

CENTERPIECES

CARROLLWOOD CULTURAL CENTER • Spring 2012 • Vol. 5 No. 2

■ A Love Story

When I first heard Kyoung and Won Cho sing, I was, in the words of C.S. Lewis, "surprised by joy." It was last January. The two appeared, unannounced, in a special opening performance at the Center. Their voices literally took my breath away. The power of their singing, their harmonies, and the pure beauty of the melodies filled the theatre with feeling. I was reminded there is no sound more transcendently beautiful than that of the human voice.

Kyoung is a lyric soprano; Won is a bass-baritone. The two sang sacred and operatic airs in Latin and German, accompanied by Kisun Lee (piano) and John Robison (oboe). They will return, April 22, again accompanied by Kisun Lee, to sing favorite songs from Broadway musicals and operas.

What makes this program special—and surely will contribute to the magic of their performance—is that Kyoung and Cho are husband and wife, and seldom have the opportunity to perform together. They have been married since 1994. They are both internationally acclaimed opera and concert singers. Currently they live and teach in different cities—Kyoung, who teaches at USF, in Tampa, and Won, who teaches at University of Alabama at Birmingham, in Birmingham.

"...when we are performing in the same concert, it is always a special experience." - Kyoung

"We spent our first 10 wedding anniversaries on the phone, performing in different cities, states and countries," says Kyoung. "So when we are performing in the same concert, it is always a special experience."

They are both originally from Korea. They met in New York City, where each was studying voice. Members of the same semi-professional choir, Kyoung and Won became friends. The couple began to date about a year after their first meeting.

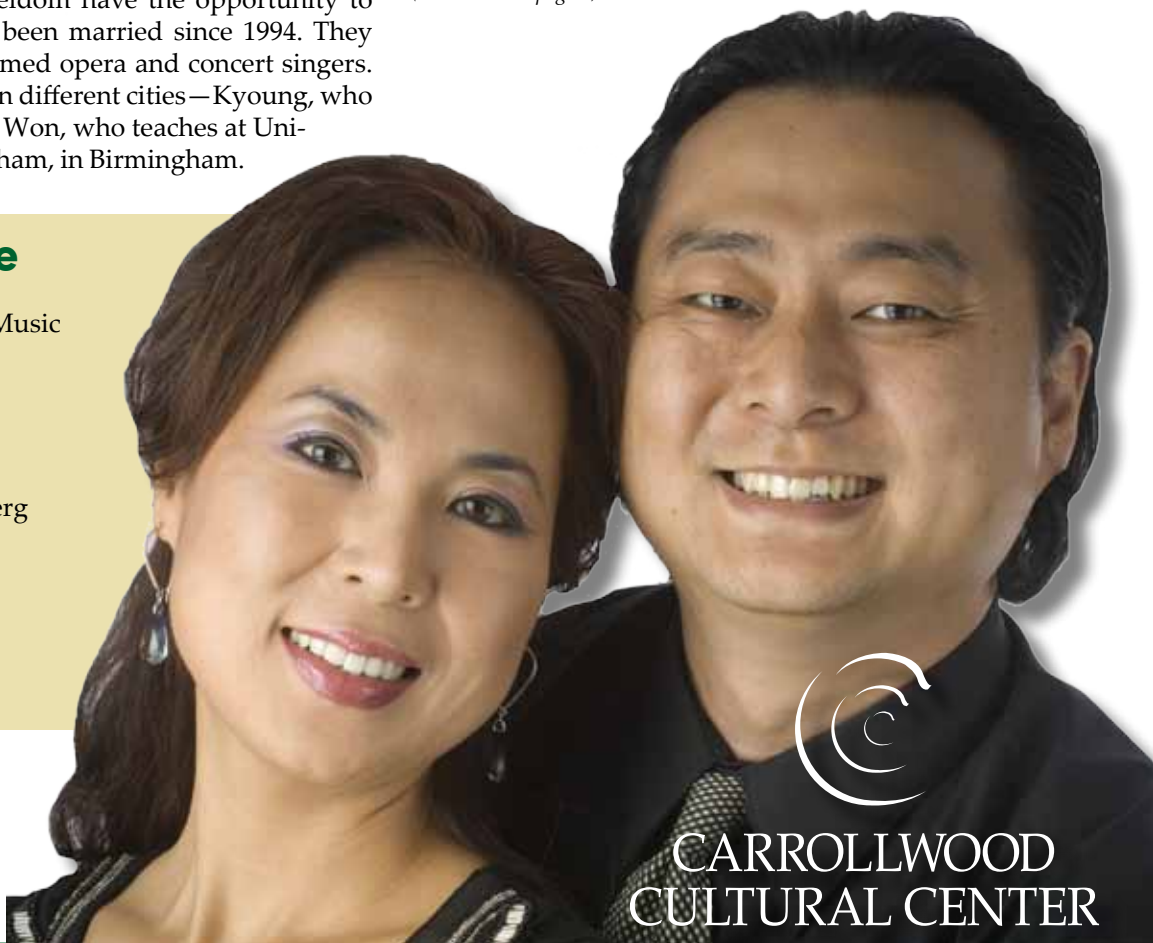
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Banner Images:

