

**10** MOSS  
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CENTER  
10<sup>TH</sup> ANNIVERSARY SEASON



**VT** VIRGINIA  
TECH.

# BRENTANO STRING QUARTET

HSIN-YUN HUANG, VIOLA

Friday, September 22, 2023, 7:30 PM

Street and Davis Performance Hall, Anne and Ellen Fife Theatre

## FALL 2023 PERFORMANCES

Tues., Sept. 26, 7:30 PM  
**The Book of Life**

Sun., Oct. 1, 7 PM  
**Mountain Stage  
with Kathy Mattea**  
With Hot Tuna, Mick Flannery,  
Viv & Riley, and more

Sat., Oct. 7, 7:30 PM  
**Arooj Aftab, Vijay Iyer,  
and Shahzad Ismaily**  
*Love in Exile*

Mon., Oct. 9, 7:30 PM  
**Winona LaDuke**  
*The Next Energy Economy*

Wed., Oct. 11, 9 PM, and  
Thurs., Oct. 12, 7:30 PM  
**Garage Dance Ensemble**  
*Krummelpap, Scandals  
Wrapped in Prayer*

Thurs., Oct. 19, 7:30 PM  
**Vox Luminis**  
Lionel Meunier, artistic director

Mon., Oct. 23, 8 PM  
*Broadway in Blacksburg*  
**Come From Away**

Fri., Oct. 27, 7:30 PM  
**Pink Martini**  
featuring **China Forbes**

Fri., Nov. 3, 7:30 PM  
**Javon Jackson with Nikki  
Giovanni and Nnenna Freelon**  
*The Gospel According  
to Nikki Giovanni*

Wed., Nov. 8, and  
Thurs., Nov. 9, 7:30 PM  
**Seonbukdong**  
**Beedoolkee Theatre**  
*MEDEA on Media*

Thurs., Nov. 16, 7:30 PM  
**Invoke**

Thurs., Nov. 30, 7 and 9 PM  
**Deantoni Parks**

Sat., Dec. 2, 4 PM  
**Roanoke Symphony Orchestra**  
*Holiday Pops Spectacular*

Sun., Dec. 17, 4 PM  
**Blacksburg Master Chorale**  
*Messiah*

**10 MOSS  
ARTS  
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*The Nutcracker*  
*presented by the Blacksburg Ballet*

*Saturday, December 9*  
*1:00 pm and 6:00 pm*  
*tickets on sale beginning September 1*

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Ballet**

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# BRENTANO STRING QUARTET

HSIN-YUN HUANG, VIOLA

**MARK STEINBERG, VIOLIN**

**SERENA CANIN, VIOLIN**

**MISHA AMORY, VIOLA**

**NINA LEE, CELLO**

This performance is supported in part by gifts from  
Intimate Voices and Deborah L. Brown.

The Brentano String Quartet appears by arrangement  
with David Rowe Artists.

[davidroweartists.com](http://davidroweartists.com) | [brentanoquartet.com](http://brentanoquartet.com)

# PROGRAM

**STRING QUARTET IN C MAJOR, OP. 33, NO. 3,**

***THE BIRD* (1781)**

FRANZ JOSEF HAYDN

1732-1809

*Allegro moderato*

*Scherzo: Allegretto*

*Adagio ma non troppo*

*Finale: Rondo – Presto*

**VIOLA QUINTET, *HEART SPEAKS TO HEART* (2021)**

**WORLD PREMIERE**

JAMES MACMILLAN

B. 1959

————— **INTERMISSION** —————

**STRING QUINTET NO. 2 IN G MAJOR, OP. 111 (1891)**

JOHANNES BRAHMS

1833-1897

*Allegro non troppo, ma con brio*

*Adagio*

*Un poco allegretto*

*Vivace ma non troppo presto*

# PROGRAM NOTES

## **STRING QUARTET IN C MAJOR, OP. 33, NO. 3, *THE BIRD***

**FRANZ JOSEF HAYDN (1732-1809)**

When Haydn published his op. 33 quartets and claimed he had written them in a “new and special style,” it was neither an empty boast nor necessarily particularly newsworthy; every new work the master wrote seems to reveal further, unforeseen facets of his fertile imagination. Haydn, often lauded for his considerable wit, is a prestidigitator extraordinaire, fully conversant in misdirection, taking delight in, and exploiting fully, ambiguities of form and function. He lives in the Newtonian world of expected relationships, but as soon as one peers more closely quantum weirdnesses start to crop up.

