



LET THE MAGIC BEGIN. CENTERPIECES

Chopin is Coming!



Next February in Tampa, the Chopin Project™ will start a new recording of the works of Chopin, including rare and newly discovered pieces, to commemorate his 200th birthday.

The recordings will take place here — at the Carrollwood Cultural Center. And they will star our Shigeru concert grand piano.

The Center was approached for this project by Frederick Slutsky, founder of the Chopin Project, who lives in Lutz. The Project was specifically interested in the Shigeru.

“This is a great honor for the Center and will put us on the map in terms of classical music.”

Mary Ann Scialdo

“We have one of the most gorgeous instruments in the world,” notes Mary Ann Scialdo, the Center’s Artistic Director. “When the NPR engineer came to check it out, he fell in love with it.” The technician was incredulous at the piano’s quality. The Shigeru and two other pianos, both Steinways, have been chosen for recordings.

“This is a great honor for the Center and will put us on the map in terms of classical music as a hall to be reckoned with,” observes Mary Ann. Music venues establish their reputation by the caliber of their performers. When the Kawai company donated the Shigeru (pronounced shi-GAHR-oo) to

the Center, Mary Ann expected the piano to attract musicians. The Chopin Project will show what the Shigeru is capable of, both as an expressive instrument and lure for stellar performers.

Chopin and the Piano

Chopin wrote almost exclusively for the piano. If the piano is considered to be the most perfect of music instruments, Chopin fulfilled its potential. “He is the poet of the piano,” observes Mary Ann. Chopin wrote 180 pieces for piano — preludes, impromptus, etudes, ballads, nocturnes, scherzos and Polish dance forms such as the mazurka and the polonaise. The mazurka, a traditional Polish dance, was Chopin’s favorite; he wrote 58 of them.

Chopin invented new forms and reinvented others, influencing the next generation of Romantic composers such as Debussy, Liszt, Faure and many others. In addition to incorporating folk elements into classical music for the first time, Chopin’s pieces are uniquely emotional and evocative. As one reviewer put it, “The art of Frederyk Chopin is the art of the piano. No one instrument has ever found so devoted an advocate, and no composer has revealed the soul of the piano with such completeness.”

Chopin’s Life

Chopin was a child prodigy whose life reflects the intensity of his music. Always in ill health, he died at 39 of lung disease. He lived as an exile in Paris, where he was an important figure in the city’s rich musical culture.

Born on March 1, 1810 near Warsaw, Chopin played piano duets as a toddler with his older sister Ludwika. He began formal music training at age six. He gave his first public recital, a piano concerto, in the Radziwill Palace at age eight. When Chopin was 11, he began composition lessons. By age 16 he had published his first piece, a rondo, and entered the Warsaw Conservatoire.

In 1830 he set off to live in London, but after learning of the Russian conquest of Warsaw, chose instead to stop in Paris. As he later joked to his Parisian friends, he was only “passing through.” Chopin’s courtesy, charm and good looks made him popular in Parisian social circles. He quickly met several leading musicians and five months later

Article continues on next page.

Chopin *continues*

made his debut, playing his Piano Concerto in F as a solo piece.

Like many other artists, Chopin experienced intermittent financial difficulties. Chopin remarked that he was suffering from “consumption of the purse.” A prime reason was that he dreaded performing —



unlike the other virtuoso piano artist of the time, Franz Liszt. Chopin once confessed, “I wasn’t meant to play in public...crowds intimidate me, their breath stifles me, their stares petrify me, their strange faces throw me into confusion.” Chopin did not have the temperament or physical stamina for large-scale performances. He performed mostly for salons and private patrons, including the Rothschilds.

Chopin had a number of romantic liaisons. But his love affair with the novelist George Sand was the stuff of legend, both in his time and today. (There have been three movies and several songs about Chopin and Sand.) Sand, infamous for smoking cigars and wearing men’s clothing in public, was initially devoted to Chopin and helped nurse him through his continuing health problems. Their affair lasted nine years, ending in 1847. Sand may have been describing their tempestuous affair when she published a novel about a woman whose relationship with her children was disrupted by a jealous, extremely ill companion.

