

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



# VOX LUMINIS

## LIONEL MEUNIER, ARTISTIC DIRECTOR

Thursday, October 19, 7:30 PM

Street and Davis Performance Hall, Anne and Ellen Fife Theatre



JAVON JACKSON WITH NIKKI GIOVANNI AND NNENNA FREELON  
*The Gospel According to Nikki Giovanni*  
Fri., Nov. 3, 7:30 PM



# *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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## **MARK MORRIS DANCE GROUP**

*The Look of Love*

Sat., Feb. 24,  
7:30 PM



# VOX LUMINIS

## LIONEL MEUNIER, ARTISTIC DIRECTOR

**ZSUZSI TÓTH**, SOPRANO

**ERIKA TANDIONO**, SOPRANO

**VICTORIA CASSANO**, SOPRANO

**BARNABAS HEGYI**, COUNTERTENOR

**JAN KULLMANN**, COUNTERTENOR

**RAPHAEL HÖHN**, TENOR

**PHILIPPE FROELIGER**, TENOR

**SEBASTIAN MYRUS**, BASS

**LIONEL MEUNIER**, BASS  
AND ARTISTIC DIRECTOR

**ANTHONY ROMANIUK**, ORGAN

**TUOMO SUNI**, VIOLIN CM

**JACEK KURZYDLO**, VIOLIN

**JOSH CHEATHAM**, VIOLA DA GAMBA

**RICARDO RODRIGUEZ MIRANDA**,  
VIOLA DA GAMBA

**ADRIENNE HYDE**, CELLO

**BENJAMIN AGHASSI**, BASSOON

**JASU MOISIO**, OBOE

This performance is supported in part by gifts from  
Mr. Bruce Prichard and Mrs. Nancy Beville Prichard and Ms. Susan M. Hansen.  
Additional funding is provided by the G. Davis Saunders Jr. Fund for Excellence.

# PROGRAM

## ***THE EARLY CANTATAS***

JOHANN SEBASTIAN BACH

1685-1750

***ACTUS TRAGICUS – GOTTES ZEIT IST DIE ALLERBESTE ZEIT,***

BWV 106

***AUS DER TIEFEN RUFE ICH, HERR, ZU DIR,***

BWV 131

———— **INTERMISSION** ————

***NACH DIR, HERR, VERLANGET MICH,***

BWV 150

***WEINEN, KLAGEN, SORGEN, ZAGEN,***

BWV 12

# TEXT AND TRANSLATIONS

## *ACTUS TRAGICUS – GOTTES ZEIT IST DIE ALLERBEST ZEIT, BWV 106*

### 1. SINFONIA

### 2. CHORUS, ACTS 17:28

Gottes Zeit ist die allerbeste  
Zeit.

In ihm leben, weben und sind  
wir,

solange er will.

In ihm sterben wir zur rechten  
Zeit, wenn er will.

God's own time is the very  
best of times.

In Him we live, and move,  
and have our being,  
as long as He wills it.

In Him shall we die at the  
right time, if He wills.

### 3. ARIOSO, PSALM 90:12

Ach, Herr, lehre uns  
bedenken,  
dass wir sterben müssen,  
auf dass wir klug werden.

Ah, Lord, teach us to number  
our days,  
that we may apply  
our hearts unto wisdom.

### 4. ARIA, ISAIAH 38:1

Bestelle dein Haus;  
denn du wirst sterben  
und nicht lebendig bleiben.

Set thy house in order:  
for thou shalt die,  
and not live.

### 5. CHORUS, ECCLESIASTICUS 14:18 AND REVELATION 22:20

Es ist der alte Bund:  
Mensch, du musst sterben!  
Ja, komm, Herr Jesu, komm!

This is the ancient law:  
man, thou must perish!  
Even so, come, Lord Jesus!

### 6. ARIA, PSALM 31:6

In deine Hände befehl ich  
meinen Geist;  
du hast mich erlöset,  
Herr, du getreuer Gott.

Into Thine hand I commit  
my spirit;  
Thou hast redeemed me,  
O Lord God of truth.

# TEXT AND TRANSLATIONS, cont.

## 7. ARIOSO AND CHORALE, LUKE 23:43 AND MARTIN LUTHER

Heute wirst du mit mir im  
Paradies sein.

Mit Fried und Freud ich  
fahr dahin

In Gottes Willen,  
Getrost ist mir mein Herz  
und Sinn,

Sanft und stille.

