



“Migration and Inspiration”

featuring Dancers of the
Central Pennsylvania Youth Ballet,
Mendelssohn Piano Trio and guest artists

*Peter Sirotin, Violin • Fiona Thompson, Cello
Ya-Ting Chang, Piano • Michael Stepniak, Viola
Devin Howell, Bass*

Poems by Christine Perrin, Matthew Roth and Samuel Smith

Feb. 19, 4 p.m.
Parmer Hall

Sponsored by the Performing Arts Series

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UNIVERSITY**
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About the program

“Migration and Inspiration”

Tonight’s program explores the more subtle impact of migration on art and culture. From folk songs and dances to religious rituals passed down between generations, unique features of each culture continue to evolve and often manifest in delightfully unexpected new ways in a different time and place because of migration. Franz Schubert is a wonderful example of a Viennese composer of Moravian and Silesian dissent, influenced by Italian and German traditions all of which contributed to his unique style. Whether through exposure to songs of migrant workers from Eastern Europe, or through hearing traveling Gypsy bands, Schubert absorbed tremendous number of various musical forms and styles, traces of which can be easily found in his light-hearted “Trout” Quintet underneath Viennese elegance and poise. The second work on the program is a melting pot of styles, from Alan Hineline’s choreography rooted in French classical ballet tradition, to Joseph Suk’s passionate and playful score written as a graduation project while studying with Antonin Dvorak in Prague Conservatory. Both works show how migration inspires and enriches art, impacting culture for generations.

—Peter Sirotin

PROGRAM

Star Pollen by Matthew Roth

Tran’s Migration After Tran Thai Tong by Samuel Smith

Piano Quintet in A Major, D. 667 “Trout” Franz Schubert (1797-1828)

- I. Allegro vivace
- II. Andante
- III. Scherzo. Presto
- IV. Tema con variazione. Andantino
- V. Finale: Allegro giusto

*Peter Sirotin, Violin; Michael Stepniak, Viola; Fiona Thompson, Cello;
Devin Howell, Bass; Ya-Ting Chang, Piano*

INTERMISSION

Migration: That I could not tear myself away

Migration: They Weep in Carthage

Migration: Andromache Speaks

by Christine Perrin

Jardin du Luxembourg

Piano Quartet in A Minor, Op. 1 Josef Suk (1874-1935)

- I. Allegro appassionato
- II. Adagio
- III. Allegro con fuoco

Mendelssohn Piano Trio and Michael Stepniak, Viola

Choreography by Alan Hineline

Dancers of the Central Pennsylvania Youth Ballet

Gia Ball and Daniel Clepper

with

Bella Beal, Livia Childers, Madelyn Duvall, Farrah Johnson,
Delila Kostiuk, Scarlett Learned, Kate Mills, Sarabella Reynolds,
Eden Wilson, Isabella Zuvich, Giovanni Fante, Isaac Garcia,
Ethan Gonzalez, Tristan Herschmann, Landen Walker

Star Pollen

In Campeche, the canopy of trees
that hems the coast awakes. The underbrush
grows restless in the dawn's first hour, succumbs
to raucous cries and rustling, darting shapes.
Nothing is safe. Each ounce of flesh makes nearer
that far coast. Six hundred miles to the shores
of Dauphin Island and Galveston. For weeks,
they've traveled north from their wintering grounds
to stop here by the water's edge. They're like
those mountaineers at the last outpost, packing
their gear for the hard ascent. Then, when the wind
and moon seem right, they lift themselves above
the thin white cuff of coast, climb up to what
untethered height the humid dark allows.
What happens after that, for many years
we barely knew, outside of tales like this:
one night in 1974, the tanker
Enerico pushed toward the Texas coast
against a squall line from the north. At dawn,
the storm long gone, the men emerged to find
the tanker's deck gold-feathered with the dead.
By hundreds they had fallen, warblers washed
from that impassive sky to the deck below.
Star pollen, someone said. And no one knows
how many more fell helpless to the sea
that night, pale stellar understudies caught
by that double heaven's dark and airless deep.
It's tens of thousands, experts say, each year
must fail to make the coast, and millions more
that do—at barrier islands, inland bays,
high stands of oak that to their eyes must seem
like floating islands in the chill spring air.
Fallout, we cry, delighted as the sky
goes to pieces, descends to us in waves
of blue and gold and gray, each flashing by,
hungry for what all night and day the gulf
between that southern coast and ours denied.
Once fed, they head inland, eating by day,
flying mostly by night, far north to breed
in woods and fields their ancient blood requires.
And we, satisfied, tally our life-lists, pack
our gear, and head for home, hoping next year
to count ourselves—because who knows—among
the ones who greet them when, and if, they come.

