



LET THE MAGIC BEGIN. CENTERPIECES

The Carrollwood Cultural Center

Volume 2 Number 3

Serving all of Hillsborough County

When Ron and Nancy Manning moved to Tampa in December 2007, they were worried. They wanted to keep music a central part of their lives. They missed their involvement in the music culture on Long Island, New York.

Three months later, the Carrollwood Cultural Center opened. For Ron and Nancy, the Center has become a new road in their musical journey — a journey that began for each of them in childhood.

This is their story.

Making Music



Nancy and Ron Manning

Music came early

Ron Manning spent his earliest years in Winnipeg, Canada. His father Victor loved jazz. He played the saxophone and trombone in Winnipeg jazz clubs at night. Ron never heard his father play, but the love of music permeated Ron's childhood. The family moved to San Antonio, Texas and then to New Orleans. Ron grew up listening to jazz at home and in French Quarter clubs.

Pictures of Ron's father, holding his saxophone and posing with his jazz band, hang today in Ron's home office. But Ron stopped paying attention to music after high school. "I got busy with other things," says Ron. "I didn't think much about music or how much I loved it. You could say my love of music was latent." Ron got a B.S. in Chemistry and a Master's in Business. Eventually he went to work at Brookhaven National Laboratory (BNL) on Long Island.

One day Ron saw a notice that a Gospel Choir was being formed at BNL. For some reason — maybe because it made him think of New Orleans — he wanted to join this choir. "My love of music had been suppressed," he says. "My motivations were a mystery to me." He called the Choir's director. "I said to her, 'Fran, I'm Jewish, I'm white, I've

never sung gospel and I'm not sure I can sing. But I think I want to join the Choir.'"

Ron joined the Choir. He became one of the soloists. He loved it.

A couple years later, Nancy Oeder came to work at BNL and joined the Choir. Like Ron, Nancy was raised with a love of music. Her mother's parents had played the piano and violin professionally. Nancy, a classical pianist, became a professional piano technician. Then she went back to school for a B.S. in Natural Science and a Master's in Chemistry. When she joined the Choir, she'd been away from music for five years.

In the Choir, Ron and Nancy met. This is where the story really begins.

From gospel to jazz

The Gospel Choir not only brought Ron and Nancy together; it sent their love of music in a new direction. Gospel is improvisational — like jazz.

"I was used to working with written music," explains Nancy. "In the Choir, we would just get words, not music. Our pianist was a fantastic gospel musician. If we started

Article continues on next page.

out too high for some of the singers, she would shift to a lower key. We never sang a song the same way twice." After the pianist passed away, Nancy tried her best to fill in but felt she needed more training in the gospel style.

For Ron, the choir slowly reawakened his passion for jazz. "This is where I discovered my spontaneity," says Ron.

Ron retired a few years later. "I said to myself, 'I have loved jazz all my life because I learned it from my father and I want to learn to play it.'" He decided to become a jazz saxophone player. Ron hadn't played music since 6th grade.

The road to jazz

Ron took classes at the local community college and started attending a monthly Jazz Improvisation Workshop. Nancy found herself drawn in as well. "I went because Ron enjoyed it so much. It did a lot for me too, teaching me about chord harmonizations, accompaniment and improvisation."

Their teacher was Ranny Reeve, an accomplished musician who taught Long Island families for over 60 years. Ranny lived for jazz. He started giving them lessons in their home — Nancy on piano, Ron on sax.

When you add it all up, the two were living their dream of making music. Each month they attended two workshops and took lessons. They still sang in the Choir. Then Ron and Nancy began hosting jam sessions in their home. "We did 'Jazz in the Living Room' for a couple years, meeting every month," says Ron. Like Ron, most of the players were beginners. "No matter what skill level musicians are at, when they play together, they make magic," says Ron. "It was heaven."

New music life in Tampa

But nothing stays the same. When Nancy retired, the two moved to Tampa, where one of her sons lives. "There was a huge amount of stuff we love to do here," Ron observes. "But we wondered how we would find a way to be involved in music again."

Enter Mary Ann Scialdo, the Carrollwood Cultural Center's Artistic Director. When Ron called the Center before its opening day, Mary Ann answered the phone. From their first conversation, sharing anecdotes about New York City, Mary Ann made them feel at home.

