



**10 MOSS
ARTS
CENTER**

10TH ANNIVERSARY SEASON

**VT VIRGINIA
TECH.**

MOUNTAIN STAGE WITH KATHY MATTEA

FEATURING HOTTUNA, MICK FLANNERY, VIV & RILEY,
WILLIAM LEE ELLIS, AND MORE

Sunday, October 1, 2023, 7 PM

Street and Davis Performance Hall, Anne and Ellen Fife Theatre

FALL 2023 PERFORMANCES

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
Seongbukdong
Beedoolkee Theatre
MEDEA on Media

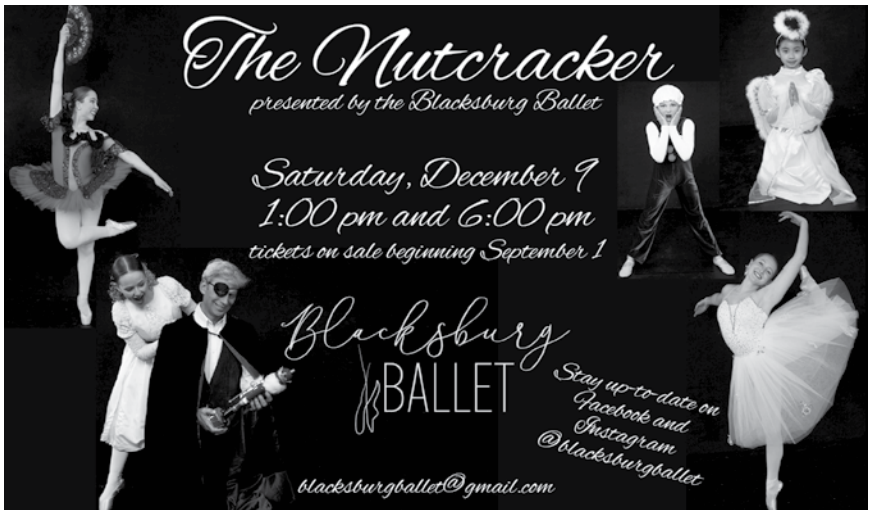
Thurs., Nov. 16, 7:30 PM
Invoke

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
CENTER**



The Nutcracker
presented by the Blacksburg Ballet

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

**Blacksburg
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MOUNTAIN STAGE WITH KATHY MATTEA

FEATURING HOTTUNA,
MICK FLANNERY, VIV & RILEY,
WILLIAM LEE ELLIS, AND MORE

Mountain Stage is produced by West Virginia Public
Broadcasting and distributed by NPR Music.

This performance is supported in part by gifts from Moss Arts Center
supporters Ms. Elizabeth Hahn and Mr. Douglas Chancey and Erv Blythe.

CREDITS

HOST: Kathy Mattea

EXECUTIVE PRODUCER: Adam Harris

SENIOR PRODUCER: Jeff Shirley

ARTISTIC DIRECTOR: Larry Groce

ASSOCIATE PRODUCERS

John Inghram

Mallory Richards

ENGINEERED BY

Patrick Stephens

Ritchie Collins

Jim Raines

Brian Hensley

Greg McGowan

PRODUCTION ASSISTANCE BY

Michael Lipton

Lance Schrader

Chris Meade

Don London

Scott Robinson

Robbie Lanham

Kelley Laseter

Jenn Brown

Mary Lee

Big Jay

PHOTOGRAPHIC SERVICES

Chris Morris,

Music in Motion Promotions

MOUNTAIN STAGE BAND

Ron Sowell, *band director*

and acoustic guitar

Bob Thompson, *pianist*

Julie Adams, *vocalist*

Michael Lipton, *guitarist*

Steve Hill, *bassist*

Ryan Kennedy, *guitarist*

Ammed Solomon, *drummer*

MOUNTAIN STAGE

UNDERWRITERS:

Bailey and Glasser; West

Virginia Tourism; Charleston,

West Virginia Convention and

Visitors Bureau; Diversified

Energy; AARP; and Charleston

Marriott Town Center

Special thanks to Mountain Stage members Walter and Shawn Williams for their generous support.