—Matthew Roth

Tran's Migration

After Tran Thai Tong

How do I cross the thousand mountain ranges between who I was and what I
will be?

By leaving the village at midnight on the day of my birth
By becoming without form the origin and end of all things
By blindfolding words and sounding the bell of silence
By sweeping the sharp blade through shallow water
By riding a giant albatross drunk with regret
By beating my drum as if it were a balloon
By waking the woman enchanted by the stone Buddha
By wearing the shirt I had given away
By prying the Way from the Book with a pick-ax
By drinking three times from Abraham's well
By laughing pearls into pebbles under a moon-dark sky
By sleeping in wetlands when the hurricane howls
By yearning for a staff of rushing water
By thundering open every green bud
By following the forward path back
By taming tigers and dragons under dimming streetlights
By walking on footprints without leaving any sand
By dreaming the old lady who swims in her garden
By painting the wind in a crucible of sanctuary
By choosing two chances at once
By recounting every step never taken
By encountering every obstacle with a false fall
By hanging on a wall like three pounds of linen
By cutting the roots from my own eyes
By felling every tree in the forest of my mind
By running after an avalanche of mist
By showing the deaf and blind the way to thirst and hunger
By gripping the sun with an open palm
By hiding like a dog in the colors of autumn
By clearing my mirror with a cup of tea
By tap-dancing on air over the flowers of the valley
By asking the hermit under the hill to share his sugar-cake
By measuring land with dry grains of rice
By planting a mulberry tree in the middle of the sea
By piercing steel coats with needles of snow
By weeping ten thousand rivers beneath this solitary mountain.

—Samuel Smith

Migration: That I could not tear myself away

Three times he tries to put his arms around
her neck, three times enfolding nothing
as the wraith-like wind slips through his fingers,
or as a flitting dream she seems. Awhile
you think it is a nightmare and you'll wake
to change, then you reach out for her and she's
a ghost, at least to you she is— for not
a single evening can you pass composed,
together, without groaning or calling
to that former place that you remember
to bid return. What's to be gained by this
giving way to grief? Dismiss worn-out tears,
resign yourself, resolve to turn your face.

Migration: They Weep in Carthage

On the walls of Dido's temple, Aeneas
wondered at the skill of the artisans
and found his own stories' sorrow and knew
they wept in Carthage for how the world goes;
through pain Dido learned to comfort suffering men.
So, he did feast his eyes and wet his cheeks.
When I chance, unguarded, on the panels
of our heart's temple-cave, ruined kingdom—
the cello you learned by ear, or even
the path we took to lessons, you, naming
flowers I taught you, or just fragrant rain,
like him, in one long gaze I drown our past.
What shall I now hang on the chamber walls?
To adorn where, in such delight, we moved?

Migration: Andromache Speaks

And then we turned upward and went inland
and came upon her lamenting a grave,
hollow mound in a grove outside the city,
play-acting libation to the dust—
Hector wasn't there. She watched Ilium
burn, she wife-slaved to Achilles' son, bed
him, and bore the wave-shock of hers gone.
Does the boy remember the mother
who was lost? She wonders, she pours out vain
questions, weeping and speaking by slow turns.
I tell her my seer said I also ought
to mourn my lost love as if now entombed.
She offers armfuls of woven robes, sack-
cloth, remembrances, tokens of her hands.

