

BRINTON SURPRISE



RED CEDAR
CHAMBER
MUSIC

BRINTON'S

19th
YEAR
OF
PHENOMENAL
SUCCESS!

A NEW SHOW

Always Good, but Better This Year Than Ever Before

Presenting Travels in a Tour of the World
showing the most magnificent scenery the world affords; habits, manners,
customs, occupations, street traffic, life in public, and in general with amuse-
ments characteristic of the various nationalities; late events, both foreign and
domestic; high-class vaudeville performances, mechanical illusions, the

Latest Illustrated Songs and a Great Variety of
Comedy, the Funniest You Ever Saw.

Introducing many highly colored scenes from COMIC OPERAS,
EXTRAVAGANZAS, GREAT FANTASTIC and SPECTACULAR
PRODUCTION with GORGEOUS ELECTRICAL EFFECTS.

Two Full Hours of Solid Amusement
No Stops or Waits, But a Continuous Performance

AT OPERA HOUSE

Admission 10, 15, 25 Cents

April 20 (Wednesday) 7 p.m.

Five Flags Center, Dubuque, Tkt

April 21 (Thursday) 7 p.m.

Ainsworth Opera House, Ainsworth, \$25 ticket
includes meal at 6 p.m., make reservations at
319-653-6250.

April 22 (Friday) 7 p.m.

Burlington Capitol Theater, Burlington, Tkt

April 25 (Monday) 7:30 p.m.

Ballantyne Auditorium, Kirkwood Community
College, Cedar Rapids, FREE

April 27 (Wednesday) 12 p.m.

Cedar Rapids Public Library,
Cedar Rapids, FREE

WATCH THE LIVESTREAM →



April 29 (Friday) 2 p.m.

Meth-Wick Community, Cedar Rapids, FREE

April 30 (Saturday) 12 p.m. NEW LOCATION!

Lowe Park (indoors), Marion, FREE

May 4 (Wednesday) 7 p.m.

Central City Public Library, Central City, FREE

May 5 (Thursday) 2 p.m.

Highland Ridge, Williamsburg, FREE

May 5 (Thursday) 7 p.m.

Williamsburg Library, Williamsburg, FREE

May 7 (Saturday) 7 p.m.

The Iowa Theater, Winterset, Tkt

May 8 (Sunday) 3 p.m.

Muscatine Art Center, Muscatine, FREE

May 12 (Thursday) 7 p.m.

Oaknoll Retirement Residence, Iowa City, FREE

May 13 (Friday) 8 p.m.

Olympic South Side Theater, Cedar Rapids, Tkt

May 15 (Sunday) 3 p.m.

FilmScene at the Chauncey, Iowa City, Tkt

About RCCM

Red Cedar Chamber Music was founded in 1997 to bring the highest quality chamber music to Eastern Iowa. Collaborations are our lifeblood: partnerships with libraries, arts organizations and rural communities integrate art forms and develop audience. Each concert program features two ticketed MainStage Concerts which feature music from all periods as well as newly commissioned works (60 since 1997.) These concerts are preceded by about a dozen outreach programs offered free in the nooks and crannies of Eastern Iowa. Red Cedar produces about 100 educational and outreach events each season reaching over 3,000 people in person and many more through our YouTube channel. Our standing programs are: 1) Music for Kids brings music to the classroom 2) Music in Libraries meets multi-generational families 3) Music for Seniors is held when and where they normally congregate 4) Rural Outreach gives residents in small towns an up-close experience with chamber music 5) Chamber Music Now! students are mentored by and perform with professional musicians 6) Live streamed performances and YouTube content reach a worldwide audience.

Red Cedar has received National Endowment for the Arts support for Rural Outreach 17 times totaling \$185,000. Concert recordings have been featured on Performance Today, a nationally syndicated NPR program. Red Cedar has broad support (much of it ongoing) from government agencies, foundations, corporations and individuals. Learn more at www.redcedar.org



ABOVE: current directors
Carey Bostian & Miera Kim.
BELOW: founding directors
Jan Boland & John Dowdall.



