

# encore STAGES

MARCH 2018



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FOR THE PERFORMING ARTS

UNIVERSITY of WASHINGTON

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*March 6*

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**Corporate Office**  
425 North 85<sup>th</sup> Street Seattle, WA 98103  
p 206.443.0445 f 206.443.1246  
adsales@encoremidiagroup.com  
800.308.2898 x105  
**www.encoremidiagroup.com**

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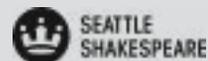
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Encore Stages is an Encore Arts Program that features stories about our local arts community alongside information about performances. Encore Arts Programs are publications of Encore Media Group. We also publish City Arts, a monthly arts & culture magazine, and specialty publications, including the Official Seattle Pride Guide and the SIFF Guide and Catalog. Learn more at [encoremidiagroup.com](http://encoremidiagroup.com)

**Encore Stages features the following organizations:**



# All the World's a Stage at the Seattle Celebrates Shakespeare Festival



Promotional photo for *Beatrice & Benedict* at Seattle Opera. Photo by Philip Newton.

Tell your friends you're going to a play and chances are their minds will unconsciously jump to William Shakespeare, the balcony scene in *Romeo and Juliet*, the pained "Et tu, Brute?" from *Julius Caesar*, Lady Macbeth scrubbing her hands of blood. Shakespeare is part of our cultural landscape. And soon, permutations of his work will be all over Seattle.

This Spring, nearly twenty-five arts organizations across the city are participating in Seattle Celebrates Shakespeare Festival. I was fortunate enough to speak with artists involved with four of the festival's productions: *Kiss Me, Kate* at the 5th Avenue Theatre, *Mac Beth* at Seattle Repertory Theatre, *12 Ophelias (a play with broken songs)* at the University of Washington, and *Beatrice & Benedict* at the Seattle Opera. Each production promises a thought-provoking and imaginative take on Shakespeare's original text. But these four productions couldn't be more different.

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Porscha Shaw as Ophelia and Xavier Bleuel as Rude Boy in *12 Ophelias* (a play with broken songs) at UW Drama. Photo by Isabel Le.

**A**lan Paul recently directed *Kiss Me, Kate*, a musical adaptation of Shakespeare's *Taming of the Shrew*, at the Shakespeare Theatre in Washington, D.C., where he also serves as associate artistic director. The musical, which ran from November 2015 to January 2016, attracted the attention of David Armstrong, 5th Avenue Theatre's former executive producer and artistic director. Armstrong flew to Washington, D.C. to see the production, and later asked Paul to revive the production in Seattle, for the 5th Avenue Theatre's contribution to Seattle Celebrates Shakespeare.

"What I am most excited about is the chance to use many of the great Seattle-based actors in the production," Paul shared. "I was knocked out by the performers I met at our auditions and I know they will bring something special to the show."

Because *Kiss Me, Kate* centers on workplace sexual indiscretion in the entertainment industry, albeit through a 1948 lens, the conversation turned to the recent unmasking of pervasive sexual harassment in the film industry and the wider impacts of the #MeToo movement.

"It's an interesting moment to direct a show that centers around gender politics so frankly and openly," Paul said. "*Kiss Me, Kate* is really about how women and men relate to each other—and for all its comic moments, it also has some deep insights. I'm ready to take a new look at Kate and Petruchio, and to re-examine their relationship for 2018."



*Kiss Me, Kate* runs April 6 to 29 at the 5th Avenue Theatre.

**"Kiss Me, Kate is really about how women and men relate to each other."**

**T**he Seattle Repertory Theatre will be premiering writer-director Erica Schmidt's *Mac Beth*, an adaptation of Shakespeare's *Macbeth* told through the lens of seven young women. The adaptation promises to examine the dangerous effects of ambition as the line between real life and murderous fantasy increasingly becomes more and more blurred.

Seattle Repertory Theatre's artistic director, Braden Abraham, was drawn to Erica Schmidt's adaptation for the Seattle Celebrates Shakespeare Festival.

"I find her work as a director and playwright boldly imaginative and artistically sensitive," Abraham said of Schmidt's work.

The two of them began discussing *Mac Beth* three years ago – around the same time Seattle Repertory Theatre was considering their own participation in the festival. Abraham brought Schmidt to Seattle in 2016 for a workshop of the play and a public showing of the work in progress as part of the theatre's new play program, The Other Season. In Abraham's mind, it's a natural fit for the theatre and for Seattle as a whole.

"There's something daring about seven young women performing this play," Abraham said. "It's one of Shakespeare's bloodiest works and we're still conditioned as a culture to associate violence with men. Erica's adaptation makes the violence feel dangerous and complicates Shakespeare's rich insight into the creative and destructive forces within us all."



*Mac Beth* runs May 18 to June 17 at the Seattle Repertory Theatre.

**A**manda Friou first encountered Shakespeare at seven years old. Friou sat in the audience of a production of *Comedy of Errors*,

understanding the language of physical comedy when iambic pentameter eluded. And while those early Shakespeare experiences are enough to scare away even some adult audience members, Friou stuck with the Bard.

“We spent what felt like months studying *Macbeth*,” Friou said, remembering her high school English classes. “We did these exhaustive text excavation exercises where we had to find the most used words in a scene and write about the implication of their use—things like that. I really credit that teacher for giving me my first tools for breaking open any dramatic text. Little did I know that she was essentially teaching me to be my own dramaturg.”

Friou is a second year MFA directing student at the University of Washington where she is directing Caridad Svich’s *12 Ophelias (a play with broken songs)*, an adaptation of Shakespeare’s *Hamlet*. She approaches directing from an intersectionally feminist perspective, tending to gravitate toward new plays by female and transgender playwrights.

“I love Shakespeare on the page, but for the most part his plays aren’t stories I have a passion to tell,” Friou said. She doesn’t see Shakespeare as a particularly feminist playwright. “With this show, I got to dig into *Hamlet* and tell a feminist story. I get the poetry and the romance and the drama. But I also get to give a previously one-dimensional female character a voice of her own. The power of that act is incredible, especially when I’m surrounded by an all-female creative team, an all-female band, and a cast that includes nine women.”

Our conversation about feminism naturally turned to the gradual unmasking of toxic masculinity in today’s society.

“Caridad Svich has done an excellent job of highlighting the ways in which the traps of misogyny catch everyone—

Hamlet, or in our case Rude Boy, included,” Friou said. “I had no idea when I chose this play a year ago that our production would coincide with the beginning of the #MeToo movement, but the essence of the movement really is at the heart of this play.”



*12 Ophelias (a play with broken songs)* ran February 13 to 25 at the University of Washington.

The Seattle Opera production of *Beatrice & Benedict* will be a unique experience for even the most diehard opera fan. This production of the Hector Berlioz adaptation of *Much Ado About Nothing* is not only being translated into English from the original French; Seattle Opera general director Aidan Lang has made the bold decision to expand the world of the opera to include scenes from Shakespeare’s original text.

“The great advantage that *Beatrice & Benedict* has over other Shakespeare

operas is that it uses dialogue, rather than sung musical forms to move the plot on – much like musical theater,” Lang said. “We felt that given the context of the Seattle Celebrates Shakespeare Festival, *Beatrice & Benedict* gave us the opportunity to lean into the original Shakespeare—more than any other opera we considered.”

Because of this production’s relationship to Shakespeare’s original dialogue, Lang was adamant about hiring a theatre director to take the helm.

“As well as being ACT’s artistic director, John Langs is also a wonderful director of Shakespeare,” Lang said. “We don’t want this production to seem like a conventional opera, but more like going to the theatre or to a musical.”

It’s a bold direction that Lang is looking forward to sharing with the rest of Seattle.

I spoke with Daniela Mack, who is alternating performing the role of Beatrice with fellow mezzo-soprano Hanna Hipp. Mack has had her eye on the role of Beatrice since discovering



Model of the set design for Seattle Opera’s *Beatrice & Benedict*. Photo by Hailey Burt.

the score over a decade ago during her fellowship at the San Francisco Opera.

“The premise is timeless, and anyone can identify with the characters that drive the story,” Mack said.

“The undeniable attraction between Beatrice and Benedict and the resulting over-the-top rejection of each other is the stuff that romantic comedies are made of. At its heart, it is a story about finding one’s way to love, but its other themes—including deception, infidelity, and the gender roles we play—are just as engaging.”

**“At its heart, it is a story about finding one’s way to love, but its other themes – including deception, infidelity, and the gender roles we play – are just as engaging.”**

Mack and I spoke before rehearsals were underway and she shared that she’s most looking forward to rehearsing with so many dear friends. She shared that it feels more like play and less like work when the room is filled with people she knows and that this production is a rare and delightful opportunity to skip the sometimes awkward process of feeling out the energy of the rehearsal room.

“Dramatically, Beatrice is a wonderfully complex character,” Mack said. “She is strong, spunky, has a razor-sharp wit, but she has moments where she shows immense vulnerability too. As a



**APRIL 26 & 28**

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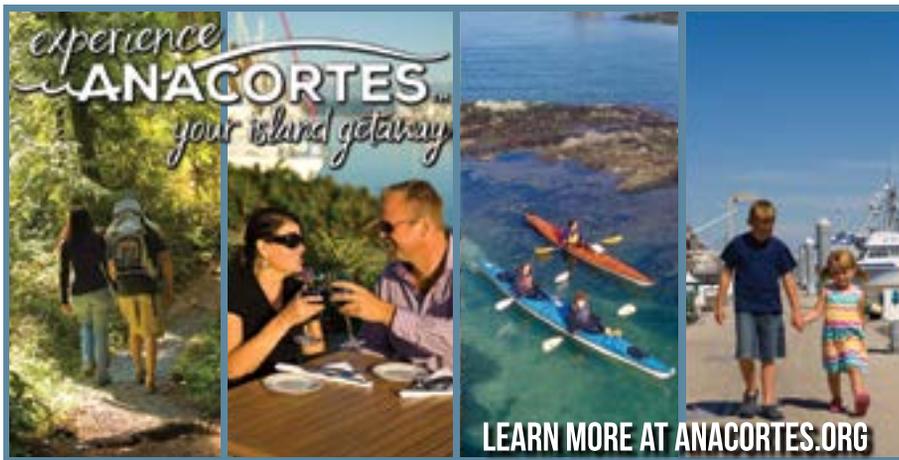
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Support for Stravinsky Perséphone is generously provided by the Judith Fong Music Director’s Fund. Marc-André Hamelin’s performances are generously underwritten by Muriel Van Housen and Tom McQuaid.

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bonus, the sparring that she gets to do with Benedict will be doubly fun, since I get to perform opposite my real-life husband.”



*Beatrice & Benedict* runs February 24 to March 10 at the Seattle Opera.

There’s so much to see during Seattle Celebrates Shakespeare. Catch any of the upcoming performances in this piece or any of the other Shakespeare-inspired pieces coming soon, including Sergei Prokofiev’s *Romeo & Juliet* performed by the Seattle Symphony and an immersive multi-room adaptation of *Hamlet* by the Horse in Motion at the Stimson-Green Mansion. And while you’re sitting in the audience, take a moment to revel in the fact that even 400 years after his death, William Shakespeare’s words continue to inspire artists worldwide. We’re just lucky enough to have an embarrassment of riches in our own backyard.

“...revel in the fact that even 400 years after his death, William Shakespeare’s words continue to inspire...”

For more information about the Seattle Celebrates Shakespeare Festival, visit [www.seattlecelebrates.org](http://www.seattlecelebrates.org). ■

*Danielle Mohlman* is a nationally produced feminist playwright based in Seattle. Her play *Nexus* is among the 2015 Honorable Mentions on *The Kilroys* list. She is an alumnus of the inaugural class of *Playwrights’ Arena* at *Arena Stage* and a member of the 2018 *Umbrella Project Writers Group*.

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Geologist **Scott Montgomery** (3/13) makes the case for nuclear power.



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Law professor **Amy Chua** (3/8) parses out our political tribes.



**DOWNTOWN & AROUND**

Neuroscientist **Michael Gazzaniga** (4/3) dives into the heady issues of the brain.



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Constitutional law expert **Adam Winkler** (4/10) reveals how businesses won their civil rights.



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Activist **Ashley Dawson** (3/21) discusses how climate change affects city living.

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Photo: LU Chen-hsiang

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## UPCOMING PERFORMANCES

- Apr 5** | *Simon Trpčeski*  
**Apr 7** | *Diego El Cigala*  
**Apr 14** | *Kathleen Battle*  
**Apr 19-21** | *Hubbard Street Dance Chicago*  
**Apr 24** | *Calidore String Quartet*  
**May 17-19** | *Complexions Contemporary Ballet*



**MEANY CENTER**



# Welcome to Meany Center

Dear Friends:

This month, Meany Center presents four extraordinary artists: British pianist Imogen Cooper, the Jerusalem Quartet, Hamid Rahmanian's *Feathers of Fire* from Iran and Cloud Gate Dance Theatre of Taiwan in their newest work *Formosa*.

Meany Center is committed to presenting artists and art forms from many different countries and cultures every season. We do this because we believe that the arts provide a unique window into important forms of expression, perspectives and ways of being that are different from our own.