—Christine Perrin

Note: The Aeneid is the original migration story—the Greeks burn Troy (modern day Turkey) and Aeneas sets off with his father and his son and other Trojans on a long journey to found a new city that will become home. There are many heartbreaking moments in Virgil's epic that hold and illumine much of the physical and emotional aspects of relocation.

ABOUT THE MUSICIANS



Since its founding in 1997, the **MENDELSSOHN PIANO TRIO** has performed over 500 concerts in the U.S., Europe and Asia. The group has also recorded 15 CDs including most recently a cycle of the complete Haydn Piano Trios released on Centaur Records. The Mendelssohn Piano Trio's extensive repertoire of over 100 works embraces music from all periods of the genre's history.

Pianist **Ya-Ting Chang** is from Taiwan; violinist **Peter Sirotin** is from Ukraine; and cellist **Fiona Thompson** is from England. The Washington Post described their Brahms as “unfathomably beautiful” and “electrifying,” while praising their “technically immaculate” and “rich in psychological insight” Tchaikovsky. American Record Guide hailed the Mendelssohn Piano Trio's recording of Smetana and Suk piano trios as “brilliant,” and Fanfare magazine lauded their recording of complete Haydn Piano Trios as “bracing as a breath of crisp winter air, enlivening and rejuvenating in a way that earlier performances were not.” European reviewers noted “freshness and energy” in “unusually emotional” interpretations of Haydn piano trios, while Audiophilia magazine praised these recordings as “warm, sonorous and lively.” The Mendelssohn Piano Trio performances and recordings can be frequently heard on many classical radio stations including NPR's “Performance Today,” as well as WETA's “Front Row Washington.” The highlights of the Mendelssohn Piano Trio 20th Anniversary season included performances of the Beethoven Triple Concerto with the Harrisburg Symphony, an all-Mendelssohn anniversary concert at the Smithsonian American Arts Museum, as well as collaboration with Central Pennsylvania Youth Ballet on a creation of a new ballet choreographed by Alan Hineline to the dramatic score of Shostakovich E Minor Piano Trio.

Mendelssohn Piano Trio is currently the ensemble-in-residence at Messiah University. More information about the trio is available at mendelssohnpianotrio.com.



Described by the Washington Post as “stylistically refined” “electrifying” and “brilliant,” violinist **PETER SIROTIN** has performed extensively as a chamber musician, soloist, and concertmaster since his debut at the age 14 performing Paganini’s First Violin Concerto with the Kharkiv Philharmonic in his native Ukraine.

In 1997 Sirotin founded with his wife, pianist Ya-Ting Chang, the Mendelssohn Piano Trio, which performed over 500 concerts in the US, Europe, and Asia, was featured on NPR’s “Performance Today” and WETA’s “Front Row Washington,” as well as recorded 15 CDs including the complete Haydn Piano Trios on Centaur Records. Mr. Sirotin has collaborated in performance with pianists Ann Schein, Igor Zhukov, Alexei Lubimov, violinists Alexander Kerr and Earl Carlyss, former Juilliard String Quartet member, cellist Natalia Gutman, flutist Claudi Arimany, oboist Gerard Reuter, harpsichordist Arthur Haas, guitarist Jason Vieaux and members of the Jasper, Jupiter, Daedalus, Parker, Avalon, Miro and Fry Street quartets.

In 2012, Sirotin and Chang, gave the world premiere of Ching-Ju Shih double concerto for violin, piano and orchestra at the National Concert Hall in Taipei, Taiwan. Recently, he appeared as a soloist with the Harrisburg Symphony Orchestra, Gettysburg Chamber Orchestra, American Youth Philharmonic and Baltimore Chamber Orchestra. He is currently a Concertmaster of the Harrisburg Symphony Orchestra and Co-Director of Market Square Concerts in Harrisburg, Pennsylvania.