ABOUT MOUNTAIN STAGE

For 40 years, Mountain Stage has stood as one of the most beloved and enduring programs in public radio history, broadcasting thousands of raw, unforgettable performances by rising stars and veteran legends alike from the series' humble home in Charleston, West Virginia.

"From the start, we wanted to make a show where the music could speak for itself," says co-founder, artistic director, and longtime host Larry Groce. "We didn't want to chase trends or build a cult of personality; we just wanted to showcase the kind of art that deserved to be heard."

Launched in 1983 by Groce, executive producer Andy Ridenour, and chief engineer Francis Fisher, Mountain Stage began as a regional production of West Virginia Public Broadcasting before quickly gaining NPR distribution and expanding its reach to a national audience. Bookings on the two-hour, Sunday afternoon program were eclectic, to say the least, with each episode showcasing a handful of artists across a broad range of styles and genres, and audiences responded favorably to the unique mix of down home talent and household names. Though any number of early events could be credited with helping to fuel the show's remarkable rise — some point to the breakout success of West Virginia natives like Tim O'Brien and Kathy Mattea, who began performing on the series well before fame came calling, while others recall the show's star turn at the Public Radio Program Directors Conference in 1986, when they presented station reps with authentic West Virginia hors d'oeuvres (fresh ramps and hamburgers cut into quarters) — most agree that it was R.E.M.'s 1991 appearance that marked an indelible turning point in the Mountain Stage story.

"We got a call out of the blue asking if we'd like to have R.E.M. on the show," says Groce, who'd hosted Peter Buck on the program

ABOUT MOUNTAIN STAGE, cont.

the year before. “The band had just hit number one with *Out of Time*, but they’d announced that they weren’t going to tour behind it, so the demand to see them was stupendous. I think they only did three shows in the U.S.: *SNL*, *MTV Unplugged*, and Mountain Stage.”

While the performance undoubtedly raised Mountain Stage’s profile with artists and audiences around the world, the series remained true to its Appalachian roots, maintaining the same small, tight-knit staff and commitment to embodying the warmth, honesty, and openness of West Virginia and its people in everything they did. The decades to come would yield countless more iconic performances from an incredibly diverse array of guests — John Prine, Patti Smith, Allen Ginsberg, Dr. John, Mavis Staples, Townes Van Zandt, Hugh Masekela, Buddy Guy, Preservation Hall Jazz Band, Wilco, Phish, and Angélique Kidjo, to name just a few — but each and every artist found themselves treated with the same respect and hospitality as the last, regardless of whether they were Grammy-winning superstars or fresh-faced rookies making their radio debut.

These days, Mountain Stage can be heard on nearly 300 public radio stations nationwide (and globally via NPR Music), but its heart and soul remain firmly planted in Charleston, West Virginia, where the series continues to present world class performances with the same passion, dedication, and curiosity that’s guided it from the start.



BIOGRAPHIES

KATHY MATTEA

It's hard to imagine anyone more suited to serving as the new host of Mountain Stage than two-time Grammy Award winner and West Virginia native Kathy Mattea.

"If someone was going to invent a job that combined all of my passions and all of my skills, this would be it," Mattea reflects. "It's just the perfect fit in every way."

Over the course of Mountain Stage's 40-year run on public radio, the show has become something of a second home for Mattea, who's appeared as a guest on the Charleston, West Virginia-based program more times than any other female artist (she ranks second overall only to her good friend and fellow West Virginia native Tim O'Brien).

"There's something quintessentially West Virginia about Mountain Stage," Mattea explains. "Beyond the world-class performances, beyond the collaborative atmosphere, beyond how much fun it is, I think the show offers a really important insight into the people and the culture that make West Virginia so special, and I'm always thrilled to help share that with the world."