From 1847 on, Chopin’s health deteriorated rapidly. A former pupil, Jane Stirling, became his companion and persuaded him to go to London in 1848. The English weather and constant social engagements, including playing for Queen Victoria, seem to have contributed to his decline. The couple lived in Scotland for several months, where the raw air led Chopin to comment, “I can hardly breathe.”

Chopin returned to Paris in November, 1848. He fell in love with the daughter of a friend, but was too ill to marry. His health improved enough the following summer for him to resume composing, although he was too weak to make legible copies of the two mazurkas that were his last works.

He died in October, 1849. His funeral was attended by nearly 3000 people. Chopin is buried in Paris’ famous Père Lachaise cemetery, in the company of Abélard, Héloïse and Molière. His sister Ludwika, who was at Chopin’s bedside when he died, took his heart back to Warsaw. Chopin’s heart is entombed within a pillar of Warsaw’s Holy Cross Church.

The Shigeru

For a composer who doted on particular instruments so much that he shipped his beloved Pleyel piano from Paris to Mallorca for a stay there with George Sand, the Shigeru is a perfect fit. The Shigeru is famed for its lyrical and responsive sound.

Koichi Kawai, the founder of the Kawai piano company, hoped one day to make one of the finest pianos in the world. His son Shigeru made the dream a reality. The hand-crafted Shigerus each take over a year to be assembled in Japan. Highly skilled technicians, of which there are only 20, are assigned to each piano and sign it on completion. The soundboard — the most crucial component in establishing the sound of the instrument — is made of Ezo spruce, which comes from the mountains of the island of Hokkaido. Known for its fine grain and tonal qualities, the spruce requires up to 15 years of seasoning before it can be worked. The felt for the hammers is made from long-fiber wool from New Zealand and Australia.

There are less than 90 Shigeru grand pianos in the United States.



Photo by Jeff Fay, hollowtreemages

Tony Moore

Tampa’s Chopin Celebration

The Chopin recording will be closed to the public. In fact, the entire Center will be closed because the building must function as a giant sound stage. However, Tampa is the first stop in a tour of North American cities next year by the Chopin Project. Tampa will host three performances:



March 13 at the Center
March 12 at the Palladium
March 14 at the Hillsborough Community College Ybor campus

For more information on Chopin, see the University of Michigan's Chopin Project website, www.chopinproject.com.



For Brad and Robbie Lynn Colley, educating children is more than a passion — it’s a family affair.

Married for almost 16 years, the husband and wife team have combined their love for the performing arts with a desire to educate children through musical theatre. They formed the Play’n Around Traveling Children’s Theatre in 1999. Since then, they have brought live original musical productions, including adaptations of classic fairy tales and original stories, to schools, libraries and theatres in Pasco, Pinellas and Hillsborough counties.

The parents of twin sons, Joshua and Cameron, 7, the couple use their performing and music talents to bring their stage productions to life. Robbie Lynn has been performing in the Tampa Bay area since she was 14, and Brad is a self-taught piano and guitar musician.

Original Productions

Together, the two have written and produced more than 15 plays with special messages to help children grow. “Every single show is filled with morals and values, as well as life lessons,” say the Colleys.

“It all starts with one idea. [We] ‘riff’ on that one idea and the writing begins, then comes the guitar and a catchy melody. Then more writing. This continues for weeks, sometimes months. It’s very fulfilling for us to hear students leaving a presentation singing our songs.”

On December 13, the Play’n Around Traveling

Center’s New Resident Children’s Theatre

Play’n Around Traveling Children’s Theatre

Upcoming Performances

The Nutcracker

December 13

Jack and the Beanstalk

January 10

Aladdin and the Magic Lamp

March 21

Going Green

April 11

(All performances start at 3 p.m.)

