

June 27 • 7:30 pm
Porter Center, Brevard College

Adams in Recital

Timothy Adams, percussion • Dwayne Dolphin, bass
Jil Stifel, dance • Kristina Lanuza, voice

Tonight's program will be announced from the stage.

Timothy Adams, percussion

This fall marks Timothy Adams' eleventh season as principal timpanist with the Pittsburgh Symphony. Born in Covington, Georgia, he began his professional career as a substitute percussionist with the Atlanta Symphony while still in high school. He later earned bachelor's and master's degrees from the Cleveland Institute of Music. After graduation, Adams played in the rock band Exotic Birds, recording two albums and a music video for MTV. He is an active educator, serving as coach and mentor to aspiring percussionists throughout the country. Adams has been a featured guest on *Mister Rogers' Neighborhood*, and his compositions appear on the soundtrack of *The Caveman's Valentine*, starring Samuel L. Jackson. He currently serves on the faculty of Carnegie Mellon University as associate professor of music and head of their percussion program. Adams joined the Brevard Music Center faculty in 1998. He enjoys skateboarding and collecting watches. He endorses Zildjan Cymbals, Evans Drum Heads (product design consultant), Mike Balter Mallets, Pearl/Adams Percussion and ProMark Drumsticks. For more information, visit promark.com.



Dwayne Dolphin, bass

Pittsburgh native Dwayne Dolphin began working the jazz scene by age fifteen. After high school, he established himself in the New York circuit, playing with such jazz greats as Wynton Marsalis with whom he toured throughout the United States. With the Hank Crawford Group, Dolphin learned the true meaning of the blues, before moving on to modern jazz. Dolphin eventually returned to his roots to work with Stanley Turrentine, recording *T-Time*. A versatile performer, he appeared with the Pittsburgh Ballet's production of *Indigo in Motion* and serves as adjunct professor of jazz at Duquesne University. In his latest recording, *4 Robin*, Dolphin is featured with a self-designed instrument, his innovative piccolo bass. Visit dwaynedolphin.com for more information.

Jil Stifel, dance

Jil Stifel is a member of Attack Theatre. She has performed with the ensemble in Pittsburgh, Japan, Monaco and throughout the United States. She is a formidable presence on the Pittsburgh independent dance scene, working with Dance Alloy, Junction Dance Theatre, LabCo Dance, XCDC, Sahara Middle Eastern Dance and Pennsylvania Dance Theatre. Stifel has also worked with various independent choreographers including Kevin Wynn, Sean Curran and Andre Koslowski. She was delighted to perform in the Pittsburgh Opera's productions of *Carmen* and *Faust*, as well as with the Pittsburgh Symphony as the princess in *l'Histoire du Soldat*. Her choreography and multi-media projects have been presented in Pittsburgh, New Jersey, Jacksonville and Japan.

Kristina Lanuza, voice

A well-respected yoga instructor in the New York area, Kristina is also passionate about singing. She is featured on a recording with pianist Evan Gray titled *First Breath*, inspired by the words of motivational speaker Karim Hajee. Her most recent recording of yoga-inspired breathing chants includes percussionist Timothy Adams and drummer Andy Kabiszewski. As a yoga instructor, Lanuza maintains her own studio, Yogafly, in New York. She believes teaching should be filled with creativity, music and humor.

Percussion: noun; per•cus•sion. Generic name for instruments that are sounded by shaking or by striking one object with another. In the general classification of instruments they are divided into two categories, membranophones (instruments in which a stretched skin is the sound-producing agent) and idiophones (instruments made up of a specific material capable of sound production). Membranophones are by far the oldest of all instruments and exist in enormous variety all over the world. The percussion instruments of the orchestra can be divided into two groups: those that produce a sound of definite pitch and those that do not.

—*Harvard Concise Dictionary of Music*

Chamber Music at Brevard

For most musicians, chamber music may be the most challenging and the most rewarding medium. An expert chamber player must be a fine soloist, able to take command of a musical passage and perform it in a convincing way. But convincing is not enough. The passage must also be rendered so to be compatible (harmonious!) with what everyone else is doing. Then there is the “democratic” nature of chamber music. Everyone has a say, every voice is equal. Theoretically, anyway. What happens in a quartet when two persons want the passage one way and two want it another way? Should the two sides split the difference somehow, or would compromise lead to an uncertain, amorphous performance? Playing chamber music, then, can be a chess game of dizzying complexity. This is why a professional string quartet may rehearse four hours a day.

For composers of chamber music, the challenge is how to do a lot with a little. Many of the great composers have taken up the challenge and have created some of the most significant artworks of our civilization. The astonishing power of pieces like Mozart’s G minor Quintet or Schubert’s *Death and the Maiden* Quartet, pieces requiring only a few players, remains almost incomprehensible. Beethoven’s late quartets still represent a sort of Mount Everest of musical thought to all musicians who know the works (and all should). The various aspects of chamber music—musical, social, political, philosophical, acoustical, et al—make for a timeless, virtually inexhaustible endeavor.

—Bruce Murray
Artistic Administrator and Dean

2005 Chamber Music Series

June 29	Faculty Chamber Recital
July 6	William Preucil & Arthur Rowe
July 11 & 13	Díaz Trio
July 18	Brickman in Recital
July 20	Faculty Chamber Recital
July 25 & 27	Miami String Quartet
August 1	An Evening with Miles Hoffman
August 3	I Solisti di Brevard

2005 Chamber Series concerts begin at 7:30 pm at the Porter Center.