BIOGRAPHIES, cont.

Born and raised in Kanawha County, Mattea lived in West Virginia until the late 1970s, when she moved to Nashville to pursue her dreams of a career in music. She signed her first record deal in 1983 and charted with a pair of early releases, but it was her acclaimed third album, *Walk the Way the Wind Blows*, that truly signaled her arrival as a star. The record produced four Top 10 singles on country radio and set the stage for Mattea's 1987 smash, *Untasted Honey*, which marked the first of five of her albums to be certified gold. *Untasted Honey* contained back-to-back number one country singles, as did 1989's *Willow in the Wind*, which helped Mattea take home two consecutive CMA Female Vocalist of the Year awards, along with a Grammy for Best Female Vocal Performance. The *L.A. Times* called her "a performer of limitless potential," while the *Washington Post* hailed her as "one of Nashville's finest song interpreters," and *People* described her as "warm, strong, smart and generally splendid." Over the next three decades, Mattea would go on to record nearly a dozen more albums exploring country, folk, Celtic, and gospel music; collaborate with everyone from Jackson Browne to Townes Van Zandt; notch her first platinum record with a collection of her greatest hits; earn her second Grammy Award; top the Bluegrass Albums chart; and garner yet another Grammy nomination for *Coal*, her Marty Stuart-produced exploration of Appalachian mining songs. Mattea's most recent release, 2018's *Pretty Bird*, marked her triumphant return to the studio after nearly losing her voice and prompted glowing profiles from NPR, *Billboard*, *Rolling Stone*, and more.

In 2019 Mattea began guest-hosting episodes of Mountain Stage at the suggestion of co-founder and original executive producer Andy Ridenour. Filling in for longtime host Larry Groce — who'd never missed a show in the series' entire run — was a daunting task, but Mattea's deep well of musical knowledge, easygoing chemistry with guests, and profound personal reverence for the program and its history made her a natural.

"I understood the culture, I understood the music, and I was just as comfortable singing with the guests as I was chatting with them," says Mattea. "Stepping into that role felt like finding something I'd been yearning for without even realizing it."

"Kathy's been coming on the show for more than 30 years now," adds Groce, "and in all that time and with all her success, she really hasn't changed who she is at her core. She embodies the best of West Virginia the same way Mountain Stage does, and that's how we knew she'd be the perfect person for this job."

In 2021 Mattea took over as full-time host of Mountain Stage to a warm welcome from loyal listeners around the country. Given the profound effect the show has had on her over the years, the honor's not one Mattea takes lightly. She sees herself as a steward of the series, a keeper of the flame whose primary responsibility is to carry on the traditions and the legacy that have made Mountain Stage such an integral part of the public radio landscape these past four decades. Like her predecessors, she aims to bring humor, heart, and a whole lot of unforgettable performances to the airwaves, showcasing both rising young talent and legendary veterans while at the same time sharing a taste of the West Virginia she grew up with, a place full of friendly, funny, brilliant people who tend to be too humble and kind to toot their own horns.

"One of the reasons I love this job so much is that it's not about me," Mattea explains. "There's something so rewarding about being able to take whatever success I've had in my career and pass that on to the next person, to be able to shine a light on these amazing artists and this wonderful state and this incredibly important institution."

Her place in Mountain Stage history long since assured, Kathy Mattea is ready to help guide the show into the future one joyous, eclectic night of music at a time.

BIOGRAPHIES, cont.

HOT TUNA



The name Hot Tuna invokes as many different moods and reactions as there are Hot Tuna fans — millions of them. To some, Hot Tuna is a reminder of some wild and happy times. To others, that name will forever be linked to their own discovery of the power and depth of

American blues and roots music. To newer fans, Hot Tuna is a tight, masterful duo that is on the cutting edge of great music.