Wie Gott mir verheißen hat:  
Der Tod ist mein Schlaf  
geworden.

Today shalt Thou be with me  
in paradise.

In peace and joy I now depart  
According to God's will,  
I am consoled in heart and  
mind,  
Calm and quiet.

As God has promised me:  
Death has become my sleep.

## 8. CHORUS (CHORALE), ADAM REUSNER

Glorie, Lob, Ehr, und  
Herrlichkeit

Sei dir, Gott Vater und  
Sohn bereit,

Dem heiligen Geist mit  
Namen!

Die göttlich Kraft

Mach uns sieghaft

Durch Jesum Christum,  
Amen.

Glory, laud, praise, and  
majesty

To Thee, God, Father, and  
Son be given,

The Holy Ghost with these  
names!

May divine strength

Make us triumph

Through Jesus Christ,  
Amen.

## **AUS DER TIEFEN RUFE ICH, HERR, ZU DIR, BWV 131**

### **1. CHORUS, PSALM 130**

Aus der Tiefen rufe ich, Herr,  
zu dir.  
Herr, höre meine Stimme, lass  
deine Ohren merken auf  
die Stimme meines Flehens!

Out of the depths I cry unto  
Thee,  
O Lord. Lord, hear my voice:  
let Thine ears be attentive  
to the voice of my  
supplications!

### **2. ARIOSO AND CHORALE, BARTHOLOMÄUS RINGWALDT**

So du willst, Herr, Sünde  
zurechnen, Herr, wer wird  
bestehen?  
Erbarm dich mein in solcher  
Last,  
Nimm sie aus meinem  
Herzen,  
Dieweil du sie gebüßet hast  
Am Holz mit Todesschmerzen,  
Denn bei dir ist die  
Vergebung, dass man dich  
fürchte.  
Auf dass ich nicht mit großem  
Weh  
In meinen Sünden untergeh,

If Thou, Lord, shouldest mark  
iniquities, O Lord, who shall  
stand?  
Have mercy on me in such  
torment,  
Remove it from my heart,  
For Thou hast atoned for it  
With pains of death upon  
the cross,  
For there is forgiveness with  
Thee, that Thou mayest be  
feared.  
So that I might not with  
grievous woe  
Perish in my sins,

### **3. CHORUS, PSALM 130**

Noch ewiglich verzage.  
Ich harre des Herrn, meine  
Seele harret,  
und ich hoffe auf sein Wort.

Or despair for evermore.  
I wait for the Lord, my soul  
doth wait,  
and in His word do I hope.

# TEXT AND TRANSLATIONS, cont.

## 4. ARIA AND CHORALE, BARTHOLOMÄUS RINGWALDT

Meine Seele wartet auf  
den Herrn  
von einer Morgenwache  
bis zu der andern.  
Und weil ich denn in meinem  
Sinn,  
Wie ich zuvor geklaget,  
Auch ein betrübter Sünder  
bin,  
Den sein Gewissen naget,  
Und wollte gern im Blute dein  
Von Sünden abgewaschen  
sein  
Wie David und Manasse.

My soul waiteth for the Lord  
more than they that watch for  
the morning.  
Because I in my heart,  
As I have lamented,  
Am also a troubled sinner,  
Gnawed at by his conscience,  
And would gladly in Thy  
blood  
Be washed clean of sin,  
Like David and Manasseh.

## 5. CHORUS, PSALM 130

Israel hoffe auf den Herrn;  
denn bei dem Herrn ist die  
Gnade  
und viel Erlösung bei ihm.  
Und er wird Israel erlösen aus  
allen seinen Sünden.

Let Israel hope in the Lord:  
for with the Lord there is  
mercy,  
and with Him is plenteous  
redemption.  
And He shall redeem Israel  
from all her iniquities.



## **NACH DIR, HERR, VERLANGET MICH, BWV 150**

### **1. CHORUS, PSALM 25:1-2**

Nach dir, Herr, verlanget  
mich.  
Mein Gott, ich hoffe auf dich.  
Lass mich nicht zuschanden  
werden,  
dass sich meine Feinde nicht  
freuen über mich.

Unto thee, O Lord, do I lift up  
my soul.  
O my God, I trust in thee.  
Let me not be ashamed,  
let not mine enemies triumph  
over me.