About the Project

This is Red Cedar's third concert program built on the Brinton Collection. In 2015, we produced **BRINTON SILENT FILM PROJECT**, and followed that up a year later with **MUSIC AND MAGIC LANTERNS**. Each concert project featured multiple commissions, many of which are present on today's **BRINTON SURPRISE** program. In all, ten new works have been commissioned to accompany and enhance the incredible films and slides selected from the collection. In addition to performances in Eastern Iowa, the ensemble has presented in Washington, D.C., Minneapolis, and at the Orcas Island Chamber Music Festival in Washington state.

Red Cedar's founding directors, flutist Jan Boland and guitarist John Dowdall, began their partnership with Michael Zahs for Red Cedar's first Rural Outreach concert at the Ainsworth Opera House in 2001. Over the years, they collaborated with him on several projects featuring his scholarship and collection of original Civil War letters. Zahs had been showing some of the films from the Brinton Collection at the opera house since 1998. While the three had talked about collaborating on a project featuring the films, it wasn't until Humanities Iowa and the University of Iowa Special Collections partnered with Zahs to preserve, digitize and develop the collections that it became possible. In August of 2013, Jan Boland, John Dowdall, Carey Bostian, and Red Cedar's videographer, filmmaker John Richard traveled to Ainsworth to meet with Michael and the project was officially launched. John Richard teamed up with fellow filmmakers Andrew Sherburne and Tommy Haines and in 2017, the feature length documentary *Saving Brinton* was premiered documenting in part the journey that Zahs and Red Cedar undertook to highlight the incredible life of Frank Brinton.



Michael Zahs is part of a nine-generation Iowa farm family. He started teaching in the third grade in a one-room country school. He was the last person to graduate from high school in Ainsworth. He has degrees in biology from the University of Northern Iowa and he taught junior and high school students science and social studies for 39 years. Michael co-taught seven graduate level courses in the history and culture of Iowa with Dr. Loren Horton at Iowa Wesleyan College. These courses were all taught on a bus, while traveling across Iowa. Dr. Horton and Michael have written a book on Grave Marker Symbolism. This is Michael's fifth concert series with Red Cedar. He also led two Red Cedar traveling concerts on buses. In 1981, Michael discovered the Brinton collection of entertainment artifacts in a basement in Washington, IA. This is one of the most important collections of magic lantern slides, early moving pictures, etc. found in many years. Red Cedar Chamber

Music was instrumental in publicizing the significance of the collection. The documentary *Saving Brinton*, about the collection and his adventures with it, opened in April of 2017. It is still being shown. Michael works at the Ainsworth Opera House, takes care of cemeteries, and has a lesson at church each Sunday. Michael and wife Julie live in rural Washington County and have two adult children, Hannah and Adam.

The Program

Claudia Anderson, flute
Miera Kim, violin
Carey Bostian, cello
John Dowdall, guitar
Michael Zahs, narrator

The Tiger and the Tub:

a fairy tale from India, c.1890
Music: *The Tiger and the Tub** (2015) by Philip Wharton

FOUR COMEDIES

At the Dentist's: France, 1907
Music: *Romanian Folk Dances* by Béla Bartók, arr. Boland

All on Account of Eliza
Music: *Canzonetta* from *Don Giovanni* by W. A. Mozart, arr. Dowdall

The Good Story
Music: *Contrefeseur (The Mimic)* by Jacques Aubert, arr. Boland

Smashing a Jersey Mosquito: 1902
Music: *Trio Concertant over Czech Folk Songs* by Jerry M. Owen

THREE DANCES

Annabelle's Serpentine Dance: USA, c.1896
Music: *Romanian Folk Dances* by Béla Bartók, arr. Boland

Dancing Boar: London Zoo, c.1897
Music: *March of the Marionette* by Charles Gounod, arr. Boland

Foot Juggler: USA, c.1900
Music: *Sonata XI* by Georg P. Telemann

There's Another Picture in my Mamma's Frame: a set of song slides
Music: *There's Another Picture in my Mamma's Frame** (2015) by Michael Kimber

FOUR FLOWER FILMS

The Lady Peacock
The Butterfly Catchers
The Flower Fairy
Language of Flowers
Music: selections from *Airs for Four Seasons* by James Oswald, arr. Boland

The Fairy of Springtime: Pathé, 1902
Music: *The Fairy of Springtime** † (2020) by Philip Wharton

Sidney the Clown: Pathé, 1905
Music: *Suite for Silent Film** (2014) by Harvey Sollberger

