

# encore STAGES

OCTOBER 2018



## *IN THIS ISSUE*

**NRITYAGRAM  
DANCE ENSEMBLE**  
*October 4-6*

**MARC-ANDRÉ  
HAMELIN**  
*October 17*

**VICENTE AMIGO**  
*October 19*

**ST. LAWRENCE  
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# encore STAGES

FALL 2018

## Contents

### Feature

3 The Future is Female

### Dialogue

9 Courtney Sale on  
*The Velveteen Rabbit*  
at Seattle Children's  
Theatre

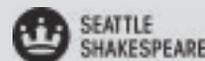
13 Geoff Larson on  
illuminating literature  
with music

### Intermission Brain Transmission

15 Test yourself with our  
trivia quiz!

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:



# The Future (of Seattle Theatre) is Female



(from left) Haysam Kadri as Rasheed, Arden Pala as Zalmi, Nadine Malouf as Laila, Nikita Tewani as Aziza and Denmo Ibrahim as Mariam in *A Thousand Splendid Suns*, A.C.T. San Francisco. Photo by Jim Cox.

Female playwright-director teams are still a rarity nationwide, but this fall is full of women-led projects. Danielle Mohlman explores four plays coming to Seattle that showcase the talent, wit and power of women.

According to a nationwide study conducted by Theatre Communications Group, during the 2016–17 theatre season, only 26% of produced plays were written by female playwrights. This statistic is personal to me. I’m a female-identifying playwright working nationally. I’m a speck on that scale, but I do count. Which is why I’m a little ashamed to say I was actually excited to see this number. For several years, I’d been telling folks that female playwrights make up only 20% of produced plays. That six percent jump—that’s huge!

I don’t have to tell you that 26% is an abysmal statistic. And this number doesn’t even include plays

by genderqueer and non-binary folks, which only make up 0.004% of produced plays nationwide.

But theatre companies across Seattle are doing their part to balance the scales and bring gender parity to their stages. I had the opportunity to speak with women championing other women—artists from Seattle Repertory Theatre, ArtsWest, Washington Ensemble Theatre and Seattle Public Theatre. These theatres are not only producing plays by female playwrights, they’re also enlisting female directors to take the reins. Females are strong as hell, y’all.



Nadine Malouf as Laila and Antoine Yared as Tariq in *A Thousand Splendid Suns*, A.C.T. San Francisco. Photo by Jim Cox.

Carey Perloff, director of *A Thousand Splendid Suns* at Seattle Repertory Theatre, fell in love with Khaled Hosseini's novel—of the same name—as soon as she read it. She was directing *Scorched* by Wajdi Mouawad, a play set in the Middle East, at the time and turned to Hosseini's novel as a piece of research and inspiration. She found the novel so richly drawn, so captivating, that she wanted to see the story on stage—as soon as possible. Perloff, then the artistic director of A.C.T. in San Francisco, met with Hosseini, who lives in the Bay Area, and asked if he would consider allowing A.C.T. to adapt his novel for the stage.

“For the most part, when we read news about Afghanistan it focuses on war and destruction,” Perloff said. “But *A Thousand Splendid Suns* is a gorgeous story of three generations of women over a twenty-five-year period, forging a very unlikely friendship and finding love—and even joy—in a whole new future, amidst political chaos.”

Once Hosseini agreed to the adaptation, Perloff set out to find the perfect



The cast, musician and composer, David Coulter, in *A Thousand Splendid Suns*, A.C.T. San Francisco. Photo by Jim Cox.

playwright for the job. She was familiar with Ursula Rani Sarma's writing through a play produced at A.C.T.'s Young Conservatory. Perloff was drawn to the poetry of Sarma's playwriting.

**“The fact that I, a young woman of color, get to direct this piece . . . means that the seats at the table are shifting . . .”**

“She has a stunning visual sense and an ability to convey extreme emotion without excess,” Perloff said. Sarma had experience writing adaptations, which was important to Perloff. But more importantly, she had a connection to Afghanistan and the characters Hosseini had created. “She knew the part of the world that Khaled was writing about, so her lens was personal, intimate and true.”