All of those things are correct, and more. For more than four decades, Hot Tuna has played, toured, and recorded some of the best and most memorable acoustic and electric music ever. And Hot Tuna is still going strong — some would say stronger than ever.

The two kids from 1950s Washington, D.C. knew that they wanted to make music. Jorma Kaukonen, son of a State Department official, and Jack Casady, whose father was a dentist, discovered guitar when they were teenagers (Casady, four years younger, barely so). They played, and they took in the vast panorama of music available in the nation's capital, but found a special love of the blues, country, and jazz played in small clubs.

Kaukonen went off to college, while Casady sat in with professional bands and combos before he was even old enough to drive, first playing lead guitar, then electric bass.

In the mid-1960s Kaukonen was invited to play in a rock'n'roll band that was forming in San Francisco; he knew just the guy to play bass and summoned his old friend from back east. The

striking signature guitar and bass riffs in the now-legendary songs by Jefferson Airplane were the result.

The half-decade foray into 1960s San Francisco rock music was for Casady and Kaukonen an additional destination, not the final one. They continued to play their acoustic blues on the side, sometimes performing a mini-concert amid a Jefferson Airplane performance, sometimes finding a gig afterwards in some local club. They were, as Kaukonen says, "Scouting, always scouting, for places where we could play."

The duo did not go unnoticed and soon there was a record contract and not long afterwards a tour. Thus began a career that would result in more than two dozen albums, thousands of concerts around the world, and continued popularity.

Hot Tuna has gone through changes, certainly. A variety of other instruments, from harmonica to fiddle to keyboards, have been part of the band over the years, and continue to be, varying from project to project. The constant, the very definition of Hot Tuna, has always been Kaukonen and Casady.

The two are not joined at the hip, though; through the years both Kaukonen and Casady have undertaken projects with other musicians and solo projects of their own. But Hot Tuna has never broken up, never ceased to exist, nor have the two boyhood pals ever wavered in one of the most enduring friendships in music.

Along the way, they have been joined by a succession of talented musicians: drummers, harmonica players, keyboardists, backup singers, violinists, and more, all fitting with Kaukonen and Casady's current place in the musical spectrum. Kaukonen and Casady certainly could not have imagined, let alone predicted, where the playing would take them. It's been a long and fascinating road to numerous, exciting destinations. Two things have never changed:

BIOGRAPHIES, cont.

they still love playing as much as they did as kids in Washington, D.C., and there are still many, many exciting miles yet to travel on their musical odyssey.

MICK FLANNERY



Mick Flannery writes songs with fluency, expressing layered aspects of the human condition, its flaws, triumphs, and general uncertainty. Flannery's latest offering, *Goodtime Charlie*, marks his eighth studio album and is no exception.

The last couple of years saw the release of an album inspired by the world's most famous chess matches, and a duet album with Susan O'Neill that blossomed into *In the Game* — the biggest selling Irish independent album of 2021. Now, a new collection of songs that summon up characters and scenes and give voice to emotions that have transformed into the album *Goodtime Charlie*.

Covid had thrown the pieces in the air, but Flannery was going with the flow, trying things, taking part in online writing sessions, recording duets, and developing ideas he hadn't had time for before. "Time wasn't exactly at a premium," as he said. *Goodtime Charlie* had already made its first tentative steps. *Give Me Up* had been written pre-Covid in Los Angeles with producer Tony Buchen and Australian musician, producer, and songwriter Justin Stanley. *OK LA* ("a love letter to a dead dream") had been written in Nashville with writer Adam Landry.

"I started doing these weekly online collaborations with Ana Egge and it was great. We have similar likes and dislikes when it

comes to music and lyrics," Flannery recalls. Egge has been writing songs since she was a child, has an astonishing back catalog, and has shared stages with artists like Shawn Colvin and Iris Dement. Three of the collaborations made it onto the album, beginning with *Neon Tonight* ("about a band waiting to go onstage, feeling nervous and excited"), *Machine* ("a song about an emotionally distant mechanic, who just loves driving, wondering why people lead such complicated lives"), and finally, *Someone to Tell It To* ("a song about a journey and the gratitude of having someone traveling with you").

