

# CONFLICT & COMPASSION

## Hope for a World in Turmoil.

Finding hope together with Music, Dance, Poetry, and Visual Arts.

William Todd Hunt, Music Director

Hali Duran, Choreographer

**JDHS: Yadaa.at Kalé Auditorium**

Saturday February 17, 7:30pm

Sunday February 18, 2:00pm



# A Message from the Artistic Director



Our world has always been unpredictable and messy, and it seems to get worse with every passing year. You don't have to have lived for a long time, though, to feel the anxiety and dread that comes from just watching the news or simply hearing about horrible things happening not only half a world away, but often far closer to home than we would have ever imagined. When we decided to do this piece, the Israel-Gaza conflict has just begun, a conflict that has been brewing for a very long time, which might now be in its endgame. Having to remove a beloved

project, Kíu by Rory Stitt, stung quite a bit, so we felt it was important to fill it with something that would strive to be equally as important.

Most people today experience a significant amount of anxiety, often for very specific things, but sometimes because of the barrage of terrible news from around the world. Often, these things don't affect us directly, but leave yet another scar that builds one on top of another until we finally can't take it.

Two places we can find solace are in the arts and in nature - the basic building blocks of this performance. John Muir writes "The great fresh, unblighted, unredeemed wilderness. The galling harness of civilization drops off, and wounds heal, ere we are aware." We hope that you find that solace in this trip from the galling harness of civilization into the wilderness, where your wounds will be healed.

Many thanks to Dave Hunsaker for preparing the texts by John Muir that helped me bring the entire concert into focus. And to our fantastic team of instrumentalists, singers, dancers, and designers that are bringing this to life before your eyes. And to Kristin, for helping me to figure out what needed to happen in the first place.

-William Todd Hunt



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# Program Notes

**John Cage** - if you don't know "4'33", I won't spoil the surprise here, but I will say that I was rather nervous to put it on the program. Our choreographer Hali Duran was immediately excited at the audacity and possibilities and insisted that it should open the program. So here we are! I would be remiss if I did not point out a fun fact to our Juneau audience - the daughter of Andrew P. Kashaveroff (the namesake of the "APK", formerly known as the SLAM - State Library Archives and Museum), Xenia, was married to John Cage for 10 years! She was an artist who eventually learned to play percussion so she could play his music. Xenia is buried in Evergreen Cemetery.

My advice is to listen deep, and take in all that your senses can, especially knowing that there is a resolution coming.

**Philip Glass** - The music of Philip Glass is well known, and he is a composer I was always going to include in this program. His music demonstrates a sense of tension that does not have the ebb and flow of other composers, yet it also has a meditative quality, often with an underlying sense of unease. The two *Metamorphosis* pieces are famous solo piano pieces that follow this idea of uneasy meditation. The two movements from his film score for *Mishima* contrast tension with release - chaos that resolves to a level of comfort that itself never lets us feel like we have security, like this all could end at any time.

**J.S. Bach** - The Chorale Prelude on *Nun komm der Heiden Heiland* is, for this production, a point of repose. Arranged for solo piano by Ferruccio Busoni in a very romantic vein that is well suited to a solo piano, brings a very human element into the picture after the minimalist Philip Glass pieces.

The suites for solo cello are well known to musicians and casual listeners alike. The range of emotion expressed through an entire suite is profound, because there is so much room for the cellist to find different textures and emotional subtleties.

**Toru Takemitsu** - Written for solo flute, *Air* by 20th century Japanese composer Takemitsu is meditative and evocative with a style that sounds improvised. Since the harmonic language anticipates the Messiaen pieces that follow, it is a perfect beginning to this final sequence of pieces.

**Olivier Messiaen** - From the beginning of planning for this concert, I knew we would use at least part of Messiaen's epic, tangled, and beautiful *Quartet for the End of Time*. It has all the tension and conflict one could want, as well as the most ethereal and beautiful release. Written in a Nazi prisoner of war camp in World War II, Messiaen was

## Program Notes, cont.

searching for an answer to the difficulties that we are addressing tonight while living through the horror of World War II. He found his solace in the eventual peace found in the eternity after all time stops. We are playing the last 3 movements out of eight, and our ensemble hopes to bring the entire work to Juneau someday soon!

**Charles Sorley** (1895 – 1915) The untitled poem we are performing tonight was presumably one of Sorley's last written works, as it was found on his body after being killed by a sniper in World War I.