From the penetrating music of Julian Anderson and Leoš Janáček to the historic choreography of Lin Hwai-Min reflecting upon his Taiwanese homeland; to the

groundbreaking multimedia version of a thousand-year-old Persian epic, each work invites us to connect in experiences that inspire, enlighten and ultimately bring us closer together.

Thank you for being here tonight and for taking this journey with us.

Sincerely,

Michelle Witt  
Executive and Artistic Director

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# IMOGEN COOPER

March 6 / 7:30 p.m.

**BEETHOVEN**

(1770-1827)

Bagatelles, Op. 126  
*Andante con moto, Cantabile e compiacevole*  
*Allegro*  
*Andante—Cantabile e grazioso*  
*Presto*  
*Quasi allegretto*  
*Presto—Andante amabile e con moto*

**HAYDN**

(1732-1809)

Sonata in E-Flat Major, Hob. XVI:52  
*Allegro moderato*  
*Adagio*  
*Finale: Presto*

**INTERMISSION**

**HAYDN**

(1732-1809)

Variations in F Minor, Hob. XVII:6

**JULIAN ANDERSON**

(b. 1967)

"She Hears" (from *Sensation*)

**LISZT**

(1811-1886)

*Bagatelle sans tonalité*, S216a

**BEETHOVEN**

(1770-1827)

Variations and Fugue in E-Flat Major,  
Op. 35, "Eroica Variations"

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### **BAGATELLES, OP. 126 (1824)** **LUDWIG VAN BEETHOVEN**

A bagatelle is less a form than a state of mind, or more precisely, a state of feeling. If one of the prominent features of the Romantic era was an expansion of forms—think of the enormous growth in symphonic length from Beethoven's First Symphony to the Ninth—there was a corresponding search for completeness in miniature. Witness the evolution of the art song, or German *lied*, under Schubert's creative nurture. Beethoven had played with the non-specific "trifle" in his earliest years with his Op. 33 Bagatelles, then revisited the genre late in life with his Op. 119 and Op. 126 sets. These valedictory works have all of the hallmarks of the late Beethoven style: quirky rhythms, sudden unexpected shifts of tempo and mood, and a radiance suggestive of heightened spirituality.

The Op. 126 set dates from 1824, the year of the Ninth Symphony. No. 1 flows as a single gesture, interrupted only by an arabesque-like middle section. The following *bagatelle*, in the minor, is a forceful quality that balances its immediate predecessor. No. 3, in triple meter, is a terse set of variations on an equally terse theme. No. 4 begins in Beethoven's gruffest style in B minor, then shifts quickly to B major where the mood is contrastingly serene. The fifth of the set returns to a mood of unforced expressiveness sharpened by subtle syncopations. No. 6 opens and closes with a burst of rambunctious energy balanced by a graceful middle section.

---

### **SONATA IN E-FLAT MAJOR,** **HOB. XVI:52 (1794)** **FRANZ JOSEPH HAYDN**

Long-lived Franz Joseph Haydn may not have actually "fathered" the symphony and string quartet, but through diligence and genius he polished and bequeathed finished models of both genres for succeeding generations of composers. He wrote imaginatively in all the instrumental and vocal forms of his day, including opera, which he abandoned because he felt that Mozart was clearly the master of the genre. Haydn also wrote extensively for the rapidly changing piano, creating more than four-dozen sonatas that reveal the same degree of variety and innovation one finds when surveying his 100-plus

symphonies and more than 80 string quartets.

In 1794-95, Haydn wrote three sonatas for Therese Jansen, a highly regarded pianist and student of the pianist/composer Muzio Clementi. No. 62 in E-Flat Major, Hob. XVI:52, was the third of the set and Haydn's final sonata to boot; it is a large-scale essay considered by many commentators as the greatest of his keyboard works.

The *Allegro* asserts its drama and ample proportions with a rippling bold *forte* chord that launches the movement with imposing power. As the opening thematic group unfolds, one hears dotted (long-short) figures that impart the flavor of a Baroque "French" overture, reminding us that Haydn grew up while Bach and Handel were plying their trade. Emphatic rhythms and jabbing *sforzando*-like interjections suggest connections with Haydn's erstwhile student, the young and impatient Beethoven, who, despite occasional jabs at his mentor, obviously learned a lot from the older composer. The profusion of unexpected harmonic departures from the tonic key adds a sense of bold exploration to the music, once again reminding us of Beethoven waiting impatiently in the wings.

Even more unusual, the ensuing *Adagio* is cast in remote E major, harmonically at odds with the E-flat tonality of the first and third movements. Yet Haydn had already made a brief detour into E major during the *Allegro*, perhaps hinting at its use in the *Adagio*. Haydn composed the sonata for performance on the larger pianos created by makers in England, further enhancing dynamic range and timbral richness. By and large, the music proceeds in sequences of dotted passages alternating with scales and repeated single notes. Emotions range from introspective murmurings to sudden dramatic outbursts.

A return to E-flat informs the concluding *Finale: Presto*, a movement that celebrates Haydn's considerable musical wit, recalling the legendary conductor Wilhelm Furtwängler's observation that "...the joys of life are captured in handfuls in Haydn's music." Vivacious, energetic and requiring a fine technique, the *Finale* supports contemporary reports of Mlle. Jansen's fluency. Note that the movement opens with five repeated G naturals that serve to

erase the lingering G-sharp of the final E major chord that closes the *Adagio*. The repeated notes recur frequently, imparting a heady élan, another anticipation of Beethoven.

---

### **VARIATIONS IN F MINOR,** **HOB. XVII:6 (1793)** **FRANZ JOSEPH HAYDN**

Haydn made two very successful trips to England under the aegis of a major impresario, Johan Peter Salomon, and composed his final dozen (of at least 104) symphonies for London audiences. Collectively known as the "London" or "Salomon" symphonies, these 12 works remain a core part of the late Classical symphonic repertoire. Living in Vienna in 1793, he composed the Variations in F Minor between his two voyages to England.

Haydn appended the cumbersome title "Un piccolo divertimento scritto e composto per la stimatissima Signora Ployer" to the Variations, a reference to the pianist Barbara Ployer for whom Haydn composed much of his piano music.

Technically one can refer to the piece as a set of double variations, based on two themes, one in F minor, the other in F major. The entire piece consists of two variations on each theme followed by a relatively lengthy coda. Despite Signora Ployer's name in the title, some commentators believe Haydn actually dedicated the work secretly to Marianne von Genzinger, a very close friend and probably late-life flame for the composer; his actual marriage was a notoriously unhappy one.

The general mood of the piece is darker and more personal than one might expect given Haydn's essentially positive outlook on life. Why he invested such mournful expression in Variations most likely relates to the recent passage of Ms. Grenzinger at only 38 years of age. The *Andante* posits the somber first theme in F minor, sharing it between both hands. The second theme in F major is a richly embroidered melody that bears enough of a resemblance to theme one that one senses a subtle connection between them. The emotional contrast between the two themes is echoed in their respective

pairs of variations. Those in the minor are inward, chromatic and deeply expressive, while their major-key counterparts flow easily and are animated by trills and triplets. The coda opens with a verbatim reprise of the opening theme, soon gives rise to a distinct increase in harmonic tension, reaches a powerfully dramatic climax, and finally recedes into a desolate close in which only fragments of the opening theme are heard.

.....  
**"SHE HEARS" (FROM SENSATION)  
(2015-16)**

**JULIAN ANDERSON**

"She Hears" is a study in listening. The title refers to an inscription Oskar Kokoschka placed on the back of a painting of King David he gave to Imogen Holst: "For Imogen — she hears." Listening is a somewhat underestimated activity. Everyone who knew Imogen Holst remarked upon her specially focused intensity when listening to music. This piece provides a very focused musical surface for both player and listener — a chord progression which unfolds gradually but continuously from start to finish. In homage to the dedicatee, there are two allusions to Gustav Holst: his *Saturn* around bars 49 et seq., and his *Egdon Heath* around bars 57-9. Finally, the piece comes to rest with the intervals that opened the piece in the treble, now resounding like deep bells in the lowest register.

.....  
**BAGATLE SANS TONALITÉ, S216A (1885)  
FRANZ LISZT**

Franz Liszt has been hailed as the greatest pianist in history—though he was so characterized in 1845, long before Horowitz and other more recent lions of the keyboard have ruled that domain. The Hungarian pianist possessed an astonishing technique and unrivalled ability to perform at first sight and full speed the most complicated scores set before him—including, for instance, Wagner's densely contrapuntal opera, *Die Meistersinger*. He was also a prodigious composer, writing more than 1,400 works that ran the gamut from the unspeakably vulgar to the spiritually rapt. His harmonic daring was prescient; one hears pre-echoes in his late music of Debussy and even Bartók. In all, he composed some 400 works for piano, including scads of

operatic "paraphrases" and arrangements of a great deal of orchestral music, e.g., all nine Beethoven symphonies.

Liszt composed the *Bagatelle sans tonalité* the year before he died. A quirky, brief waltz populated by terse left-hand chords that underpin teasing a rapid-fire right-hand impetuous theme. The scurrying theme travels around the keyboard, not stopping for long on any tonal center. It is playful and skirts with modern harmony, as does much of his very late piano music. Originally thought to be a substitute for the fourth *Mephisto Waltz*, it remained unpublished until 1995.

.....  
**VARIATIONS AND FUGUE IN E-FLAT  
MAJOR, "EROICA VARIATIONS,"  
OP. 35 (1802)  
LUDWIG VAN BEETHOVEN**

Certain themes seem to stick in the creative minds of composers. One need think only of Rachmaninov's obsession with the Medieval "Dies irae" theme, a natural given his chronic depression, and Shostakovich's motto theme based on the German notations equivalent to DSCH, i.e., Dmitri Shostakovich. Both composers used their respective motives several times in their *oeuvre*. For Beethoven it was the simple tune in E-flat that serves as basis for his Variations in E-Flat Major, Op. 35, which carries the nickname "Eroica." He had used the charming and unassuming ditty in the finale of his ballet, *The Creatures of Prometheus* (1800-01), the seventh of a set of 12 *Country Dances* (published 1802-03) and eventually as the variation theme for the finale of the epic "Eroica" Symphony in 1803, written *after* the Op. 35 Variations. The Symphony's great fame, of course, all but assured that its nickname would be shared ultimately with the slightly early set of piano variations.

Beethoven dedicated the Op. 35 "Eroica" Variations to Moritz Lichnowsky, his former student and brother of the composer's major patron, Prince Karl Lichnowsky. Beethoven, of course, had an almost preternatural gift for variation form, which figured prominently in his famed extemporizations as well as in finished and often mammoth written works. No surprise, then, that the 15 variations that constitute the Op. 35 set do not appear exactly replicated in the finale of the "Eroica" Symphony.

The somewhat extended introduction to the Op. 35 Variations initially presents only the bass notes of the theme before one, two and finally three independent lines fill out the theme contrapuntally. Mind you, this is a *long* introduction, fully 65 measures, interrupted at times by unexpected pauses. Only at its end does the actual theme appear in the treble region of the piano before yielding to the subsequent 15 variations and closing *Finale alla fuga*.

Note that Beethoven conceived this work pianistically, which is perhaps why the "Eroica" Symphony's variations—fully orchestral in character—are quite different from those in the piano piece. As one moves through the Op. 35 variations one encounters a staggering variety of gambits employed to give true meaning to the term "variation." In dizzying fashion, rapid triplets skip by, alternating with sharp staccato chords and a beautifully sculpted *Largo* section in six-eight meter. The concluding fugue in three parts begins with the first four notes of the opening bass theme before a restatement of the "real" theme launches the brilliant coda. Beyond its stature *sui generis*, there is no doubt that the Op. 35 Variations had a significant impact and influence on subsequent composers, especially Brahms in his Variations on a Theme by Handel (and even on the so-called "Haydn" Variations, which closes with a *passacaglia* based on a descending four-note theme).

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## In Memoriam

We are deeply saddened that Nancy Alvord, a dear friend of Meany Center, and indeed, of the entire Seattle arts community, passed away in December.

Nancy was a guiding force, along with her husband Buster, in championing the arts in Seattle and both were avid supporters and patrons of Meany Center visiting artists and performances. Nancy's presence and commitment over many years was inspirational to all of us who knew her, and helped the organization further many important artistic programs, take creative risks, and reach thousands of youth through our education programs.

Buster Alvord served as the Meany Center (formerly UW World Series) Board President for many years, and together Nancy and Buster helped the organization grow the stability and strong foundation that it has today. The Alvords, along with their daughter Kathy Alvord Gerlich, have been true leading lights for Meany Center. Nancy will be dearly missed.

Photo: Yo-Yo Ma, Nancy D. Alvord and Katharyn Alvord Gerlich



Photo: Stephanie Berger

**R**egarded as one of the finest interpreters of Classical and Romantic repertoire, Imogen Cooper is internationally renowned for her virtuosity and lyricism. Recent and future concerto performances include the Berliner Philharmoniker with Sir Simon Rattle, Sydney Symphony with Simone Young, and the BBC Scottish Symphony Orchestra with Thomas Dausgaard.