He wastes no time in toying with his audience and players in the opening of the Quartet in C Major, op. 33, no. 3 (*The Bird*). A primary task at the start of any tonal work is to establish the key of the piece, to provide context, to set the stage upon which the action of the play will transpire. It takes at least three notes to make a chord, the lowest of which, in the normal positioning, is called the root, and lends the key its name: here, C Major. This quartet starts with only two notes, which could plausibly be part of two different simple harmonies, one major, one minor. In fact, the root is there, but in the higher position, uprooted, as it were. Haydn buries the lede. It is only with the entrance of the third note, which appears above, drawn from the air, that resolution and recognition of the scene becomes possible. The entrance of the first violin is akin to the appearance of Ariel in *The Tempest*: Ariel is beholden to the laws insisted upon by Prospero, yet he is able to enchant and conjure, affecting the presentation of the world in which he is captive and in which these laws pertain. The sense of expectation is further heightened, theatrically, by the exquisitely delicate pulsations in the opening measure, the texture of time and anticipation itself, unadulterated possibility.

# PROGRAM NOTES, cont.

The repetitions of a pitch here also propel the first violin melody, albeit more patiently, now adorned with grace notes that evoke the chirping of birds, one of several details in the piece that may be responsible for its nickname. By the time the cello also joins, and provides, at long last, the root in its proper position, the phrase is already hurtling toward its own vanishing: a wink, a flutter, a series of acrobatic leaps ending with a fancy dismount into the sea. No sooner does the music situate itself than it disappears, and immediately, with the second phrase, calls into question the plausibility of the first statement; perhaps we are in the presence of an unreliable narrator.

The first moment in the piece where the quartet properly delivers a completely unambiguous C Major chord, which would logically suggest a solid foundation and an unchallenged sense of place, the chord heralds, paradoxically, a bridging, transitional idea. Haydn starts on his way toward the so-called second theme, usually providing contrast and, thus, dramatic tension, in a sonata form movement such as this one. The dismount motive, used at first to end a thought, is punningly remolded into a propulsive idea, eventually intermingling with the chirping, birdlike initial first violin idea just before the arrival of the second theme, a shuffling of the deck. But, lo and behold, after the shuffling we find the card drawn at the beginning of the movement materializes again, resurfacing at the top of the deck. The second theme starts almost identically to the first theme, albeit twice as fast and with a small alteration in the interval of the grace notes. Birds of a feather, I suppose. Further transmutations await. In the development section, where the composer reexamines and refashions earlier ideas, using them as vessels on which to sail and explore, the "chirping" figure turns dark and moody, haunted, self-entangled, with a melancholic cast: the shadows, now, of ravens and crows. Clouds dissipate, and we find our way back to the opening idea, but as we arrive at the anticipatory pulsations

we know from the opening we may be startled to realize they are not where we should expect harmonically. On the return home, the plane descends through layers of clouds and suddenly the landscape we expect to recognize seems terra incognita. Of course it is a feint, a fleeting mirage, and a quicksilver bit of harmonic manipulation situates us correctly, at home. Don't get comfy, though. The second phrase again starts in disguise before revealing its true, original identity. Doubleness abounds. The movement ends in high spirits, at long last providing closure to the phrase that started it all.