### **2. ARIA, PSALM 25:5**

Doch bin und bleibe ich  
vergnügt,  
Obgleich hier zeitlich toben  
Kreuz, Sturm und andre  
Proben,  
Tod, Höll und was sich fügt.  
Ob Unfall schlägt den treuen  
Knecht.  
Recht ist und bleibet ewig  
Recht.

Yet I am and shall remain  
content,  
Though cross, storm and  
other trials  
Might rage here on earth,  
Death, hell, and what must be.  
Though mishap strike  
Thy faithful servant,  
Right is and remains ever  
right.

### **3. CHORUS, PSALM 25:15**

Leite mich in deiner Wahrheit  
und lehre mich;  
denn du bist der Gott,  
der mir hilft, täglich harre  
ich dein.

Lead me in thy truth, and  
teach me:  
for thou art the god of my  
salvation;  
on thee do I wait all the day.

### **4. ARIA, ANONYMOUS**

Zedern müssen von den  
Winden

Cedars must before the  
tempest

# TEXT AND TRANSLATIONS, cont.

Oft viel Ungemach  
empfinden,  
Oftmals werden sie verkehrt.  
Rat und Tat auf Gott gestellet,  
Achtet nicht, was widerbellet,  
Denn sein Wort ganz anders  
lehrt.

Often suffer much stress  
and torment,  
And often are uprooted.  
Entrust to God both thought  
and deed,  
Do not heed what howls  
against you,  
For His word teaches us quite  
otherwise.

## 5. CHORUS, ANONYMOUS

Meine Augen sehen stets  
zu dem Herrn;  
denn er wird meinen Fuß aus  
dem Netze ziehen.

Mine eyes are ever toward  
the Lord;  
for he shall pluck my feet out  
of the net.

## 6. CHORUS, ANONYMOUS

Meine Tage in dem Leide  
Endet Gott dennoch zur  
Freude;  
Christen auf den  
Dornenwegen  
Führen Himmels Kraft und  
Segen.  
Bleibet Gott mein treuer  
Schutz,  
Achte ich nicht  
Menschentrutz,  
Christus, der uns steht zur  
Seiten,  
Hilft mir täglich sieghaft  
streiten.

All my days of suffering  
Are ended by God in  
gladness;  
Christians on the thorny paths  
Are led by heaven's power  
and blessing.  
If God remains my faithful  
jewel,  
I shall ignore human affliction;  
Christ, who stands by us,  
Helps me daily win the battle.  
That is why I let Him prevail.

## ***WEINEN, KLAGEN, SORGEN, ZAGEN, BWV 12***

### **1. CHORUS, SALOMO FRANCK (?)**

Weinen, Klagen,  
Sorgen, Zagen,  
Angst und Not  
Sind der Christen Tränenbrot,  
Die das Zeichen Jesu tragen.

Weeping, wailing,  
Fretting, fearing,  
Anxiety and distress  
Are the tearful bread of  
Christians  
Who bear the sign of Jesus.

### **2. RECITATIVE, ACTS 14:22**

Wir müssen durch viel Trübsal  
in das Reich Gottes eingehen.

We must through much  
tribulation  
enter into the kingdom of God.

### **3. ARIA, SALOMO FRANCK (?)**

Kreuz und Krone sind  
verbunden,  
Kampf und Kleinod sind  
vereint.  
Christen haben alle Stunden  
Ihre Qual und ihren Feind,  
Doch ihr Trost sind Christi  
Wunden.

Cross and crown are bound  
together,  
Conflict and jewel are united.  
Christians have at every hour  
Their torment and their foe,  
But Christ's wounds are their  
comfort.

### **4. ARIA, SALOMO FRANCK (?)**

Ich folge Christo nach,  
Von ihm will ich nicht lassen  
Im Wohl und Ungemach,  
Im Leben und Erblassen.  
Ich küsse Christi Schmach,  
Ich will sein Kreuz umfassen.  
Ich folge Christo nach,  
Von ihm will ich nicht lassen.

I shall follow after Christ,  
I shall not abandon Him  
In well-being or hardship,  
In life or at the hour of death.  
I kiss Christ's humiliation,  
I shall embrace His cross.  
I shall follow after Christ,  
I shall not abandon Him.

# TEXT AND TRANSLATIONS, cont.

## 5. ARIA, SALOMO FRANCK (?)

Sei getreu, alle Pein Wird  
doch nur ein Kleines sein.  
Nach dem Regen  
Blüht der Segen,  
Alles Wetter geht vorbei.  
Sei getreu, sei getreu!