Imogen has a widespread international career and has appeared with the New York Philharmonic, and the Philadelphia, Boston, Cleveland, Vienna Philharmonic, Royal Concertgebouw, Leipzig Gewandhaus, Budapest Festival, NHK and London Symphony Orchestras. Her recital appearances have included Tokyo, Hong Kong, New York, Singapore, Paris, Vienna, Prague and the Schubertiade in Schwarzenberg.

As a supporter of new music, Imogen has premiered two works at the Cheltenham International Festival: *Traced Overhead* by Thomas Adès (1996) and *Decorated Skin* by Deirdre Gribbin (2003). In 1996, she also collaborated with members of the Berliner Philharmoniker in the premiere of the quintet *Voices for Angels*.

Imogen is a committed chamber musician and performs regularly with Henning Kraggerud and Adrian Brendel. As a lieder recitalist, she has had a long collaboration with Wolfgang Holzmaier in both the concert hall and recording studio. Her recent solo recordings for Chandos Records feature music by Brahms, Chopin, Liszt, Wagner, and Robert and Clara Schumann.

Imogen received a CBE in the Queen's New Year Honours in 2007 and was the recipient of an award from the Royal Philharmonic Society the following year. In 1997, she was awarded Honorary Membership in the Royal Academy of Music and in 1999, she was made a Doctor of Music at Exeter University. Imogen was the Humanitas Visiting Professor in Classical Music and Music Education at the University of Oxford for 2012-13. The Imogen Cooper Music Trust was founded in 2015 to support young pianists at the cusp of their careers and give them time in an environment of peace and beauty.

# JERUSALEM QUARTET

March 13 / 7:30 p.m.

Alexander Pavlovsky, Violin

Sergei Bresler, Violin

Ori Kam, Viola

Kyril Zlotnikov, Cello

## MOZART

(1756-1791)

Quartet in B-Flat Major, K. 458, "The Hunt"

*Allegro vivace assai*

*Menuetto and Trio: Moderato*

*Adagio*

*Allegro assai*

## JANÁČEK

(1854-1928)

String Quartet No. 1, "Kreutzer Sonata"

*Adagio—Con moto*

*Con moto*

*Con moto—Vivace—Andante*

*Con moto—Adagio*

## INTERMISSION

## BEETHOVEN

(1770-1827)

Quartet No. 16 in F Major, Op. 135

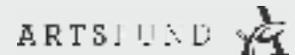
*Allegretto*

*Vivace*

*Lento assai, cantante e tranquillo*

*Grave, ma non troppo tratto—Allegro*

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**QUARTET IN B-FLAT MAJOR, K. 458,  
"THE HUNT" (1784)  
WOLFGANG AMADEUS MOZART**

By the time Mozart composed his six string quartets "dedicated to Haydn" he had already proven himself as a master of idiomatic string writing, the result of ample experience as a violinist and violist (his preferred instrument as a string player) and, of course, as a composer of more than a dozen string quartets already in his larder. Most of those early entries came to fruition while he was based in his hometown of Salzburg, before his permanent move to Vienna in 1781; they bask in elegance, grace and charm befitting their Rococo, *stile galant* orientation and Italianate influence resulting from Mozart's two extended visits to Italy in his youth.

Unlike these early quartets, those he composed in Vienna show increasing drama and depth, as well as a mastery of counterpoint learned from the example of Franz Joseph Haydn and study of Bach and Handel, both of whose music he came to revere. His knowledge of and appreciation for counterpoint was greatly enhanced from the generous loan by Baron Gottfried van Swieten of many scores by the two Baroque giants. In 1785, Mozart published the so-called "Haydn" quartets. It was this collection that prompted Haydn to tell Mozart's father, Leopold, "Under God, and as an honest man, I tell you that your son is the greatest composer known to me in person or by name."

Though many posit the notion that Mozart's music flowed from him as from an artesian well, i.e., without any extra effort required, the "Haydn" quartets required two years of concentrated effort—indicated by frequent erasures in the manuscripts—before Mozart was satisfied with his efforts.

The opening *Allegro vivace assai* of the Quartet in B-Flat Major, K. 458, "The Hunt," jauntily announces itself with a figure redolent of a hunting horn, hence the nickname included in the title. The prevailing mood of the movement is upbeat, unbuttoned and irresistibly rustic.

Marked *Menuetto and Trio: Moderato*, the following movement tones down the jollity, evoking a more serious

demeanor, though the mid-movement *Trio* balances things with a perky, dancelike feel.

By far the most poignant movement is the *Adagio*—the only such descriptor found in the six of the "Haydn" quartets. In its opposition of major and minor tonalities, the music conveys a seemingly contradictory sense of celebration and sad introspection that nonetheless fit comfortably side by side. Clearly, this is Mozart at his most yearningly Romantic; Schubert waits in the wings.

The concluding *Allegro assai* sweeps aside the mixed though balanced "messages" of the *Adagio*, racing toward the finish line with near-manic enthusiasm. Again, rustic charm and childlike innocence lightens the mood.

**STRING QUARTET NO. 1, "KREUTZER  
SONATA" (1923)  
LEOŠ JANÁČEK**

Leoš Janáček must have been a patient man, or at least one with a strong sense of his own musical worth. Born in the middle of the 19th century to a large and poor family, he showed musical talent early and pursued a career in that field with tremendous determination. Still in his teens, he borrowed money to go to Prague to study and completed a three-year course at the Organ School in one year. Despite his enthusiasm and perseverance, fame did not thrust itself upon the gifted musician until relatively late in his career. In 1916, in his 63rd year, he finally achieved recognition with a performance of his powerful opera *Jenufa* (completed in 1908). He went on to write other works for the stage—including the operas *Kát'a Kabanová* and *The Cunning Little Vixen*—and his fervent large-scale *Glagolitic Mass* ("Glagolitic" refers to a Medieval form of the Czech language he chose for his Mass in place of the customary Latin). He also wrote a number of colorful orchestral works, such as his popular Sinfonietta and *Taras Bulba*. Among chamber works that have maintained a foothold in the repertoire are his Sonata for Violin and Piano, his evocative solo piano set, *On an Overgrown Path*, and his two string quartets.

Janáček's String Quartet No. 1 dates from 1923, and was inspired by Tolstoy's novella, *The Kreutzer Sonata*, a dark tale

centering on the tragic consequences of an extramarital affair in which Beethoven's famous "Kreutzer" Sonata (No. 9 in A Major, Op. 47) casts "the most immoral effects" (Tolstoy's phrase) on the participants. The theme of strong and independent women enduring tragedy was one close to Janáček's heart, as manifest in *Kát'a Kabanová* and a piano trio in 1908 from which he drew thematic material for his String Quartet No. 1. Composer Joseph Suk, a member of the Bohemian String Quartet (which commissioned and premiered the new score) suggested that Janáček expressed therein a protest against men's despotic attitudes toward women.

It took but nine days for the composer to write the quartet, perhaps an indication of how keenly he was influenced by long-simmering ideas generated by Tolstoy's woeful tale. As in much of Janáček's music, ingrained folkloric elements permeate the rhythms and textures—he was truly a spiritual descent of Smetana and Dvořák in that regard. Yet it is the "modern" acoustic effects that give the quartet its 20th-century angst, e.g., acerbic *sul ponticello* (on the bridge of the violin) scratchings and intense tremolos.

The opening movement only hints at the eventual catastrophe that awaits the errant wife (for whom the composer had more sympathy than the author did), quoting obliquely from *Kát'a Kabanová*. The temperature rises considerably during the second movement, where abrasive *sul ponticello* attacks suggest the husband's increasing rage over the all-too-close relationship he witnesses between his wife and her lover. As if to complete the connection through Tolstoy to Beethoven, the third movement quotes the second theme from the first movement of his predecessor's "Kreutzer" Sonata.

Marked *Con moto—Adagio*, the final movement's palpable agitation conveys the violence of the wife's murder. Given the composer's sympathy for her, the concluding *Adagio* section functions as an act of forgiveness and humanity.

**QUARTET NO. 16 IN F MAJOR,  
OP. 135 (1826)  
LUDWIG VAN BEETHOVEN**

Given the trailblazing nature of Beethoven's four previous "late" quartets beginning with Op. 127, some aficionados have dismissed his final entry as a comfortable throwback to the time-limited, traditional four-movement format of Haydn and Mozart. To do so is to not fully appreciate the process of economical reduction that Beethoven may have exercised in this comparatively brief farewell to the quartet medium, indeed to all composition. Composed the year before his death, the F Major Quartet balances the renewed vigor of his youthful compositions with wise lessons learned from a lifetime of writing music.

The *Allegretto* that opens the Op. 135 Quartet (1826) presents a number of short, pithy and protean motives—"theme-lets" if you prefer—that he joins, splits up and uses as myriad germs for the unfolding of the entire movement. Everything suggests a distillation of his great gift for variation and elaboration, seamless lyricism, humor and faultless, imaginative counterpoint, exemplified in a deft fugal episode.

A dancing syncopated scherzo follows. Marked *Vivace*, the music leaps forward with great energy moderated by lightness of mood that occasionally borders on mania. Throughout much of the movement Beethoven divides the ensemble into two entities: the violins skitter and soar above the harmonic underpinning supplied by the viola and cello.

As is often the case with Beethoven, the *Lento*—the longest movement of the Quartet—reveals his inner feeling and spiritual aspirations. Brooding, even stark, the progressing variations grow from a slowly unfolding hymn-like theme that weds psyche/soul and body into unity. Yet within this probing expression of doubt and pain there are unmistakable glimmers of hope, especially in the exquisite lullaby that ends the movement. (Listen to the closing *Adagio* of Mahler's Third Symphony: it not only mirrors the mood but has a melodic and harmonic passage that clearly comes from the pages of this movement.)

Beethoven admitted to his publisher that he had great difficulty with the finale: "Here, my dear friend is my last quartet. It will be the last; and indeed it has given me much trouble for I could not bring myself to compose the last movement. But as your letters were reminding me of it, in the end I decided to compose it. And that is the reason why I have written the motto: 'The difficult decision—Must it be? —It must be, it must be!'"

As one might expect, the finale begins with an introductory three-note musical translation of the verbal question posed in the above epistle: "Must it be?" (This potent thematic germ found new life in Franck's Symphony in D Minor.) Harsh, dissonant chords pierce the heart before Beethoven answers the question by switching into the major, inverting the theme so that the third note no longer ends in an upward questioning sense but rather asserts an optimistic rejoinder. He had created a similar, though less truly serious shift in his earlier Piano Sonata, Op. 81a, known as either *Das Lebwohl* or *Les Adieux* ("Farewell"). It is as if to say "Life has been hard, but with the wise lessons learned by maturity, it has, after all, been a good run!"

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APR  
16

**Faculty Recital: Craig Sheppard, piano; Sæunn Thorsteinsdóttir, cello**  
Performing the Beethoven Cello Sonatas--  
Opus 5 #1 in F Major and Opus 102 #2  
in D Major--and Rachmaninoff's Cello  
Sonata Opus 19.  
7:30 pm Meany Theater



APR  
16

**Faculty Guitar Recital:  
Michael Partington with guest  
Marc Teicholz**  
Music by Haydn, Giuliani, Poulenc,  
Bogdanovic, and others.  
7:30 pm Brechemin Auditorium



APR  
27

**UW Symphony Orchestra with  
Ben Lulich, clarinet**  
Works by Lutoslawski, Ravel, and Haydn.  
David Alexander Rahbee, conductor.  
7:30 pm Meany Theater

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## JERUSALEM QUARTET | About the Artists



“**P**assion, precision, warmth, a gold blend: these are the trademarks of this excellent Israeli string quartet.” Such was *The New York Times*’ impression of the Jerusalem Quartet. Since the ensemble’s founding in 1993 and subsequent 1996 debut, the four Israeli musicians have embarked on a journey of growth and maturation. This journey has resulted in a wide repertoire and stunning depth of expression, which carries on the string quartet tradition in a unique manner. The ensemble has found its core in a warm, full, human sound and an egalitarian balance between high and low voices. This approach allows the quartet to maintain a healthy relationship between individual expression and a transparent and respectful presentation of the composer’s work. It is also the drive and motivation for the continuing refinement of its interpretations of the classical repertoire as well as exploration of new epochs.

The Jerusalem Quartet is a regular and beloved guest on the world’s great concert stages. With regular bi-annual

visits to North America, the quartet has performed in cities such as New York, Chicago, Los Angeles, Philadelphia, Washington and Cleveland, as well as in the Ravinia Festival. In Europe, the quartet enjoys an enthusiastic reception with regular appearances in London’s Wigmore hall, Tonhalle Zürich, Munich Herkulesaal, Theatre des Champs-Élysées, as well as special guest performances at the Auditorium du Louvre, Paris, the Laeiszhalle Hamburg, and festivals such as Salzburg, Verbier, Schleswig-Holstein, Schubertiade Schwarzenberg, Rheingau, Saint Petersburg White Nights and many others.