One of the distinguishing characteristics of the op. 33 quartets is Haydn's decision to replace the expected Minuet movement with movements entitled "scherzo," literally "joke" in Italian. The minuet was already a potent template within which Haydn could jest, as it was a rather quotidian dance with clear presuppositions that could be cleverly thwarted to comic effect. In the case of op. 33, no. 3, the title, itself, seems a form of misdirection, as the dusky, undulatory murmurings and susurrations of all the instruments under the breath and in their lowest registers seems more akin to prayer and introversion than pleasantries and wisecracks. In fact, the scherzo proper serves as a foil for the bright and strutting, if perhaps vainglorious, trio section, in which the violins perform a pompous dance, a feathery frolic, all twitter and hop. The lower instruments silently observe, binoculars at the ready!

The silken slow movement is a tender aria, charming and charmed, replete with sighs and florid arabesques. Gentle singing, suffused with warmth and comfort, cedes way now and then to music rather more playful and enchanted, dancing around the singer. The song spins itself out more or less placidly, despite occasional nods toward exotic harmonies that haunt the periphery. The movement circles around itself, reexamining the same landscape with fresh eyes each time.

# PROGRAM NOTES, cont.

The finale of the quartet might have been titled by Bartók, a century and a half later, a “teasing song.” Here is the trademark call of the cuckoo, named from the sound of its cheep. Of course the cuckoo is also beloved of clockmakers, and just as the quivering opening of the piece seems to make audible the texture of time, giggling repeated notes here return to the idea of measuring the progression of moments. The four “g’s” that the first violin intone at the start of the work are here doubled, hitting that pitch eight times in the tune. All is good-natured ribbing and tickling. Twice the childlike provocations are cut off by Turkish-inflected Janissary music, begging for drums and cymbals. But the more naive and lighthearted music wins out, and the piece in its final moments evaporates with an insouciant wink, the first violin floating away while accompanying with the same repeated note on which it first appeared. We could easily loop back around to the opening of the piece, but instead the balloon is let go into the sky, lighter than air, to be amongst the birds.

— *Mark Steinberg*

## **VIOLA QUINTET, HEART SPEAKS TO HEART**

**JAMES MACMILLAN (b. 1959)**

*Cor ad cor loquitur* is a Latin phrase that means “heart speaks to heart.” The origin of this phrase is from St. Francis de Sales and slightly modified and adopted as the motto of John Henry Cardinal Newman. It seems to me that our hearts long deepest to be as close as possible to other hearts — a desire and attraction of our human hearts to one another. There is nothing more real and nothing more fulfilling than personal, physical encounters — encounters of the heart.

I have tried to build a musical response to this in this string quintet. There are four contrasted movements, but each of them



has the concept of a duet at its core. Each duet is an intertwining of intimate musical conversations and sharings between one instrument and another. The other three instruments accompany, interject, and punctuate along the way.

In the first movement, the duet is between the two violinists. The tempo is moderately fast and marked *giocoso* (playfully). The other three players seem separate and peripheral. In the slower second movement, the duettists are the two violas, marked *cantabile* (in a singing style), and the music is more expressive and touched by memories of Scottish folk music. The other three instruments are again subsidiary and more subdued.

The third movement is a fast scherzo, marked *Allegro* and in a busy three beats to a bar. The duet here is between the cello and all the others, who act as a single super-instrument. The fabric of the music is once again conceived as a two-part dialogue, but the whole quintet participates throughout. The final movement is constructed on a ground bass, which rises a semitone on each repetition, so the music is always on the move and continually modulating. The ground bass rises through the ensemble and underpins a series of different duettists — the two violinists, the two violists, first violin and first viola, second violin and cello, second violin and first viola, first violin and second viola — before a final hymn-like coda, which brings the full ensemble together for the last time.

— *James MacMillan*

## **STRING QUINTET NO. 2 IN G MAJOR, OP. 111 (1891)** **JOHANNES BRAHMS (1833-1897)**

Among our great composers, Johannes Brahms led an unusually blessed existence. He was adored and feted during his lifetime,

## PROGRAM NOTES, cont.

dubbed one of the “Three B’s” (along with Bach and Beethoven), enjoying a kind of rock star fame in German-speaking countries and beyond. He composed his music during a period where audiences were possibly larger, more knowledgeable, and more enthusiastic than any time before or since. He made a good living — and eventually became quite wealthy — as a composer, pianist, and conductor, but mainly as a composer; and unlike the greats before him (including Mozart, Beethoven, and Schubert) he wrote anything he pleased at leisure, not having to solicit work, find an employer, or rely on commissions. He attained this independence by his late 20s and lived to be 63, enjoying robust health for his entire life. He was surrounded by loving friends and never lacked for human companionship.