Another Zoom collaboration came via rising star, singer, and songwriter Tianna Esperenza, the granddaughter of punk royalty Palmolive from The Slits. "Tianna had her part already for *Old Friend*, and I just kind of wrote around that to create a response part." Then there's Andrew House, with whom Mick shares the Christy Skulls side project, contributing ideas that became *Push the Cart*. "He sends me stuff all the time, this one just worked really well." In songs like *Young*, "one of the ideas is that we don't really have free will. You aren't the author of your own thoughts. Also I was taken by an interview of Tupac Shakur's, which appears on a Kendrick Lamar album — to pick your fights when you're young, when you have the energy." The choruses are about a willingness to fight and where it comes from.

One song, *The Fact*, was presenting an issue. "My sister felt it didn't make sense with just one narrator. It needed a second viewpoint." That viewpoint was to come in the shape of Valerie June, an American singer-songwriter and multi-instrumentalist from Memphis, Tennessee. *Minnesota* presented a similar issue and was inspired by a person's relationship to the state or country in which they live. In this case it's the voice of an American woman who has grown from seeing the state as a parent to her into seeing herself as a guardian to it, and the contradictions and calls to action this

BIOGRAPHIES, cont.

entails. Anaïs Mitchell provided that necessary second voice. As she said at the time, “I would sing any song Mick asked.”

Consequently *Goodtime Charlie* has more collaborative songwriting on it than any previous records. “It sparks you out of your comfort zone,” Flannery says. “It opens up new perspectives. You wonder, ‘How would someone else do this?’” The result is the best album of Flannery’s already stellar career. Whatever the other voices add, whether on the record or in the writing, it creates a suite of songs that twist and turn surprise and engage like no others in his career. “It’s more fun too,” Flannery notes, “I don’t take myself as seriously as I did when I was 20. Back then, you’re all about yourself. I’m open to more fun now, trying things — hence, *Goodtime Charlie*.”

The song *Goodtime Charlie*, the album’s namesake, is “Not a very serious song,” Flannery says. It’s “about a gambler who is liable to do anything at any time, as long as it’s a good time.” It, however, sets the tone for a game of two halves on this record, accompanied by *What They Say*, *Morning Rain*, the aforementioned *Give Me Up*, and *Neon Tonight*. These lend to a free-spirited, ‘70s feel, a nod to the The Band and Van Morrison. There is a nostalgia weaved through these songs that juxtapose the deep and soulful ballads making up the other half of this epic piece of work.

Goodtime Charlie was recorded in Cork with old friend, drummer, and producer Christian Best, and features longtime musical companions Alan Comerford on guitar and Mikey O’Connell on bass. “They were sympathetic,” says Flannery. “It’s intuitive with them, they know me, we know each other.” These are people who are used to playing together, have put in the hard yards together, shared stages, buses, and dreams. With a songwriter who knows his trade, better than ever before.

But best of all is that right now, with these songs, you feel that it has only just begun.

VIV & RILEY



Vivian Leva and Riley Calcagno's self-titled record is old-soul roots music to its core. Though both are just out of college, the duo's musical talents extend far beyond their years. Produced by Grammy-winning Cajun roots heavyweight Joel Savoy at his Louisiana studio, *Vivian*

Leva & Riley Calcagno (released March 12, 2021, on Free Dirt Records) is not some soulless collection of songs imitating previous masters of American music. Rather, the pair has responded to one of the darkest eras in American history with an album of stunning breadth and originality.