**William Todd Hunt** and the poetry of **Pavel Friedmann** (1921 – 1944) , **Wilfred Owen** (1893 – 1918), and **John Muir** (1838 – 1914) - This song cycle was written especially with this production in mind. The first movement, *Motýl* (or *The Butterfly*), is a setting of text by a young man in the WWII concentration camp Terazín. He would die there two years after writing this powerful image of desperation in wartime. This is a setting of his words in his native Czech. Wilfred Owen was perhaps the most famous of the WWI soldier-poets, well known in musical circles for the setting of many of his poems in Benjamin Britten's *War Requiem*. In *Futility*, the poet is standing next to his friend who has just been shot and killed in front of him. In the confusion and disbelief that follows, he reasons that the best course of action is to pull his body into the sun, because the sun brings life to all things. The last movement, *Wounds Heal*, is a compilation by Dave Hunsaker of text by John Muir that captures something that we are lucky enough to be able to do - find solace in nature when the world seems out of control. Sadly, most people in the world do not have this luxury, but to affect change, one must take care of oneself first.

## Notes from the Choreographer

We start at the top with conflict, and acknowledge the unpleasant feelings so that we can feel the relief from the reflection and meditation in the pieces to follow.

Metamorphosis is developmental change. I want to really feel the pain to grow. Movement will be very insect driven. Angular, twitchy - breaking bones to emerge into something new. I want it to be uncomfortable to watch at times because it's contorted, but then beautiful and freeing when it emerges.

Mishima III is conflict. Transition from the solitude and self discovery from metamorphosis to the abrupt manipulation by other individuals. Swarming, crowded, sometimes aggressive, trying to compete for space. Then at other times locked, binding showing imagery of violence and entanglement. Also imagery of the opposite of roots seeing nourishment and growth, creepy crawly, death and decay and consumption.

Continued on page 6



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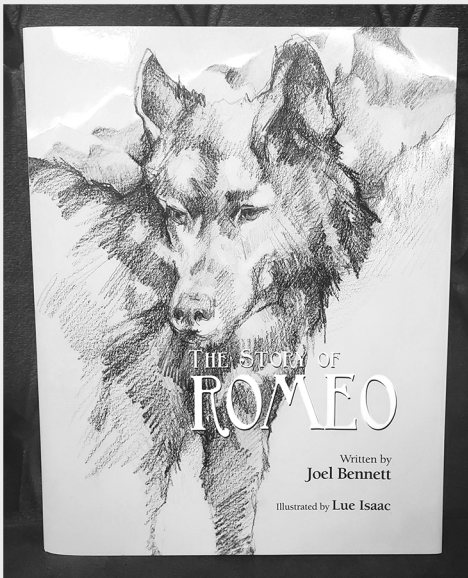
# Notes from the Choreographer continued

Mishima VI is umbilical, wombly. Reintroducing the roots seeking nutrient. The connection we discover in seeking. It's finding community and growth in one another. The other person helps, not manipulates. There is rebirth, rediscovery, support and play.

Bach Cello, Suite 1 is a kaleidoscope piece of meditation and prayer. Imagery influenced by activating chakras, kneeling in prayer, finding a position for contemplation. It also is an interaction between people that leaves question to whether it's conflict or compassion.

Takemitsu represents individuality as well as animal drive. It has a curious nature, but sometimes sultry, sometimes carnivorous. Exploration of basic instincts, discovery and transitioning from one mood or feeling to the next. Then bringing all the individuals together to explore these feelings and mood shifts in one grouping. Attraction vs polarization. Reaction and connection.

-Hali Duran



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# Artist Bios



Noted for her "enthraling" (Seattle Times) and "particularly soulful" interpretations (L.A. Times), soprano **Tess Altiveros** is equally at home in a wide range of repertoire from the 17th century to the 21st. In the 22/23 season, Ms. Altiveros brings her portrayal of Soldier in *The Falling and the Rising* to Des Moines Metro Opera, Arizona Opera, Intermountain Opera and Opera Memphis. She returns to her home company of Seattle Opera as Giannetta in *L'Elisir d'Amore* and Nana in the world premiere of *A Thousand Splendid Suns*. Concert engagements include *Messiah* with Boise Phil, Mozart Mass in C Minor with Seattle Pro Musica, Mozart *Requiem* with Evansville Philharmonic, *Bach's St Matthew Passion* with Dame Jane Glover and Music of the Baroque, and the U.S. premiere of Ripper's *Cinco Poemas de Vinicius de Moraes* with the Seattle Symphony.

A native Seattleite, Ms. Altiveros is proud to be a regular singer for all her hometown teams, including the Seattle Mariners, OL Reign, Seattle Kraken, and the Seattle Sounders.