Children’s Theatre will perform a musical comedy, **The Nutcracker**, based on their original adaptation of the holiday classic. The show’s theme will be *Everything Comes from Your Heart*.

The Colleys are particularly proud of their two original musicals, **Going Green** and **Bullyproof**. **Bullyproof**, which teaches students to take a S.T.A.N.D. against bullies, has been seen by thousands of students.

Bullyproof Free Encores

As part of an initiative to educate students about how to respond to bullies, Play’n Around will present encore presentations of **Bullyproof** on November 9 and 17 and December 3 at the Center. The Center has invited local schools to bring their students and will pay each student’s admission fee using Phoenix grant money. For information on how to participate, call Helen Michelson, Education Outreach Director, at (813) 269-1310 or email her at Helen@CarrollwoodCenter.org.

Play’n Around Traveling Children’s Theatre is now the Center’s resident children’s theatre company.

“Being a traveling theatre company, we present our shows in many different venues, with many different audiences,” say the Colleys. “It is refreshing to return every month or so...and see the same children with their moms and dads and sometimes grandparents. It is truly a gift to be a part of the CCC family.”

Adrienne Hutelmyer

Broadway in Concert

Salerno Theatre Company presents *Broadway in Concert* at the Center on November 20-22 and December 4-6. Now in its fourth year, the show is a retrospective montage of 50 years of Broadway. The performers are Jorge Acosta, Nicole Allegretto, Craig Hartfield, Sara Haas, Jaime Giangrande-Holcom, Hilary Kraus and Michael Mathews.

“I’m in love with color and always looking for new ways to experiment.” Gainor Roberts

Story of a Picture

Nature endlessly recreates forms. Think of an eye, an egg, a galaxy — all variations on the oval. And the form evokes the thing. It is the way our minds work. The poets said it; your high school English and Biology teachers said it. Some artists make you see it.

Look at *Genesis: Pomegranate*, Gainor Robert’s small (13" x 15") jewel of a painting. The painting works on several levels. As you approach, you see a volcano with streaming rivers of red lava. Look at the fruit’s outline, and the picture resolves into a chest cavity. Then you see the seeds — bright red, pulsing, so vivid they appear to be alive (but are they seeds, blood cells, insects or something else?). The sensuality of this picture is so intense that after a moment, you want to avert your eyes. The fruit has been ripped apart like a body, and now you see that the upper and lower veins resemble limbs. A fruit is a body; a body is a fruit.

The pomegranate has long been a symbol of fertility. In *Genesis: Pomegranate*, you see why. Genesis of what? Animal, vegetable, mineral — or all three?

The painting won first place in the Center’s North Tampa Artists League show. It recalls the works of Georgia O’Keeffe and the surrealists, as well as the grand tradition of still life painting, where fruit and objects have allegorical significance. But Gainor’s vision is uniquely her own. She’s modest about it. She cut up a pomegranate in her kitchen, and this is what she saw.

The genesis of *Genesis: Pomegranate* is one of those stories that show you how the eye of the artist differs from ours. When I cut up a pomegranate, I see a juicy mess. Gainor sees...a world.

Gainor says that she has always been “irresistibly drawn to recreate what I see in front of me.” *Genesis: Pomegranate* is one of a series of paintings of fruits and vegetables. Her “aha” moment came one night as she chopped a green pepper for dinner. She became transfixed by the seeds. “The color, the mystery, the shapes and of course the seeds are amazing. The image is revealed when the vegetable is cut. I buy a lot and try cutting them in different ways, to see what I find inside.

“If I go ‘wow’, I run to get the camera. The dinner can wait; I start taking photos.”



Genesis: Pomegranate



Seed Series: Avocado



Genesis: Corn

Egg Tempera Tradition

The paintings use an unusual and ancient medium: egg tempera.

All paint consists of pigment, basically the particles of color, plus a binder to hold the pigment together. Egg tempera uses egg yolk as a binder. Egg was the most common binder until the invention of oil paint in the 16th Century. The ancient Egyptians used egg tempera. So did icon painters and early Renaissance masters such as Botticelli.