Be steadfast, all affliction  
Will be but a trifle.  
After rain  
Blessings will bloom  
And all storms pass over.  
Be steadfast, be steadfast!

## 6. CHORALE, SAMUEL RODIGAST

Was Gott tut, das ist  
wohlgetan  
Dabei will ich verbleiben,  
Es mag mich auf die rauhe  
Bahn  
Not, Tod, und Elend treiben,  
So wird Gott mich  
Ganz väterlich  
In seinen Armen halten:  
Drum laß ich ihn nur walten.

What God doth, is well done,  
To this I shall be constant,  
Though I be cast onto the  
rough road  
By affliction, death, and  
misery,  
God shall hold me  
Just like a father  
In His arms:  
That is why I let Him prevail.

# PROGRAM NOTES

The inspired work of a young man of 22, **Gottes Zeit ist die allerbeste Zeit** (also known as *Actus Tragicus*), BWV 106, is one of the very first cantatas composed by Bach, along with the cantatas BWV 150 and 131, following the time-honoured German tradition and in the direct line of descent from Buxtehude and Schütz. It does not yet display an Italianate division into recitatives and arias, and its restricted instrumental forces are also archaistic, since they consist, aside from the continuo, of just two recorders and two violas da gamba, "old-fashioned" instruments generally associated with the evocation of death.

This scoring results in an atmosphere of intimacy and meditation, imbued with gentleness, contradicting the apocryphal title *Actus Tragicus*. There is no tragedy here, but on the contrary a feeling of serenity gained in the face of death. Bach makes considerable use of the chorale in this work: he utilises no fewer than three, to conclude each of the three vocal sections of the work. In another nod to the old tradition, all three of those chorales date back to the early years of the Reformation. The text is a compilation of a number of sacred fragments, mostly from the Old Testament, and chorale verses. Beneath a heterogeneous appearance, it elaborates a meditation on the death of Christ surrounded by the two thieves, as well as a parallel meditation on our own death to come, race of thieves that we are.

This meditation goes through two phases, clearly signposted in the construction of the text and the music. First comes the affirmation of the ineluctable character of death for all humankind, with the need to prepare for it; then the certitude, no less great for the Christian, that, thanks to the Redemption, death is no more than the period of time that will lead to our resurrection. Thus we move from the Old Law to the New Covenant, [centered] on the vision of Christ on the Cross and therefore of the meaning his death assumes for humanity. The words of Christ to the Penitent

# PROGRAM NOTES, cont.

Thief constitute the keystone of the work: "Today thou shalt be with me in Paradise."

Another product of the composer's earliest youth, ***Nach dir, Herr, verlanget mich***, BWV 150, is a song of hope. Its libretto paraphrases Psalm 25, an imploration of humanity in peril and an appeal for divine salvation. But the torments do not last, and one must not heed them, since the Word of God saves the faithful from danger, protects them, and constantly helps them to overcome evil.

Scored principally for vocal ensemble, the work calls for simple but subtly diversified instrumental forces and four vocal soloists. In conclusion, instead of a strophe from a chorale, the librettist places a further commentary in the mouths of the entire Christian community. The predominant key is B minor, rarely used at this period, and invariably reserved for the expression of profound affliction — here it evokes pains and torments on the one hand and ardent imploration on the other, as is emphasized, among other features, by the intense descending chromatic lines of the sinfonia and the first chorus. The final chaconne, for its part, may symbolise the permanence of divine succour and Heaven's blessing. In its spirit, its overall conception, and its musical realisation, as well as its fervent spirituality, this original work by the young Bach attests how much he owed to the heritage of Buxtehude.

The justly famous cantata ***Weinen, Klagen, Sorgen, Zagen***, BWV 12, is the second of those Bach wrote in the exercise of his new functions as Konzertmeister to the court of Weimar, in 1714. After a deeply sad sinfonia comes a chorus of lamentation for the apostles, to whom Christ has just announced his impending departure: "A little while, and ye shall not see me." At this point the spiritual message of the cantata begins, initially with a verse from the Acts of the Apostles: "We must through much tribulation enter the kingdom of God." This chorus is a chaconne on a

descending chromatic bass; 35 years later, Bach turned it into the overwhelming *Crucifixus* of the Mass in B minor. The first aria, assigned to the alto, the voice of suffering, evokes the torments of earthly life, for which we are consoled by the vision of Christ on the Cross. The next one, for the bass, *Vox Christi*, advocates following the example of Christ, a model of how to live. Finally, a third aria — now for tenor, the voice of hope — enjoins all present to remain faithful to the teachings of the Gospel, the token of eternal blessing. There remains only to sing, with the final chorale, "What God does, that is well done."