Counting Radiation Series by Megan Hildebrandt; The Carrollwood Cultural Center (photo), Bob Kerns; *Art Elephant Zoo 3* by John Henne



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■ Centerpieces

Official Newsletter of the Carrollwood Cultural Center
Spring 2012 • Vol. 5, Issue 2

Centerpieces reports quarterly on activities, people and issues associated with the Carrollwood Cultural Center. Letters to the editor and reader submissions are welcome. Please email the editor at centerpieces@carrollwoodcenter.org or mail to *Centerpieces*, Carrollwood Cultural Center, 4537 Lowell Road, Tampa, FL 33618. Include your name, address, 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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Thank you to all of the volunteers who contribute to the success of the Center. We couldn't do it without you!

■ Center Mission

Our mission is to provide cultural and educational programs and events to our region that enhance learning, creativity, and a sense of community across groups and generations.



CARROLLWOOD
CULTURAL CENTER



■ Mary Jo Hahn: the Spirit of Music

In-house talent—in particular the Center’s faculty—is one of the qualities that makes coming to the Center a premium experience. The Center’s musical leaders impact not only the dozens they guide musically, but the hundreds they perform for throughout the year. One of these leaders is Mark Watson, who guides the Carrollwood Winds (see the story on page 5). Here we want to tell you about Mary Jo Hahn, who directs our Community Chorus and the Broadway Bound children’s troupe.

Mary Jo Hahn landed at the Center at a critical moment, when it was losing its founding Artistic Director, Mary Ann Scialdo, to illness. In the summer of 2010, in the midst of rehearsals for the Center’s community production of *The Music Man*, Mary Ann became too weak to continue. Mary Jo gracefully stepped in to take her place.

Funny how things work out. Mary Jo had been talking with friends for months about starting a community chorus—in the Carrollwood area, no less. Only a couple of weeks earlier, she had found out about the Center’s Community Chorus. Her initial reaction to the Center’s request for emergency help was that it was a dream come true: “I had always wanted to direct a community chorus!” *(continued on page 6)*



"I had always wanted to direct a community chorus." - Mary Jo Hahn

A Love Story *(continued from page 1)*

“When we were students, we would spend 24/7 together,” says Won. “Two singers learning to live together was not easy at the beginning. But,” he adds with a smile, “we both learned how to adjust and also how to help each other as musicians and a couple.”

The separate residences have been especially challenging, adds Won, but this year “has also offered us chances to appreciate each other more than ever.”

They both trace their love of singing back to their family environment in Korea.

Kyoung’s father was a teacher who loved singing with his wife and daughters. “Music and singing were always an important part of my life,” she says. “My mom ran a piano institute and all my sisters were voice majors.” She started playing the piano and singing at an early age.

“I sing in order to improve my teaching and also to inspire my voice students. I believe in being a teacher who walks the walk and who does what I teach and teaches what I do.” Kyoung practices every day for 30 to 60 minutes. When she has an upcoming concert, she practices for hours.

From his earliest years, Won always loved music. “I remember begging to join the church choir my elder brothers were singing in. I was too young to join,” he observes with a smile, “but

I prevailed.” His parents disapproved of his studying voice in college, so he tried Engineering for a year. It was not to be. His family moved to Canada, and he began the study of voice.

Korea has a strong musical tradition. Weekly chorus is part of the K-12 curriculum. “Singing has always been a very important part of Korean culture, so it is no surprise that singing was an integral part of our education also,” says Kyoung.

Both of them enjoy all kinds of music, from opera, oratorio and jazz to popular, but love classical music—both vocal and instrumental—best of all.

Kyoung has won national and international competitions and awards. She’s performed operas, oratorios and concerts at Carnegie Hall, Lincoln Center, Kennedy Centre and other prestigious stages throughout the world. Her performance with the Buffalo Philharmonic was called “sublimely beautiful,” “transcendent, serene, dazzling, and heavenly.”

