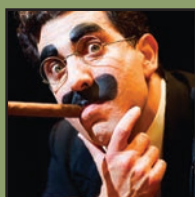
Under new leadership in 1999, the Series expanded to include diverse cultural and intellectual programming, as well as performance in the arts. At that time, the Evergreen Arts & Humanities Series' mission was redefined as a community outreach program for Washington State Community College, and since then, the Series has become known as a premier venue for lecture and entertainment in the Mid-Ohio Valley.

In recent years, people from 16 counties in Ohio and 14 in West Virginia have attended Series events, and performers from all over the country and world inquire about participating in the Series' slate of programs.

A three-time nominee for the Governor's Awards in the Arts, the Evergreen Arts & Humanities Series encourages and incorporates collaborations between artists, lecturers, and performers from the both sides of the Ohio River and across the country. EA&H programs cross a wide spectrum of diverse topics and top-quality performances, including dance, music, drama, film, art, and children's programming. The Series also coordinates two exhibits of work by local artists annually.

Throughout its history, the EA&H Series has supported the mission of WSCC, enriching the lives of the college community, as well as individuals of all ages in the Mid-Ohio Valley region through cultural activities. Thanks to support and generosity of individuals, businesses, and granting organizations, the Evergreen Arts & Humanities Series continues to grow and thrive.

*Contact Tanya Wilder to receive
program notifications and updates.*



Programs and performances September 2014 through March 2015 include (l-r): *An Afternoon with Groucho* starring Frank Ferrante; *Andes Manta: Music of South America*; Dr. Andrew Whelton, *The Freedom Industries Chemical Spill*; Michael Mao Dance Company; Morgan Taylor & Gustafer Yellowgold; and The Vienna Boys Choir

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On behalf of the staff and Foundation Board at Washington State Community College, I want to express heartfelt thanks to all who made this special event possible.

Special thanks goes to the Marietta Community Foundation for making a grant to our Foundation in support of the Evergreen Arts and Humanities Series presentation of the Vienna Boys Choir and to the many donors supporting the Evergreen Arts and Humanities Series.

Thanks also to Bishop Jeffrey Monforton, the staff, and ushers of the Basilica of St. Mary of the Assumption for their generous hospitality.

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We are delighted to be a part of this great event.

Sincerely,



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