

Unexpected Stage Company Presents



River Road Unitarian Universalist Congregation Sanctuary and Online
6301 River Road
Bethesda, MD 20817
Sunday, February 13 at 2 p.m.

This organization is supported in part by the **Maryland State Arts Council** (msac.org).

Unexpected Stage gratefully acknowledges **The Center for Organizational Excellence** (center4oe.com)
for its generous support.



Want More Unexpected Stage? Try a Season Subscription and Save!

Only \$35 for virtual or in-person tickets to both of our other 2022 productions, when you apply today's ticket purchase:

- Keith Powell's *Sophisticated New Ones* at the River Road Unitarian Universalist Congregation Building, June 17 – July 3
- Unexpected Stage's fall production – dates/location to be announced shortly – take a leap of faith for maximum savings when you purchase your season tickets today!
- Visit unexpectedstage.org/tickets, and use the Coupon Code LOVE on the payment screen for \$25 off your subscription (regular subscription price \$60)

Thank you for joining us today!

Unexpected Stage Company is a 501(c)(3) nonprofit professional theater, based on Montgomery County Maryland. To learn more about us, or make a contribution, please visit <https://unexpectedstage.org/support> or call 301-337-8290.

WE WANT TO HEAR FROM YOU!

Please let us know your thoughts about this event by completing this 4-question anonymous survey.

<https://forms.gle/D7KPmYR6HsMpBf2z7>

Thank you. We appreciate your feedback.

Love Notes: A Musical Valentines Celebration

February 13th, 2022

Set List

- Jalousie (Bloom/Gade)
- La Cumparsita (Rodriguez)
- It Had to Be You (Kahn/Jones)
- The Inner Harbor's Octave (Leyva)
- Rhapsody in Blue (Gershwin)

--Intermission--

- Tap Solo (Manor)
- Tea for Two (Youmans/Caesar)
- Love and War (Nwachukwu)
- A Boondock (Leyva)
- O Mio Babbino Caro (Puccini)

--Intermission--

- Anti-Confessional III (Leyva)
- All by Myself (Berlin)
- Fascinating Rhythm (Gershwin)
- Salut d'Amour (Elgar)
- Habanera from Carmen (Bizet)

ASL Interpretation by Carrie Quigley and Associates

Poems by Steven Leyva

The Inner Harbor's Octave

--for C.

The only incorruptible sight here is the green of the camphor tree,
its rhizomes in your iris, extracting an oil. Scent on the wind raises

a Lazarus kiss we shared one harbor side afternoon, the algae
blooms hidden for once below the water's skin of sunlight.

The pig-iron colonial cannons all facing away. The horizon
unable to show any embarrassment, blushes hours after

we've left the hill, left it verdant and clinging to the gossip of cicadas.
Green is the color of cleaving. It has wrestled Eros from red.

A Boondock

Lisa was the first girl in my life
I asked to dance. I mean, a brass band
was playing early jump blues, not a Louis

Jordan situation, but, you know, the Andrew
Sisters, bugle boy and company B, that business.
Anyway, we were a shave under nine years-old,

two hearing kids in an American Sign Language
performance group. And when we were done
signing the lyrics to "God Bless America,"

and after the polite applause of donors
circled back into olives drowning in gin,
the dance floor opened. I asked Lisa Colaco

(she loved to say like Cola Company)
to dance, sheepishly, looking an inch above
my glasses, thinking what would it be

to gently press my brown cheek to one
of her freckles. I'll be dammed if my desires
will ever be that simple again.

Her father was a Catholic from India.
She had his features and dark
hair, but her mother's Nebraskan

complexion. I remember being afraid
for no reason and my hand was shaking
like I was signing "applause," when she

put it on her hip, lassoed my neck
and we spun. I didn't know a waltz
from a Roger Rabbit. All I could think

is scarecrow, Michael Jackson, I mean
imitate an ease on down the road.
We rocked these blue as sky-lite t-shirts

decorated with hand prints. A fundraising
situation for *Be An Angel*, this NGO founded
by Lisa's family. My mama must've know it

was gonna be one of those fly in a bowl
of milk moments so she insisted my pants
rest above my navel, shirt tucked, Vaseline

like YWHW's own glory across my forehead.
Call me Moses at the foot of Sinai. My tablets:
a pair of left feet. Just kidding. I was Gregory

Hines in a Harlem night, and if there was a golden
calf, Lisa and I were it. When Lisa moved
I moved and just like that we knew

we'd never see a promised land. Instead of stones
the donors threw their eyebrows in the air
forgetting how colorblind they'd been before gin.