Won has appeared in concerts and operas throughout the world, and has also won national and international competitions. Won’s voice has been described as “deep resonant mellifluous...with a grave, classic beauty.” A reviewer said his “deep tones vibrate the seats.” In *The Barber of Seville*, his singing was described as a “particularly dark, melodic yet rafter-ringing bass that is worth the price of admission all by itself.”

These are two sublimely gifted singers, at the top of their form. Their performance is April 28, 8 p.m. in the Center’s Theatre.
Evelyn Bless

■ Message from the Editor

The Glory of Music Teachers

Several stories in this issue mention the inspiring influence of music teachers. Music teachers are a special breed. They perform music because they must. It is in their souls. Music teaching is the flip side of performing—it's another way to share the joy of music with others.

The professional musicians profiled in this issue were all drawn to music from childhood. For them, it is a calling. They were all also influenced and shaped by teachers. It is a natural progression for many to give back, teaching musical expression to a new generation.

At whatever level we make music, most of us need a little help to find, as the late Mary Ann Scialdo used to say, "the song in our hearts." Great music teachers help our technique, but what they do even more is *inspire*—by their example and passion, they help us to bring the glory of music to life anew.

Music is transformative and unifying. The singer becomes the song. The song is greater than the singer. The singer is the vessel that carries song to others. Music teachers help us enter these worlds more deeply. They also instill in us the goal of performance, to play the music forward. This is how music is passed on, hand-built, from generation to generation. We are fortunate that so many gifted musicians choose to teach. The Center is especially fortunate to have many of them teaching here.



Evelyn Bless

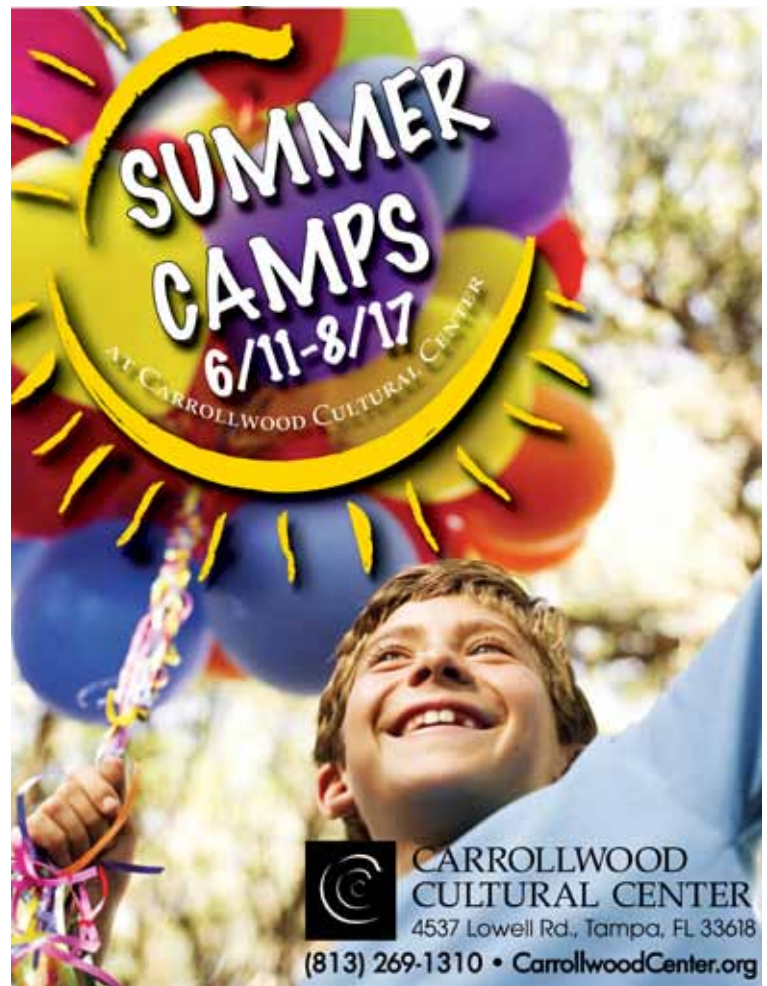
■ Audition Notice! MAS Community Theatre

Production: HAIRSPRAY

Show Dates: July 13-22

Auditions: May 19, 1-4 p.m. & May 20, 7-10 p.m.

For more info, contact Ruth Levy at (813) 269-1310 ext. 207 or ruth@carrollwoodcenter.org.



■ Summer Camps: More Fun Than a Circus!