The Secret of Death Valley: Lubin, 1906
Music: *Suite for Silent Film** (2014) by Harvey Sollberger

A MÉLIÈS VOYAGE

Wonderful Rose Tree: Méliès, 1904
The Triple Headed Lady: Méliès, 1902
The Hat with Many Surprises: Méliès, 1901
Wonderful Flames: Segundo de Chomón, 1907
Music & text: *A Méliès Voyage** † (2020) by Jean-François Charles and Nicolas Sidoroff

Fun on the Farm: Lubin, 1902
Music: *American Quartet* by Dvorak, *Spillville Variations* by Peter Bloesch, Michael Gilbertson and Luc Gullickson, arr. Boland

A Venetian Tragedy: Pathé, 1906
Music: *A Venetian Tragedy** † (2020) by Michael Kimber

Good Night: USA, c.1906
Music: *Beautiful Dreamer* by Stephen Foster, arr. Boland

* commissioned by RCCM for Brinton project
† world premiere

Special thanks to Artist Sponsors Don & Irene (Naxera) Hamous and Juanita Dennert.



The Brinton Story

Frank Brinton was born in Washington County, Iowa in 1857. He initially made a living farming, inventing, and traveling. After numerous trips to the Holy Land, he perfected a style of presentation, illustrating his travelogue lectures with magic lantern slide views of the areas he had visited. Eventually, Brinton established the Brinton Entertaining Co. of Washington, Iowa. Throughout the 1890s and into the 1900s, Brinton and his wife, Indiana, produced touring shows that appeared at the region's opera houses, and other spaces from Texas to Minnesota. The shows featured magic lantern slides, lighting effects, and some of the earliest commercially-available films.



Frank and Indiana Brinton, pictured on their wedding day in 1898.

Brinton was an eccentric and energetic individual, and the collection preserves not only his historically important slides and films, but also contains material related to Brinton's experimental interests, such as his passion for designing flying machines long before human flight became a reality. Indiana Brinton was an important partner in her husband's entertainment ventures. She travelled with him and did a large amount of the organizational work necessary to mount a successful touring production. In her Iowa hometown of Washington, she was also known as a very glamorous woman, living an eccentric lifestyle in keeping with her husband's forward-looking ideas. She outlived Frank by 36 years and spent much of her time traveling and managing property..

Brinton purchased films from catalogs produced by the leading companies of the day, including Pathé, Edison, and Méliès. His annotations can be found throughout. Brinton selected many of the films that are now part of the Brinton Collection from these catalogs, which years later served as the primary means of identifying specific titles.

During the first years of the 20th century, Brinton became the manager of the Graham Opera House in Washington, Iowa, which first opened in 1893 and began showing films in 1896. It is still an active movie theater today and was recently declared the longest continually operating cinema in the world. Under Brinton's management, the Graham Opera House showed a variety of films, as well as live performances, and, as the United States became involved in World War I, the venue also hosted Red Cross events and showed war films.

As WWI came to an end in 1918, Brinton became ill and signed over management of the Opera House to George Bickford and Harold Holmes, moving his films, projector, and other entertainment material to his basement. He died shortly thereafter, in 1919. One hundred years later, Frank and Indiana Brinton's legacy in Washington and the State of Iowa lives on through the efforts of Michael Zahs, who rescued their collection from the brink of destruction.

About the collection

- Michael Zahs first took possession of the collection in August, 1981. He gave it to the University of Iowa Special Collections in 2014.
- Roughly 50+ linear feet
- 8 magic lanterns and roughly 1300 magic lantern slides
- 23 large wax cylinders (concert size), 13 metal music box records, and several phonograph records
- Handcrank 1905 Zenith film projector
- Hundreds of documents, including 35 film catalogs before 1908, posters for Brinton shows, tickets from shows, account books of performances done by the Brintons, correspondence with film distributors, patents, blueprints, postcards, photographs, and more
- Indiana flapper dress and hat (donated later by Betty Osincup)
- Around 130 films and film fragments featuring the work of Pathé (particularly Segundo de Chomón), Georges Méliès, Edison, Lubin, Selig, and more. It totals around 5 hours worth of film.

“The Brinton Entertaining Company Papers provide inspiration for students, faculty, and the curious alike. The collection's rare films and film ephemera are enough to make it special, but the story of Frank and Indiana Brinton's journey across the central swath of the United States showing early film is what makes it remarkable.” Elizabeth Riordan, *Lead Outreach and Instruction Librarian for UI Libraries Special Collections & Archives*.