**Hali Duran**, choreographer, is a local dancer, choreographer and director. She studied at the International Ballet School, Colorado Conservatory of Dance, and the University of Colorado, Boulder where she also studied environmental design with an emphasis in urban planning. Four years she co-directed Juneau Dance Theatre's Juneau's Got Talent. And directed and choreographed Orpheus Project's *La liberazione di Ruggiero dall'isola d'Alcina*. Hali has performed in Perseverance Theatre's *Guys and Dolls* and Chicago, Orpheus Project's *Princes Sophia* as well as choreographed numerous productions in town, including Orpheus Project's *West Side Story*, Theatre in the Rough's *Cabaret*, Juneau Douglas Little Theatre's *Next to Normal*, Perseverance Theatre's *Fun Home*, and Theatre Alaska's *Midsummer Nights Dream* to name only a few. She loves Juneau and the vibrant performing arts opportunities this community supports.



Pianist **Jamila Hla Shwe** graduated from the Prague Conservatory of Music and University of Alaska Fairbanks, where she served as staff pianist and instructor. Mrs. Hla Shwe has performed as a soloist and collaborative pianist throughout Europe, in the US, Sri Lanka, Malaysia, Zimbabwe and South Africa. She has also worked as rehearsal pianist, coach, continuo player and chorus master at The State Opera Prague, The Czech National Opera Theatre, Opera Mozart, Anchorage Opera, Opera Fairbanks, Juneau Lyric Opera, Orpheus Project, Pacific Northwest Opera, Teatro Lirico d'Europa and Varna International.



Cellist **Ben Holtz** is the Project Engineering Superintendent for Coeur Alaska's Kensington Mine and plays the cello locally in Juneau. Always an engineer by day and musician by night, Ben graduated from Michigan Technological University with a B.S. in mechanical and electrical engineering, as well as a minor in music composition. Ben enjoys fishing and hiking in the summer and skiing in the winter.

Artist Bios continued on page 12

# Program

*Please hold applause until end of program*

4'33"

John Cage  
(1912-1992)

Everyone

*Metamorphosis I*

Philip Glass  
(b. 1937)

Jamila Hla Shwe, Piano

from *Mishima*

III. *Grandmother and Kimitake*

IV. *Mishima/Closing*

Philip Glass  
arr. Hunt

The Icefield Quartet

Chorale Prelude, *Nun komm der Heiden Heiland*

J.S. Bach  
(1685-1750)  
arr. Busoni

Jamila Hla Shwe, Piano

from *Suites for Cello*

*Sarabande*, d minor

*Prelude*, G major

J.S. Bach

Ben Holtz, Cello

*Metamorphosis III*

Philip Glass

Jamila Hla Shwe, Piano

*Air*

Toru Takemitsu  
(1930-1996)

Sally Schlichting, Flute

from *Quatuor pour la fin du temps*

Olivier Messiaen  
(1908-1992)

VI. *Danse de la fureur, pour les sept trompettes*

VII. *Fouillis d'arcs-en-ciel, pour l'Ange qui annonce la fin du temps*

VIII. *Louange à l'Immortalité de Jésus*

Elena Levi, Violin. Ben Holtz, Cello.  
William Todd Hunt, Clarinet. Jamila Hla Shwe, Piano



*When you see millions  
of the mouthless dead*

Frank Delaney

Charles Sorley  
(1895-1915)

*Wounds Heal*

I. *Motýl* (Pavel Freidmann)

II. *Futility* (Wilfred Owen)

III. *Wounds Heal* (John Muir)

William Todd Hunt  
(b. 1970)

Tess Altiveros, Soprano. Jay Query, Tenor. Skiba Wuoti, Soprano  
Sally Schlichting, Flute. Elena Levi, Violin. Ben Holtz, Cello  
Jamila Hla Shwe, Piano. Kristin Mabry, Vibraphone and Crotales

## Dancers

Marisha Bourgeois

Joshua Midgett

Hali Duran

Skiba J. Wuoti

Ali Maricich

## Production Staff

Music Director - William Todd Hunt

Choreographer - Hali Duran

Projection Designer - Greg Mitchell

Lighting Designer - Mike Inwood

Stage Manager - Chris Schweiger

Assistant Stage Manager - Sarah Wallace

Auditorium Manager - Bo Anderson

Poster Design - Daniel Todd

# Poems, Read and Sung

## **Charles Sorley (1915)**

When you see millions of the mouthless dead  
Across your dreams in pale battalions go,  
Say not soft things as other men have said,  
That you'll remember. For you need not so.