Ron and Nancy started taking classes at the Center. Ron took Digital Photography and joined Café Philo. Nancy took Bridge and Yoga. The two are regulars at *Jazz with Jim*. But when they took Mary Ann's music theory classes, Ron and Nancy's musical journey powered up again. Both describe the classes as transformative.

"Mary Ann is one of those teachers who changes your

life. What you get out of her teaching impacts you in ways you couldn't anticipate," says Ron. Nancy agrees. "She is able to merge classical and jazz and find common ground. It is a privilege to be able to learn from her."

Music theory teaches the grammar of music — how it is constructed. Students get a visceral, close-in understanding of the way music works. All of the students are at different levels; for example, Ron is a beginner and Nancy is advanced. Mary Ann teaches to each individually. "It's like having a private lesson," says Nancy.

In the most recent class, Nancy analyzed chord progressions in a Bach chorale. Ron's last assignment was to structure a four-part harmony. "She's got me composing music phrases for homework," says Ron. "The neat thing is to hear what I wrote played, and it sounds like music." Mary Ann then gave Nancy an interesting final assignment: write the melody to go with Ron's chord progression. "The tasks she gave Nancy and me are a perfect example of how Mary Ann integrates different skill levels in her class. She teaches to your knowledge level and finds ways to challenge you."

According to Nancy, music is like a language. "You see the notes and after a while, you are *thinking* in the music, the same way you think in Spanish or French when you really know it."

Ron considers Mary Ann to be a very special music mentor. "I told her my objective — to be a jazz musician — and she said, 'come to my class and you will be learning what you need to go forward.'" Ron and Nancy recently started Jim Burge's Jazz Improvisation class. "Within five minutes of starting Jim's class, I saw that Mary Ann had done exactly what she had promised — she'd prepared me," says Ron.

"It's a privilege to study under Jim too. He's not only a premier music educator; he's a great advocate for jazz." To further develop his saxophone skills, Ron is looking forward to playing with the New Horizons Band at the Center this Fall.

The two have also continued to sing regularly. Nancy joined the CCC Community Chorus. They both sang in *Hootenanny*, the folk musical presented at the Center this Spring.

"We attend most of the Center performances," says

Ron. "And every time we come to the Center, we enjoy the art exhibited throughout the building. We are at the Center several times a week and really enjoy the sense of community. This place is full of delights. We are both so glad that it is here for us."

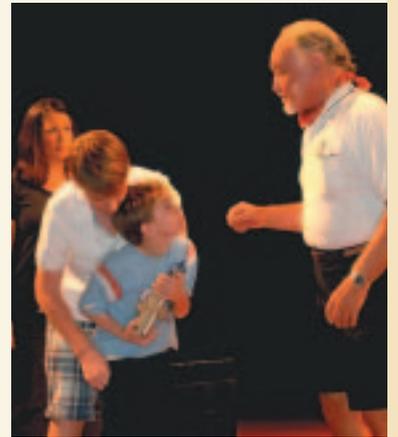
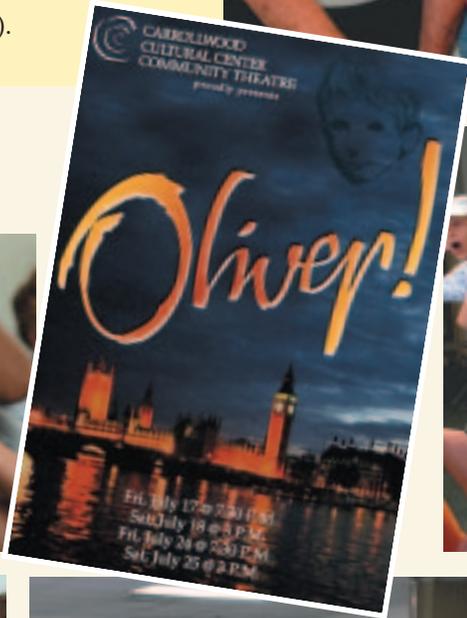


Oliver! Generations

The Center's Community Theatre's debut performance of *Oliver!* in July was extra special for one local family whose involvement in the show spanned three generations. Sebastian Hagelstein, 8, wowed audiences as the title character, Oliver Twist. He shared the stage with several members of his family: (left to right) his grandfather, Dr. Ralph Tennant (Dr. Grimwig); his mother, Georgia Hagelstein (costume mistress); his grandmother, Charlotte Tennant (matron); and his cousin, Michael McNabb (Bill Sykes).



Practice, practice, practice!