Serving as principal cellist with the Harrisburg Symphony, Concert Artists of Baltimore and cellist of the Mendelssohn Piano Trio, **FIONA THOMPSON** has become known among devoted audiences for what one Washington Post critic has described as her “eloquent” and “radiant” with an “unfailingly handsome” sound.

She has performed across the U.S., Europe and Asia with the Mendelssohn Piano Trio, and she has recorded over a dozen CD’s on Centaur Records with them, including the complete Haydn Piano trios. All of these recordings are frequently heard on radio stations across the country. The Trio’s live performances have been heard on NPR’s Performance Today as well as WETA’s Front Row Washington.

Thompson’s other chamber music experience includes performances with pianist Andrew Harley, Market Square Concerts Summermusic, Harrisburg Symphony Chamber Players, the Melos Ensemble of D.C, the Cygnus Chamber Ensemble and the Rasumovsky Quartet

As a sought-after orchestral cellist in addition to her principal positions, she also plays for the Washington Ballet Orchestra, the Wolf Trap Orchestra, the National Philharmonic and the Baltimore Symphony.

Thompson began her studies at Chetham’s School of Music in Manchester, England, studying with Elizabeth Wilson and Gillian Thoday. She graduated from the Royal Northern College of Music with honors as a pupil of Leonid Gorokhov. Her post graduate was at the University of Southern California Thornton School of Music where she studied with Ronald Leonard.

Her background and performance experience has also contributed to her role as a music educator. She has given master classes in the U.S. and abroad, and she was an artist in residence at Messiah University in Pennsylvania and had served as part of the faculty at Levine School of Music.

Fiona Thompson plays on a cello by Paolo Testore, circa 1750.



Taiwanese American pianist **YA-TING CHANG** is the co-director of Market Square Concerts in Harrisburg, Pennsylvania, and a member of the piano faculty at Messiah University in Mechanicsburg, Pennsylvania.

Chang came to the U.S. in 1988. She has performed extensively throughout the U.S., Germany, Hong Kong and Taiwan. For three years, she participated in the Collaborative Artist Program at the Aspen Summer Festival and performed in the International Piccolo Spoleto Music Festival in Charleston, South Carolina. Chang appeared as a soloist with the Messiah College Orchestra, Gettysburg Chamber Orchestra, Shippensburg University Festival Orchestra as well as the Hong Kong Chamber Orchestra. She has given masterclasses and served as an adjudicator in competitions. She has collaborated with pianist/conductor Stuart Malina, oboist Gerard Reuter, bassoonist Peter Kolkay, members of Baltimore Symphony, National Symphony, Memphis Symphony and Harrisburg Symphony orchestras, as

well as renowned cellist Ronald Leonard, with whom she recorded a CD of cello sonatas by Grieg and Dohnányi.

In 1997, Chang together with her husband, violinist Peter Sirotin, co-founded the Mendelssohn Piano Trio. With this group, she has performed over 500 concerts in U.S., Europe and Asia and recorded 15 CDs, including most recently the complete Haydn Piano Trios on Centaur Records. In 2012, she appeared as a soloist in the world premiere of Ching-Ju Shih's Double Concerto for Violin, Piano and Orchestra at the National Concert Hall in Taipei, Taiwan. Recently, she has appeared as a soloist with the Harrisburg Symphony and Gettysburg Chamber Orchestra. Chang studied with Imane Wu, Enrique Graf and Ann Schein.



