

Wednesday | April 3, 2019 | 8pm | Longy's Pickman Hall

Cantus

Jacob Christopher tenor
Zachary Colby tenor
Alberto de la Paz tenor
Paul Scholtz tenor
David Geist baritone
Sam Kreidenweis baritone
Chris Foss bass
Samuel Green bass

Alone Together

Laura Mvula	She
Libby Larsen	YOU* I. You, here...now
Ingrid Michaelson	Twitter song
Arcade Fire	Deep blue
Libby Larsen	YOU* II. You, now...know
Camille Saint-Saëns	<i>Calme des nuits</i> (Stillness of the night)
Libby Larsen	YOU* III. You, now...are, who
Paul Simon/Art Garfunkel	A most peculiar man
Ludwig van Beethoven	<i>Gesang der Mönche</i> (Monks' song)
Dave Matthews	Gravedigger
Benj Pasek/Justin Paul	"You will be found," from <i>Dear Evan Hansen</i>

INTERMISSION

John Lennon/Paul McCartney	She's leaving home
Steven Sametz	We two I. Earth, my likeness II. I am he that aches with amorous love III. Here the frailest leaves of me
Libby Larsen	YOU* IV You, here...need
David Lang	Manifesto
Libby Larsen	YOU* V. You, here...know, love
Steven Sametz	We two IV. Not heat flames up and consumes V. We two, how long we were fool'd

Debut Series Sponsors
Harriet & David Griesinger and
the Longy School of Music of Bard College

2018-19 Season Sponsors Amy & Joshua Boger

Celebrity Series of Boston is supported by Massachusetts Cultural Council, a state agency.

*Boston premiere, co-commissioned by Celebrity Series of Boston via Music Accord

From the Celebrity Series of Boston archives...

The Celebrity Series of Boston is pleased to present the Boston debut of Cantus.



Welcome to the seventh season of the Debut Series at the Longy School of Music.

The Debut Series was launched in 2012 as a showcase for artists in the early stages of their careers in Boston debut performances. The Celebrity Series of Boston and the Longy School of Music of Bard College have formed this unique partnership to allow the talents of these young international artists to be experienced in the acoustic excellence and atmospheric intimacy that Pickman Hall delivers so well. In addition to performing, each Debut Series artist conducts a master class or educational session with students from the Longy School, providing them unique access to professional artists only slightly older than they are, and providing life lessons as well as musical ones. The combination of performance and education stem from our shared values emphasizing musical excellence, and also focus on the emotional and humanistic development of artists.

With thanks to sponsors Harriet and David Griesinger, we are proud to present this season's group of Debut Series artists in performance, and to enrich the Longy students' development as musicians who make a difference.

Longy
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Celebrity Series of Boston

This season, we're exploring the **universal language of music.**

Presenting **over 200 concerts a year** in Longy's Edward M. Pickman Concert Hall in Harvard Square!

Training exceptional musicians to **make a difference in their world.**

Learn more about Longy or apply at: Longy.edu

Longy
School of Music
of Bard College

when words fail
music speaks

Program note on YOU by the composer, Libby Larsen

In his landmark book, *Keeping Together in Time*, William McNeill convincingly states that it is our natural condition, as humans, to create and sustain human community. We share feelings, we keep together in time through coordinated movements, like dancing, making music, marching, group exercising, attending community events, celebrating birthdays and holidays, creating groups, clubs, political parties, religious affiliations... All these human efforts, and more, are powerful forces in holding us together.

Yet, we are alone, ultimately, living the paradox of being alone together.

YOU is a musical essay on the human condition of being alone together. It is about us and we are its theme. *YOU* are the subject and recipient of its message. Cantus is our essay's narrator.

For the libretto, I identified nine words which describe being alive—you, here, now, who, are, where, know, need, love—and used them to frame questions about being human: Am I fated? What is my meaning? I need! Am I safe? Am I secure? What is the center of my spirit? Then, drawing on poetry of Emily Dickinson and Edna St. Vincent Millay as muses for these questions (Dickinson's "You cannot put a Fire out"—fate; "I'm Nobody! Who are You?"—meaning; "Wild Nights! Wild Nights!"—need; and Edna St. Vincent Millay's "First Fig" and "Thursday"—security), I created a loose narrative for my essay—I am unconditionally alive...I feel out of control...who am I?...I need physical human contact...I need security...what is security?...I am security.