Summer camp at the Carrollwood Cultural Center is going to be more fun than a three-ring circus...literally!

Campers, ages 4 to 12, will participate in arts-based activities with focus on the circus. Little "ringmasters" will have an opportunity to create balloon art, learn magic tricks, juggle, mime and more. Special activities include LEGO® engineering, video game animation, building a clay circus and kite making.

Registration is now open for full and half-day camps, June 11-August 17.

The Center also provides early morning (7:30-9 a.m.) and afternoon care (4-5:30 p.m.). Extended care activities will include games, movies, coloring and other crafts and projects.

For a full schedule and more information, contact Helen Michaelson at (813) 269-1310 or go to our website, www.carrollwoodcenter.org.

■ Mark Watson and the Carrollwood Winds

Enter the Center on a Monday evening at 7 p.m. You will be captivated by a variety of scintillating sounds from the rehearsals of the Carrollwood Winds under the direction of Mark Watson.

Mark, who has taken over leadership of the group formerly known as the Carrollwood Community Band, is no stranger to the Tampa area. He was born and raised in Carrollwood and began his music education at Citrus Park Elementary School. After graduating from Gaither High School, he enrolled at the University of South Florida as a jazz trumpet performance major. After a few years, he discovered that what he really enjoyed was conducting, so he switched to a degree in music education.

After graduating from USF, Mark became director of bands at Sickles High School. In ten years, he expanded the music program to include three full time music teachers and one of the largest band programs in the Hillsborough District. The program included three concert bands, two jazz bands and a marching band of 185 members, all performing at a high level. Quite impressive in our current economy.

As a conductor and performer, Mark has been a part of many memorable performances. They include a joint concert with jazz trumpet legend Maynard Ferguson, an appearance with Duchess of York Sarah Ferguson, and performances at Superbowl Half Time, NFL Experience shows and countless parades and graduations in Orlando, New Orleans, Atlanta, Myrtle Beach and Williamsburg.

In 2009, Mark was appointed assistant principal of the new Steinbrenner High School in Lutz. "The move to administration took a large part of music out of my life," he notes.

"I came to be a part of the Carrollwood Cultural Center through my long-time friend Helen Michaelson. As a colleague in Hillsborough County public schools, I had known Helen and performed for her at the Center with one of our jazz bands from Sickles High School. I approached her and the staff of the Center in December 2010, with the

idea of helping the community band by providing more resources and helping to direct the ensemble. Since that time, we have expanded the band into a full wind ensemble and organized the group into what is now known as the Carrollwood Winds."

Claudia McFadden has played oboe in the ensemble since its inception in 2008. "The diversity of musicians adds a lot of depth to the group," she says. "There's always an opportunity to learn something from someone. There also aren't many opportunities in day-to-day life for such a diverse group—different ages, backgrounds and careers—to work together toward a common purpose."

She sums it up like so many others: "The Carrollwood Winds is an essential aspect of the Carrollwood Cultural Center because the Cultural Center is a community center—a place for the community to come together to participate in and enjoy the arts."

Carrollwood Winds member Cindy Johnson has been playing flute with the ensemble since August. "It is incredibly enjoyable to play with others who actually want and love to play," she observes. "Each of us has had our own experiences with music and can bring different interpretations to the band that maybe some of the others have never thought of before. Mark Watson has a certain element he brings to rehearsal, unlike any other director." *(continued on page 7)*

"The Winds and Chorus are what the Center is all about, bringing the community together for a common musical experience.."

- Mark Watson



Mary Jo Hahn: the Spirit of Music *(continued from page 3)*

Not long after officially becoming the Center's Chorus director, she became music director of the children's group. She directed the music for the Center's production of *The King and I* last year. Mary Jo has proved to be "an asset to the chorus, to Broadway Bound and to the facility overall," says the Center's Artistic Director Richard Haerther.



"...since I was young I wanted to teach and make a difference with children." - Mary Jo Hahn

Family and Music

Mary Jo grew up in a music-and-arts-loving home, in Logan, Ohio. She always knew she wanted to do something with music and began piano lessons at age four. "I was able to sit still [at the piano]," she explains with a wry smile, as if it may not have been exactly the case.

Mary Jo's big brother was probably her greatest influence. Thirteen years older and already an established singer, he was very clear on the benefits of music and what would be the most marketable. In grade school, he told her: "You need to play the oboe – you'll always have a part." She played the oboe for more than 10 years, in addition to the piano. He knew

the importance of being able to accompany and steered her in that direction. Later, when she, too, was studying music in college, he advised her get a degree in education as well as performance. All his advice turned out to be valuable.