In spite of this, nobody would call him a happy man. In the midst of all the adulation, he constantly doubted his own abilities, considering himself a poor successor to the great composers of the past. He also had intimacy issues, to put it charitably — he pushed his friends and his romantic prospects away repeatedly and hurtfully, and felt himself to be forever an outsider. One might expect a composer of his good fortune to understand joy and fulfillment, and to be especially inclined to write music that laughs, exults, and sparkles. But much of his “happiest” music, such as the B-flat String Quartet, the Academic Festival Overture, or the third movement of his Fourth Symphony, can have a hard-working, determined quality that compares unflatteringly to the blissful grace of Mendelssohn or the dazzling, unreasoning joy of some Schumann. The most beloved music by Brahms tends, rather, to be that which conveys loneliness, sorrow, distant thunder, radiant and melancholy depths. When he ends a minor-key movement in major, as at the conclusion of the G Major Violin Sonata, or the Third Symphony, we are not gladdened, but moved to tears by the tender, bereft beauty of this music.

But then there is the G Major Viola Quintet. Anybody wishing to refute the image of “Brahms as brooder” would surely cite this piece, whose famous opening bounds off the page with joy — irrepressible, authentic. One friend, hearing it for the first time, described it as “Brahms in the Prater!” (referring to the composer’s beloved Vienna park where he walked every day); Brahms replied, “You’ve got it!” Accompanied by churning upper strings, an astounding cello melody unfolds, spanning nearly three octaves, Olympian in its energy. Eventually the first violin is drawn in and spars with the cello, contrapuntal sparks flying. The first section of the movement is a process of gradual calming, leading to a warmer melody in the two violas, and later a third theme which is more delicate and waltz-like. The movement occupies an enormous expressive canvas, ranging from orchestral brilliance all the way to the most intimate of whispers. Throughout, Brahms indulges in all of the composer’s craft for which he is known — rhythmic reimaginings of the meter, imitative overlaps, and a love of examining small parts of his melodies, gradually transforming and recombining them with each other so that they eventually become something else entirely. The symphonic pretensions of this movement are unmistakable; in fact, Brahms’ friend and biographer, Max Kalbeck, speculated that the material in this movement was originally intended for a fifth symphony, which never came to be.

The second movement, an Adagio, is extraordinarily ambiguous on many levels. Harmonically, it sits on the knife-edge between two keys, D minor and A major, the former trying to assert itself but constantly sliding towards the latter (and as if that weren’t enough, the main melody spends most of its time in a third key, C major). At the same time, the music alternates between two moods or textures: we hear on the one hand a somber, ceremonial tread that verges on the funereal at times, and on the other hand a wandering triplet line that is unmoored, searching, and