The Jerusalem Quartet records exclusively for Harmonia Mundi. The quartet’s recordings, particularly the albums featuring Haydn’s string quartets and Schubert’s “Death and the Maiden,” have been honored with numerous awards such as the Diapason d’Or, the BBC Music Magazine Award for chamber music, and the ECHO Classic. In February, the quartet released a new album featuring Dvorak’s String Quintet

Op.97 and Sextet Op.48; and later this year will release a second album that will include the celebrated quartets of Ravel and Debussy.

In the 2017-18 season, alongside its regular programs, the ensemble will present a celebration of Dvorak’s chamber music in collaboration with artists such as Gary Hoffman and Yura Lee. The season’s European tours will bring them to cities including Paris, Vienna, Amsterdam, Brussels, London, Florence, Madrid and Munich. After touring Asia in January, the quartet will visit North America with concerts in Los Angeles, Seattle, Houston and Montreal, among others.

# FEATHERS OF FIRE

## A PERSIAN EPIC

March 14 / 8 p.m.

A production of Fictionville Studio and Banu Productions

Conceived, Designed and Directed by **Hamid Rahmanian**  
In Collaboration with **Larry Reed** and **ShadowLight Productions**  
Original Music by **Loga Ramin Torkian** and **Azam Ali**

Written and Adapted by **Hamid Rahmanian**  
Co-written by **Vikas Menon**  
Based on the Book, *Shahnameh: The Epic of the Persian Kings*

Storyboards and Concept Development by **Syd Fini**  
Puppets Handcrafted by **Neda Kazemifar** and **Spica Wobbe**  
Assistant Director: **Fred C. Riley III**  
Digital Media Directed and Orchestrated by **Mohammad Talani**  
Costumes made by **Dina Zarif**

Performers:  
**Ya Wen Chien, Gabriela Garcia, Ariel Lauryn, Rose Nisker, Leah Ogawa, Fred C. Riley III** and **Dina Zarif**

Cast of Major Characters (*in order of appearance*)

Narrator: Performance by <b>Fred C. Riley III</b> ; Voice by <b>Charlie Varon</b>	King Manuchehr — <i>King of Persia</i> : Voice by <b>Marc Thompson</b>
Saum — <i>Knight in the Persian Court</i> : Performance and Voice by <b>Fred C. Riley III</b>	Mehrab — <i>Governor of Kabul</i> : Performance by <b>Ariel Lauryn</b> Voice by <b>Marc Thompson</b>
Simorgh — <i>Magical Bird</i> : Performance and Voice by <b>Rose Nisker</b>	Sindokh — <i>Wife of Mehrab</i> : Performance by <b>Rose Nisker</b> Voice by <b>Jeri Lynn Cohen</b>
Zaul — <i>Son of Saum, Hero of the Story</i> : Performance by <b>Gabriela Garcia</b> Voice by <b>Ryan Tasker</b>	Rudabeh — <i>Daughter of Mehrab &amp; Sindokht</i> : Performance by <b>Dina Zarif</b> Voice by <b>Lisa Hori-Garcia</b>

Producers: Hamid Rahmanian, Melissa Hibbard and Nasim Yazdani  
Co-Producer: Ahmad Kiarostami

Musicians: Loga Ramin Torkian, Azam Ali, Sinan Cem Eroglu, Habib Meftah Boushehri, Omer Avci and Dina Zarif

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Blue and Jeff Resnick  
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Richard Szeliski and Lyn McCoy



*The*  
**SHAHNAMESH:**

*From National Epic  
to World Literature*

**Samad Alavi**

Assistant Professor

Near Eastern Languages and Civilization

University of Washington



**T**he *Shahnameh* (The Book of Kings) is an epic poem in the Persian language that tells the myths, legends and history of the Iranian people. A massive work comprised of over fifty thousand rhyming couplets, the *Shahnameh* starts at the dawn of time and ends with the fall of the Sassanian dynasty, the last pre-Islamic Iranian empire which fell to Arab Muslim conquerors in 636.

Abolqasem Ferdowsi (940-1019) spent 35 years of his life composing the *Shahnameh* based on the various stories and accounts of Iran's ancient civilization that were available to him. In at least one case, Ferdowsi also incorporated the earlier attempts at a *Shahnameh* by another poet directly into his own version. In some respects, then, the *Shahnameh* is a product of its times. Not only does Ferdowsi's poem pick up where others left off (we know this because Ferdowsi tells us so), but the poet also praises the patrons who paid handsomely for Persian poetry in the day. That is to say, Persian civilization was experiencing a period of cultural revival in the tenth century, the likes of which had not been seen since well before the fall of the Sassanian dynasty three centuries earlier. But if the *Shahnameh* is an indication of a broader historical movement, it is also that movement's crowning achievement. When Ferdowsi finally completed his masterpiece in 1010, he ensured that Persian literature and the stories of the Iranians would flourish for the millennium to follow.

In the sense that the *Shahnameh* tells the story of monarchs who ruled over a land called Iran and the heroes who fought on their behalf, it is rightly referred to as the Iranian national epic. In that sense, we can think of the *Shahnameh* as a literary expression of the values, ideals and aspirations of the Iranian people whose existence, according to the text, predates recorded history. Today, of course, Persian is an official language of three countries: Iran, Afghanistan and Tajikistan (where it is called Farsi, Dari and Tajik, respectively), and it would certainly be reasonable to consider those modern nation-states as Ferdowsi's proper heirs. But the *Shahnameh* has also found its way into the literary traditions of nearly every society that has had contact with Persia. The first full English translation, for example, appeared in 1785. Less than a century later, the English poet Mathew Arnold published "Sohrab and Rustum," in which he retells arguably the most famous episode in the poem involving the tragic battle between the titular son and father. Indeed, if the *Shahnameh* began as the epic of a given nation, it has since earned a place among the most celebrated works of world literature.

The stories of the *Shahnameh* can be divided into three sections that correspond to three dynasties of Iranian monarchs. The first, the Pishadian, occupy the realm of mythology. These stories relate origin narratives: the first kings discover fire, invent tools and introduce technologies like agriculture to their people. In these early chapters, conflict exists primarily between humans and demons.

The second section, corresponding to the reign of the Kayanids, contains legends and heroic escapades. Here, the main source of conflict is no longer between humans and supernatural beings — although there are still plenty of battles against demons, dragons and other mythical creatures — but rather between Iran and its neighboring adversaries. Along with the Iranian kings, the protagonists of this legendary section are the champions Rostam (the same from Mathew Arnold's poem), his father Zaul, and grandfather Saum, who fight on behalf of the Iranian throne. It is these champions' unparalleled feats of strength and bravery, romantic encounters (like that between Zaul and Rudabeh), and tragic displays of hubris that drive many of the *Shahnameh's* best-known stories.

The third section, which can be described as historical, relates the rise and fall of the Sassanians and corresponds, to greater and lesser degrees, with what is recorded in other sources. Of course, the *Shahnameh* also omits significant portions from the record. For example, Ferdowsi makes almost no mention of the Achaemenids, whose founder, Cyrus the Great, certainly looms large in the history of the Persians. Nonetheless, by the time we arrive at the history of the Sassanians, it seems that Ferdowsi had access to a number of chronicles and other historical sources that allowed him to include details about court and daily life that are not found in the mythical or legendary sections.

Taken as a whole, the *Shahnameh* might read as tragedy. It tells the story, after all, of a once great civilization faced with utter defeat in the poem's closing lines. But the cultural revival taking place in Ferdowsi's lifetime also suggests that at least the notion of a Persian civilization had endured well beyond the period when the poem ends. Likewise, the fact that the *Shahnameh* continues to be read, adapted and performed over a millennium after its composition would itself bear witness to the cultural legacy of a civilization that Ferdowsi not only mourns but celebrates.



## The Company

**Hamid Rahmanian** (Creator, Designer, Director,) is a 2014 Guggenheim Fellow, and an award-winning visual artist and filmmaker born and educated in Tehran, Iran. His work centers on film and graphic arts. His narrative and documentary films have premiered at the Venice, Sundance, Toronto, Tribeca and IDFA Film Festivals. He has won numerous international awards and his works have been televised on international networks including PBS, Sundance Channel, IFC, Channel 4, BBC and Al Jazeera. Rahmanian undertook the immense task of illustrating and commissioning a new translation and adaptation of the *Shahnameh* by Ferdowsi, entitled *Shahnameh: The Epic of the Persian Kings* (2013, Quantuck Lane Press), which is now in its second edition and available as an audiobook. Rahmanian has created a pop-up book based on his *Shahnameh*, which is due out in 2018.

**Larry Reed** (Shadow Master) is an internationally recognized theater director. He is one of the few American *dalangs* ("shadow masters") of traditional Balinese shadow theater known as *Wayang Kulit*. The founder and artistic director of ShadowLight Productions, Reed has pioneered contemporary shadow theater by integrating traditional shadow theater techniques with film, modern theater and dance styles. A true multidisciplinary artist, Reed has also written, directed and produced films in the U.S. and Mexico.

*Shadow Master* (1979) has been shown on PBS and the Discovery Channel. Reed has garnered numerous awards and honors, and was named one of the Top 50 Artists in the San Francisco Bay Area by *Metropolitan Magazine* in 1995 and 1996.

**Loga Ramin Torkian** (Composer) is an Iranian-born multi-instrumentalist and composer. He is recognized internationally for his ground-breaking work with world music groups Niyaz and Axiom of Choice, both of which he co-founded. A highly gifted composer and visionary, Loga is greatly respected for his ability to adapt the Persian classical repertoire to his own unique and modern compositions. In 2014, Loga was nominated for a Canadian JUNO Award for "Best World Music Album" for the album he recorded with musical partner Azam Ali titled *Lamentation of Swans*. He continues to produce albums and tour worldwide with Niyaz.

**Azam Ali** (Composer) is one of the most prolific, versatile and gifted singers and composers on the international music stage today. Azam's most notable work is with the cutting-edge world music electro-acoustic project Niyaz. Her distinctive voice can be heard on myriad film and television scores including *Thor: The Dark World*, *The Matrix Revolutions*, *Prince of Persia: The Sands of Time*, *The Fight Club*, *True Blood*, *Alias*, *The Agency* and *Prison Break*. Azam has also collaborated with numerous musicians

such as Serj Tankian of System of a Down, Peter Murphy of Bauhaus, Dredg, Chris Vrenna formerly of Nine Inch Nails, Kodo, Zakir Hussain and Mickey Hart.

**Ya Wen (Winnie) Chien** (Ensemble) was born in Taiwan and currently lives and works in San Francisco. She earned a M.A. in digital media from the University of the West of England, Bristol. Her practice and teaching experience spans painting, drawing, photography, printmaking and book art. She has been involved in theaters in Taiwan, as well as ShadowLight Productions in San Francisco.

**Gabriela Garcia** (Ensemble) completed her M.F.A. in acting from U.S.C. where she trained in Le Coq and Grotowsky movement techniques under Andy Robinson and David Bridel. She has had success in commercials and independent films appearing in spots for YouTube, Conde Nast, Credit Karma, One West Bank, USA Network and more, as well as the indie film *Actors Anonymous* directed by James Franco, and *Case 347* starring Maya Stojan (2018 release). Gabriela also works as a movement teacher and talent scout for acting conservatories in the greater Los Angeles area.

**Ariel Lauryn** (Ensemble) is a puppeteer, physical comedian and theater maker based in Brooklyn. She has performed with *The Very Hungry Caterpillar Show* (Off-Broadway), Puppet Kitchen, Trusty Sidekick, Columbia Stages, Physical Comedy Lab and LES Shakespeare. Her original works have been produced by CalArts, Fringe Festivals, Dixon Place, Triskelion Arts, The Pit Loft and The Tank. She has a M.F.A in physical theater from Dell'Arte International.

**Rose Nisker** (Ensemble) is a dancer, theater performer and aerial rope/fabric artist. She has performed at venues across the globe including six tours to Indonesia, EXPO '86 Vancouver and the World Festival of Sacred Music at the Hollywood Bowl. She holds a B.A. from U.C.L.A. in world arts and cultures, is a principal artist with renowned Balinese performing arts company Gamelan Sekar Jaya, and is the Artistic Director of Les Aerielles, an Oakland-based aerial youth arts troupe.

**Leah Ogawa** (Ensemble) is originally from Yamanashi, Japan. She is a puppeteer, actor, dancer and model based in N.Y.C. She graduated from Sara Lawrence College where she studied puppetry with Dan Hurlin and Tom Lee. Her recent credits include *Headless Wolf* (Roulette), *Shank's Mare* (Hawaii tour & La MaMa Experimental Theatre Club), and *Dynamo* (Target Margin). She is currently an artist-in-residence for Object Movement Puppetry Festival at The Center at West Park.

**Fred C. Riley III** (Assistant Director/ Ensemble) has honed his skills writing, directing, choreographing, building and performing for such companies as Imago, Tears of Joy Theatre, The Center for Puppetry Arts, Shadowlight Productions, and Ping Chong and Company. Skilled in many forms of puppetry from Czech black to marionettes, intimate to spectacle, he is ready for any challenge. He is proud to have worked with great directors such as Janie Geiser, Jon Ludwig, Ping Chong, Josef Krofta and Larry Reed.