Egg tempera produces exceptionally clear, luminous colors. The paintings seem to glow from within. The effect is produced by the pigment and from the many layers of color, applied in small cross-hatched brushstrokes.

Gainor was drawn to egg tempera because it gives tremendous control over color. She was trained as an impressionist, and all of her paintings incorporate many shades and colors — a prismatic effect — to achieve their final colors. “I’m in love with color and always looking for new ways to experiment,” she says. She has ordered pigments from all over the world, including the area in southern France where Stone Age people painted in caves. “I get chills, thinking about it. The ancients expressed themselves with dirt — they used charcoal and clay to draw their images — and I’m using the same materials.”

In egg tempera, the wood or canvas is coated with gesso, a mix of calcium carbonate and glue that makes the paint stick to the surface. To create the paint, the artist drips egg yolk into a small amount of dry pigment, then dilutes the mix with water.

Egg tempera is demanding. After an hour or two, the yolk becomes too sticky to work with. Color

consistency is difficult because each batch must be mixed afresh. The paint dries instantly. The drawing and color composition must be worked out meticulously in advance. “Artists have no room for spontaneity,” says Gainor.

In addition, egg tempera leaves no room for error. “You can be working on a painting for weeks, and ruin it in a few minutes,” says Gainor. The artist cannot paint over mistakes; removing a color often destroys the painting. Due to these constraints, most egg tempera paintings are small. Large paintings, such as Botticelli’s *Birth of Venus*, were extraordinary difficult.

Egg tempera paintings are “cured” by setting them in the sun for a few weeks. “If you’ve ever tried to get dried egg yolk off a plate after a couple days, you’ll understand how hard the egg becomes,” Gainor observes. While it lasts longer than oil paint, some organic matter remains. Gainor has a friend whose cat ate one of her paintings.

Gainor took up egg tempera in 2002, when her husband, who recently passed away, was ill. “I said to myself, ‘there has to be a better way to deal with all this anxiety than just cleaning the barbecue.’” She finally sent away for materials. Now she is a master of the technique.

Always More Pictures

Egg tempera is a good fit for Gainor, a technically accomplished artist who enjoys learning and using traditional techniques. She has worked in oil, watercolor, drawing, monotype prints and sculpture. Raised in Philadelphia, Gainor has been an artist since age 3.

Her subjects range from landscapes and portraits to large still life oil paintings, like her recent *Feeling* series. This year she hopes to finish the remaining paintings in the *Feeling* series. For Gainor, there is always more work than there is time. “The difficult part about being a painter is that you want to paint everything. Everything. There are monumental images that you have to create, and there isn’t time to paint them all.”

Watch for Gainor Roberts’ classes in Impressionist Painting Techniques, Digital Photography and Introduction to Computers at the Center.

Evelyn Bless

Art continues to flourish at the Center . . .

Visionary Women: Art Lecture

The Center Lecture Series continues on December 10 with a talk by Mary Ellen Bitner, the Center’s Art Curator, on the work of Dalia Condis and her visionary women subjects.

Art Shows

Have you noticed the new art shows?

The Center is currently hosting the Fourth Annual Juried Exhibition of the International Society of Acrylic Painters, featuring top artists from the United States and Canada. From the Leepa Rattner Museum, the Center showcased prints from Abraham Rattner November 6-13.

In December, the Center will present a show from the National Museum of Women in the Arts. The Center’s featured artist in December will be Dalia Condis, who paints portraits of famous women — historical and contemporary. A partial list of her subjects includes Eve, Evita Peron, Florence Nightingale, Frida Kahlo, and Gabriela Mistral.

In January, the Center will showcase contemporary abstract art, and the featured artist will be Peter Stilton.

The Center is like a permanent art fair with no crowds or pressure to make a decision. Consider a gift of art for the holidays — or just enjoy the ever-changing exhibits. The Center wishes to thank Mary Ellen Bitner, the Center’s Art Curator, for her tireless work in organizing these unique shows.