DEVIN HOWELL is currently the principal bassist of the Harrisburg Symphony Orchestra. He performs as assistant principal bassist in both the Reading and Allentown Symphonies. You can also find him performing as a section bassist with the Gettysburg Chamber Orchestra, York Symphony and as a substitute bassist for the Pittsburgh Symphony. He spends the majority of his summer as solo bassist with the Lake Placid Sinfonietta in upstate New York. Howell currently teaches at Gettysburg, Elizabethtown and Franklin & Marshall colleges. He also teaches privately from his home outside of Harrisburg. He graduated “honors in performance” from New England Conservatory in 2000 where he studied with Don Palma, a founding member of the Orpheus Chamber Orchestra. He completed his graduate studies at Carnegie Mellon University while studying with Jeffrey Turner, principal bassist of the Pittsburgh Symphony.



MICHAEL STEPNIAK is a broadly trained artist and educator. As dean of Shenandoah Conservatory, Stepniak oversees a dynamic community: a higher education unit of over 120 faculty and close to 700 undergraduate and graduate students enrolled in 28 degree programs; the Shenandoah Conservatory Arts Academy serving approximately 1,200 students; a performance season and venues serving over 28,000 patrons each year; and 56 operational budgets. Since beginning his work as dean in 2009, Stepniak has been privileged to hire mischief makers and to work with conservatory faculty and students and broader university leadership in

radically increasing the conservatory's profile, strengthening its quality as an inclusive community, and further providing young artists with an exceptionally nurturing community.

Stepniak completed interdisciplinary doctoral studies in aesthetics, education and leadership at Harvard University (where he won the Spencer Fellowship and Entering Award), and graduate studies in viola at Peabody Conservatory (where he won the Sidney Friedberg Prize), in musicology at Northwestern University (where he was appointed to the alpha chapter of Pi Kappa Lambda) and in violin at New England Conservatory (where he was leader of the Honors Quartet). After leaving his native Australia at 15 for studies in Canada, he completed his undergraduate studies in the United States with high distinction in music and English at Atlantic Union College.

Stepniak maintains an active role in arts education at the national and international level. He was recently voted in as president-elect of the College Music Society. He has served on the board of directors of the International Council of Fine Arts Deans and has chaired the global connections task force in that same body. Beyond the arts, Stepniak has worked with college and university presidents and senior leadership from Rice University to Harvard's Kennedy School of Government on issues ranging from leadership development and arts initiatives, to curriculum reviews and strategic planning.

As an author and speaker, Stepniak has become a national voice advocating for innovative change in education, including in the area of classical music performance training within higher education. His recent books by Routledge Press and College Music Society advance powerful arguments for innovative transformation, outlining pathways to better ensure the future vitality of arts training centers.

As a soloist and chamber musician, Stepniak has performed in major concert halls and venues in 11 countries, been featured on National Public Radio, recorded for the Centaur Records label, performed frequently with the Mendelssohn Piano Trio, as a member of the National Philharmonic String Quartet, the Contemporary Music Forum, and the Razumovsky String Quartet, and has collaborated with various leading chamber musicians, ranging from Ann Schein, Earl Carlyss, and Lory Wallfisch, to Arlo Guthrie. Papers such as The Washington Post have referred to his playing as tremendously poised and transcendent.

As an artist, Stepniak is connected to a rich musical heritage through studies with foremost chamber musicians and soloists. As leader of New England Conservatory's Honors Quartet, Stepniak worked extensively with Eugene Lehner, longtime member of the legendary Kolisch Quartet (which premiered chamber works for Schoenberg, Berg, Webern, and Bartók), and former student at Budapest's Royal Conservatory of Music of Zoltán Kodály and Jenő Hubay.

As principal violist with the Peabody Conservatory symphony orchestra and violist with the Razumovsky Quartet, Stepniak studied chamber music with Earl Carlyss, a 20-year member of the Juilliard Quartet and former student of Ivan Galamian and the Paris Conservatoire's Roland Charmy and Jacques Février. He also received coachings at Peabody from Berl Senofsky, a former student of Louis Persinger and Ivan Galamian.