**Mohammad Talani** (Digital Media Director/Ensemble) is a Berkeley-based musician, actor and videographer born in Iran. He has collaborated in several fields as an actor, editor, music performer and producer with different artists including Bahram Beyzaei,

Mohsen Namjoo, Babak Jalali and others. He is a member of Kiosk, pioneering Iranian rock band.

**Dina Zarif** (Costumes/Ensemble) is a performer, musician and vocalist. She has co-composed original music and sung in *Home*, a theatrical dance performance. Zarif also performed classical repertoire at venues such as Red Poppy Art House, MAPP and Mission Culture Center. Her recent music project is *Love Songs from Around the World*, a duet with harp. She performed in a reading of Beyzaei's *Ardaviraf's Report* and most recently performed the role of dancer/singer in Beyzaei's newest play *Tarabnameh*, a Persian traditional musical at Stanford University.

**Fictionville Studio** is the production company of husband-and-wife team Hamid Rahmanian and Melissa Hibbard. Together they have created film, book, graphic and fine art, photography and theater projects that span two decades. Their work has won numerous awards, and has been selected to premiere at prestigious venues including the Sundance Film Festival, Venice Film Festival, Toronto Film Festival, Brooklyn Academy of Music, Honolulu Museum of Art and the Metropolitan Museum of Art. Their films have been seen around the world on BBC, Channel 4, Al Jazeera and PBS, among other international outlets. They have always strived to create work that is multi-dimensional and provocative, offering a unique glimpse into worlds that are otherwise unknown and little explored. Their recent works include the seminal work *Shahnameh: The Epic of the Persian Kings*, a 600-page tome that retells the stories of the *Persian Book of Kings* by the poet Ferdowsi.

**Banu Productions** is a production and event management company owned by Nasim Yazdani based in Dubai, U.A.E. Banu is active in promoting, engaging and fostering cross-cultural dialogues and inspiration to showcase ethnic diversity by supporting and creating different art and cultural programs. Banu has advanced into further meaningful artistic projects and activities to achieve the goal of connecting the world through a cultural, intellectual and educational experience with fundraising for selected charity organization.

**ShadowLight Productions** was founded in San Francisco in 1972 by Larry Reed to nurture indigenous shadow theater traditions, expand the possibilities of the shadow theater medium, and reflect the cultural diversity and complexity of the modern world through its works. It is one of the very few companies dedicated solely to the art of shadow theater, and fills a distinctively unique role in the American theater scene. The company's work has been presented internationally, and the company has received Citations for Excellence from the International Puppetry Association, as well as having been nominated for the American Theater Wing Design Award.

Major funding provided by The Neda Nobari Foundation, Hamid Shafipour and Fereshteh Amin, Tahbazof Family Foundation, Nasiri Foundation, Bijan and Soraya Amin Foundation, Strypemonde Foundation, Maximum Difference Foundation, Saeed and Samira Amidi, Susan Morshed, Kian Amidhoozour, Farid Falsafi and Afsaneh Vali Najad, Lily Sarafan, Farzam and Azadeh Hariri and Farshid and Guila Zanjani, Maximum Difference Foundation, Shahab Tehrani and Nazila Habibizad, Babak Agha and Meroeh Meraji, Shahin Jansepar, Majid & Maryam Rahimian, Maryam Ansari and Nader Ansari

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*Feathers of Fire* is represented by Lisa Booth Management, Inc., N.Y.C.  
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Artistic Directors: Mara Vinson & Oleg Gorboulev

OLYMPIC BALLET  
THEATRE



Dancers: Mara Vinson & Le Yin

Photo: Alante Photography

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World Dance

# CLOUD GATE DANCE THEATRE OF TAIWAN

## FORMOSA

## 關於島嶼

March 22-24 / 8 p.m.

Concept/Choreography

**Lin Hwai-min**

**There is NO INTERMISSION in this performance.**

This tour is made possible in part by the grants from the Ministry of Culture, and the Ministry of Foreign Affairs, Republic of China (Taiwan).



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## **FORMOSA**

Concept/Choreography	<b>Lin Hwai-min</b>
Recitation	<b>CHIANG Hsun</b>
Music	<b>Kaija Saariaho</b> <b>Gérard Grisey</b> <b>LIANG Chun-mei</b> <b>Sangpuy Katatepan Mavaliyw</b>
Lighting Design	<b>Lulu W.L. LEE</b>
Costume Design	<b>Apu JAN</b>
Projection Design	<b>CHOU Tung-yen and</b> <b>Very Mainstream Studio</b>
Videography	<b>CHANG Hao-jan (Howell)</b>
Premiere	November 24, 2017, National Theater, Taipei, Taiwan
Co-Productions	National Performing Arts Center — National Theater & Concert Hall, Taiwan, R.O.C. National Kaohsiung Center for the Arts (Weiwuying), Taiwan, R.O.C. Sadler's Wells, London, U.K. Théâtre de la Ville — Paris, France Carolina Performing Arts, University of North Carolina at Chapel Hill, USA Movimentos Festwochen der Autostadt in Wolfsburg, Germany

**In the 16th century, gazing out from the decks of ships sailing off the coast of southern China, Portuguese sailors saw it: a great green mass, thick with mountains and trees, rising from the sea. “Formosa!” they exclaimed — “beautiful!” — anointing the verdant place that would come to be known as Taiwan.**

**In this full-length work choreographer Lin Hwai-min uses Formosa, a beautiful island beset by earthquakes, typhoons and societal rifts, as a metaphor of the world we live in and to contemplate an epigram from the Buddhist Diamond Sutra:**

***All things contrived are like dream, illusion, bubble, shadow, and as dewdrop or lightning. They should be regarded as such.***

# CAST

## SECTION 1

CHEN Mu-han and the Company

## SECTION 2

CHOU Chen-yeh, HUANG Mei-ya

## SECTION 3

SU I-ping, TSAI Ming-yuan,

CHEN Mu-han, CHENG Hsi-ling, FAN Chia-hsuan, HUANG Mei-ya,  
HUANG Yu-ling, KUO Tzu-wei, TU Shang-ting, YANG I-chun,

CHEN Lien-wei, HOU Tang-li HSU Chen, HUANG Li-chieh,  
LIN Hsin-fang, WONG Lap-cheong

## SECTION 4

CHENG Hsi-ling, HUANG Li-chieh, HUANG Yu-ling,  
KO Wan-chun, WONG Lap-cheong,

FAN Chia-hsuan, HOU Tang-li HUANG Pei-hua, LIN Hsin-fang,

CHEN Lien-wei, CHEN Mu-han CHOU Chang-ning,  
CHOU Chen-yeh, HUANG Mei-ya, KUO Tzu-wei, SU I-ping,  
TSAI Ming-yuan, YANG I-chun,

HSU Chen LU Wen-shan, TU Shang-ting

## SECTION 5

CHEN Mu-han, CHOU Chen-yeh, HOU Tang-li, HUANG Mei-ya  
HUANG Pei-hua, KUO Tzu-wei, SU I-ping, TSAI Ming-yuan

## SECTION 6

CHEN Lien-wei, FAN Chia-hsuan, KO Wan-chun, SU I-ping,  
TU Shang-ting

CHENG Hsi-ling, HOU Tang-li, HUANG Mei-ya HUANG Yu-ling,  
KUO Tzu-wei, LIN Hsin-fang, TSAI Ming-yuan, WONG Lap-cheong

## SECTION 7

HUANG Pei-hua and the Company

## SECTION 8

CHEN Lien-wei, CHEN Mu-han, CHOU Chen-yeh,  
HUANG Li-chieh and the Company

## SECTION 9

The Company

Profound gratitude to the poets and writers who generously  
authorize their works used in *Formosa*:

CHEN Li, CHEN Lieh, CHEN Yu-Hong, CHIANG Hsun,  
CHIEN Chen, Chou Meng-tieh, Hsu Hui-chih,  
Hwang Chun-Ming, LIEN Heng, Lin Fuan Chan, LIN Wen-yi,  
LIU Ka-shiang, Walis Nokan, Syaman Rapongan,  
Wang Wen-Chin, Xiang Yang, and YANG Mu (in alphabetical order);  
special thanks to LIU Yi-ling for collecting *Formosa*-related scripts.

Music of Kaija Saariaho's "NoaNoa" and "Six Japanese Gardens" are used  
by arrangement with Chester Music Limited, and Gérard Grisey's "Le Noir  
de l'Etoile" by permission of Boosey and Hawkes.



Photo: LIU Chen-hsiang. Dancer: HUANG Mei-ya

## WORDS *in* FORMOSA

Words have been used to communicate, to record and document. Words can be blurred through time. Records of history can also be erased.

In *Formosa*, words play a major part. Lin Hwai-min uses typefaces of Chinese characters as the sole material for projection design to create visual landscapes, made up mainly of names of mountains, rivers, cities and villages on the island. Towards the end, characters gradually fall apart into dispersed strokes and lines, all of which are swept away by waves of the sea, leaving a white, empty stage just as the production begins.

In addition to music, recorded reading of poems about Taiwan — its land, lore and people — completes the soundscape of *Formosa*. The following is translation of the reading in the production.

### SECTION 1

The whirling ocean, Ilha Formosa (Beautiful Island).

Excerpt from “The General History of Taiwan” by LIEN Heng

My island is a leaf,  
floating along the edge of the Pacific.

Some people say: It is a big whale.  
But most love to say: It is a yam,  
nurturing 23 million people like a mother.  
I like this kind of saying.  
I also like that it is a leaf.

Excerpt from “My Island” by LIN Fuan Chan

With an abundance of earthquakes, rumors and violence.  
Yet the four seasons are like spring. The country prospers,  
people are at peace.

Excerpt from “The Book of Southern China—On Behalf of Gentleman A  
for Lady B” by CHEN Li

### SECTION 2

The next spring and the one after  
I will be standing in a rice paddy  
Imagining you as a beautiful egret  
Pure white garments, delicate heart

Now we sit between the paddies  
Someone upwind is burning rice straw  
Pale smoke wafts between us

Next summer and the one after  
I will come to see waves of rice in the wind  
See dragonflies thick in the sky  
You will be in another world  
And may never return

Excerpt from “Among the Rice Paddies” by YANG Mu

### SECTION 3

Tall tassels at the water’s edge  
Sweep the sky so blue  
Tall tassels on the peaks  
Sweep the sky so high

Then, the sky, so blue and so high  
Has a name: Autumn

Excerpt from “Tall Grass Tassels” by Hwang Chun-Ming

Sika deer used to run wild here  
Everything raced with the moonlight  
But after the day dawned  
The moonlight took away the Pingpu people  
The clouded leopard ran into the mountains  
Higher and higher  
Until it went higher than  
The moon and the sun

Excerpt from “Moonlight and Clouded Leopard” by Hsu Hui-chih

There are so many eyes in the sky.  
One was, mom told me, my celestial eye  
that would light the way for me until I die.

Excerpt from “The Eyes of the Sky” by Syaman Rapongan

### SECTION 4

I like to take the morning train.  
If I’m lucky, I can pass a school set in the midst of rice paddies,  
while students do their morning exercise.  
Jumping up and down in their red clothes against waves of  
green rice stalks  
as the sun rises over the ocean.  
It’s like music and painting—full of hope.

Excerpt from “Resolute Mountain, River of Hope” by Wang Wen-chin

All small towns have  
their own bakeries and pharmacies  
Jewelry stores and clothing shops  
Theaters and daycare centers  
They all have tow trucks and road junctions

All small towns have  
Their own railway tracks and blind alleys  
Buddhist temples and Christian churches  
They all have their own old people  
Cats, dogs and betelnut beauties  
(Who stay quiet)  
Starlings foraging in black cloaks  
With elongated shadows

Small towns have their own orange jasmine plants and  
Thorny vines, walls and bridges  
Daybreaks and sunsets  
Their own loves, desires and pains

Excerpt from “Small Towns” by CHEN Yu-Hong

It's raining  
In springtime it rains without warning  
Betelnut trees stand like soldiers in rows  
On the slopes graves are stacked in layers  
In the paddies rice sprouts in neat rows

Drops of rain roll down my windscreen  
Egrets take flight and land  
Bright and pure white  
Like snowflakes falling

Excerpt from "The Song of the Rift Valley" by CHIANG Hsun

Mt. Guanyin lies by the Tamsui River  
The sun sets, like an infant  
Cradled by Goddess Guanyin's knee  
Thus it is. Those who have been here  
This is their eternity—  
May the Tamsui River forever be  
The sunset over the Tamsui River forever be  
Mt. Guanyin forever be  
Forever be, forever be

Excerpt from "Sunset on the Banks of the Tamsui River" by Chou Meng-tieh

We are in Aowanda  
The most beautiful sweet gum trees  
Standing in the highlands at 3,000 feet

With mountain peaks behind us  
Among a forest of Taiwan firs  
Against cold northeast monsoon winds

We blossom in brilliance  
Late autumn's most passionate  
and most charming of smiles

Excerpt from "The Turning of the Sweetgum Tree Leaves in Aowanda"  
by Xiang Yang

Probe ships call the arrival of the mullet  
and fishing boats gather off the coast.  
Fishermen wait with their eyes wide open  
watching the sea closely.  
When the water turns from blue to dark red  
a large school of mullet has arrived.