Give them not praise. For, deaf, how should they know  
It is not curses heaped on each gashed head?  
Nor tears. Their blind eyes see not your tears flow.  
Nor honour. It is easy to be dead.

Say only this, 'They are dead.' Then add thereto,  
'Yet many a better one has died before.'  
Then, scanning all the o'ercrowded mass, should you  
Perceive one face that you loved heretofore,  
It is a spook. None wears the face you knew.  
Great death has made all his for evermore.

## ***Motyl (The Butterfly)* - Pavel Friedmann (1942)**

translation from the original Czech

The last, the very last,  
So richly, brightly, dazzlingly yellow.  
    Perhaps if the sun's tears would sing against a white stone. . .  
Such, such a yellow  
Is carried lightly 'way up high.  
It went away I'm sure because it wished to kiss the world good-bye.

For seven weeks I've lived in here,  
Penned up inside this ghetto.  
But I have found what I love here.  
The dandelions call to me  
And the white chestnut branches in the court.  
    Only I never saw another butterfly.  
That butterfly was the last one.  
Butterflies don't live in here,  
    in the ghetto.

## ***Futility* - Wilfred Owen (1918)**

Move him into the sun—  
Gently its touch awoke him once,  
At home, whispering of fields half-sown.  
Always it woke him, even in France,  
Until this morning and this snow.  
If anything might rouse him now  
The kind old sun will know.

Think how it wakes the seeds—  
Woke once the clays of a cold star.  
Are limbs, so dear-achieved, are sides  
Full-nerved, still warm, too hard to stir?  
Was it for this the clay grew tall?  
—O what made fatuous sunbeams toil  
To break earth's sleep at all?

## ***Wounds Heal* - John Muir adapted by Dave Hunsaker**

I am learning nothing in this trivial world of men.  
I must break away and get out into the mountains to learn the news.

The clearest way into the universe is through a forest wilderness.  
Between every two pine trees there is a door leading to a  
new way of life.

Climb the mountains and get their good tidings.  
Nature's peace will flow into you as sunshine flows into trees.  
The winds will blow their own freshness into you,  
and the storms their energy,  
While cares will drop off like autumn leaves.

Everybody needs beauty as well as bread,  
places to play in and pray in,  
Where nature may heal and give strength to body and soul alike.

In God's wildness lies the hope of the world –  
The great fresh unblighted, unredeemed wilderness.  
The galling harness of civilization drops off,  
And wounds heal ere we are aware.

“The best answer to despair is recognizing  
YOU are gentle and powerful” - Ira Levin

# Artist Bios Continued



Light Designer **Mike Inwood** is very excited to return to Juneau for his Orpheus Project debut! Past credits in Juneau include Perseverance Theatre productions of *The Great Leap*, *Fun Home*, *Franklin*, and *God of Carnage*. Mike has designed the lighting for the last nine Wearable Art events, and has designed the lighting for SEAGLA's *Glitz* for the last two years. Mike was also the lighting designer for last year's Aak'w Rock music festival. Other past credits include productions with Portland Opera, Opera Philadelphia, BAM, Signature Theatre, Playwrights Horizons, *Ars Nova*, Actors Theatre of Louisville, and the Hudson Valley Shakespeare Festival. His design work has been recognized with an Emmy Award for his lighting of NBC Sports' coverage of the Vancouver Winter Olympic Games, and DDI Magazine's Winning Windows Award for his lighting of the Macy's Christmas Windows at their flagship store in New York City. [www.mikeinwood.com](http://www.mikeinwood.com)



While still a newcomer to Juneau, violinist and violist **Elena Levi** is establishing herself as a musical presence within the region. She is a Juneau symphony member, performs with Bach Society and Con Brio Chamber Series, and is a part of the newly-formed Icefield Quartet. Elena composes her own music, including several symphonic and chamber works, a song cycle, and currently is in the process of creating an opera- libretto and score. When she is not performing or composing, Elena is an accomplished teacher at Thrush Hill Music and also assists with the JAMM program.