IOWA

University Libraries

Special Collections and Archives

Historical Context ~ notes by Michael Zahs

Experiments with moving images go back hundreds of years with magic lantern devices. Actual moving images survive from the 1870's. People in both Europe and the United States were successful in creating moving pictures in the 1890's. The first known commercial exhibit of moving pictures was by Auguste and Louis Lumière in Paris on December 28, 1895. The brothers screened ten films, each lasting about 50 seconds. The films were accompanied by guitar. We do not know everyone who was at this event, but we know it had a profound effect on two attendees. George Méliès was already a known showman, specializing in magic shows. He immediately could see how projected moving images could add to his shows. The Lumière brothers would not sell their equipment to George, so he began developing his own. Alice Guy-Blaché had seen demonstrations of the Lumière brothers' work before this commercial show. She worked for Léon Gaumont in his camera company and understood the technology. She felt they had just scratched the surface of what could be done. She asked to make her own film and premiered it in January 1896. "*La Fée aux Choux*" (The Fairy of the Cabbages) was directed, edited, and acted by Alice Guy-Blaché. It was the first narrative film and first film directed by a woman. A later version of the film is available on YouTube. By the end of January 1896, audiences in France were watching 2,500-3,000 films a day. Alice directed over 1,000 films in the next 20 years. She started her own studio (The Solax Company) in 1910. She was forced out of the business in 1922.



Alice Guy-Blaché
(1873-1968)

Everyone was so busy learning the new industry that it was not noticed what a major role women played in early film. More women worked in film in the first 20 years than anytime since. Film editing was considered menial work (like sewing) so it was women's' work. When it became obvious that women controlled much of the creative role in early film, they were forced out. Most early film directors were women. Production staff and actors in early films were usually not identified (actors felt being connected to moving pictures could ruin their career).

Individuals important to the collection ~ notes by Michael Zahs

George Méliès was at the Lumière Bros. first showing in 1895. He immediately began working to put his magic and vaudeville programs on moving pictures. He made his own studio. He made the scenery, the costumes, did the filming, and often acted in his films. He used special effects in many of his over 520 films. He mastered the early narrative film. Méliès included narrative or script to be read with each film. The scripts for the three films shown here do not survive. Méliès used color in many of his films. He pioneered the split screen, time lapse, double exposure, and many other effects. Méliès became very frustrated and depressed and in 1923 destroyed all his copies of his films and the negatives. Of his 520 films about 214 survive, many as just fragments. There are a number of Méliès films in the Brinton Collection, and some of them are just fragments. "*The Triple Headed Lady*" (Bouquet d'illusions, 1902) and the "*Wonderful Rose Tree*" (Le rosier miraculeux, 1904) are Méliès films that no known copies were thought to exist since about 1910. Their identification in the Brinton Collection brought international notice to the collection. Many people became aware of George Méliès through the 2011 American film *Hugo*.



George Méliès
(1861-1938)

Pathé Frères, a production company, was started by four brothers in Paris in Sept. 1896. They began with cylinder records, and soon had offices and recording studios in London, Milan, St. Petersburg as well as Paris. They branched out to films in 1897. In 1907 they began purchasing Lumière Brothers patents (60% of all films were shot with Lumière equipment.) In 1908, **Segundo de Chomón** began working with Pathé, creating imitations of George Méliès films. Méliès himself briefly worked with Pathé from 1911-1913. Pathé invested in hand colored film and synchronization of film and sound. Pathé started newsreels in 1908 and continued to produce them into the 1970's. In 1999 Pathé merged with other companies at a cost of \$2.59 billion. There is still a Pathé film company. Pathé symbol (trade mark) was a rooster, which was often hidden in their films.



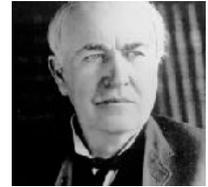
Segundo de Chomón
(1871-1929)

Zygmunt Lubizyonski (Siegismund Lubin) was born 1851 in Bredan, Germany (now Poland) in a Polish Jewish family. His father was an ophthalmologist who settled in Philadelphia in the U.S. in 1876. Siegmund made his own camera and projector combination and marketed it. In 1896 he began distributing Edison films. In 1897 he started making his own films and sold illegally copied films from others, especially George Méliès. He was one of the foremost early film pirates. His studio burned in 1914. He made more than 1,000 films. He went out of business in 1917. He went back to being an optometrist and died in 1923.