Excerpt from "Son of a Fishing Town" by LIN Wen-yi

When the monsoon season arrives, clouds begin to gather  
and descend  
and thunder and lightning follow.  
Farmers of Lanyang hurry to harvest their first season crop  
while their neighbors plant their second.

Excerpt from "Release" by Hwang Chun-Ming

Speaking in Minnan, Hakka,  
Shandong, Shanxi, and Hebei,  
In the languages of the Atayal, Puyuma,  
Rukai, Tsou, Thao, Saisiyat, Paiwan,  
Papora, Hoanya, Babuza,  
Bazeh, Taokas, Siraya,  
Kavalan, Ketagalan...  
Beautiful sounds. Beautiful island.  
Beautiful Taiwan. Beautiful languages.

Excerpt from "Song of the Island—For the Children of Taiwan" by CHEN Li

## SECTION 6

Traffic forecast for the next two days:  
"Hsichih, Baisha, Yingge, Linbian, Nuannuan, Chunri,  
Wanli, Meinung.  
Jianshi, Jiji, Tongxiao, Wuri, Fanlu, Badu, Shuishang,  
Wufeng."

Excerpt from "Microcosmos" by CHEN Li

(Note: This double entendre between place names and  
landscape phenomena can only be rendered as one or the  
other meaning. It could also be rendered as:  
"White sand at the river's end, song of the eagle at the  
forest's edge, warm spring day, beautiful mist across ten  
thousand li [Li is a traditional Chinese distance unit. One li  
equals about 500 meters];

Sharp peaks gathered together, dark days through the  
night; eight stops on the aboriginal road; cloud covered  
peaks over the water.")

What children of Yilan learn about first is water:  
Rain water, well water, river water,  
lake water, sea water, and spring water.  
Each kind of water has its own pattern.  
Spring rain falls in soft, dense veils,  
summer brings thunder and lightning.  
With over 200 rainy days every year,  
Yilan can write a book on rain.  
People from Yilan are most likely born on a rainy day,  
and hear the song of rain on their deathbed.

Excerpt from "The Plain that Rain God Protects" by CHIEN Chen

Finally, one spring day  
Our children will read the following news:  
Migratory birds are returning north  
Drivers traveling along the Tamsui River  
May not blow their horns

Excerpt from "Hope" by LIU Ka-shiang

## SECTION 7

That winter, rumors were confirmed by rivers  
Liwu River, Jhonggang River  
Daan River and rivers in unnamed valleys

Formosan deer were barred from  
the river by man's fortifications  
Firearms were seen in icy, choking waters  
Scattered strands of hair could never find  
a home for their souls

Excerpt from "Pulling Back the Veil of Silence" by Walis Nokan

## SECTION 9

The whirling ocean, Ilha Formosa (Beautiful Island).

Excerpt from "The General History of Taiwan" by LIEN Heng

## **CLOUD GATE DANCE THEATRE OF TAIWAN**

Founder/Artistic Director	<b>Lin Hwai-min</b>
Associate Artistic Director	<b>LEE Ching-chun</b>
Music Director	<b>LIANG Chun-mei</b>
Qi Gong Masters	<b>HSIUNG Wei</b> <b>LEE Guo-wei</b>
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Ballet Teachers	<b>HUANG Hsu-hui</b>
Modern Dance Teacher	<b>CHOU Chang-ning</b>
Rehearsal Directors	<b>TSAI Ming-yuan</b> <b>HUANG Pei-hua</b> <b>YANG I-chun</b> <b>KUO Tsung-han</b> <b>WU Jia-jin</b>
Rehearsal Assistants	
Accompanists	
Dancers	<b>CHOU Chang-ning</b> <b>HUANG Mei-ya</b> <b>HUANG Pei-hua</b> <b>TSAI Ming-yuan</b>
	<b>HOU Tang-li</b> <b>KO Wan-chun</b> <b>SU I-ping</b> <b>YANG I-chun</b>
	<b>CHEN Mu-han</b> <b>KUO Tzu-wei</b> <b>WONG Lap-cheong</b>
	<b>CHENG Hsi-ling</b> <b>CHOU Chen-yeh</b> <b>FAN Chia-hsuan</b> <b>HUANG Li-chieh</b> <b>LIN Hsin-fang</b>
	<b>CHEN Lien-wei</b> <b>HSU Chen</b> <b>HUANG Yu-ling</b>
Apprentices	<b>CHAN Pui-pui</b> <b>CHEN Guang-xuan</b> <b>LU Wen-shan</b> <b>SHAO Hsing-wen</b> <b>SU Yin-sheng</b> <b>TU Shang-ting</b>

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International Project Assistant	<b>DAN Han-yin</b>

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Executive Director	<b>YEH Wen-wen</b>



Photo: LIU Chen-hsiang Dancer: TSAI Ming-yuan

## The Company

**Cloud Gate** is the name of the oldest known dance in China. In 1973, choreographer Lin Hwai-min adopted this classical name for the first contemporary dance company in the greater Chinese-speaking community.

The 24 dancers comprising Cloud Gate receive training in meditation, *Qi Gong*, an ancient breathing exercise, internal martial arts, modern dance, ballet and calligraphy. Through Lin Hwai-min's choreographies, the company transforms ancient aesthetics into a thrilling and modern celebration of motion.

Cloud Gate has toured extensively with frequent engagements at the Next Wave Festival in New York, the Sadler's Wells Theater and Barbican Centre in London, the Moscow Chekhov International Theater Festival, the Movimentos Festival (Germany), and the Internationales Tanzfest NRW directed by Pina Bausch.

### LIN HWAI-MIN

(Founder and Artistic Director)

A writer-turned-choreographer, Lin Hwai-min often draws inspiration from Asian cultures and aesthetics to create works with contemporary resonance. He founded Cloud Gate Dance Theater of Taiwan in 1973 and *Cloud Gate 2* in 1999.

In 2013, he received the prestigious Samuel H. Scripps/American Dance Festival

Award for Lifetime Achievement. Previous awardees include Martha Graham, Merce Cunningham, Pina Bausch and William Forsythe. Lin is the first recipient based in Asia. Among other honors received by Lin Hwai-min are honorary doctorates from six universities in Taiwan and Hong Kong, the John D. Rockefeller 3rd Award, the Distinguished Artist Award from the International Society for the Performing Arts (ISPA), the Chevalier of the Order of Arts and Letters from the French Ministry of Culture, and a Lifetime Achievement Award from the International Movimentos Festival, Germany. Lin was the mentor of dance for the 2012-2013 Rolex Mentor and Protégé Arts Initiative. He has also been celebrated by *Time Magazine* as one of Asia's Heroes.

### LEE CHING-CHUN

(Associate Artistic Director)

Lee Ching-chun holds a M.A. degree in dance studies from City University of Laban Centre, London. In 2004, she received the National Award for the Arts from Taiwan National Culture and Arts Foundation, the highest award for artists in Taiwan.

Since joining Cloud Gate in 1983, Lee has taken leading roles in many of Lin Hwai-min's works. Appointed as the associate artistic director in 2003, Lee represented Lin Hwai-min to re-stage his works, *Smoke* and *White*, for Zurich Ballet in Switzerland and *Introdans* in the Netherlands, respectively in 2004 and 2005.

Her choreographic works include *Woman and Man*, *Man and Woman* for Cloud Gate and *While White Is Revealing* for Spotlight Dance Company. In 1999, collaborating with Canadian stage designer Tania Etienne, she choreographed and performed the dance solo work *Courtyard of Pearls*. In 2006, she choreographed *Blossom* and *Moonlight* for Kaohsiung City Ballet Company.

Lee is also the Chief Consultant for Cloud Gate Dance School and has helped to create and develop class syllabuses for students aged from 4 to 84.

### KAIIJA SAARIAHO (Music)

Born in Helsinki in 1952 and based in Paris, Kaija Saariaho is a composer of contemporary and experimental music. She attended the Helsinki University of Art and Design, studied at the Sibelius Academy in Helsinki with the pioneering modernist Paavo Heininen, and later at the Freiburg Musikhochschule with Brian Ferneyhough, one of the godfathers of "New Complexity," and Klaus Huber, the towering figure of modern music. In 1982, Saariaho moved to Paris and worked regularly at IRCAM research institute, where she developed techniques of computer-assisted composition, and acquired fluency in working with tape and live electronics. She has also worked in San Diego

and served as visiting professor of composition at the Sibelius Academy.

Saariaho has received many major composing awards, such as the Grawemeyer Award and the Polar Music Prize, and served as the music mentor of the 2014-15 Rolex Mentor and Protégé Arts Initiative. She has also received commissions to work with leading conductors from the Lincoln Center for the Kronos Quartet, from IRCAM for the Ensemble Intercontemporain, the BBC, the New York Philharmonic, the Salzburg Music Festival, the Théâtre du Châtelet in Paris and the Finnish National Opera, among others.

**GÉRARD GRISEY** (Music) (1946-1998)  
Born in Belfort in 1946, Gérard Grisey was one of the most influential French composers of the latter half of the 20th century. He was considered one of the pioneering composers who brought the concept of spectral music, or spectralism, into wide practice, although he later publicly disowned this label. His central work, the cycle *Les Espaces Acoustiques* (begun 1974, completed 1985), is considered by many to be one of the most important musical works of the 20th century in the classical domain.

Grisey studied at several eminent French and German institutions, including Trossingen Conservatory, the Conservatoire National Supérieur de Musique, l'École Normale Supérieure de Musique, the Paris Conservatoire, IRCAM — the world's largest public research center dedicated to bridge music and technology — and the Darmstadt Summer Courses between 1963 and 1974. He won the highly coveted Prix de Rome and stayed at the Villa Medici in Rome from 1972 to 1974. While working as a freelance composer, Grisey co-founded the ensemble L'itinéraire in 1973 for the purpose of promoting and playing new music. From the mid-1970s on, he was active as a teacher at the Darmstadt Summer Courses, the University of California, Berkeley, and the Paris Conservatoire.

**LIANG CHUN-MEI** (Music)  
Liang Chun-mei joined Cloud Gate in 1991 and was appointed music director in 2017. Liang co-designed music for Cloud Gate's *Formosa* (2017), *Rice* (2013), *Wind Shadow* (2006), *Wild Cursive* (2005), *Pine Smoke* (2003) and

*Bamboo Dream* (2001), among others, Liang has also served as Lin Hwai-min's Creative Assistant for several of his later productions.

After graduating from the Chinese Cultural University, Taiwan, Liang pursued further education in applied music at U.C.L.A. School of Music in 1990. While in the U.S., she studied music arrangement and composition at the Live/Electronic Music Concert Workshop and had her compositions performed in Texas and Tokyo. As the winner of Tokyo Live Electronics Compose Music Competition, her works were presented once again in Japan in 2002.

A music accompaniment professor at the dance department of the Taipei University of the Arts since 1991, Liang is also one of the most popular music directors, producers and accompanists for Taiwan's up-and-coming dance and theater companies. In 2000, she was invited to be the music producer for Young Asian-Pacific Choreographer's Workshop, supervised under World Dance Alliance, held in Taiwan. In 2003, she produced a modern dance music accompaniment CD, *The Wave*, published by the award-winning Ja Wei Audio & Visual Company. In 2005, she was invited by Diabolo Dance Theater to serve as music director and to compose choreographic music for their new dance work *The Game of Diablo Dance*.

**SANGPUY KATATEPAN MAVALIYW** (Music)

Sangpuy Katatepan Mavaliiyw, often described as a "young man with an old soul," comes from a Pinyumayan indigenous tribe, Katatipulr, in the southeast coast of Taiwan.

Deeply touched by his grandfather's singing with ancient tunes on tape, Sangpoy decided to dedicate himself to learning, preserving and promoting the long forgotten ancient Pinyumayan music, language, culture and traditions. In 1999, in the immediate aftermath of Taiwan's disastrous 921 Earthquake, Sangpoy joined the Feijuyuenbao Synectics — an activist music group formed by artists from various tribes — to embark on a journey across the island to hearten and comfort the traumatized tribal people.

In the following years, Sangpoy continued to sing with Feijuyuenbao Synectics in various festivals and concerts. In 2017, invited to sing at the opening ceremony of the Taipei Summer Universiade, Sangpoy turned himself into a household name with his mesmerizing voice.

Sangpoy won his first Taiwan Golden Melody Awards — considered the equivalent to Grammy Awards in the Chinese-speaking communities — for the Best Vocalist-Aboriginal Language Award in 2013. In 2017, with his album *Yaangad*, which features only tribal music and songs, he again received the honor, this time with the Album of the Year Award, the Best Vocal Recording Album Award, and the Best Vocalist-Aboriginal Language Award.

**LULU W.L. LEE** (Lighting Design)

Lulu W. L. Lee holds an M.F.A. in theater lighting design from Temple University, Philadelphia, and has worked as the architecture lighting designer at The Lighting Practice, U.S., the technical supervisor for 2001 Taipei Lantern Festival, the resident stage manager at Novel Hall, and the technical manager for Taipei Arts Festival.