Mary Jo was active in community, school and church theaters and choirs, often landing the lead in musicals. In high school, she was a cheerleader until she had to choose between marching band (alto sax) and cheer. She made her decision after her mother asked her: "What are you going to be doing at 80? Turning cartwheels or playing music?"

While still in high school, she studied under the Julliard-trained international concert pianist, Dr. George Katz. He chose Mary Jo to be a "demonstration student" in a master class with Itzhak Perlman and Perlman's accompanist. She remembers being told, "You breathe with the person—that is the difference between being a pianist and an accompanist." The advice made a huge impact on her. Accompaniment has been a constant part of her music career, and she continues to be in demand today.

She majored in music at Ohio University in Athens. While Mary Jo ultimately took the road of music education, rather than performance, due to family obligations, she reflects that "since I was young, I knew I wanted to teach and make a difference with children." At one point, she even considered studying music therapy.

She found music education—or rather music education found her—through a serendipitous connection. She and her husband had moved to Tampa. She was contacted by old family friends who lived here. The husband asked if Mary Jo could accompany the choir of his new church, which became Van Dyke Church. When the choir director left unexpectedly, Mary Jo became Director of Music, in charge of all the church's music programs.

In addition to her work at the Center, Mary Jo is currently the music director for Keystone Community Church. She gives private piano and voice lessons and accompanies many local organizations. When she is not out rooting for her son's baseball team or cooking, she finds time to sing in her own groups: the Crawdaddies and Trilogy. Now, that is talent!

Kendra Langlie

Red Carpet Event—Don't Miss It!

On Saturday, May 5, the Carrollwood Cultural Center's Community Chorus and Broadway Bound kids will perform a unique musical review of songs from your favorite Broadway shows that were made into movies.

To celebrate, a "faux" gala event will be held. Performers and guests are invited to dress as though they are attending the Oscars. In the spirit of the Academy Awards, an MC or two will host. The event will be very Hollywood and a great time will be had by all!

The Carrollwood Winds *(continued from page 5)*

Cindy appreciates that there is no competitive factor and no pressure to prove anything. "We play because we love it and it fills a need in our souls. Music makes me a better person. It makes me listen to the others around me; it challenges me to learn my part and to not let down the people around me; it makes me feel emotions that no other hobby can provide."

The Winds performed concerts in March at the Center and at "Arts in Park." "Supporting arts in the community is a very important part of what we do. I am a firm believer that artists need to promote and share their talents with the community if we are to truly shape culture," says Mark.

Mark sees the Center as the community's heart of visual and

performing arts in Northwest Hillsborough County. "The Community Chorus and Carrollwood Winds are comprised of musicians from the community, for the community. We are not ensembles comprised of professional musicians looking for a venue or source of income. These are your neighbors, your friends, and your everyday, hard-working Americans coming together for one of the most universal elements of mankind...music. Music that lifts the soul, that brings people together, that makes you tap your feet, that shapes our culture.

"The Winds and Chorus are what the Center is all about, bringing the community together for a common musical experience."

The Winds' next concert will be May 12 at the Center.

Judy Schiavo



The Center's Community Chorus

Mary Jo's experience is clearly intertwined with her spirituality. This emerges in her work with the Chorus and Broadway Bound as a deep engagement with music and concern for the musical growth of others.

During Chorus rehearsals, you can see her becoming more charged as the night goes on. She is really having fun, and it is contagious. "It is gratifying to see growth in your students," she says. "I love what I do for a job. I get to 'play'!"

The feelings are mutual. "Mary Jo has expanded our singing boundaries in a fun way with her choice of pieces and without us even realizing it," commented Dr. Eve Hanna, a member of the Chorus.

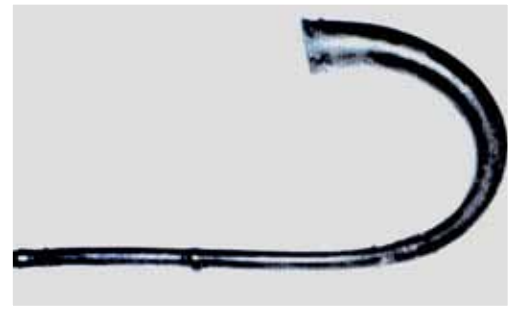
The Community Chorus has about 40 members in four-part harmony and welcomes anyone who wishes to sing. There are no auditions, just Monday night rehearsals at 7 p.m. and occasional performances at the Center and in the community. For example, the Chorus formed a flash mob at Citrus Park Mall in December. If you would like to join, just show up or contact Mary Jo at maryjo@carrollwoodcenter.org.