Could the cantata ***Aus der Tiefen rufe ich, Herr, zu dir***, BWV 131, be the very first one ever written by Bach, in 1707? We do not know, nor do we know the purpose for which it was composed. Bach was then 22 years old and ready to assert his prodigious musical and spiritual mastery. The text is a compilation made from Psalm 130, the *De profundis*, and two chorale verses. The theme it develops, that of penitence in affliction, is a recurrent one with the German composers of the century of the 30 Years War, so deeply wounded by the disasters they had lived through or their consequences which they saw around them. The work is, strictly speaking, not a cantata, but falls into the category of the sacred concerto. It consists of five linked sections, following the venerable practice of the motet, which interpolate two strophes of an old hymn, *Herr Jesu Christ, du höchstes Gut* (*Lord Jesus Christ, O supreme good*). It is noticeable how, right from the start of his career, Bach is concerned with exegesis, commenting on the text of the psalm, going back to the Old Testament with the aid of a chorale poem of the Reformation. An intense prayer addressed to God by distressed humanity, weighed down by the burden of its sins but hoping as it waits for the Lord, this first cantata is his first masterpiece.

— Gilles Cantagrel



# BIOGRAPHIES

## VOX LUMINIS

Vox Luminis is a Belgian early music vocal ensemble created in 2004 by Artistic Director Lionel Meunier. The ensemble performs over 60 concerts a year, appearing on stages in Belgium, across Europe, and around the world. Since its inception, the ensemble has been defined by its unique sound, appealing as much through the personality of each timbre as it does through the color and the uniformity of the voices. The size and composition of the group depends on the repertoire, with the core of soloists, mostly from the Royal Conservatory of the Hague, often joined by additional performers. The repertoire is essentially Italian, English and German and spans from the 16<sup>th</sup> to the 18<sup>th</sup> centuries.

Vox Luminis has released 19 albums on the labels Alpha Classics, Ricercar, Ramée, and Musique en Wallonie. These recordings have enjoyed international critical acclaim and have won numerous prizes, including the prestigious *Gramophone* Recording of the Year in 2012 for the *Musicalische Exequien* by Heinrich Schütz, and the



2018 Choral Award from *BBC Music Magazine* for the ensemble's recording of music of the Reformation, *Ein Feste Burg Ist Unser Gott*, released on Ricercar Records. In 2018 Alpha Classics released two albums: a collaboration with the Franco-Canadian ensemble Masques in *Abendmusiken* by Dietrich Buxtehude, which was awarded a 2019 *Gramophone* Music Award in the Choral category, and a recording of Purcell's *King Arthur*.

Recent highlights include Vox Luminis' Lincoln Center debut with a residency at the Juilliard School in New York, along with debuts at the Arsenal in Metz and at the Gynedebourne Festival Opera, at the National Concert Hall in Dublin, and at the Our Lady of Ambronay abbey. In 2019 Vox Luminis celebrated 15 years with sublime collaborations and a busy touring schedule.

Vox Luminis has performed extensively at festivals in Belgium, Europe, and overseas, and has performed in prestigious venues such as Wigmore Hall in London, the Oratoire du Louvre in Paris, the Auditoria Nacional de Música in Madrid, the Concertgebouw in Brugge, the Muziekgebouw in Amsterdam, and the Tivoli Vredenburg in Utrecht. Residencies for the ensemble have been held at the Abbey of Sainte-Marie-des-Dames, the Centre for Fine Arts in Brussels, the Concertgebouw in Brugge, the prestigious Festival of Early Music in Utrecht, and the Musique et Mémoire Festival. Since 2017 the ensemble has also been in residence at Aldeburgh Festival in England, founded by Benjamin Britten.

One project, one objective, one path: introduce today's audiences to early vocal music, passionately conveying its quintessence and touching the light through the voice. Vox Luminis.

Vox Luminis receives support from Federation Wallonia-Brussels, the city of Namur and Namur Confluent Culture and is recognized by the Art and Life Tours.