I am so grateful to Music Accord for providing the opportunity to partner with the members of Cantus in the process of creating this new work. It has been a rich and rewarding fabric of creativity!

Music Accord

Comprised of top classical music presenting organizations throughout the United States, Music Accord is a consortium that commissions new works in the chamber music, instrumental recital and song genres. The Consortium's goal is to create a significant number of new works and to ensure presentation of these works in venues throughout this country and, if the occasion arises, internationally. Music Accord awards commissions principally to performers who are US citizens or reside in the US, and assists these performers in selecting composers who are United States citizens or are residing in the United States. In addition to Celebrity Series of Boston, the consortium includes the Boston Symphony Orchestra at Tanglewood, the Center for the Performing Arts at Penn State, the Chamber Music Society of Lincoln Center (NY), Hancher Auditorium/University of Iowa, Kennedy Center for the Performing Arts (Washington, DC), Krannert Center for the Performing Arts at the University of Illinois at Urbana-Champaign, Middlebury Performing Arts Series (VT), Princeton University Concerts (NJ), Robert and Margrit Mondavi Center for the Performing Arts/UC Davis, San Francisco Performances, and the University Musical Society at the University of Michigan/Ann Arbor.

Texts and Translations

Laura Mvula (b.1986)

She

She walked towards you with her head down low
She wondered if there's a way out of the blue
Who's gonna take her home this time?
She knew that this time wouldn't be the last time
There she waits looking for a savior
Someone to save her from her dying self
Always taking ten steps back and one step forward
She's tired but she don't stop
She don't stop, she don't stop, she don't stop...

Every day she stood hoping for a new light
She closed her eyes and she heard a small voice say
You don't stop, no, you belong to me
She cried, maybe it's too late
Don't stop, don't stop, don't stop, don't stop...
She walked towards you with her head down low
She wondered if there's a way out of the blue
Who's gonna take her home this time?

Libby Larsen (b.1950)

YOU: I. You, here...now

You
You, here
You,
now
now You, hear
You hear now.
You
You, here.
You, now.
You

You cannot put a Fire out —
A Thing that can ignite
Can go, itself, without a Fan —
Upon the slowest night —
You cannot fold a Flood —
And put it in a Drawer —
Because the Winds would find it out —
And tell your Cedar Floor —

– *Emily Dickinson* (1830–1886)

Ingrid Michaelson (b.1979)

Twitter song

Where do I go when I don't have a friend?
Where do I go at another day's end?
Nobody loves me, somebody loves me on...
Twitter!
I think I'm a big, big loser
Then I go to my computer
Turn it on, and I feel grand
All because of...
Twitter!

Direct message me
Please, please message me
Or at least reply to my...
Twitter!
Tweet, tweet, tweet, tweet
Tweet, tweet, tweet
Tweet, tweet, tweet...
Twitter!

Win Butler (b.1980), **Richard R. Perry** (b.1977), **William Butler** (b.1982),
Jeremy Gara (b.1978), **Régine Chassagne** (b.1976)

Deep Blue

Here in my place and time
And here in my own skin I can finally begin
Let the century pass me by,
standing under the night sky
Tomorrow means nothing

I was only a child then
Feeling barely alive when
I heard a song from a speaker of a passing car
Praying to a dying star, the memories fading
I can almost remember singing...

We watched the end of the century
Compressed on a tiny screen
A dead star collapsing and we could see
Something was ending
Are you through pretending?

We saw the signs in the suburbs
You could have never predicted
that it could see through you
Kasparov, Deep Blue, 1996
Your mind's playing tricks now
Show's over so take a bow
And leave it in the shadows...

Hey
Put the cellphone down for a while
In the night there is something wild
Can you hear it breathing?
And hey
Put the laptop down for a while
In the night there is something wild
I feel it, it's leaving me

Libby Larsen (b.1950)

YOU: II. You, now...know

You,
You, now
You,
know
now, You know.
You Know now.
Now you know.

You
now you
now you know.

My Candle burns at both ends;
It will not last the night;
But ah, my foes, and oh, my friends —
It gives a lovely light!