With mass protests, fires raging near their current home in the Pacific Northwest, and no prospect of touring at the time, it's an aptly biting, bittersweet group of songs for an uncertain period. Yet Leva and Calcagno balance this with a sense of optimism — a notion that at our most vulnerable, we might emerge better humans because of it all, perhaps beginning with our own intimate relationships. The 11 tracks elegantly reprise the deep threads of old-time and classic country present throughout Leva's debut album — she did grow up in rural Appalachia outside Lexington, Virginia, and the daughter of celebrated old-time musicians, after all. However, the pair fluidly meld this traditional backbone with fresh iconic melodies, expanded production, and the tightly wound vocal harmonies of indie folk. It's an artistic statement made from this moment but built to last.

Vivian Leva & Riley Calcagno follows Leva's critically acclaimed 2018 debut, *Time Is Everything*, which garnered rave reviews from

BIOGRAPHIES, cont.

publications like *Rolling Stone*, who said the album shone “a light on the past without giving up its place in the present.” Leva was hailed for her mature, deeply grounded songwriting, surprising for a songwriter not quite 20 years old at the time. She wields the same golden pen on the new album, though Calcagno lends a hand, too, with songwriting and arrangements, pulling Leva’s songs in new directions and down unexpected pathways. While their previous album centered around the passage of time, the couple’s new record explores themes of space and distance. Leva and Calcagno were working on these songs well before Covid, but were separated by half the country while attending different universities. With Leva on the West Coast and Calcagno in Ohio, the two sent each other songs as voice memos or worked on them during weekend visits.

Both Leva and Calcagno grew up in the Appalachian stringband tradition, have noted parents in the old-time scene, and spent formative years running wild around festival campgrounds. They are steeped in an instrumental culture of hard-picking and virtuosic musicianship; indeed there are plenty of online videos of them tearing through all-night jam sessions. Leva recently joined Calcagno’s former teen stringband, The Onlies, releasing an album of fire-breathing fiddle tunes in late 2020. However, what sets Leva and Calcagno apart — in addition to their work as instrumentalists — is their almost preternatural talent as songwriters. Great pickers don’t necessarily make great songwriters; it’s an entirely different art to be able to translate the world of rural Appalachia into a country song that can still make a personal point. As young artists stepping into the spotlight during one of the most brutal periods in our history, it’s clear they’ve built something that can last, something that speaks to our present time while reminding us of the best parts of where we came from.

WILLIAM LEE ELLIS



Acclaimed Americana/blues guitarist William Lee Ellis was raised in the deep roots of American music. Named after his godfather, legendary bluegrass pioneer Bill Monroe, Ellis grew up in a musical family — his father, Tony Ellis, was one of Monroe's Blue Grass Boys.

Growing up in Kingsport, Tennessee, was as close to bluegrass heaven as you could get — some of Ellis' earliest memories include trips to Appalachian musician Tommy Jarrell's home with his father and being bounced on his godfather's knee. It was only natural for him to take up the guitar, and Ellis spent his adolescence backing his fiddle- and banjo-playing dad at bluegrass festivals and contests across the country.

In college, Ellis took his musical studies in a new direction, spending the better part of a decade playing classical guitar and earning a master's degree in classical performance from the University of Cincinnati-College Conservatory of Music (CCM). While there, Ellis chanced upon a musician who would change his life: Piedmont blues giant Reverend Gary Davis. Folk-blues revivalist Andy Cohen introduced Ellis to Davis' intricate finger-picking style, which fascinated the classically-trained guitarist. "Davis was a great sacred bluesman, and that's a genre I love dearly," Ellis says. "A combination of the heavenly and the hellish ... full of tension and drama."

His discovery led Ellis to other bluesmen — Blind Blake, Lonnie Johnson, Blind Willie Johnson, and Willie McTell. Soon, Ellis had

BIOGRAPHIES, cont.

a band of his own, the Midnight Steppers, an acoustic Delta/jug band/rockabilly group that included longtime collaborator and compadre Larry Nager. In the late '80s, the Steppers performed regionally at festivals and on such national radio and TV programs as NPR's Mountain Stage and TNN's *Nashville Now*.