Opera at the Center

Opera Tampa

Opera came to the Center on August 16, when members of Opera Tampa Chorus performed a benefit concert for the Carrollwood Cultural Center and American Cancer Society. The group performed classics from opera, musical theatre and contemporary repertoire.

Opera Tampa Chorus has been the resident opera company of the Tampa Bay Performing Arts Center for the past 15 years. The company has produced 35 operas, including the world premier of *Sacco & Vanzetti*, written by founder and music director Anton Coppola.

Opera Tampa's repertoire has ranged from old favorites, such as *Madame Butterfly*, to seldom-staged works such as Gounod's *Faust*, their most recent production. Among the half-dozen opera companies in the state, Opera Tampa is the only one that can stage operas that require large sets and large casts, such as Verdi's *Aida*.

The company is known for maintaining the highest production standards and often imports renowned singers for its lead roles. Opera Tampa maintains a superb chorus of 50 to 60 singers which occasionally offers its vocal riches outside the opera hall. *Tony Moore*



Test Your Knowledge of the Opera

"*Parsifal* is the kind of opera that starts at six o'clock and after it has been running for three hours, you check your watch and it says 6:20."

David Randolph

Glorious opera. We love it and we love to make fun of it. In the spirit of this magnificent art form, here are some operatic questions and answers. Enjoy!

1. What's the longest opera?

Wagner's *Der Ring des Nibelungen* (*The Ring of the Nibelungen*): four separate operas lasting about 15 hours (18 hours with intermissions).

2. How long is the shortest opera?

The *Sands of Time* by Rees and Reynolds was 4 min. 9 sec. when first performed in Cardiff, Wales, in 1993. A 3-minute, 34-second version was performed in London.

3. Where does the expression, "It ain't over 'til the fat lady sings," come from?

Some think it refers to the end of the *Ring* operas when Brunnhilde, dressed in her horned *valkyrie* helmet and breastplate, sings as she rides onto Siegfried's funeral pyre, whereupon the whole set sinks down into the Rhine River. The expression is used mainly in sports. No, it wasn't Yogi Berra. Ralph Carpenter first said "the opera ain't over until the fat lady sings" when talking about a close basketball game in 1976.



4. How did the tradition of hefty opera singers start?

Not all opera stars are supersized, but this is an opera tradition acknowledged even among singers; for example, Puccini's *Madame Butterfly*, one of the most famous operas with a female lead, is affectionately known to many as "Madame Butterball."

There are many theories. One is that fatty tissue around the voice box enhances resonance. Another is that a big diaphragm and lungs — a big chest — enhances vocal power. Obviously, largeness in one area is going to be accompanied by largeness elsewhere.

A third theory is that 18th and 19th century theatres required huge singers because they staged very lavish dramatic effects. Yet another theory is that singing opera stimulates the appetite; the lungs release proteins involved in appetite regulation.

5. Luciano Pavarotti, considered by many to be the greatest modern tenor, was replaced at the last minute by Aretha Franklin in what performance?

In the 1998 Grammy Awards; Aretha stepped in to sing *Nessun Dorma* for Pavarotti.

6. When a lead character is dying, the farewell aria goes on forever. What is the longest it has taken an opera singer to “die” on stage?

Wagner’s *Ring* cycle wins again. Brunnhilde’s immolation scene from *Götterdämmerung* (she rides into the fire; see #3) is the longest uninterrupted aria in opera. She clocks in at 18.36 minutes in the Georg Solti recording, with Birgit Nilsson singing the role.

7. What is the longest note held by an opera singer without taking a breath?

Since some legendary performances were not recorded, the stories may be exaggerated, like the one about the fish that got away. Montserrat Caballé, in the 1972 Metropolitan Opera broadcast of Verdi’s *Don Carlos*, holds the final note for about 30 seconds. Rosa Ponselle’s trill in Verdi’s *Ernani* at the Metropolitan was so long that the conductor used to put down his baton and wait until she finished. There’s also the legendary Luisa Tetrazzini, who would get hold of a note, exit stage left, walk around behind the set and enter stage right, still holding the note.

8. What’s the difference between opera, comic opera (*opera buffa*), light opera, operetta and soap opera?

Opera is a staged dramatic work that is entirely sung. What we think of as “classic” opera, which tells a heroic or tragic story, is known as *opera seria* (“serious opera”). Light opera, *opera buffa* and comic opera are the same. They are operas with humorous or romantic stories and everyday settings. Operetta is a short light opera.