Siegismund Lubin
(1851-1923)

Thomas Edison “I am experimenting upon an instrument which does for the eye what the phonograph does for the ear, which is the recording and reproduction of things in motion.” Thomas Edison, or more correctly, people who worked for him, made a series of machines to project moving images beginning in 1888. William Dickson was largely responsible. Most early “Edison” films were actualities, films that showed actual events. Edison got out of the film business because he felt it was a passing fad. When he found that European companies were using “his” inventions and making money, he re-entered the business. He was often a film pirate. The Edison Company stopped making films in 1918.



Thomas Edison
(1847-1931)

William Kennedy Dickson’s role in the development of early film was largely ignored for nearly 100 years. Dickson wrote to Edison in 1879 (at 19 years of age) seeking employment. He was turned down. Dickson was eventually hired by Edison in 1883 and was central to the development of many of Edison’s early film-related patents through the first ever commercial movie screening in 1895. He had a hand in developing celluloid film, the 35mm format still in use today, the first continuous loop moving pictures, and more. He was also a musician and performer, and directed the first film with live recording.

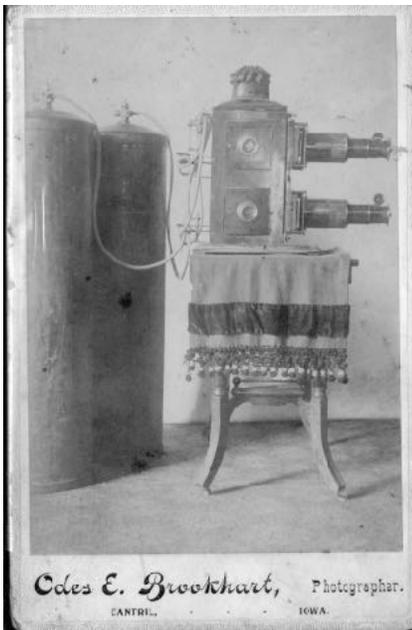


William Dickson
(1860-1935)

Loie Fuller was born Jan 25, 1862 in Fullersburg, Illinois. Her stage career began when she was two years old. She later toured with a stock company, was in burlesque and vaudeville, Buffalo Bill’s Wild West Show, did temperance lectures, and Shakespeare plays. She could repeat poems after hearing them once. Her debut as a dancer was in 1890. She experimented with costumes and started using silk in 1891. She premiered her Serpentine Dance (in this program) in New York in February 1892. It was much better received in France. She became the toast of Europe. She designed the stage and stage lighting when she performed. She danced on glass that was illuminated from below. She used phosphorescent material. Fuller had many patents on stage lighting, chemicals used in creating color gels, stage costumes. Fuller was responsible for the first hand-colored movie. Loie’s Serpentine Dance, costuming, stage lighting, and hand colored films are part of the Brinton Collection and this program.



Loie Fuller
(1862-1928)



Odes E. Brookhart, Photographer.
CENTRE. IOWA.



LEFT: The Brintons’ double dissolving, acetylene-powered magic lantern projector. A magic lantern slide could be projected over another slide and the first slide removed to give the illusion of motion.

RIGHT: Brinton’s hand-cranked 35mm projector, restored 2017. Several Brinton films have been copied onto safety 35mm film and can be shown with this 1907 projector.

Red Cedar’s three concert programs celebrating the Brinton Collection were made possible through collaboration with countless individuals and organizations. We would like to thank:

- ~ Humanities Iowa
Tim Johnson
- ~ The Iowa Arts Council
- ~ The National Endowment for the Arts
- ~ The Library of Congress
- ~ The MediaPreserve
- ~ Special Collections at the
University of Iowa Libraries
Greg Prickman
Jacque Roethler
Margaret Gamm
Elizabeth Riordan
- ~ FilmScene
- ~ The Washington State Theater
- ~ The Englert Theatre
- ~ John Richard
- ~ Northland Films
- ~ Peter Nothnagle
- ~ John & Kay Hegarty