## PROGRAM NOTES, cont.

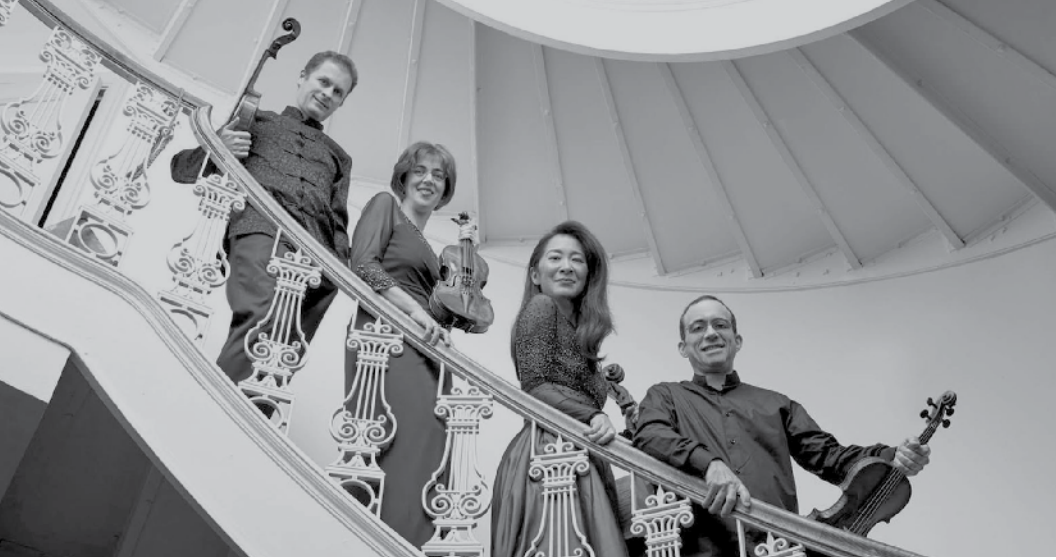
lonely. Even the form of the movement is irresolute, having the outline of a free fantasia, but also carrying the qualities of a set of variations. The music is like a question that a thinker is putting to himself, over and over; the frustration mounts until there is a sudden outbreak of intensity, but still the answer eludes him. When it finally comes — a moment of terrible D-minor realization — turbulence and upheaval ensue, the instruments shouting at each other over seething waves of triplets. The dust settles, and the theme reappears one last time, broken and disconsolate, having found resolution but not peace.

A wistful dancelike movement follows; at first the opening melody seems to echo the harmony and contour of the previous movement, but quickly becomes something else, a waltz in the shadows, accompanied by shuddering, gentle syncopations. The melody halts over and over, trying to find its way, eventually starting over in an even softer voice. This is a movement of snippets; sometimes the melody does manage to put together an arc of four bars, but more often the music is composed of aborted attempts, hesitations, sighs, gasps. In a central section, the sun comes out, the two violas sing a simple two-bar idea that is answered, voices flipped, in the violins; it is a moment of respite and blue skies. Of course, with Brahms, the cloud cover is never far away; the doubt-laden chromatic wandering returns, sun and shadow vying with one another until a shocking, accented dissonance heralds the return of the original dance, halting and overcast as ever.

The Hungarian flavor was beloved by Brahms (it seems that he did not distinguish too finely between the two); he listened constantly to [that] music in the Viennese cafes that he frequented, and one of his closest friends, the violinist Joseph Joachim, was Hungarian. The terse final movement of the quintet embraces this flavor from the beginning, alternating a fun, scurrying melody with a more vigorous, leaping response. As in the second movement, there is

a harmonic tension between two keys, the movement attempting to assert a B minor identity, but pulled irresistibly towards joyful G major. There is a wealth of melodies in the movement, the first two ideas being rapidly succeeded by a sighing upward motif over a billowing texture, and eventually a skirling arpeggio with a lilting offbeat accent. Towards the end of the movement, the fight between B minor and G major finds a compromise, as a B major version of the main theme is proposed in a delicate, hushed passage. But the tension of this compromise is too much to bear, and the music explodes outward, into a suspenseful moment of silence. In the rollicking coda that follows, G major triumphs utterly, conveyed by a giddy [Hungarian] theme which appears out of nowhere, complete with the typical rapid offbeat accompaniment of one of Brahms' cafe bands. Amidst the celebration, we can make out our main themes from the movement, whirled away in the dance, no longer caring about niceties of structure or development, only the high noon of exuberance and celebration.

— *Misha Amory*



# BIOGRAPHIES

## BRENTANO STRING QUARTET

**MARK STEINBERG, VIOLIN**

**SERENA CANIN, VIOLIN**

**MISHA AMORY, VIOLA**

**NINA LEE, CELLO**

Since its inception in 1992, the Brentano String Quartet has appeared throughout the world to popular and critical acclaim. "Passionate, uninhibited and spellbinding," raves the *London Independent*; the *New York Times* extols its "luxuriously warm sound [and] yearning lyricism."