Soap operas on radio and TV got their name because they told tragic stories and were sponsored by soap companies, such as Proctor and Gamble. While we’re on the subject, musicals differ from operas in that they usually have more dialogue and the main characters dance. In opera, the stars don’t dance.

9. What’s the world’s largest opera house?

The Metropolitan Opera House in New York City seats 3800 and has standing room for more than 300. In comparison, Carnegie Hall seats 2804.

10. What was the longest applause given to an opera star?

Placido Domingo was applauded for 1 hr. 20 min., through 101 curtain calls, after a performance of Verdi’s *Otello* at the Vienna State Opera House in Austria in July 1991.

Evelyn Bless

In the News at the Center . . .

Annex Morphs into The Studio

The Annex, the Carrollwood Cultural Center’s sister building at 13345 Casey Road, has a new name . . .

The Studio.



“We decided to rename The Annex because we wanted something more in line with the overall creative nature of the Center,” said executive director Paul Berg, “The Studio sounds more creative and fun, which is exactly what we were going for.”

The name change had been discussed among Center staff and the Board of Directors for several months. The new name is just one step in an overall plan to renovate the building. Other enhancements include outdoor signs and new paint everywhere.

Currently The Studio is primarily used for rentals; however, it is also used as a creative space for groups such as The Feather Princesses (a local quilting group), the Tampa Bay Pipes & Drums and the Gulf Coast Youth Choir.

For more information about The Studio and other rental opportunities at the Carrollwood Cultural Center, contact Rob Curry at rob@carrollwoodcenter.org or call (813) 260-1310 ext. 203.

Nick’s Parents’ Choice Awards

The Carrollwood Cultural Center was recently nominated for Tampa’s Best Music Class in Nickelodeon’s Parents’ Picks Awards — an online contest hosted by **ParentsConnect.com**, Nickelodeon’s guide to the best family-friendly community resources.

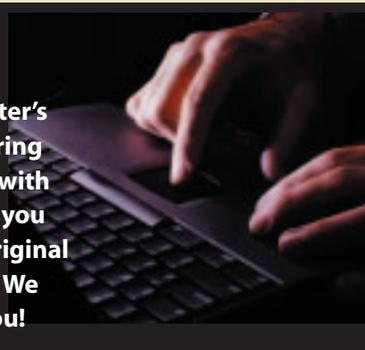


“We are honored to be nominated for a Nickelodeon Parents’ Picks Award,” said Paul Berg, Executive Director of the Center. “Nickelodeon has been in the “kid” business for 30 years and I’m proud that after just 15 months we can be mentioned in the same breath.”

Adrienne Hutelmyer

Free WiFi

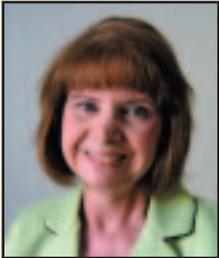
Did you know that the Carrollwood Cultural Center’s lobby has free WiFi? So bring your laptop and settle in with a cup of Melitta coffee as you surround yourself with original artwork from our gallery. We look forward to seeing you!



Coming to the Center this fall . . .

New Horizons for Musicians

If you're a beginning musician, this one's for you. The Center has become a member of the New Horizons International Music Association, which is dedicated to helping adults with little or no previous musical experience to play in a group. In September, the Center will offer a new beginning band program.



"The program is for people who may have not played in 20 years and may not feel comfortable playing in an organized band with experienced musicians," says Helen Michaelson, the Center's Educational Outreach Director. Helen will direct the band, which is also open to people who have never played before.

Dr. Roy Ernst, Professor Emeritus of the Eastman School of Music at the University of Rochester, founded the New Horizons Band and is director of the New Horizons Music Project.

Dr. Ernst believes that practicing music in a group setting can help improve health and quality of life. The sessions become social events and older adults can learn the skills to play quickly.

"When I started the first New Horizons band in 1991, my philosophy was that anyone can learn to play music at a level that will bring a sense of accomplishment and the ability to perform in a group. Thousands of New Horizons musicians have proven that it is true, many starting in their late retirement years



with no musical background at all. I recently met a person who was starting clarinet as a beginner at the age of 89. Another aspect of my philosophy for New Horizons is that the style of instruction must be completely supportive and free of competition and intimidation. My motto is your best is good enough."