Broadway Bound

Broadway Bound, a theatre troupe for children ages 6-16, teaches children about theatre, singing, choreography and acting as they perform in their own productions at the Center throughout the year. This summer the kids will perform *G2K Once Upon a Mattress*.

Broadway Bound is led by Mary Jo Hahn (music), Teil Rey Guilford (dance and choreography) and Craig Hartfield (acting). The group, which is growing steadily, is audition-only. It meets Saturday mornings at 9 a.m. New members are welcome. If you are interested in your child joining, contact Mary Jo at maryjo@carrollwoodcenter.org.



■ Come Blow the Horn!

Last night I was putting away my horn after a practice so frustrating that only another French horn player could appreciate my profound, deep and utter conviction that I'm completely wasting my time. This instrument is known for being difficult to play. However, I couldn't help myself. And I'll be back. Once a person is bitten by the horn bug, it's hard to stop. Maybe it's the horn's venerable age. You take your place in a line of tens of thousands of dedicated, frustrated, maddened horn blowers, going back before the birth of Christ.

I know the horn's history because one evening, to keep myself from smashing my head against the wall, I researched it. Here's what I've found out:

We've come a long way, baby. The horn started with a bone.

Visualize with me a Neolithic cave man, about 9,000 B.C., returning to his den after a day's hunt, with an ax in one hand and a dead turkey in the other. On the trail he finds an old ram's horn. The large end is open and the small end has been broken off. The cave man picks it up. Back at camp, he turns the horn in his hands and accidentally blows into the small end. A weak sound comes out. He's intrigued. After blowing into the ends for several months, he takes a clam shell and digs four or five holes in the horn's length. He's trying to make the sounds more varied. Thus begins the development of the horn.

Move forward a few thousand years. The shofar, a Jewish ram's horn, makes an appearance in the Bible. It was used to call people to attention; it was also used as a weapon. Remember the walls of Jericho? They were blown down by seven priests with seven horns. (Some say this was the beginning of the first horn section.)

At some point, about 3500 B.C., people discovered how to smelt copper and tin. This began the Bronze Age, giving rise to the making of clay molds, then swords, coins, pots and pans and yes, horns.

In the 1820s, a couple of Irishmen were digging on Sunday in a peat bog in county Offaly near a village called Dowris. By chance they came on a stash of late Bronze Age (900 to 600 B.C.) metal instruments, what is now referred to as the Dowris Hoard. Many tools, including 26 bronze horns, were found. The horns are 18 inches long, slightly curved like a boomerang and were buried along with their clay horn molds. After all of that digging, I would imagine a Guinness tasted wonderful to the Irishmen.

The Hoard is now displayed (without the Guinness) in the National Museum of Ireland in Dublin. The horns are played from the side or end and produce a wide variety of sounds, like an Australian didgeridoo. Speculation has it the horns were used to signal danger when invading tribes approached.

Horns called the carynx have been found all over Europe, especially around the Baltic. They date from 300 B.C. Held vertically and played in pairs, their bells (the wide part where sound exits) are carved like animal heads. Carynxes produced a harsh, loud, tumultuous sound. They accompanied armies during warfare; the sound inspirited soldiers and terrified the enemy. (Some say this was the first military band.)

Another, more stationary type of horn was the Swiss Alphorn. We have seen pictures of men in "Ricola" ads playing the 12-15 foot horns, with their bells resting on the ground. The Alphorn was used in funeral rituals or for sending signals to others in the mountains.

The immediate ancestor of today's horn is the hunting horn, popular in England. The horn's single tube wraps around the shoulder and chest of the hunter, so he can sound various calls when chasing foxes.

The hunting horn had no range, making it difficult to play. How can you become a respectable member of an orchestra if all you can play is hunting calls? In the 18th Century, the crook system was invented. Crooks, which allow a horn to be played in a variety of keys, are simply tubing extensions of varying lengths. Today's horn consists of 13 to 15 feet of tubing, wound into various circles, curves and straight lines. Other improvements followed, including pitch adjustments, valve additions and horns designed for particular keys, such as Bb, F, F to Bb and Bb to high F.

Technology has continued to advance. Modern horns allow the production of a tremendous range of sounds, in infinite combinations. Unfortunately for those of us afflicted by the horn bug, the improvements in sound quality require a corresponding improvement in one's ability to play. We return to the perennial frustration of the horn player: so much to practice, so little time.