Lee's lighting design works encompass operas, dance works and theater productions for various performance companies, including Ping-fong Acting Troupe, Guo Guang Chinese Opera Company, Golden Bough Theater, Creative Society and Cloud Gate. Her design credits with Cloud Gate include *Formosa* (2017), *White Water* (2014), *Dust* (2014), *Rice* (2013), *How Can I Live on Without You* (2011), *Water Stains on the Wall* (2010), *Listening to the River* (2010), *Oculus* (2007), *Lost Shadows* (2006), as lighting designer, and *The Road to the Mountain* (2004), *Cursive II* (2003) — now known as *Pine Smoke*, and *Bamboo Dream* (2001) as assistant lighting designer.

Appointed as technical director in 2010, Lee has worked closely with Cloud Gate for many years as project lighting director.

**APU JAN** (Costume Design)

Apu Jan is a London-based Taiwanese fashion designer and the founder of a fashion brand APUJAN. After graduating from the Royal College of Art, U.K., Jan has been showcasing his designs at the London Fashion week starting in 2013, as well as in major fashion meccas such as Paris and New York.

Inspired by fantasy, history, literature and a fusion of East and West, Jan's designs are renowned for the juxtaposition of traditional and oriental elements with a contemporary twist. His APUJAN brand was selected as one of the top 10 Culture and Creative brands in Taiwan, and has been featured in international fashion publications such as *Wallpaper*, *Vogue UK* and *Vogue Italy*.

Jan has garnered a great deal of international attention and praise. Shortlisted for the *Vogue Italy* New Talent contest as one of ten designers, Jan has also been named as one of *GQ Taiwan's* men of the year. He has recently exhibited a selection of garments as a permanent collection at the La Cite de la Dentelle et de la Mode in Calais, France.

**CHOU TUNG-YEN**  
and Very Mainstream Studio  
(Projection Design)

Chou Tung-yen holds a M.A. in scenography with distinction from Central Saint Martins College of Art and Design in London, and a B.F.A. in theater directing from National Taiwan University of Arts (NTUA).

Working primarily in video art and theater, Chou is constantly on the shortlist of Taipei Film Festival. His film and theater works are presented and screened at international stages regularly, receiving raving reviews and numerous awards from major arts festivals including France, Germany, Japan, Denmark, and China. In 2010, to transform his enthusiasm in video and theater to practice, he founded Very Mainstream Studio.

Winner of the Interactive and New Media Award at World Stage Design 2013, Chou has produced a documentary for the Digital Performing Arts Festival, and edited the book *Crossmania: Digital Performing Arts Festival*.

Chou is also devoted to the education of digital performing arts in Taiwan and currently serves as a lecturer at the School of Theater Arts, NTUA.

**HAO-JAN (HOWELL) CHANG**  
(Videography)

Chang Hao-Jan holds a master's degree from the Graduate School of Applied Media Arts and a bachelor's degree from the Film Department of National Taiwan University of Arts. He began to film

images for Cloud Gate productions with *Listening to the River* (2010), followed by *Rice* (2013), *White Water* (2014), *Autumn River* (2016) and *Formosa* (2017).

Rich with diversity of forms, Chang's video and photography works are also seen in music videos, commercials, projection designs, short fiction and documentary films. His documentary filming credits, among others, include *Lin Hwai-Min-Interface Between Worlds* by ARTE/ZDF, *A Life That Sings* that won the

best cinematography award at Taipei Film Festival 2015, and the most recent *MANFEI* by award-winning film director CHEN Hyin-gen.

Chang's other credits with performing arts include projection design for *The Tempest and Media* by Contemporary Legend Theater (2008), and *Wings of Desire* (2016) by Century Contemporary Dance Company which was presented in Posthof, Linz, Austria.



**THE QUEBE SISTERS**

Thursday, March 29, 2018  
7:30 pm | \$15-\$39

The Quebe Sisters blend Western Swing, Swing Jazz, and Texas Fiddle Music with multi-part close-singing harmonies that transfix the audience.



**LAS CAFETERAS**

Friday, April 27, 2018  
7:30 pm | Tickets \$15-\$39

Las Cafeteras create a vibrant musical fusion, with a unique East LA sound that the LA Times has called a "uniquely Angeleno mishmash of punk, hip-hop, beat music, cumbia, and rock." The band has performed with artists including Mexican icons Cafe Tacuba, the Los Angeles Philharmonic Orchestra, and Talib Kweli.



**THE MYSTICAL ARTS OF TIBET**

Friday, May 11, 2018  
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As part of a 5-day ECA residency that includes the creation of a Mandala Sand Painting, the Tibetan monks of Drepung Loseling Monastery will give a performance combining multi-phonic chanting, music and dance into an unforgettable experience.

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# UPCOMING PERFORMANCES *at* MEANY CENTER

## KATHLEEN BATTLE:

UNDERGROUND RAILROAD – A SPIRITUAL JOURNEY

*April 14*

Soprano Kathleen Battle's luminous voice has been called "...without qualification, one of the very few most beautiful in the world" (*The Washington Post*). Yet what distinguishes her most is her almost magical ability to create an unwavering bond with her audience. Returning to Seattle for the first time in two decades, the legendary opera star takes the Meany stage to explore traditional spirituals and the writings of Harriet Tubman and Frederick Douglass. She is joined by acclaimed jazz pianist Joel A. Martin and local choirs The Sound of the Northwest and UW Chamber Singers.

## COMPLEXIONS CONTEMPORARY BALLET

*May 17-19*

Combining technical precision, power and passion, Complexions Contemporary Ballet transcends tradition in a groundbreaking mix of styles ranging from ballet to hip hop. Led by former Alvin Ailey American Dance Theater virtuosos and *So You Think You Can Dance* choreographers Dwight Rhoden and Desmond Richardson, the company is sure to dazzle and thrill with Rhoden's fiercely kinetic choreography, daredevil dancing by superstar Richardson and company, and a hip soundtrack of pop, rock and classical anthems from Bach to Bowie.



## YOUR GUIDE TO MEANY CENTER

### FOOD & BEVERAGE IN MEANY HALL

Food and beverage stations are located in the main lobby and downstairs at the Gallery Café on the east side of the lower lobby. The stations are open one hour prior to the performances and at intermission.

### RESTROOMS

Restrooms are located on the lower and upper lobby levels.

### LATE ARRIVAL

Unless noted otherwise, all World Dance and World Music evening performances begin at 8 p.m. Special Event, Piano, and Chamber Music Series events begin at 7:30 p.m. Out of respect for the artists and seated patrons, late seating may be limited. Late arrivals will be escorted into the theater at appropriate intervals, to be determined by the artists and theater personnel.

### CELL PHONES, CAMERAS & OTHER ELECTRONIC DEVICES

Please turn off these devices before performances. Because of contractual obligations with our artists, the use of photographic recording equipment is prohibited. Flash cameras can be disruptive and dangerous to some artists.

### LOST AND FOUND

Contact the House Manager immediately following the performance or contact the Meany Hall House Manager's office at [bnancy@uw.edu](mailto:bnancy@uw.edu) or 206-543-2010.

### EVACUATION

In case of fire or other emergency, please follow the instructions of our ushers, who are trained to assist you. To ensure your safety, please familiarize yourself with the exit routes nearest your seat.

### ADMISSION OF CHILDREN

Children five years of age or older are welcome at all Meany Center performances. A ticket is required for admission.

### WHEELCHAIR SEATING

Wheelchair locations and seating for patrons with disabilities are available. Requests for accommodation should be made when purchasing tickets.

### FIREARM POLICY

Possession or use of firearms, without special written permission from UW Police, is prohibited on the UW Campus. Find the complete policy at [washington.edu](http://washington.edu).

### INFRARED HEARING DEVICES

Meany Hall (main stage) is equipped with an infrared hearing system. Headsets are available at no charge. Please speak with an usher. A driver's license or credit card is required as collateral.

### FRAGRANCES

In consideration of patrons with scent allergies, please refrain from wearing perfume, cologne or scented lotions to a performance.

### CANCELLATIONS

Due to unforeseen circumstances, we sometimes have to cancel or postpone performances. All programs, dates and artists are subject to change.

### SMOKING POLICY

Smoking is not permitted on the University of Washington campus.

### PARKING OPTIONS

Limited, underground paid parking is available in the Central Plaza Parking Garage, located underneath Meany Hall. There are also several surface lots and on-street parking within walking distance of Meany.

### MEANY CENTER ART EXHIBIT

Visit the Meany Center Art Exhibit in the Lower Lobby for an installation of work by students in the UW School of Art + Art History + Design.

### TAPESTRIES DISPLAYED ON STAGE

The artwork on display on stage during Piano and Chamber Music events are tapestries woven by Danish artist Charlotte Schröder.

### MEANY CENTER ADDRESS & CONTACT INFORMATION

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Office Hours: Mon-Fri, 11 A.M. – 6 P.M.

### Meany Hall Box Office

The Meany Hall Box Office opens one hour before the performance and is located in Meany Hall's main entrance.

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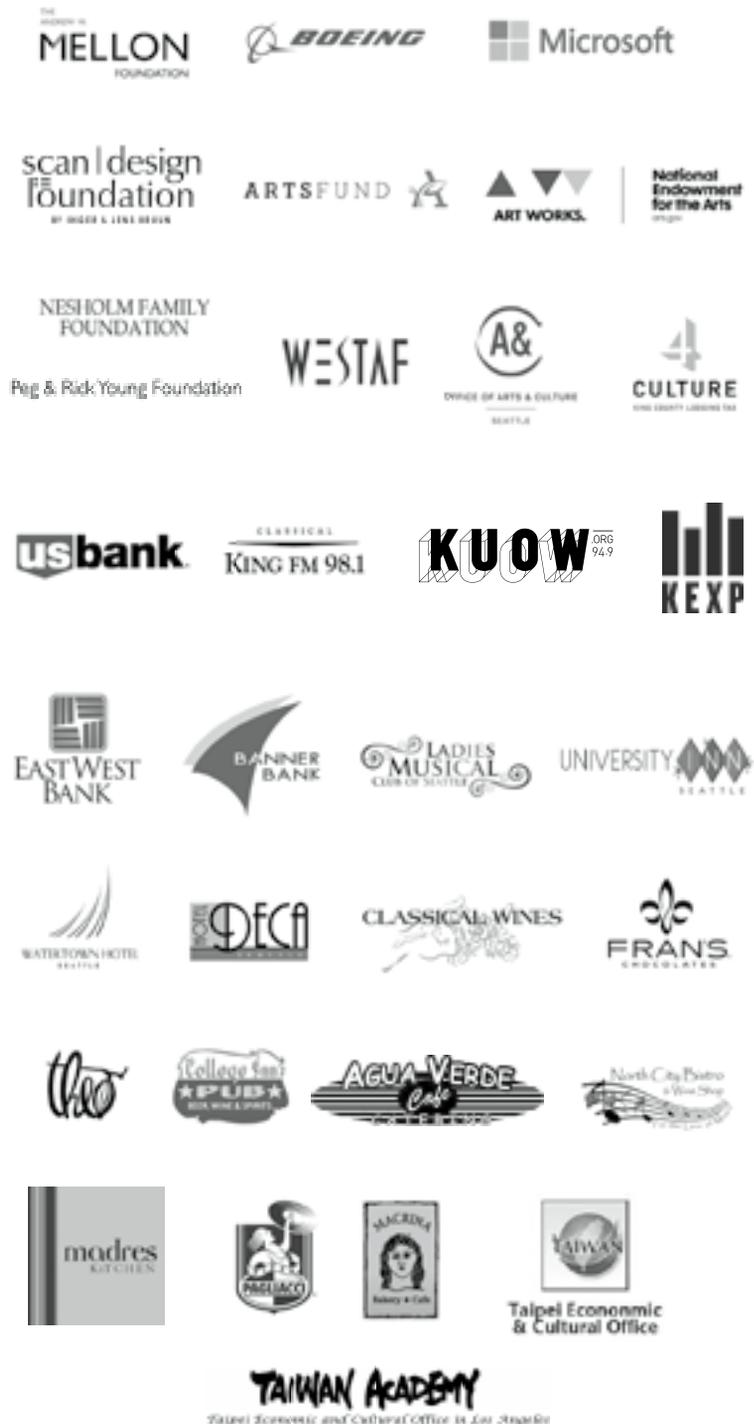
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## Anthea Carns, a Bard, and Some Nerds Walk Into a Bar

Anthea Carns is a busy woman. After pursuing a degree in dramaturgy at Carnegie Mellon University, she splits her time here in Seattle between stage managing, acting with HERON Ensemble, dramaturgy, playwriting, and Bard in a Bar, which is basically Shakespeare karaoke.

She recently sat down with us to talk nerds, obscure dirty Elizabethan-era jokes, and Shakespeare plays set in near-future rainforests.