**Greg Mitchell** (Scenery, Sound Manipulation, and Video Design) is thrilled to work with Orpheus project again after some amazing past projects with the company such as *Cunning Little Vixen*, *The Princess Sophia*, and *Wolf Songs*. Although visiting from California this is Greg's 20th year of working in the Arts in Juneau involving lighting, projection, and scenery projects for Juneau Jazz and Classics, Perseverance Theatre, and the JACC. Elsewhere in Alaska, Greg has also designed a couple of projects for Anchorage Opera. His work outside of Juneau takes him around the world doing weird and interesting live performance projects and installation in

places like Ireland, Nepal, Albania, Panama, Burning Man and elsewhere around the US, too. Greg is a professor of design for live performance at the University of California Santa Barbara. He got an MFA from NYU's Tisch School of the Arts with his friend, the lighting designer for this show Mike Inwood. He is grateful for many things, but particularly Bo Anderson and the love he put into this project. Greg really hopes JSD or the city figures out how to keep funding this auditorium and the one at Thunder Mountain because they are exceptional treasures this community possesses



**Jay Query**, tenor, has been active in the Juneau music scene since arriving in 1975. With roots in folk, rock and roll, and blues as a solo guitarist/singer, Jay feels fortunate to also sing in a variety of operas and musicals. He has performed with Todd Hunt and OperaToGo/Orpheus Project, in *Don Pasquale*, *Elixir of Love*, *The Cunning Little Vixen*, *Il Trittico*, *Rusalka*, *Alcina*, and the world premieres of *Bennu*, *The Princess Sophia*, and *The Black Wolf*. Jay has sung in many productions with Juneau Lyric Opera and enjoys singing with Vox Borealis under the direction of Sara Radke Brown.

He has studied voice with the late Dr. John d'Armand, Kathleen Wayne, and Byron McGilvray. He gives special thanks to Sue Kazama, a talented collaborative pianist and coach, as well as his family for all their support. He is grateful to be part of this vibrant musical community.



**Sally Schlichting** studied flute at the University of Southern California and University of Washington. She is the founder and artistic director of Con Brio Chamber Series, now in its seventh year, and is a regular performer with the Juneau Symphony, Amalga Chamber Orchestra and Orpheus Project, as well as the Juneau Bach Society, Juneau Lyric Opera and Taku Winds. The past 34 years have brought her tremendous joy and artistic challenge through untold opportunities and collaborations with Juneau's musical organizations and many talented musicians as well as visiting artists. Currently, she's delighted to be a member of the new ensemble, the Icefield

Quartet.



**Chris Schweiger** has stage managed at regional theaters across the country for over 20 years. Locally, she has worked with Perseverance Theater on a number of shows including *The Winter Bear Project*, *Spirit of the Valley*, *The Elaborate Entrance of Chad Deity*, and *Chicago*. Most recently she has worked at the Guthrie Theater in Minneapolis and the Oregon Shakespeare Festival in Ashland, Oregon. Chris has also worked at Children's Theatre Company, *Mixed Blood*, the Illusion Theater, the Ordway Center for Performing Arts, Arena Stage, Utah Shakespeare Festival, Alpine Theatre Project, *The Old Globe*, Seattle Children's Theatre and the New Victory Theater. Additionally, she was the Director of Operations for the Moab Music Festival in Utah for two seasons. Chris graduated from Northwestern University and was a Peace Corps Volunteer for three years in Mongolia.



**Skiba J. Wuoti**, Dancer and Soprano, is originally from the industrial Lake Michigan shoreline of Northwest Indiana directly adjacent to Chicago, a place called Whiting, Indiana. She is grateful to call Juneau home for over a decade now. She has worn many hats in her life, and continues to do so. Theatre and music are incredibly important to her, and one of the main reasons she has chosen Juneau to be her home. You may have seen her this last fall with Juneau Lyric Opera and the Juneau Symphony as Cunnegonde in *Candide*. She has played the title role in *Alcina*, Maria in *West Side Story*, and one of her favorite roles was Rona Peretti in *Putnam County Spelling Bee*. She is an explorer at heart, and loves doing so in this beautiful place either by land or water, in (almost) any weather. She is an Interlochen Arts Academy Alumni in Musical Theatre, studied Musical Theatre at Marymount Manhattan College, and Vocal Performance at Indiana University. She serves on the Board for Juneau Ghost Light Theatre, so be sure to check them out! She sends her love to Karl and her Husky Maple, who loves to sing along.

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# Upcoming Events

March 1 - **Ghostlight Theatre**, *Bat Boy* (thru March 17) TMHS

March 9 - **Con Brio Chamber Series, The Icefield Quartet** -  
*Music of the Holocene* at the Crystal Saloon

March 23 - **Taku Winds** featuring Inga White, flute. TMHS

March 26 - **JAHC** - Barbara Lica, Canadian Jazz Singer &  
Songwriter

April 6, 7 - **Juneau Symphony**, Tchaikovsky 5 JDHS

April 7-14 - **Alaska Folk Festival**

April 19 - **Juneau Community Chorus**

April 19-21 - **Juneau Dance Theatre**, Spring Showcase: *Alice in  
Wonderland*

April 20 - **Continuum** - Juxtaposing early music and new music.  
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