Bob Kerns

Bob Kerns is a member of the Center's New Horizons Band, a band class for returning and new musicians.

■ A Conversation with Paul Berg

Centerpieces caught up with Executive Director Paul Berg to talk about the new programs and changes at the Center.

CP: What changes in programs are coming this year?

The biggest change you'll see is more diversity of events. For example, we had *An Evening with C.S. Lewis*. We had acoustic guitars and blues musicians. In April we'll have two opera singers for an evening. Then folksinger Rebekah Pulley. This is the first year that Richard [Haerther, the Center's Artistic Director] has been responsible for programming for the entire year, and the range of acts reflects this.

You'll notice that we've started putting our different shows together as series. We'll have a summer concert series again this year, with one returning show, mostly new ones.

The other thing you'll see is an increase in the number of Center-produced performances. MAS Community Theatre had one show last year; this year they'll have three. The band, Chorus and Broadway Bound kids will all be doing their own performances.

I've also heard about "partnerships." How will that affect programs?

We'll have more partners in the community, working with other nonprofits in ways that benefit us both. Nonprofits are continuing to have a hard time right now. We can promote each other—for example, we promote Largo Cultural Center, and they promote us—and we can send them our performers. This isn't just our community groups. Franz Mantini has a following and could perform at Largo. There are people associated with us that we can help book elsewhere. It's good for us, good for the performers and good for the other organization.

What other organizations are possible partners?

We're talking to the Palladium, American Stage and Freefall Theatre. We're creating a small Tampa-based 'tour' among our venues. We can take advantage of this for block bookings. If we have three organizations, we can get lower prices because there are more performances.

This isn't for groups like the *New Christy Minstrels*—who are coming back this year, by the way—because they draw from all over the area. This will be for groups that appeal to smaller audiences in various locations. One example is *Music Reborn*. We could offer it on the St. Petersburg side too.

Our focus is promoting local talent. And one way to promote them is to give local talent the opportunity to work with national acts. Partnerships help us do this. For example, we're talking to a dance troupe that would hire 10 local dancers for their performances. This group wouldn't otherwise be here—and we'd be giving back, because we'd be giving opportunity to locals.

I thought our stage couldn't handle professional dance.

Well...that's true. A couple things have to happen before we can bring the dance troupe in. We need a sprung floor. We need to raise another \$1500 to upgrade the floor.

I might note that in terms of getting the facilities to a new level of professionalism, the sound system is now upgraded and the lighting is pretty much done. The stage is next.

To get back to the many different kinds of performances here: do you worry about being too diverse? If I ask you what the Center is known for, doesn't that become hard to say if you're all over the map?

I tell people that we are building community through culture. For example, people may come to a show and meet new people. Or they may become interested in something else we offer. Culture is as wide as you want to make it—culture is everything that people are interested in.

There's a couple things at work here. The first is *stretch*—we want people to find their stretch level. They tend to want to see what they are comfortable with at first; we're encouraging them to try something new. The second is *trust*—they need to trust us that it will be worth their while. Trust isn't the same as always ending up enjoying it, though. They need to be able to say that they tried the stretch and 'it just wasn't my thing.' Not everyone is going to like everything. (continued on page 10)



Above: *An Evening with C.S. Lewis*

Bottom: Rebekah Pulley, The New Christy Minstrels®



A Conversation with Paul Berg *(continued from page 9)*

Doesn't that mean that you're going to create a lot of shallow pools of patrons? Many pools but not deep—people who come infrequently?

Yes, we'll get a lot of pools. You have to. You can't expect one group to come to everything. They'd get fatigued, or they'd get financially strapped. By offering programs that appeal to different tastes and age groups, we draw from a lot of different support bases. For example, the guitar players brought in a lot of people who hadn't been here before. People who love guitar music tend to like other kinds of music too. If you're a theatre lover, you may try new types of theatre. You may come for classes or art, and then try something. We serve the entire community. Culture is a way of building community, community makes culture. It's the same.

But that's a lot of pools. How do you satisfy everybody?

You can't. We don't have enough time or money. It drives me crazy. I'd like to say 'yes' to everything. We compromise; we find performances that hopefully span several tastes.

Part of being a nonprofit is that we are very open and accessible. I want people to come in and give us their ideas, their feedback, their suggestions, what they want. We get great ideas. We just can't do them all.

I know you're talking about a bigger role for volunteers. Is the volunteer program changing?

If you volunteer here, we want to give you the opportunity to make it what you want. We want all of you to be happy campers. You can be a greeter or be responsible for part of an event. Our ability to grow in the future, to add programs and events, depends on volunteers. The amount of effort that goes into pulling something off at the Center is huge. We need all the help we can get.