– *Edna St. Vincent Millay (1892–1950)*

Camille Saint-Saëns (1835-1921)

Calme des nuits

Calme des nuits, fraîcheur des soirs,
Vaste scintillement des mondes,
Grand silence des antres noirs
Vous charmez les âmes profondes.
L'éclat du soleil, la gaité,
Le bruit plaisent aux plus futiles;
Le poète seul est hanté
Par l'amour des choses tranquilles.

Stillness of the night

Stillness of the night, cool of the evening,
Vast shimmering of the spheres,
Great silence of black vaults
Deep thinkers delight in you.
The bright sun, merriment,
And noise amuse the more frivolous;
Only the poet is possessed
By the love of quiet things.

Libby Larsen (b.1950)

YOU: III. You, know...are, who

You
You, know
where
You,
are...
You,
are...who
who are You
who are...
Who are you?
You

I'm Nobody! Who are you?
Are you — Nobody — Too?
Then there's a pair of us!
Don't tell! they'd advertise — you know!
How dreary — to be — Somebody!
How public — like a Frog —
To tell one's name — the livelong June —
To an admiring Bog!

– *Emily Dickinson (1830–1886)*

Paul Simon (b.1941) and **Art Garfunkel** (b. 1941)

A most peculiar man

He was a most peculiar man.
That's what Mrs. Riordan said
and she should know;
She lived upstairs from him
She said he was a most peculiar man.

He was a most peculiar man.
He lived all alone within a house,
Within a room, within himself,
A most peculiar man.

He had no friends, he seldom spoke
And no one in turn ever spoke to him,
'Cause he wasn't friendly and he didn't care
And he wasn't like them.
Oh no, he was a most peculiar man.

He died last Saturday.
He turned on the gas and he went to sleep
With the windows closed
so he'd never wake up
To his silent world and his tiny room;
And Mrs. Riordan says
he has a brother somewhere
Who should be notified soon.

And all the people said,
“What a shame that he's dead,
But wasn't he a most peculiar man?”

Ludwig van Beethoven (1770-1827)

Gesang der Mönche

Text: Friedrich Schiller (1759-1805)

Rasch tritt der Tod den Menschen an,
Es ist ihm keine Frist gegeben;
Es stürzt ihn mitten in der Bahn,
Es reißt ihn fort vom vollen Leben.
Bereitet oder nicht zu gehen!
Er muß vor seinem Richter stehen!

Monk's song

Quickly comes Man's death,
He is given no reprieve;
It strikes him mid-course,
It rips him from the prime of life.
Whether ready to go or not!
He must stand before his judge!

Dave Matthews (b.1967)

Gravedigger

Cyrus Jones 1810 to 1913
Made his great-grandchildren believe
You could live to a hundred and three
A hundred and three is forever
 when you're just a little kid
So Cyrus Jones lived forever

Gravedigger
When you dig my grave
Could you make it shallow
So that I can feel the rain
Gravedigger

Muriel Stonewall
1903 to 1954
She lost both of her babies
 in the second great war
Now you should never have to watch
As your only children lowered in the ground
I mean you should never
 have to bury your own babies

Gravedigger
When you dig my grave
Could you make it shallow
So that I can feel the rain
Gravedigger

Ring around the rosie
Pocket full of posy
Ashes to ashes
We all fall down

Gravedigger
When you dig my grave
Could you make it shallow
So that I can feel the rain
Gravedigger

Little Mikey Carson 67 to 75
He rode his bike like the devil
 until the day he died
When he grows up he wants to be
 Mr. Vertigo on the flying trapeze
Oh, 1940 to 1992

Gravedigger
When you dig my grave
Could you make it shallow
So that I can feel the rain
Gravedigger...

Celebrity Series of Boston presents Arts for All! community programs...

As part of Celebrity Series of Boston's vision of a community of Greater Boston where the performing arts are a valued, lifelong, shared experience, the members of Cantus will work with students from the Longy School of Music of Bard College tomorrow morning in a master class.



Benj Pasek (b.1985)
and **Justin Paul** (b. 1985)
“You will be found,” from Dear Evan Hansen

Have you ever felt like nobody was there?
Have you ever felt forgotten
in the middle of nowhere?
Have you ever felt like you could
disappear?
Like you could fall, and no one
would hear?