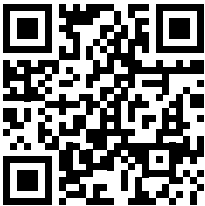
Along the way, Ellis learned to combine Davis' finger-picking technique with his classical performance background and the bluegrass-infused memories of his youth. Yet it's clear that he's no revivalist — Ellis writes his own unique music, using old blues forms as a vocabulary to express contemporary experiences. In his quest to capture the timeless appeal of pre-war blues and to make the music's message live for today, Ellis has created a brand of Americana/roots music that's all his own.

This program was printed before additional artists were added to the show. Please visit artscenter.vt.edu and mountainstage.org for more information.

Kathy Mattea first performed at the Moss Arts Center in 2014. This is the first Mountain Stage performance at the Moss Arts Center, and the first performance for Mick Flannery, Viv & Riley, and William Lee Ellis.



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/mountain-stage-feedback

GO DEEPER

Kathy Mattea has described Mountain Stage as a program that “checks many of the boxes for what [she] value[s] in the world: West Virginia culture (and counteracting the prevailing stereotypes); discovering new, great music; live performance, spontaneity, and community.” Where did you experience these elements in the performance?



artscenter.vt.edu

10TH ANNIVERSARY SEASON

A black and white photograph of an orchestra performing on a stage. The musicians are seated in rows, and a conductor is visible in the center. The stage is illuminated, and the audience seating is visible in the foreground.

10 YEARS

is just the opening act.

When you support the Moss Arts Center, you're supporting the future of the arts in Southwest Virginia.

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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 is a citizen of the Akimel O'otham Nation and 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.

DID YOU KNOW?

The Moss Arts Center is a member of Major University Presenters (MUPs), a consortium of university-affiliated performing arts centers and programs created to support and advance the work of leading arts presenters at major research universities across the country.

The center is one of only 21 institutions in the country on the roster, joining leading university arts presenters that include the University of Illinois (Krannert Center for the Performing Arts), Penn State (Center for the Performing Arts), and Stanford University (StanfordLive! Program and Bing Concert Hall).

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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THRIFT SHOP at 1000 N Main St., Blacksburg

The Y Annual Book Fair

Oct 6: 12-6pm

Oct 7: 9am-6pm

Oct 8: 12-5pm

At the Y Center
1000 N. Main St.
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Y Alumni Spotlight!



L-R: Deputy Secretary Kathleen
Marrigan, State Director Jack
Tarburton and Senator Tom Carper

As a freshman in 1961, Jack attended freshman camp (orientation) run by the YMCA, had a good experience, and stayed with the Y for all four years. Jack appreciated the camaraderie and sense of belonging he got from participating in the Y.

The Y was a natural extension of his youth leadership development, from Eagle Scout, to Corps of Cadets Leadership Class, to YMCA President. Upon graduation, Jack worked for the Defense Intelligence Agency and continued to serve in leadership roles throughout his career - Secretary of Agriculture for Delaware, State Director for MD/Delaware.

Justin (he/they) is a two-time Hokie, graduating in Sociology (B.S.) in 2012 & Higher Education Administration (M.A. Ed.) in 2014. Justin has volunteered with the Y since 2008, first as a part of the Senior Connections program, then in the Classroom Aide program. Justin has proudly served on the Board of Directors for the Y since 2013 & currently serves as the Board's chairperson since spring 2023.

As board chair, Justin looks forward to continuing and cementing the amazing legacy of the Y in the New River Valley community and beyond.



Naya graduated in 2023 and was a Program Leader for Healthy Kids Day for two years. She loved the YMCA's sense of community and commitment towards others! Naya loved being apart of the Y, so much so that she now works as our Alumni Coordinator.

www.vtymca.org