Why is there a new volunteer dress code?

This is so the volunteers are easily identifiable. If you have a question or need help, you should be able to see who is a volunteer versus a patron.

The volunteers are ambassadors for the Center. The Center is much busier now, and the volunteers represent us to anyone who comes in. We are very appreciative of everything they do for us.

Has anything changed for the teachers?

We are always trying to make things more professional and streamlined.

We're lucky to have such high-quality, dedicated teachers. It's one of the things that make classes here special. You're always learning from an accomplished professional in the field.

Any thoughts on the Center today, compared to four years ago?

The Center has become a family. We've been through loss, and we've been through a lot of personnel changes. I'm very careful, when I bring in new staff members, to make sure they're comfortable with the atmosphere here. They need to like the fact that everyone who comes here regards the place as 'their own.' Everyone should. The Center is all of us. It's bigger than any one person.

It's awesome, seeing this develop on my watch. I'm proud. And there is much more that the Center will become. It is a resource for all the Tampa Bay area.

You used to joke that you are here so much, you have a sleeping cot in the attic. Do you have more balance in your life now?

I have a house and baby, so I'd better have more balance! Yes, I do. I have confidence the staff will take care of things. I don't want to get burned out, to the point where I'm on auto pilot, because I care about this place too much.

Evelyn Bless



Paul with his daughter at the First Annual Daddy./Daughter Dance featuring the Sounds of Swing in January.



TOP: *Counting Radiation Series 2012*; Megan Hildebrandt
 BOTTOM: *la Chiva (the goat)*, ca. 1950s (c) Daniel Rodriguez

■ Coming to the Gallery

APRIL

Main Exhibit: North Tampa Arts League Invitational

Featured Artist: Mary Ellen Bitner

Reception: April 7, 3-5 p.m.

SPECIAL PROGRAM:

Megan Hildebrandt / April 19 • 6:30 p.m.

A graduate student at USF, Ms. Hildebrandt will present an illustrated talk about how she used her art to document her fight with cancer. Her images are powerful, inspiring and unforgettable.

MAY

Main Exhibit: Star Spangled Art, an art show of works by current and past patients of James A. Haley Veteran's Hospital. Co-sponsored with Operation Helping Hand.

Featured Artist: Wil Dawson

Corridor Gallery: Stuart Dwork

Reception: May 26, 3-6 p.m.

SPECIAL PROGRAM:

***But is it art?* with Wil Dawson / May 10 • 6:30 p.m.**

Mr. Dawson will demonstrate his unique technique.

JUNE

Main Exhibit: Art in Black & White

Featured Artist: Gunni Price

Reception: June 8, 5-7 p.m.

SPECIAL PROGRAM:

NOVA "Mysteries of a Masterpiece" / June 14 • 6:30 p.m.

JULY & AUGUST

Main Exhibit: Student/Faculty Showcase

Featured Artist (July): Carrollwood Cultural Center Faculty

Featured Artist (August): Daniel Rodriguez Photos

Reception: July 6, 5-7 p.m.

SPECIAL PROGRAM:

Colombia, "Face of the Past" / August 9 • 6:30 p.m.

Daniel Rodriguez was a renowned photojournalist from 1940-70 for *El Espectador* (*The Spectator*), the largest daily newspaper in South America at that time. Jim DeMauro and Carlos Rodriguez will present an illustrated lecture on Rodriguez's photos, which document the lives of ordinary people as well as the famous.

For more information about the Gallery at Carrollwood Cultural Center, email art curator Gainor Roberts at gainor@carrollwoodcenter.org or visit CarrollwoodCenter.org.



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■ ANNOUNCING

2012 Summer Concert Series

- 6/1:** Girls Night Out Comedy Show
- 6/15:** JoDell and Mountain Road Band
- 6/29:** Neil Diamond & Barbra Streisand Tribute
with Keith Coleman & Ruby Tuesday
- 8/16:** The Jim "Elvis" Jinelli Show
ELVIS: A Concert Experience
- 8/18:** 2nd Annual Blessing & A Curse Festival
with Have Gun, Will Travel

■ ALSO COMING:

More special guests joining JAZZ WITH JIM
SOUNDS OF SWING Big Band Concerts
G2K ONCE UPON A MATTRESS with Broadway Bound
HAIRSPRAY with MAS Community Theatre



More info coming soon!



Visit CARROLLWOODCENTER.ORG for upcoming events and activities.