Anti-Confessional II

This isn't a secret; I have failed
to love with the patience of hibiscus root
whose buds bloom with no thought
of being tea. I have not loved
my innocence, overdressed in morning light.
How can the earth keep turning
to the thing that will kill it? Oh Sun,
bring me a warm hill in August,
an echo of a fragile and immortal green,
a better remembrance
of my grandma's eyes. I have failed
to forget love is one of many
higher choruses, and yes there are octaves
of light that linger. Can we still call love
love anymore? Or have we avoided failure?
Every ode must fail, if there is to be a higher love.

Meet The Artists



Porsche Shanelle Vanderhorst has been a member of singing groups, choirs, music ministry teams and theatrical casts. As a teacher, she'd tell her students that if Broadway called her in the middle of teaching a lesson she'd be outta there! She's performed roles with Unexpected Stage Company in *A Wake for Jacob Marley*, *Pelicans and Holidays on Tap*. Porsche currently studies voice with Dr. Makeda Hampton of CodaSwitch Vocal Arts and is excited about sharing the stage in *Love Notes!*



Skillfully balancing chaos and purity, delicacy and weight – pianist, composer and producer **Hope Udobi Nwachukwu** is a contemporary artist like no other. Born in Washington DC, Hope soon relocated to Aba, Nigeria, where he taught himself piano by ear via Gospel and R & B records. In 2000, he moved back to the states and took up private lessons, gradually immersing himself in all things music. Fast-forward to 2016, he was chosen as Artist in Residence for Jazz at The Lincoln Center – a six-week residency that ultimately paved the way for a faster rise within the scene.



Katharine Manor has been studying tap dance since the age of 4 under the watchful eye of DC's Tap Lady, Miss Yvonne Edwards. With an emphasis on musicality, cleanliness/clarity of sound, and improvisation over "flash" and acrobatics, Katharine studied for 22 years with some of the most accomplished and knowledgeable tap dancers in the country. As an African-American dancer and scholar, Katharine's work often focuses on matters of social justice, equality and historical accuracy. She works with [Capitol Tap](#) to foster the next generation of tap talent.



Steven Leyva was born in New Orleans, Louisiana and raised in Houston, Texas. His poems have appeared or are forthcoming in *2 Bridges Review*, *Scalawag*, *Nashville Review*, *jubilat*, *Vinyl*, *Prairie Schooner*, and *Best American Poetry 2020*. He is a Cave Canem fellow and author of the chapbook *Low Parish* and author of *The Understudy's Handbook* which won the Jean Feldman Poetry Prize from Washington Writers Publishing House. Steven holds an MFA from the University of Baltimore, where he is an assistant professor.



Enrique Reynosa, a native of Monterrey, Mexico received his Doctorate in Musical Arts program at The Catholic University of America under the direction of maestro Jose Cueto. Enrique has also toured with different orchestras in Italy, South Korea, Uruguay, Panama, Mexico, Canada and the United States.

He has performed twice at the White House in Washington D.C. in 2003 and 2014. In 2015 he was honored to be the concertmaster for the Catholic University Symphony Orchestra which performed for the Pope Francis during the papal mass in Washington D.C. He frequently performs with the Maryland Lyric Opera as well as the Vitali String Quartet and Omnia Piano Trio. Dr. Reynosa is the violin professor at the Prince George's Community College in Largo, MD as well as at the DeMatha high school in Hyattsville, MD.

Thank you!

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Thank you to the wonderful staff at RRUUC, including Jessie, Mandy, and Ana!

Thank you to Jay Keating and his team! And thank you to our volunteer ushers!

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Many thanks to our supporters!

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