### What is Bard in a Bar?

Bard in a Bar is basically Shakespeare karaoke. I pull together a 'highlights reel' of scenes from a chosen play and then get volunteer readers from the audience. They get a couple of minutes to talk together, go through my big bag of silly props and costumes, and then they read the scene. I explain

all the stuff that happens in between each scene so it's kind of a half *Drunk History* stand-up routine, half karaoke bar, half *Rocky Horror Picture Show*. It's a lot of halves, but it's really rooted in my feeling that Shakespeare should be fun and accessible. It's a bit like a Shakespeare in the Park model, but with more booze...and audience participation...and heckling.



Anthea Carns. Photo courtesy of the artist.



The final scene of *Hamlet*, at Solo Bar at 200 Roy Street in Seattle. Photo courtesy of Bard in a Bar.



The funeral of Caesar at Solo Bar. Photo courtesy of Bard in a Bar.

### How did you get involved in the project?

There's a great organization called Nerd Nite that hosts regular talks from folks about the things they're nerdy about. I think I heard them describe it once as 'That thing that when you start talking about it, your friends' eyes start to glaze over? We want that.' I presented a talk with them about how to recognize dirty jokes in Shakespeare—which is actually not that hard, but there are some obscure Elizabethan English jokes that it helps to have context for—and the owner of the bar and I decided to see if we could make it into a recurring event of some kind. That was in December 2014. It's gone through a lot of development since then, including a venue change to Solo Bar, a partnership with the Seattle Public Library, and a lot of refinement of the format.

### Why does Shakespeare continue to resonate century to century?

I was just reading some great history about this! Back in the 1700s the French, the Germans and the English were all having spirited critical slap fights about

whether Shakespeare had real artistic merit because he completely ignored the Aristotelian unities in favor of, you know, telling compelling stories. There is an argument that Shakespeare's ability to incite empathy outweighed any formal flaws he had. So, there are a few elements: I think the great plots still excite us; I think his sheer prolificness means that there's something for everyone; and I think Shakespeare had a real genius for creating complex, ambiguous, human characters. We keep coming back to him because we haven't completely figured his characters out, just like we haven't completely figured out our own human experiences.

### Why do some interpretations of Shakespeare succeed while others fail?

This is to say, why does one *Hamlet* that takes place in a 1980s shopping mall work when another, set in a near-future rainforest, doesn't?

I'm so glad you asked me this. I've seen so many 'high concept' Shakespeare productions where the concept just didn't add anything. It's just a fun

aesthetic. Which is fine, but that's as far as it goes! It forces you to ask, though, 'Why are you doing this in a near-future rainforest?' What does that rainforest mean, semiotically and culturally, and how does that meaning intersect with the play's meaning? If it's just because you want Puck to do a bunch of lemur-based animal work, I would push you to think more deeply about what the forest means in the play and to us now. On the flip side, if you're doing *Merchant* in a 1980s shopping mall to riff on commercialism and 'greed is good' culture, sign me the hell up. I think you've got something with legs.

### What has/does Shakespeare mean to you? As a person - as a writer?

Every couple of years I have a new idea for a Shakespeare adaptation I want to write. My first real foray into playwriting was an exploration of *Hamlet* called *Bad Hamlet* that I co-wrote with my dear friend Lillian DeRitter. And I have this whole *Tempest* thing I want to do. Like I said—I think I keep coming back to



Anthea Carns, hosting. *Photo courtesy of Bard in a Bar.*

Shakespeare because I find facets of myself there. And those facets change every few years, so there's always something new to mine; some new aspect of the human experience to try and dig into, personally and artistically. I think as an artist, having good material to start from makes it that much easier to produce good material yourself.

**When is the next Bard in a Bar?**

Tuesday, March 13, 8PM, at Solo Bar! And you can keep up with future events by liking the Bard in a Bar page on Facebook.

**How can one get involved in Bard in a Bar in the future? Are there volunteer opportunities?**

Everybody is welcome and indeed encouraged to come and read! Trust me, you do not have to know anything about Shakespeare to participate. It's a pretty streamlined process, but if people have resources like printing, props, photography skills, or performance spaces, I'd love to hear from them at [bardinabar@gmail.com](mailto:bardinabar@gmail.com). ■

*Jonathan Shipley is a freelance writer living in West Seattle. He's been published in the Los Angeles Times, Fine Books & Collections Magazine, and Seattle Magazine, among others.*



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## Bobbin Ramsey

Bobbin Ramsey has lived and breathed Seattle art her entire life. This 27-year-old theatre and film director has touched almost every arts organization in town: from attending Seattle Children's Theatre as a child to volunteering at the Vera Project in high school to internships at Intiman and Book-It Repertory Theatre. She even attended the University of Washington, obtaining degrees in Drama and Creative Writing.

Today, Bobbin serves as Lead Producer at The Horse in Motion, a theatre company she founded with members of her University of Washington cohort, as well as Casting Director and Resident Director at Washington Ensemble Theatre (WET). In addition to directing for both The Horse in Motion and WET, Bobbin freelances for a number of theatres around town, including Cornish College of the Arts, Live Girls! Theatre Company, and her alma mater, the University of Washington.

In anticipation of her upcoming production of *The Nether* at WET, Bobbin spoke with us about directing urgent new work, championing female-identifying playwrights, and the shows that she's looking forward to seeing.

***The Nether* feels especially relevant — both because of Seattle's booming tech sphere and in the conversations we're having nationwide about consent. In what ways do you think this play will challenge WET's audiences?**

*The Nether* asks questions about the lawful and ethical responsibility that our society has towards sex and technology, in a very extreme way. As we approach the reality of Jennifer Haley's imagined world, we are forced to grapple with the responsibility we have to one another. I think that this play challenges all audiences who see it, because it forces the viewer to hold two seemingly contradictory ideas at the same time. For WET audiences in particular, I think we are dipping our toe into a subject matter that is even more divisive and difficult to talk about than most of our work. WET often thrives in taking on the plays that other theatre companies shy away from, and our audiences are usually willing to join us for that theatrical ride. Even though

the play handles intense subject matter, I think that our audience will be willing to go there with us.

**Has this play changed the way you think about directing and working with actors?**

I'm not sure, we haven't started rehearsals yet. But I have been thinking about how to make sure the rehearsal space feels safe and comfortable — and has some levity to it, given the intensity of the piece. One of the actors and I have already been talking about having nightly dance parties so we never leave rehearsal in a dark headspace. But overall, I think the process is going to be about approaching the subject matter carefully and consciously with enough openness to have frank conversations, while still recognizing the emotional labor that goes into the work.

**In addition to directing, you're a co-founder and lead producer at The Horse in Motion. Talk to us about the piece you're putting together for On the**



Bobbin Ramsey. Photo by Kendall Shea.

**Boards' Northwest New Works Festival in June. What drew you to this subject matter?**

We are so excited to be performing at Northwest New Works this year! It has always been one of my favorite performance festivals in Seattle and I am so excited for The Horse in Motion to be participating. Almost a year ago, we came across an article about the *Mallus Maleficarum* which was the 15th century German document that became the basis for all western European and American witch hunts in the subsequent centuries. Then, in November, we were all inspired by Lindy West's article "Yes, This Is a Witch Hunt. I'm a Witch and I'm Hunting You." in the *New York Times*. We've been exploring and creating a piece of theatre that inverts the traditional witch hunt narratives, where witches are real and powerful. We're also questioning what this new narrative means in context of this major cultural shift we are experiencing.



Wellesley Girl with The Horse in Motion.  
Photo by Colby Wood.

I think that The Horse in Motion and On the Boards are both always looking for new ways to engage in societal conversations through theatrical lenses, and that is what we would like to do with this piece. Additionally, The Horse in Motion always strives to push the boundaries of how we theatricalize our work, in large part because many of us have been inspired by the work we've seen at On the Boards. Now it's our turn to create a piece of theatre that plays with style, tone and spectacle.

**Directing the work of living female playwrights is clearly very important to you. How do you hope to bring more female playwrights to Seattle stages?**

I am very lucky to be a part of two theatre companies where I have a major say in what gets produced. With my work with WET and The Horse in Motion, the work that is produced by both companies is decided by each of the ensembles of the companies. When season planning, I am always advocating for producing the work of female-identifying playwrights, especially new plays. As I grow in my career and expand the list of companies that I work with, I will continue to prioritize putting the voices of



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*The Things Are Against Us* with Washington Ensemble Theatre. Photo by Chris Bennion.

contemporary female-identifying artists and playwrights from other marginalized groups on stage.

### **How do you hope to grow and challenge the theatre community here in Seattle?**

I want to continue pushing boundaries of what type of work we make and what stories we tell. There is so much excellent work being developed in this city right now, and we need to continue to push towards making that work accessible to all types of audiences, both financially and emotionally. There is so much amazing work being created that include important conversations about equity and social justice, and as a director and producer, I want to push myself to make sure that the people of this city have the ability to engage with that work.

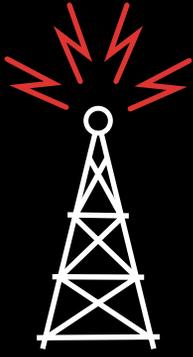
### **Are there any musicians, dancers, or theatre artists that you're especially excited about this season? Who are you excited to see?**

Oh, there are so many! I mean, Meme Garcia is back in town. I saw her solo show at 18th & Union in November and was completely blown away. Her artistic voice is so powerful and beautiful. I can't wait to see more of her performances throughout the city this year, especially

in *The Wolves* at ACT and in the original work she creates. I continue to be an avid follower of Alice Gosti's work, and I am extremely excited to see her piece at On the Boards this March. Alice's work with durational performance has always been totally captivating to me, and as a big fan of Brecht, I am very excited to see Alice's investigation of capitalism and object. The other project that I'm eager to see is Frank Boyd and Libby King's *Patti and the Kid*. I've been a huge fan girl of both Libby and Frank since seeing their work with The TEAM in New York. The fact that they're doing an exploration of *Waiting for Godot* mixed with dystopian American myth is so appealing to all of my artistic senses.

*Washington Ensemble Theatre's production of The Nether runs April 27 to May 14. Hamlet, The Horse in Motion's next production, runs April 12 to 29 at The Stimson-Green Mansion.* ■

*Danielle Mohlman is a nationally produced feminist playwright based in Seattle. Her play Nexus is among the 2015 Honorable Mentions on The Kilroys list. She is an alumnus of the inaugural class of Playwrights' Arena at Arena Stage and a member of the 2018 Umbrella Project Writers Group.*

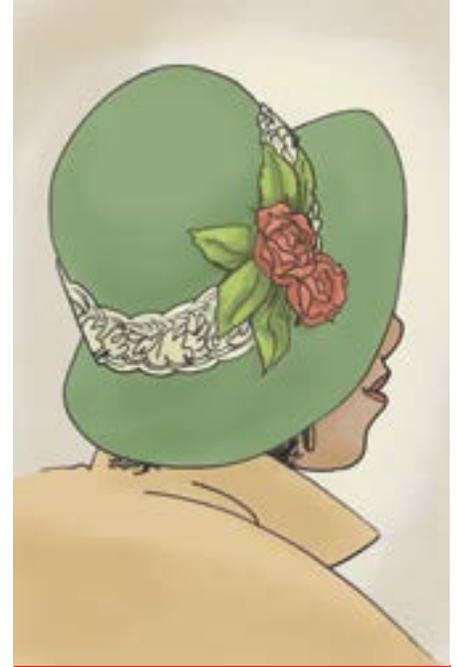


# Intermission Brain Transmission

Are you waiting for the curtain to rise? Or, perhaps, you've just returned to your seat before the second act and have a few minutes to spare? Treat your brain to this scintillating trivia quiz!

Email us the answer to the last question and have a chance to win tickets to a show!

- 1) Seattle Shakespeare Company is putting on *The Merchant of Venice*. The most memorable character from the play is Shylock, a moneylender and proud father. In the 2004 film adaptation of this play, who played Shylock?
  - a) Jeffrey Tambor
  - b) Gary Oldman
  - c) James Caan
  - d) Al Pacino
- 2) *Crowns* is playing at Taproot Theatre Company. In the play, a young girl learns about the power of faith and community from her grandmother's friends, who wear beautiful church hats on Sundays. Which of the following is a word for someone who makes and sells ladies' hats?
  - a) Sartorian
  - b) Coiffure
  - c) Milliner
  - d) Helmetier
- 3) *The Great Leap*, playing at Seattle Repertory Theatre, is a story of mentorship and '70s cultural shift, centered around a basketball court in San Francisco's Chinatown. The play is written by Lauren Yee, who had another play about cultural and generational themes produced at ACT in September 2017. What was the title of this play?
  - a) *Hookman*
  - b) *The Tiger Among Us*
  - c) *Samsara*
  - d) *King of the Yees*
- 4) Meany Center for the Performing Arts will host a performance of *Feathers of Fire*, a Persian epic performed with shadow puppets and live actors. Which of the following is not a type of puppet theatre?
  - a) Wayang
  - b) Bunraku
  - c) Kuckucksuhr
  - d) Marionette



Cloche design by local designer, Faye Woo Collection.

## Bonus Question

What was the last arts performance you attended that you liked best and why?

Email your response to [production@encoremediagroup.com](mailto:production@encoremediagroup.com) with "Trivia Quiz" in the subject line.



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