Within a few years of its formation, the quartet garnered the first Cleveland Quartet Award and the Naumburg Chamber Music Award and was also honored in the U.K. with the Royal Philharmonic Award for Most Outstanding Debut. Since then, the quartet has concertized widely, performing in the world's most prestigious venues, including Carnegie Hall in New York; the Library of Congress in Washington, D.C.; the Concertgebouw in

Amsterdam; the Konzerthaus in Vienna; Suntory Hall in Tokyo; and the Sydney Opera House.

In addition to performing the entire two-century range of the standard quartet repertoire, the Brentano String Quartet maintains a strong interest in contemporary music, and has commissioned many new works. Its latest project, a monodrama for quartet and voice called *Dido Reimagined*, was composed by Pulitzer-winning composer Melinda Wagner and librettist Stephanie Fleischmann, and premiered in spring 2022 with soprano Dawn Upshaw. Other recent commissions include the composers Matthew Aucoin, Lei Liang, Vijay Iyer (who performs at the Moss Arts Center next month), James MacMillan, and a cello quintet by Steven Mackey, performed with Wilhelmina Smith, cello.

The quartet has worked closely with other important composers of our time, among them Elliot Carter, Charles Wuorinen, Chou Wen-chung, Bruce Adolphe, and György Kurtág. The ensemble has also been privileged to collaborate with such artists as soprano Jessye Norman, mezzo-soprano Joyce DiDonato, and pianists Richard Goode, Jonathan Biss, and Mitsuko Uchida. The quartet has recorded works by Mozart and Schubert for Azica Records, and all of Beethoven's late quartets for the Aeon label. In 2012, the group provided the central music (Beethoven's op. 131) for the critically-acclaimed independent film *A Late Quartet*.

Since 2014, the Brentano String Quartet has served as artists-in-residence at the Yale School of Music. The quartet was formerly the ensemble-in-residence at Princeton University, and was twice invited to be the collaborative ensemble for the Van Cliburn International Piano Competition.

The quartet is named for Antonie Brentano, whom many scholars consider to be Beethoven's "Immortal Beloved," the intended recipient of his famous love confession.



# BIOGRAPHIES

## HSIN-YUN HUANG, VIOLA

Violist Hsin-Yun Huang has forged a career by performing on international concert stages, commissioning and recording new works, and nurturing young musicians. Huang has appeared as soloist with leading orchestras in Beijing, Taipei, and Bogota, amongst others. Inspired by authentic folk elements, the focus and highlight of Huang's 2022-2023 season was the program *Strings of Soul*, in collaboration with composer Lei-Liang and pipa virtuoso Wu Man. Additional performances included chamber and solo recitals in New York City, Philadelphia, and more.

Huang was the first solo violist to be presented in the National Performance Center of the Arts in Beijing and was featured as a faculty member alongside Yo-Yo Ma in Guangzhou. She has commissioned compositions from Steven Mackey, Shih-Hui Chen, and Poul Ruders. Her 2012 recording for Bridge Records, titled *Viola Viola*, won accolades from *Gramophone* and *BBC Music Magazine*. Her most recent release is the complete unaccompanied sonatas and partitas of J.S. Bach, in partnership with her husband,



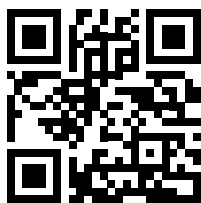
Brentano String Quartet violist Misha Amory.

Huang regularly appears at festivals, including Marlboro, Spoleto, Ravinia, Santa Fe, and Music@Menlo, among many others. Huang was the gold medalist in the 1988 Lionel Tertis International Viola Competition, the top prize winner in the ARD International Competition in Munich, and was awarded the highly prestigious Bunkamura Orchard Hall Award. A native of Taiwan, she received degrees from the Yehudi Menuhin School, the Curtis Institute of Music, and the Juilliard School. Huang now serves on the faculties of Juilliard and Curtis.