Well, let that lonely feeling wash away
Maybe there's a reason
to believe you'll be okay
'Cause when you don't feel strong enough
to stand

You can reach, reach out your hand
And oh, someone will come running
And I know, they'll take you home

Even when the dark comes crashin' through
When you need a friend to carry you
And when you're broken on the ground
You will be found
So let the sun come streamin' in
'Cause you'll reach up and you'll rise again
Lift your head and look around
You will be found ...

There's a place where
we don't have to feel unknown
And every time that you call out
You're a little less alone
If you only say the word

From across the silence
Your voice is heard
Take you home
Someone will come runnin'
To take you home

Even when the dark comes crashin' through
When you need a friend to carry you
When you're broken on the ground
You will be found

So let the sun come streamin' in
'Cause you'll reach up and you'll rise again
If you only look around
You will be found

Out of the shadows
The morning is breaking
And all is new, all is new

It's fillin' up the empty
And suddenly I see that
All is new, all is new
You are not alone...

Even when the dark comes crashin' through
When you need someone to carry you
When you're broken on the ground
You will be found!

So when the sun comes streamin' in
'Cause you'll reach up and you'll rise again
If you only look around
You will be found

Even when the dark comes crashin' through
You will be found
When you need someone to carry you
You will be found

John Lennon (1940-1980)
and Paul McCartney (b.1942)
She's leaving home

Wednesday morning at five o'clock
As the day begins
Silently closing her bedroom door
Leaving the note that
 she hoped would say more

She goes downstairs to the kitchen
Clutching her handkerchief
Quietly turning the backdoor key
Stepping outside, she is free

She (we gave her most of our lives)
Is leaving (sacrificed most of our lives)
Home (we gave her everything
 money could buy)
She's leaving home after living alone
 for so many years (bye bye)

Father snores as his wife gets into
 her dressing gown
Picks up the letter that's lying there
Standing alone at the top of the stairs
She breaks down and cries to her husband
"Daddy, our baby's gone.
Why would she treat us so thoughtlessly?
How could she do this to me?"

Steven Sametz (b.1954)
We two

Text: Walt Whitman (1819-1892)

I. Earth, my likeness

Earth, my likeness,
Though you look so impassive,
 ample and spheric there,
I now suspect that is not all;
I now suspect there is something
 fierce in you
eligible to burst forth,

She (we never thought of ourselves)
Is leaving (never a thought for ourselves)
Home (we struggled hard
 all our lives to get by)
She's leaving home after
 living alone for so many years

Friday morning, at nine o'clock
She is far away
Waiting to keep the appointment she made
Meeting a man from the Motortrade

She (what did we do that was wrong?)
Is having (we didn't know it was wrong)
Fun (fun is the one thing that
 money can't buy)
Something inside that was always denied
 for so many years
She's leaving home, bye, bye...

For an athlete is enamour'd of me,
 and I of him,
But toward him there is something
fierce and terrible in me eligible to
burst forth,
I dare not tell it in words,
 not even in these songs.

II. I am he that aches with amorous love

Stranger, if you passing meet me and
desire to speak to me,
why should you not speak to me?
I am he that aches with amorous love.
As Adam early in the morning,
Walking forth from the bower
refresh'd with sleep,
Behold me where I pass,
hear my voice, approach,
Touch me, touch the palm of your hand
to my body as I pass,
Be not afraid of my body.

III. Here the frailest leaves of me

Here the frailest leaves of me,
and yet my strongest-lasting:
Here I shade and hide my thoughts—
I myself do not expose them,
And yet they expose me
more than all my other poems.

Libby Larsen (b.1951)

YOU: IV. You, here...need

You
You, are...
here
here You,
need
love
You need love
You, are...
here
You, need
here
need You,
love
You, need love.