Seed Pod Pots

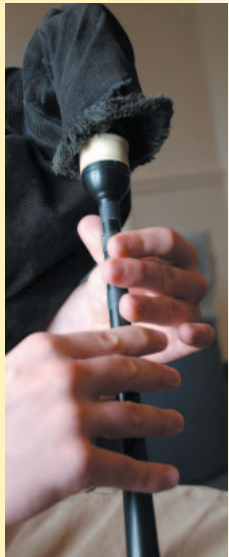
Gilda Butler, the Center’s pottery manager and potter *extraordinaire*, has started a pottery series based on the shapes of seed pods and vegetables. She plans to produce 50 of the pots, all variations on the familiarity and strangeness of organic forms. Each pot is unique, evocative and full of personality. We dare you to pick just one.



Bagpipes!

Did you know that every Wednesday evening, the sound of bagpipes and drums fills The Studio? It's the practice session of The Tampa Bay Pipes and Drums, which is based at the Center.

The Pipes and Drums officially formed 10 years ago, under the direction of Pipe Major Steve Serneels. They enter competitions as well as perform. The group is a member of the Eastern United States Pipe Band Association (EUSPBA) and travels all over the Southeast to compete at Highland Game events.



“You have to be tough to be in a pipe band,” says Rhonda Taylor, the band’s manager. “Performances and competitions are held outside, dressed head to toe in wool.” The group is the host band for the Zephyrhills Celtic Festival, and serves the Hillsborough County Sheriff’s Department, City of Tampa and City of Largo for ceremonies and memorial services. They also perform at the Bay Area Renaissance Festival and parades. The Pipes and Drum corps began its relationship with the Center last year. “We have practiced at several places over the years and needed a home. I thought the Carrollwood Cultural Center sounded perfect for us,” says Rhonda. She met with Vicki Cuccia, the Center’s Business Manager, and Mary Ann Scialdo, the Center’s Artistic Director. “After talking with them, it seemed an ideal fit.” The band has been practicing at the Center about a year.

Band Members

The band has over 30 performing members and several piping and drumming students. The Pipes and Drums started holding classes at the Center in January. The class teaches beginners the scale, music notation and sight reading. Students are encouraged to join the band when ready. Although bagpipers are traditionally Scots and the band has many Scottish members, you do not have to be of Scottish heritage to join. A traditional pipe band has four different instruments — bagpipes, snare drums, tenor drums and one bass drum. Drums are tuned to different pitches to help create the overall ensemble sound. “People always approach us at performances with questions about the group,” says Rhonda. “We make a lot of noise and dress funny, so we attract a lot of attention.” Most members are working professionals who play as a hobby. The group includes doctors, attorneys, firemen, paramedics, police and college students. “The youngest is 12 and the oldest just signed up for social security,” notes Rhonda. There are also a few families who have more than one band member.

About Those Kilts ...

While some people may think that band members dress funny, the kilt is a part of their custom. The kilt is worn by Lowland and Highland Scots. Lowland Scots originally recoiled from kilts because they thought the outfit was primitive, but it is now a sign of national pride. The appeal of the tartan pattern is that it shows your clan or family heritage. Case in point: Neil Armstrong, the first man to walk on the moon, took a piece of his clan tartan with him on the Apollo 11. The band wears the Weathered MacNaughton tartan because they like the way it looks. The kilt was originally used as both clothing and a blanket. The word “plaid” in Gaelic — the native tongue of Scots — means blanket. Because the kilt is regarded with such pride in Scotland, it was legally banned for 37 years in Britain after the Highland revolt of 1745. And what do members wear under their kilts? Rhonda’s answer is always, “don’t ask, don’t tell.”