Stepniak's other primary teachers include violinist/composer/pianist Virginia-Gene Rittenhouse (former student of Louis Persinger, Nadia Boulanger, and Leon Fleisher) and violinist James Buswell (former student of Ivan Galamian). His viola training at Peabody Conservatory included work as the teaching assistant to Victoria Chiang (a former student of Heidi Castleman and Dorothy DeLay). Stepniak's musicianship is further informed by training with leading music theorists, musicologists and ethnomusicologists including Robert Levin, Theodore Karp and Paul Berliner.

Prior to joining Shenandoah, Stepniak served at Adelphi University as associate dean of Performing Arts. Reporting to the Dean of the College of Arts & Sciences, he was responsible for overseeing the further development of the music, dance and theatre departments, and was the director of Adelphi's new Performing Arts Center, overseeing the successful launch and operationalization of a \$30 million state-of-the-art facility.

He is married to Anne Schempp and is the proud father of Marianna, Caroline, Tristan and Tilda.

ABOUT THE CENTRAL PENNSYLVANIA YOUTH BALLET

MISSION

Central Pennsylvania Youth Ballet (CPYB) is a celebrated leader in the world of classical ballet. Embracing an attitude of lifelong learning more than 60 years ago, Founder Marcia Dale Weary envisioned a school where children would have the opportunity to receive exceptional ballet training. Today, CPYB is the nation's preeminent school of classical ballet with an international reputation for training young men and women. The school's renowned teaching methodology couples performance opportunities with innovative educational initiatives, an esteemed faculty, and a proven syllabus – all in an environment that promotes the acquisition of the life skills crucial to a child's development.

Thousands of young people have passed through Central Pennsylvania Youth Ballet's acclaimed studios. CPYB alumni continually occupy top positions in the leading ballet companies from San Francisco and Miami to New York, London and beyond. Through the organization's threefold mission – to inspire, educate and enrich – the legacy of Marcia Dale Weary and Central Pennsylvania Youth Ballet redefines the art form, preserves its history and shapes its future.

PROFILE

Central Pennsylvania Youth Ballet's children's, primary and pre-professional divisions draw students from across the nation and around the world. Each program challenges students and supports their physical, mental, artistic and emotional development consistent with that level. Students in the men's program become part of the pre-professional division and take a complement of technique, men's, partnering, and strength training classes, preparing young men for the physical requirements of the art form. Performance opportunities provide academic year students with experience in working with choreographers across a broad range of repertory.

CPYB's summer programs provide unparalleled technical training for beginning, intermediate, advanced and professional dancers. Students in the five-week summer ballet program participate in a comprehensive curriculum of 16 or more ballet classes per week that brings together the finest in technique, strengthening and artistry. The two-week August course focuses on refining ballet technique, gaining strength and stamina. In the school's annual teachers workshop, dance educators come together to participate in a distinctive learning environment to study the proven syllabus developed by Marcia Dale.



ALAN HINELINE brings a rare blend of artistic expertise and business agility to Central Pennsylvania Youth Ballet (CPYB). With a broad range of experience in artistic direction, executive leadership and organizational development, Hinline has a proven track record of strategically innovating and motivating organizations to achieve their missions while building relevant and sustainable futures.

An internationally sought-after choreographer, his work is in the repertoires of Central Pennsylvania Youth Ballet, American Ballet Theatre Studio Company, Ballet de Monterrey, Ballet Philippines, Pennsylvania Ballet, ProDanza Cuba, Atlanta Ballet, Kansas City Ballet, Richmond Ballet, Sacramento Ballet, Juilliard Dance Ensemble and Ballet Academy East, among many schools, colleges, universities and professional companies. As a teacher, Hinline has instructed every level of dancer, from beginner through professional. He is part of Central Pennsylvania Youth Ballet’s faculty and has been a guest faculty member for, among others, Ballet Academy East and The Juilliard School. Along with these fine schools, he has taught at the Jackson International Ballet Competition, Aoyama Ballet Festival and Jacob’s Pillow Summer Dance Festival.