Wild Nights—Wild Nights!
Were I with thee

Wild Nights should be
Our luxury!
– *Emily Dickinson* (1830–1886)

And if I loved you Wednesday,
Well, what is that to you?
I do not love you Thursday —
So much is true.
And why you come complaining
Is more than I can see.
I loved you Wednesday — yes — but what
Is that to me?
– *Edna St. Vincent Millay* (1892–1950)

David Lang (b.1957)

Manifesto

I want to be with someone
who won't get tired of me
who wants to be with me for who I am
who will never leave me|

I want to be with someone
who is actually afraid to lose me
who values open communication
who really knows me
I want to be with someone

who cares about me, supports me,
encourages me
who makes my heart jump when
I hear their key in the door
who wants to be with me

who is exactly what I've said
I always wanted
who accepts me for who I am

who I find so interesting and exciting
and understands my thinking

who's going to be healthy for the long haul
who is smarter than that,
with more depth and more soul
who feels the same way
who won't clip my wings
who laughs at my jokes
who won't leave
who likes to have fun
who will want to be with me
who is very comfortable
who respects all the other aspects of me
who gets me
who can see a future with me
who is comfortable
who wants to work

I want to be with someone
who matches me
who teaches me

Libby Larsen

YOU: V. You, here...know, love

You
You, here,
You,
now
You,
know
You, know
love.
You, love,
here.
You, are...

here
You, love
here
are...You,
love
Are... You, love?
You, are...love.

Steven Sametz (b.1954)

We two

Text: Walt Whitman (1819-1892)

IV. Not heat flames up and consumes

Not heat flames up and consumes,
Not sea-waves hurry in and out,
Not the air, delicious and dry,
 the air of the ripe summer, bears lightly
along white down-balls of myriads of
seeds,
Wafted, sailing gracefully,
 to drop where they may;
Not these— O none of these,
 more than the flames of me,
consuming, burning for his love whom I
love!

V. We two, how long we were fool'd

We two, how long we were fool'd,
Now transmuted,
 we swiftly escape as Nature escapes,
We are Nature, long have we been absent,
but now we return,
We become plants, trunks, foliage,
 roots, bark,
We are bedded in the ground, we are rocks,
We are oaks, we grow
 in the openings side by side,
We browse, we are two
 among the wild herds spontaneous as any,
We are two fishes swimming in
 the sea together,
We are what locust blossoms are,
 we drop scent around lanes mornings
 and evenings,
We are also the coarse smut of beasts,
 vegetables, minerals,
We are two predatory hawks,
 we soar above and look down,
We are two resplendent suns, we it is who
 balance ourselves orbit and stellar,
 we are as two comets,
We prowl fang'd and four-footed in the
 woods, we spring on prey,

O none, more than I, hurrying in and out:
Does the tide hurry, seeking something,
 and never give up? O I the same;
O nor down-balls, nor perfumes,
 nor the high, rain-emitting clouds,
are borne through the open air,
Any more than my Soul is
 borne through the open air,
Wafted in all directions. O love,
 for friendship, for you.

We are two clouds forenoons and
 afternoons driving overhead,
We are seas mingling, we are two of those
 cheerful waves rolling over each other
 and interwetting each other,
We are what the atmosphere is,
 transparent, receptive, pervious, impervious,
We are snow, rain, cold, darkness, we are
 each product and influence of the globe,
We have circled and circled till
 we have arrived home again, we two,
We have voided all but freedom
 and all but our own joy.

Cantus



The men's vocal ensemble Cantus is widely known for its trademark warmth and blend, innovative programming, and engaging performances of music ranging from the Renaissance to the 21st century.

As one of the nation's few full-time vocal ensembles, Cantus has grown in prominence with its distinctive approach to creating music. Working without a conductor, the members of Cantus rehearse and perform as chamber musicians, each contributing to the entirety of the artistic process.

Cantus performs more than 60 concerts each year, both in national and international touring, and in its home of Minneapolis-St. Paul. Cantus has performed at Lincoln Center, Kennedy Center, UCLA, San Francisco Performances, Atlanta's Spivey Hall, and Bravo! Vail Valley Music Festival.

In today's program, *Alone Together*, Cantus explores what it means to connect in a modern world where our ability to communicate has never been easier or more advanced, but where the rifts between nations, among communities, and in individual relationships only seem to widen. The program is anchored by three works written for Cantus by Steven Sametz, David Lang, and a new, multi-movement work by Libby Larsen, commissioned by Music Accord for Cantus and written specifically around themes of technology and connection in our modern world. Today's program will be presented in 36 cities and 21 states and provinces including New York, Florida, Pennsylvania, California, Texas, New Mexico, Wisconsin, Michigan, Alberta, and British Columbia.