*The Brentano String Quartet first performed at the Moss Arts Center in 2014. This is the first performance by Hsin-Yun Huang at the Moss Arts Center.*



## TELL US WHAT YOU THINK!



We'd love your feedback on this performance. If you complete the short survey, you can enter for a chance to win two tickets to Vox Luminis on Thursday, October 19, 2023.

[bit.ly/brentano-feedback](https://bit.ly/brentano-feedback)

# GO DEEPER

In an interview with Playbill, violinist Mark Steinberg stated, "composers are perpetually in dialogue with the past and all inherit a lot from their predecessors. Whether they borrow and build upon or rebel against, it is not possible to write music completely free from the shadow of any earlier composer." Where do you hear musical elements that "borrow" and/or "rebel" against earlier pieces in the evening's repertoire?

## ENGAGEMENT EVENTS

### **THURSDAY, SEPTEMBER 21 MASTER CLASS WITH BRENTANO STRING QUARTET**

Members of the ensemble coached Virginia Tech students in string technique and musicality.

### **FRIDAY, SEPTEMBER 22 UNIVERSITY CLASS VISIT: EUROPEAN-AMERICAN MUSIC ANALYSIS**

Students in a music history and theory course gained contextual knowledge and guidance in music analysis from members of the quartet.

*Special thanks to John Irrera, Kimberly Loeffert, Alan Weinstein, and Molly Wilkens-Reed*

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# IN THE GALLERIES

THROUGH SUNDAY, DECEMBER 17

## **william cordova**

***can't stop, won't stop: tenets of southern alchemy***

Ruth C. Horton Gallery

william cordova examines the visual aspects of transition and displacement, studying the evolution and adaptation of objects and perception across time and space. Constructing artworks composed of reclaimed elements, paint, gold leaf, and collage, cordova presents encoded representations of social systems and the material histories of objects and images.

## **Laurie Steelink**

***Spirit Is Alive, Magic Is Afoot***

Miles C. Horton Jr. Gallery and Sherwood Payne Quillen '71  
Reception Gallery

Multidisciplinary artist Laurie Steelink identifies as Akimel O'otham, and she is a member of the Gila River Indian Community. Exploring connections to her Native American roots, Steelink creates assemblages of found objects and reassembled paintings to question authenticity and consider spirituality. Using her creativity to reconnect with and to reference her ancestors, culture, and community, Steelink defines her work as an expression of her personal identities.



## K-12 PROGRAMS AT THE MOSS ARTS CENTER

At the Moss Arts Center, we believe that arts experiences are a crucial part of a child's education. We've been dedicated to providing opportunities for children at no cost since we opened in 2013. A wide array of Moss programming and experiences to inspire, engage, and empower students of all ages and backgrounds. This season, we're offering five school-day matinee programs, in-school workshops and performances, and gallery tours with professional artists for learners of all ages.

**Learn more at [bit.ly/moss-K12](https://bit.ly/moss-K12).**

# DID YOU KNOW?

The university broke ground on the Center for the Arts at Virginia Tech (now the Moss Arts Center) on June 18, 2010. The center's design was led by the globally renowned architectural firm, Snøhetta, winner of the international competition to create a museum pavilion at the World Trade Center site in New York.

# LAND ACKNOWLEDGEMENT

Virginia Tech acknowledges that we live and work on the Tutelo/Monacan People's homeland and we recognize their continued relationships with their lands and waterways. We further acknowledge that legislation and practices like the Morrill Act (1862) enabled the commonwealth of Virginia to finance and found Virginia Tech through the forced removal of Native Nations from their lands, both locally and in western territories.

We understand that honoring Native Peoples without explicit material commitments falls short of our institutional responsibilities. Through sustained, transparent, and meaningful engagement with the Tutelo/Monacan Peoples and other Native Nations, we commit to changing the trajectory of Virginia Tech's history by increasing Indigenous student, staff, and faculty recruitment and retention, diversifying course offerings, and meeting the growing needs of all Virginia tribes and supporting their sovereignty.