# BIOGRAPHIES, cont.

## LIONEL MEUNIER, ARTISTIC DIRECTOR



Lionel Meunier is a singer and the founder/artistic director of the early music vocal ensemble Vox Luminis. Being passionate about music from a very young age, Meunier started his musical education in the city of Clamecy (France) with the trumpet, recorder, and solfège. He then continued his studies at Institut Supérieur de Musique et de Pédagogie (the Superior Institute of Music and Pedagogy, IMEP) in Namur, where he earned a degree in recorder with great distinction. He took classes from Tatiana Babut du Marès and Hugo Reyne, as well as master classes with Jean Tubéry.

Meunier then focused his attention on vocal studies with Rita Dams and Peter Kooij at the Royal Conservatory of the Hague (Netherlands). At the same time, he started a career as a concert musician. He was soon in demand as a soloist, and he joined prestigious ensembles like Collegium Vocale Ghent (P. Herreweghe), World Youth Choir, Arsysis Bourgogne (P. Cao), Amsterdam Baroque Choir (T. Koopmann), the Chamber Choir of Namur, the Favoriti de la Fenice (J. Tubéry), the Soloists of the Chamber Choir of Namur, Cappella Pratensis (S. Bull), and the soloists of the Dutch Bach Vereniging (J. Van Veldhoven).

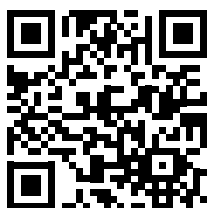
Over the past two years, Meunier has been increasingly in demand from many ensembles throughout Europe as coach, conductor, and artistic leader. His passionate yet thoughtful approach to the early music and a capella repertoire, combined with the understanding of and respect for the singers, has allowed him to achieve progressively ever-higher standards. Moreover, he is jury member for many international festivals and competitions.

In 2013 Meunier was given the title of Namur Person of the Year for Culture.

Just as mindful about education, Meunier and Vox Luminis regularly offer master classes, coaching sessions, and conferences on the repertoire from the end of the Renaissance period and from the Baroque period.

*This is the first performance by Vox Luminis 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 Invoke on Thursday, November 16, 2023.

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

# ENGAGEMENT EVENTS

**WEDNESDAY, OCTOBER 18**

**UNIVERSITY CLASS VISIT: VOCAL MUSIC LITERATURE**

Music students learned about the pieces in Vox Luminis's program and those compositions' importance in the canon of vocal music literature.

**THURSDAY, OCTOBER 19**

**UNIVERSITY CLASS VISIT: HISTORIES OF MUSIC I**

Members of Vox Luminis spoke with Virginia Tech students about the historical context of their repertoire in this School of Performing Arts music course.

**WORKSHOP: VOX LUMINIS**

Lionel Meunier, founder and artistic director of Vox Luminis, led a workshop in early music vocal performance for members of the Virginia Tech Chamber Singers.

*Special thanks to Dwight Bigler, Christopher Campo-Bowen, and Eduardo Sato*

## GO DEEPER

Johann Sebastian Bach's *Actus tragicus* — *Gottes Zeit ist die allerbeste*, BWV 106, which opens this evening's program, is one of the composer's earliest cantatas. Researchers believe that the piece was composed for a funeral in 1708. How do the four movements in this first piece convey the emotional terrain and gravity of such an event? Consider such musical qualities as timbre, melodic motifs, and interplay among solo vocalists, the full choir, and instrumentation.



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PERFORMANCES | EXHIBITIONS | EXPERIENCES

# 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.

THROUGH SUNDAY, DECEMBER 17



## 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](https://bit.ly/moss-K12).**

## DID YOU KNOW?

The Anne and Ellen Fife Theatre features state-of-the-art lighting, projection, and audio systems, with superb acoustics and the technical flexibility and capabilities to present all forms of music, theatre, and dance. During the Moss Arts Center's construction, the material covering the ceilings and walls of the theatre would be tested and specifically selected for its acoustic qualities. Everything in the theatre, from the shape of the theatre boxes and balconies to the positioning of lights, was chosen for its acoustic qualities. The selection of the fixed seating, for example, included the examination of not only comfort, but also acoustic qualities, repeated-use wear, and silence of their moving parts.