Committed to the expansion of the vocal music repertoire, Cantus actively commissions new music and seeks to unearth rarely performed repertoire for men's voices. Cantus has received commissioning grants from New Music USA, the National Endowment for the Arts, Chorus America, American Composers Forum, and Chamber Music America. Additionally, Cantus has a rich history of collaborations with other performing arts organizations, including the Minnesota Orchestra, Saint Paul Chamber Orchestra, the Boston Pops, Chanticleer, Sweet Honey in the Rock, Theater Latté Da, and the James Sewell Ballet. The ensemble is heard frequently on both classical public radio nationwide and on SiriusXM satellite radio. Cantus has released 18 recordings on the group's self-titled label.

Cantus is the recipient of three prestigious Chorus America awards, including the 2016 Dale Warland Singers Commission Award (presented in partnership with the American Composers Forum), the Margaret Hillis Award for Choral Excellence, and the Education Outreach Award. Cantus was also an Artist in Residence on Minnesota Public Radio and on American Public Media's *Performance Today*.

Integral to the Cantus mission is its commitment to preserve and deepen music education in the schools. Cantus works with more than 5,000 students each year in masterclass and workshop settings across the country. Now in its eleventh year, the award-winning High School Residency program brings Cantus into Minnesota schools several times a year for mentoring and a culminating public concert in the spring.



Jacob Christopher tenor
Member since: 2016
Hometown: Chippewa Falls, WI
Education: B.A. Music,
Luther College



David Geist baritone
Member since: 2016
Hometown: Burnsville, MN
Education: M.M. Vocal
Performance, University
of Oklahoma; B.A. Vocal
Performance, Luther College



Zachary Colby tenor
Member since: 2014
Hometown: Crown Point, IN
Education: D.M.A. and M.M.
Vocal Performance, University of
Minnesota; B.M. Music Education,
Butler University



Samuel Green bass
Member since: 2013
Hometown: Webb City, MO
Education: B.M. Music Education,
University of Missouri-Kansas City



Alberto de la Paz tenor
Member since: 2018
Hometown: Guadalajara, Mexico
Education: B.M.E. Choral
Music Education, University of
Illinois Urbana-Champaign



Sam Kreidenweis baritone
Member since: 2018
Hometown: Cincinnati, OH
Education: M.M. Opera
Performance, Arizona State
University; B.M. Vocal
Performance, University of Dayton



Chris Foss bass
Member since: 2008
Hometown: Council Bluffs, IA
Education: M.M. Choral
Conducting, University of
Nebraska; B.M. Commercial
Music, Millikin University



Paul Scholtz tenor
Member since: 2015
Hometown: Waverly, IA
Education: B.A. English,
Luther College

Artistic Council

Chris Foss *programming*

David Geist *production*

Paul Scholtz *communications*

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Joseph Hillesheim *development and marketing manager*

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Jacob Christopher *tour manager*

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Cantus appears by arrangement with Alliance Artist Management,
212.304.3538, allianceartistmanagement.com

LIVE PERFORMANCE! **ARTS FOR ALL**

THE CAMPAIGN FOR THE CELEBRITY SERIES OF BOSTON

In the spring of 2018, Celebrity Series of Boston embarked on an exciting campaign to strengthen the organization, catalyze artistic innovation, and deepen community engagement.

This campaign will generate resources to help build audiences to sustain the organization over the long term. The LIVE PERFORMANCE! *Arts for All* campaign aims to raise \$23 million in three funds - Endowment, Innovation, and Annual Funds, making an enduring and positive impact on the arts in Boston. The impact will be on the stage, behind the stage, in the audience, and in the community.

Capital campaigns can play an incredibly important role in the life of an organization, energizing stakeholders, catalyzing strategic plans, and impelling the organization forward to realize its mission and vision. Now is the time for the Celebrity Series to embark on this journey. Not because of need, but because of vision. Not because of desperation, but because of unrealized potential. The structure of this campaign is unique and driven by a strategic view of our future. The benefits will accrue not just to current stakeholders and audiences, but to generations to come—so that the impact of Celebrity Series, will be felt in Boston and beyond for many years.

Joshua Boger
Chair, Celebrity Series Board of Directors

For more information about the LIVE PERFORMANCE! *Arts for All* campaign, please contact Sara Robinson at 617-598-3218 or by email at srobinson@celebrityseries.org.