The Composers



Michael Kimber (b. 1945), violist, pedagogue, and Red Cedar's current composer-in-residence (2019-2023), has performed with ensembles as musically diverse as the Kronos Quartet, the Atlanta Virtuosi, and the Oread Baroque Ensemble. He taught viola for over 40 years at several institutions including the University of Kansas and Coe College. Kimber's works have been included in repertoire lists of artist-teachers Donald McInnes and Patricia McCarty. Eminent Polish violist Marcin Murawski has recorded six CD's of Kimber's viola music for Acte Préalable. In 2015, Kimber's *Vanishing Woods* for clarinet and viola was premiered at Carnegie Hall alongside works by Libby Larsen and other renowned American composers. Kimber's music has been commissioned/performed by Orchestra Iowa, the Iowa City Community String Orchestra, Red Cedar Chamber Music, ViolaFest MidWest at the University of Iowa, and the American Viola Society. A movement of his *Traveling Music* was selected as theme music for Iowa Public Radio's "Symphonies of Iowa" broadcasts, first aired in summer 2006.



Composer and Assistant Professor at the University of Iowa, **Jean-François Charles** (b. 1974) is also a clarinetist and electronic musician. He has performed with classical, jazz, and other sound artists, from Maurice Merle to Douglas Ewart and Gōzō Yoshimasu. He worked with Karlheinz Stockhausen for the world première of *Rechter Augenbrauentanz* (Stockhausen-Verlag CD #59). Current projects include concerts and an album with Iranian composer and setar player Ramin Roshandel.



Nicolas Sidoroff (b. 1972) is a performing trumpeter, educator, and scholar teaching at the professional training center Cefedem Auvergne Rhône-Alpes in France. He has created music in genres ranging from free-hardcore to popular songs and new circus. He is currently working towards a doctorate in Education Sciences at Paris 8 University, researching the micro-sociology of musical practices. Most recently, he has been working with Gilles Laval for the recording and live performance of *100 Guitars on a Drunken Boat*.

Nicolas and Jean-François met when they were studying at the National Institute for Applied Sciences in Lyon. In 1993, they performed live together a new score for quintet to Edwin S. Porter's "The Great Train Robbery" (1903). In 2008, they co-composed a 70-minute score to Dziga Vertov's "Man with a Movie Camera" (1929). In 2015, they worked as part of a 6-musician team to co-compose and record a new score to Dziga Vertov's "The Eleventh Year" (1928). In the summer of 2021, they worked with modular synthesizer designer and performer Krystian Sarrau to co-compose and perform live the premiere of a new soundtrack to two newsreels by Dziga Vertov: "Kino-Pravda No 5. and No 6". Méliès fans, they were thrilled to collaborate with Red Cedar Chamber Music on this exciting project.



Harvey Sollberger (b. 1938) is a composer, conductor and flutist who has been active in many world musical centers. Performers of his music have included the New York Philharmonic, the San Francisco Symphony, Tanglewood, Interlink (Tokyo), Radio France and Pierre Boulez's Domaine Musical (Paris), and TRANSIT (Belgium). Among his honors are the Award of the National Institute of Arts and Letters, two Guggenheim Fellowships, and commissions from the Fromm, Naumberg and Koussevitzky foundations. Sollberger was a co-founder of the Group for Contemporary Music and has led the Contemporary Ensemble of the Manhattan School of Music; Indiana University's New Music Ensemble; and SONOR and Sirius at the University of

California, San Diego, where he served as Music Director of the La Jolla Symphony and Chorus from 1997 to 2005. He has toured and recorded extensively, and his work as composer and performer is represented on over 150 commercial recordings. He currently lives in Iowa, and was Red Cedar's composer-in-residence from 2009-2011.



Few artists enjoy such high praise for both of their disciplines as composer/violinist **Philip Wharton** (b. 1969). Of his playing, *The New York Times* proclaimed, "a rousing performance!" and *The Waterloo Courier* wrote, "a golden tone with breathtaking execution." His music is described by the *New York Concert Review* as, "...decidedly contemporary...both engaging and accessible." Writing from symphony to song, audiences hear his music across the country. Collaborations with author Janet Burroway and illustrator John Vernon Lord led to musical settings of their books for children: *The Giant Jam Sandwich*, *The Truck on the Track*, and *The Perfect Pig*. Recordings include his Flute Sonata—Katherine Fink &

Rose Grace, his Woodwind Quintet—Madera Woodwind Quintet, and Kenneth Thompkins' (principal Detroit Symphony Orchestra) recording of his Alto-Trombone Sonata. Recent projects include those with the Orchestra of Saint Lukes (NY), the Royal Philharmonic Orchestra (UK), and the New York Philharmonic.