# 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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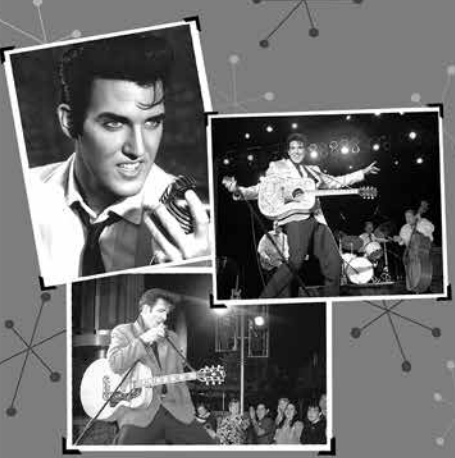
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## Upcoming Shows

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\*

**2 Stafford Commons, Princeton, WV 24740**  
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**[www.ChuckMathenaCenter.org](http://www.ChuckMathenaCenter.org)**

# FIND YOUR NEXT GREAT PERFORMANCE.

2023-2024 SEASON

Monday, October 23, 8 PM

*Broadway in Blacksburg*

***Come From Away***

Friday, October 27, 7:30 PM

**Pink Martini**

**featuring China Forbes**

Friday, November 3, 7:30 PM

**Javon Jackson with**

**Nikki Giovanni and**

**Nnenna Freelon**

*The Gospel According*

*to Nikki Giovanni*

Wednesday, November 8, and

Thursday, November 9, 7:30 PM

**Seongbukdong**

**Beedoolkee Theatre**

*MEDEA on Media*

Thursday, November 16, 7:30 PM

**Invoke**

Thursday, November 30,

7 and 9 PM

**Deantoni Parks**

Saturday, December 2, 4 PM

**Roanoke Symphony Orchestra**

*Holiday Pops Spectacular*

Sunday, December 17, 4 PM

**Blacksburg Master Chorale**

*Messiah*

Tuesday, January 23, 7:30 PM

**Jazz at Lincoln Center Orchestra**

**with Wynton Marsalis**

Wednesday, January 31, 7:30 PM

**Cirque Mechanics**

*Zephyr: A Whirlwind of a Circus*

Wednesday, February 14, 7:30 PM

*Broadway in Blacksburg*

***My Fair Lady***

Saturday, February 24, 7:30 PM

**Mark Morris Dance Group**

*The Look of Love*

Tuesday, February 27, 7:30 PM

**An Evening with**

**Elizabeth Kolbert**

Friday, March 15, 7:30 PM

**Meshell Ndegeocello**



Wednesday, March 20, 7:30 PM  
**Sō Percussion**  
with **Caroline Shaw**  
and special guest **Shodekeh**

Tuesday, March 26, 7:30 PM  
**Las Cafeteras**

Thursday, April 4, 7:30 PM  
**Ukulele Orchestra**  
of Great Britain

Saturday, April 13, 7:30 PM  
**Les Ballets Trockadero**  
de Monte Carlo

Wednesday, April 17, 7:30 PM  
**Small Island, Big Song**

Friday, April 26, 7:30 PM  
**Bamberg Symphony**  
**Jakub Hrůša**, conductor  
**Hélène Grimaud**, piano

Saturday, May 4, 7:30 PM  
**An Evening with Leslie Odom, Jr.**

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## Visit the 54th annual

### YMCA Craft Fair

Nov 10- Nov 11, 2023

at Christiansburg Recreation Center  
1600 N. Franklin St, Christiansburg



Friday, November 10 from 10:00am-7:00pm

Saturday, November 11 from 9:00am-5:00pm



### VOLUNTEER with the YMCA at Virginia Tech

Multiple volunteer opportunities to help  
us bring positive change to our  
community.

To find out more & to sign up please  
visit [vtymca.org/volunteer/](http://vtymca.org/volunteer/)

"The best way to find yourself is to lose  
yourself in the service of others."  
Mahatma Gandhi



## Providing Leadership opportunities

The YMCA at Virginia Tech serves our community by promoting lifelong learning, social awareness, and leadership through unique programs and activities which connect diverse individuals and groups.

*Did You Know*

"Leadership is the ability to  
empower others to achieve  
shared goals that promote  
the common good."



YMCA Student Leaders of the Past



Past Student Leaders of the YMCA



Past Student Leaders of the YMCA



Past Student Leaders of the YMCA

The YMCA works to build leaders in  
Virginia Tech students, offering  
programs in which they can participate  
and gain valuable experience while  
contributing to their community.  
Student Programs began in 1986 and  
has been operating successfully ever  
since.

The YMCA Programs at Virginia Tech help turn the  
students of today into the leaders of tomorrow. And  
it all started with a legacy of leadership that has  
remained consistent since the YMCA's inception  
here at Virginia Tech in 1873

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