Hinline currently serves as director of repertory for CPYB. Associated with CPYB since 1995, Hinline is charged with acquiring and creating a repertoire that furthers the educational and artistic development of the students of the school. Hinline served as CEO for Central Pennsylvania Youth Ballet from 2009 to 2014. His strategies to expand the CPYB profile and develop financial support of the organization’s mission put CPYB on a path toward long-term sustainability and viability for future generations of students and audience members.

As chief executive officer of Ballet San Jose, Hinline led all aspects of the organization’s mission fulfillment — working closely with trustee and artistic leadership on strategic initiatives, board development, financial stewardship, institutional marketing and fundraising campaigns, and artistic programming. Previously, Hinline led Ballet Philippines in Manila as artistic director and chief operating officer. In his role, he oversaw a complete rebranding of the organization including repertoire expansion, artistic development of the company artists, and a heightened institutional profile. He is an active participant in national and regional artistic and philanthropic communities.

ABOUT THE POETS



MATTHEW ROTH is a professor of English at Messiah University. He holds an MFA in creative writing from Wichita State University and a Ph.D. in literature from the University of North Texas.

Roth’s first book of poetry, “Bird Silence,” was published by the Woodley Press. His poems have been published in many national journals, including Verse, American Literary Review, Antioch Review and 32 Poems. He has also published a number of frequently cited articles on Nabokov’s novel, “Pale Fire.” He serves as associate reviews editor for the Nabokov Online Journal. When not engaged in scholarly pursuits, Roth enjoys gardening, camping and spending time with his wife, Kerry, and two children, Ella and Silas.



SAMUEL SMITH is now in his 33rd year as a professor of English at Messiah University. He teaches British and world literatures, and he has published scholarship on John Milton’s poetry in Milton Studies, Milton Quarterly, Christianity & Literature and Kritikon Litterarum. His poems have appeared in The Christian Century, Rock & Sling, Emanations and the Scottish poetry journal, Spume.



CHRISTINE PERRIN has taught at Messiah University for over 20 years. This fall, she taught The Aeneid, the original migration epic and found that it gave her, out of its bounty, many poems of her own. Her books include “Bright Mirror” and “The Art of Poetry.”

We invite you back to campus to enjoy the remaining events in our 2022–2023 High Center season. For details, visit arts.messiah.edu.

— HIGH CENTER SEASON —

Thomas Alexander Aleinikoff

2023 Humanities Symposium Keynote

Feb. 23, 2023

High Center, Parmer Hall, 7 p.m.

Into the Woods

Music and lyrics by Stephen Sondheim

Book by James Lapine

Directed by Daniel Inouye

March 23-25 and April 1, 8 p.m.

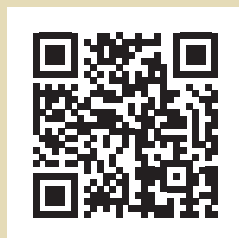
March 26 and April 2, 3 p.m.

March 30, 10 a.m. school performance

Climenhaga Building, Miller Theater

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US SERVE YOU BETTER?**

Please fill out this brief survey by visiting [messiah.edu/artssurvey](https://arts.messiah.edu/artssurvey) or by scanning this QR code. Everyone who fills out a survey will be entered into a drawing to win 2 free tickets to a performance of your choice for the High Center Season.



WE ASK YOUR COOPERATION

Please turn off cellular phones in the auditorium. To comply with copyright laws, cameras, video cameras, cellular phones used as recording or broadcast devices, and other recording devices are strictly prohibited and will be confiscated until after the performance.

A WORD ABOUT CHILDREN

We love children... but for the courtesy of our performers and other patrons, we ask that you please do not bring children under 6 to our regular performances. Everyone, regardless of age, must have a ticket.

IN THE EVENT OF AN EMERGENCY

During an emergency evacuation, an alarm will sound. If this happens, proceed calmly to the nearest exit. **Please take a minute now to locate the exit closest to your seat.** Once out of the building, move to a location that is out of the path of emergency response vehicles.