We must also recognize that enslaved Black people generated revenue and resources used to establish Virginia Tech and were prohibited from attending until 1953. Through InclusiveVT, the institutional and individual commitment to *Ut Prosim* (That I May Serve) in the spirit of community, diversity, and excellence, we commit to advancing a more diverse, equitable, and inclusive community.

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**Molly Parker**, *executive assistant*

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## Upcoming Shows

Chuck Mathena Center presents:

# Shake, Rattle, & Roll

Thursday  
October 12, 2023  
7:00pm \$20



Chuck Mathena Center presents:

# VITALY

AN EVENING OF WONDERS

Thursday  
October 26, 2023  
7:00pm  
\$21 adults / \$18 kids 8-12  
\*under 8 not recommended\*

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the  
at Virginia Tech

The YMCA provides after school care from 3pm-5:30pm at the Middle School, Mon-Friday.

For more information and to register your child visit:  
[www.vtymca.org/after-school/](http://www.vtymca.org/after-school/)

Questions?  
Contact JC Hamilton at  
[jc@vtymca.org](mailto:jc@vtymca.org)

# YMCA CRAFT FAIR

NOVEMBER 10-11, 2023

CALL FOR VENDORS

Now accepting vendor applications for our 54th annual Craft Fair.

Interested? Please contact:  
[engagement@vtymca.org](mailto:engagement@vtymca.org)

[www.vtymca.org](http://www.vtymca.org)

## YMCA at Virginia Tech Annual Book Fair

The Y Center  
1000 N. Main St., Blacksburg

October 6-8, 2023

# SAVE THE DATE!!!

### Did You Know

**Then: Eco-cycle**  
The YMCA student program Eco-Cycle started as an aluminum can recycling project. It quickly expanded to include paper and other mixed materials throughout the academic buildings and residence halls on campus. This helped start Virginia Tech's recycling program and paved the way for the creation of the Office of Sustainability.

**Now: Y-toss**  
Y-TOSS is one of Virginia Tech's largest sustainability initiatives. Each year, students donate gently-used items as they move out of the residence halls; these items are then available for incoming students to purchase at low prices so they can outfit their new rooms on a budget! Through Y-TOSS we have diverted more than 100 tons of material from the waste stream!



[www.vtymca.org](http://www.vtymca.org)

## Bring your own mug

'Ecomug' offers ecologically sound dining.

### READ MORE

What if everyone threw their used mugs out at the end of the semester? Future students would have to beg lower at higher costs, outdoor students would lose money and the environment would be subjected to even more trash.

In 2016, we don't follow the paradigm. Instead, we reuse the mugs. Now, imagine if we could have our mugs and our paper cups recycling we brought a idea.

We could wash them out and reuse the cups over again. Maybe that idea isn't practical, but a group we formed has provided an option.

The YMCA student program at Virginia Tech has a group in 313 Square called the Ecological Environmental Group.

The group has been an attempt to do for the environment. One program they have been working on is Ecomug.

Recycling mugs were the idea but you can't be bothered in the Burger King in Business Center 313 Square and the Ecological Environmental Group.

### Travel program

When purchasing a mug in 313 Square students will also receive a tag to attach the mug to book-plates.

Students that have the mugs are Amelia, The Balance, Roger King, Gabe's, House 101, Harper's, Matt Mountain, Carter, Lee's, Fred Chalkin, Subway and Sun/Martin. Check with each business for the different locations' prices and items when placing out the mugs.

For individuals who purchased mugs last year, businesses will ensure to have them. Individuals who have had tags on the mugs can be replaced for \$1.25 more in 313 Square.

The Ecological Environmental Group extends its gratitude to the people that have helped provide the mugs and the business for their involvement in the program.

Ecological Environmental Group would like to thank the Y-TOSS group for their involvement in the program.

Any questions about the program or the mugs, please contact the Ecological Environmental Group at 313 Square.