All ages and any band instrument are welcome. For more information, contact Helen Michaelson at helen@carrollwoodcenter.org or call (813) 269-1310 ext. 205.

John Byrnes

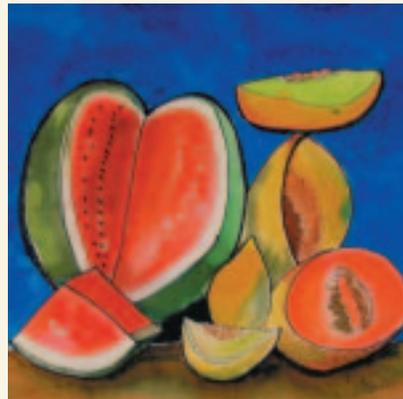
Alliance Art Show

The Hillsborough County Visual Arts Alliance will have its second annual show at the Center in September and October. The show will be judged and juried by Lynn Whitelaw, Director of the Leepa-Ratner Museum in Tarpon Springs.

Meet the artists and other members of Hillsborough County's arts community at the opening reception on September 11.

The Alliance is composed of the four major art societies in Hillsborough County: North Tampa Arts League, Brandon League of Fine Arts, Tampa Realistic Artists, Inc. and Westchase Artists' Society.

The Worst Blind by Darwin Leon



MelLoon Family by Mary Ellen O'Brien



Monet's Garden Giverny by Mary Curran Bittner

Beauty and the Beast

On October 4, Play'n Around Traveling Children's Theatre will present *Beauty and the Beast* at the Center. Founded in 1999, Play'n Around is a professional theatre company dedicated to bringing live musical adaptations of classical fairy tales to schools, libraries and theatres. The production will include singing, dancing and audience participation.

Masquerade! Paper Faces on Parade. Masquerade!

- Masquerade from
Phantom of the Opera

As you watch the colorful costumes parade down the grand staircase of the Paris Opera House in Andrew Lloyd Weber's **Phantom of the Opera**, it's hard not to let your eyes dance among the beautiful, ornate costumes.

This scene and many others from movies to videos inspired the theme for the Center's next major fundraiser, Masquerade Ball at the Carrollwood Cultural Center.

The event, scheduled for October 24, will include dancing, appetizers, a silent auction, "masked" prizes that guests can purchase, and, of course, a promenade of costumes. All proceeds will directly benefit the Center.

Guests are encouraged to dress for the occasion, and we welcome everything from Venetian masks, ball gowns and suits to superhero and pop star attire. (The Center does request that costumes be suitable for a family-friendly venue.)

Adrienne Hutelmyer

SAVE THE DATE
 **Masquerade Ball**
at the Carrollwood Cultural Center

Saturday, October 24
7 - 10 p.m.
\$20 members / \$30 non-members
Call (813) 269-1310 to order tickets.

Man of la Mancha

Salerno Theatre Company, resident theatre company of the Center, will present *Man of la Mancha* on weekends October 9-18. The production is directed by Michael Mathews, with production stage management by Hilary Kraus, vocal direction by Mary Ann Scialdo and choreography by Sara Maas.

Man of La Mancha tells the story of Don Quixote as a play within a play, performed by Cervantes and his fellow prisoners as he awaits a hearing before the Spanish Inquisition. The original 1965 Broadway production won five Tony Awards.



Centerpieces

Newsletter of the Carrollwood Cultural Center
Vol. 2 Issue 3

Centerpieces reports on activities, people, and issues associated with the Carrollwood Cultural Center. *Centerpieces* is published quarterly.

Letters to the editor and reader submissions are welcome. Please mail submissions to *Centerpieces*, Carrollwood Cultural Center, 4537 Lowell Road, Tampa, FL 33618. Include your name, address, evening phone number, and the date. *Centerpieces* may edit your submission or withhold publication.

Centerpieces is produced by volunteers of the Carrollwood Cultural Center. New staff members are welcome.

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The Write Stuff

Can you write stuff? *Centerpieces* needs writers to report on Center events, activities and people. Help the Center and be creative. No commitment required. No journalism experience needed. You just have to be write-minded (and ignore bad puns). For more information, contact info@CarrollwoodCenter.org.



CARROLLWOOD CULTURAL CENTER

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Want to know more about how the Center operates? Come to a meeting of the Center's Board of Directors. The Board meets the third Tuesday of each month at 7 p.m. in The Studio. Meetings are open to everyone.



Summer Fun

at the Center!