John Byrnes



Masquerade Ball at the Carrollwood Cultural Center October 24, 2009

Thanks to the following sponsors for supporting this year’s Masquerade Ball:

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Special thanks to:

- All those who attended the event in support of the Carrollwood Cultural Center
- High Society Combo and The Salerno Theatre Company
- Michelle Diaz of MD Photography
- Michael Mathews of The Salerno Theatre Company for serving as auctioneer
- The many businesses, organizations, artists and members who provided silent auction items
- The following dedicated volunteers: Mindy Ambler (decorating committee), Alva Bailey (decorating committee), Romalie Calder, Debra Cellucci , Jacee Clark, Susie Crutchfield (decorating committee), Diana Davidson (auction committee), Debbi Eisenstadt, Manny Kaplan, Pat Kelley (decorating committee), Bob Kerns (photographer), Dee Lehner (auction committee), Deborah Marrero (auction committee), Edna Parker, Phyllis Risdon (decorating committee), Kenerly Saintvil (auction committee), Laura Sill, Ellia Sliwiak (decorating committee), Norma Stemm (auction committee).

Adrienne Hutelmyer

“I was incredibly impressed with the thought and care put into the Ball — from the decorations to the food and music. And the auction items were top-notch! For us, it was a great night out without the kids, a chance to socialize with other culture-lovers. I hope other parents like us will join the fun next year!”

Gabor Kovacs



Richard and Lana McLaurin



Auction Committee (Oriana Eversole, Kenerly Saintvil, Deborah Marrero, Dee Lehner, Norma Stemm and Diana Davidson)

“All of the Center volunteers enjoyed working on the Masquerade Ball. The committees pulled our talents together to make the Ball a successful fundraiser. This was a very challenging and rewarding project and gave us the experience of witnessing the long hours and work transformed into an evening of magic, beauty and elegance.”

Volunteers Dee Lehner, Ellia Sliwiak and Alva Bailey



Decorating Committee (Susie Crutchfield, Alva Bailey, Phyllis Risdon, Pat Kelley, Ellia Sliwiak and Laure Pericot)

Centerpieces
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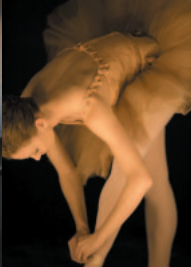
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Remembrance in Images, Words and Music

Each victim of the Nazi Holocaust was an individual. This month, two programs at the Center help us remember the Holocaust's toll.

The Holocaust Museum in St. Petersburg is loaning the Center "Fragments," a photography exhibit that depicts local Holocaust survivors.

Music Reborn II: Forbidden and Forgotten was held at the Center November 10. Presenting the music of seven gifted Jewish composers who died in the Holocaust, the program was a memorial to the victims of Kristallnacht, often called the Night of Broken Glass. The event included a video interview with survivor Andre Kupfermunz, a Hidden Child of Belgium.

This is the second year for *Music Reborn*, which is a joint presentation of the Center and the Tampa Ammeet Chapter of Hadassah. *Music Reborn* was founded by pianist Nancy Rubenstein, who performed in last year's program. This year's musicians included Father Vit Fiala, a Franciscan Friar and regional director of Franciscan missions, formerly of Czechoslovakia; Brian Payne, violinist; Jason Jerald, violist; Debra Horne, soprano and Mary Ann Scialdo, pianist.



Days and Nights of Holiday Cheer

This holiday season is set to be a very busy one at the Center, with several concerts, workshops and holiday programs scheduled. "We have all kinds of music to celebrate the joy and sounds of the season," says Artistic Director Mary Ann Scialdo. "And everything will be family based."

- Dec. 4-6** *Broadway in Concert*
by Salerno Theatre Company
- Dec. 5, 12** *Winter Magic Workshops*. Holiday decorations and crafts for kids ages 6-12. (3-hour program)
- Dec. 11** Jazz with Jim performs
The Music of Richard Rodgers
- Dec. 13** *The Nutcracker* by Play'n Around
Traveling Children's Theatre
- Dec. 18** *Holiday Program* by Chorus Angelorum
- Dec. 19** *Center's Holiday Program*
with Community Band, Community Chorus and Broadway Kids