The Musicians



Claudia Anderson, flutist, is known for her originality and brilliance as a solo and chamber music performer across the U.S. She is a founding member of the innovative flute duo ZAWA! and the summer flute intensive Passion Flute: Foundations for Creative Performing. Principal flute with the Waterloo-Cedar Falls (IA) Symphony and on the faculty of Grinnell College, Anderson is also flute faculty and Wind Area Head of the Young Artist Seminar at Rocky Ridge Music Center (www.rockyridge.org). She has taught at the Universities of Iowa and Northern Iowa, Ithaca College and the University of California at Santa Barbara. An active member of the National Flute Association, she recently completed a 4-year term on the NFA's New Music Advisory Committee and served on the Nominating Committee in 2020-21. Claudia's newest project, *Glass Ceilings*, commissioned several high-

profile women composers and flutists to write pieces for flute(s) solo and electronic media, with its originating theme of gender inequality expanded to embrace the effects of Covid-19 and racial tensions of 2020. This program of works by Eve Beglarian, Lisa Bost-Sandberg, Allison Loggins-Hull, Ali Ryerson, and Anderson tours nationally in 2022.



Carey Bostian, cellist, is the Artistic Director of Red Cedar Chamber Music. As an educator and performer, he sees himself as a storyteller, and presents music—new and old—in an innovative cultural and historical context whenever possible. Having premiered and commissioned hundreds of new works, he is committed to promoting the music of living composers. Carey received a BM from The Ohio State University in 1993 and continued his studies at the University of Iowa, earning a DMA in cello performance w/Charles Wendt, and an MFA in orchestral conducting as the last student of James Dixon. For two decades, Carey was Principal Cellist of Orchestra Iowa, leaving the position in 2015 to become Artistic Director of RCCM. He has been conductor of the Iowa City Community String Orchestra since 1998, and teaches cello privately. He also serves on the conducting faculty at the Preucil School of Music. Carey alternates between two cellos depending on repertoire: a 1922 Giuseppe

Pedrazzini and a Giovita Rodiani cello made before 1622.



John Dowdall, guitarist and founding Artistic Director of Red Cedar Chamber Music from 1997-2016, continues to perform with Red Cedar Chamber Music as a guest artist. He has concertized at the Kennedy Center, the Magnano Festival in Italy, TAGE Alte Music in Germany, Boxwood in Nova Scotia, The British Flute Society Convention, the Orcas Island Chamber Music Festival and the Metropolitan Museum of Art, where he performed on rare guitars from the museum's collection. His performances are available on ten compact discs with Fleur de Son Classics, Koch International, and Titanic Records and through live concert videos on YouTube. Dowdall received a National Endowment for the Arts Solo Recitalist's Fellowship and with flutist Jan Boland took top honors in the National Chamber Music

Competition of the National Flute Association. He has done six intensive residencies at Avaloch Farm Music Institute since 2014. His arrangements of music for flute and guitar are published by ALRY. Dowdall holds degrees in classical guitar and music theory, and a Masters degree in musicology.



Miera Kim, violinist, is the Executive Director of Red Cedar Chamber Music. An Iowa native, she began her violin studies with Doris Preucil at the Preucil School of Music at age seven. Miera was a longtime titled player in both Orchestra Iowa and the Quad Cities Symphony and is in high demand as a teacher, clinician, and chamber musician across the region. She has also served as a grant panelist for the Iowa Arts Council and the National Endowment for the Arts. Miera studied with Allen Ohmes at the University of Iowa and Jascha Brodsky at the Curtis Institute of Music. She plays a 1735 Nicolò Gagliano violin.

To learn more about Red Cedar Chamber Music, please visit our website at www.redcedar.org. The vast majority of Red Cedar's programming is offered free to the public. If you would like to support future programming, you can send a check to:

RCCM
PO Box 154
Marion, IA
52302

or donate online here:



RED CEDAR
CHAMBER
MUSIC