The play just finished a run at A.C.T. in San Francisco, part of a planned collaboration between A.C.T. and Seattle Repertory Theatre.

“I have always found Seattle audiences to be adventurous, engaged and generous,” Perloff said. “I also know that Seattle audiences are excited about work from diverse cultures and multiple points of view. This is such an unusual piece in every way, both in terms of form and content, so it's exciting to think of it playing in a city with such a strong theatre tradition and a really committed public.”

Perloff was quick to add that this isn't a literal adaptation of Khaled Hosseini's novel. Rather, it's a reimagining—utilizing all the tools of theatre at its disposal, including live scoring using found instruments like saws and bed springs to create the music of this world.

“Seattle is in for a treat!” Perloff said.

*A Thousand Splendid Suns* runs October 5 to November 10 at Seattle Repertory Theatre.

---

Dominique Morisseau's *Skeleton Crew*, the final play in her three-play cycle "The Detroit Projects," was the third most produced play in the United States last season. It's also the play that ArtsWest has chosen to open their 2018–19 season—an ensemble drama about one of the last auto stamping plants in Detroit and the people who work there.

Jay O'Leary, the play's director, describes *Skeleton Crew* as a play about survival and having power over your own soul.

"*Skeleton Crew* explores how we persevere," O'Leary said. "The humans within this play are very good at what they do. They are funny. They are smart. They are passionate. The key to surviving and thriving in life in general is how we fight. Do we fight with the soul in mind or do we fight with bitterness and ugliness within our hearts? These questions directly apply to our socio-political climate right now. The more ugliness we give, the more ugliness we receive."

O'Leary added that not only are these characters dealing with how to survive a potential job loss, they're also navigating morality and whether their definition of right and wrong can change when their hopes, dreams, even their next meal, are all in jeopardy.

O'Leary discovered Morisseau's plays at a point of frustration.

"I was screaming about how desperately we need playwrights who are female-identifying artists of color," O'Leary said. "My friend tossed over 'The Detroit Projects' and I was immediately in awe of this woman's power and poetry. Dominique Morisseau's words sing and pulsate and thump



Jason Bowen, Caroline Stefanie Clay and Shannon Dorsey in *Skeleton Crew*, Studio Theatre. Photo by Teresa Wood.



Caroline Stefanie Clay and Tye Tilghman in *Skeleton Crew*, Studio Theatre. Photo by Teresa Wood.

their rhythms into the marrow of your bones. That's how she builds up the humans of her scripted worlds—from the universal dust that creates the sack of blood and water which cradle our souls."

She added that the people in Morisseau's plays are so rarely seen depicted on

stage and screen as fully fleshed out human beings, rather than grotesque stereotypes.

"The fact that I, a young woman of color, get to direct this piece out here in very white Seattle means that the seats at the table are shifting," O'Leary said. And she's determined not only to take

that seat, but to make the table bigger than it's ever been. "Because who the hell wants to eat the same bland meal with the same exact people over and over again? I don't, and neither do you."

*Skeleton Crew* runs September 20 to October 14 at ArtsWest Playhouse and Gallery.

---

Maggie Rogers discovered Sheila Callaghan's playwriting her senior year of high school. She was auditioning for college acting programs and fell in love with a monologue from *Tumor*.

"Sheila Callaghan's work keeps popping up in my life as a constant reminder to take risks," Rogers said. "Her work is exciting to me because she doesn't apologize or write 'pretty' people. Her characters are raw, visceral and in your face."

Years later, Rogers is directing the Northwest premiere of *Everything You Touch* at Washington Ensemble Theatre, her directing debut with the company.

"What I love so much about this play is that it is a love letter to every person who thought they were not enough," Rogers said. "It bluntly tackles body image, food shaming, anxiety and the horrors of going home, in a way that deeply resonates with my dark sense of humor."

And she knows it's a play that Seattle needs right now.

"Seattle loves to pride itself on being politically correct, but I feel like fat shaming is the only widely accepted prejudice in the city, and the country for that matter," Rogers said. "When I moved to Seattle I found that I was often the fattest person in the room and a hot commodity on the Tinder dating scene. Over the past three years I have grappled with being called fat—



Kevin Kelly as Victor, Cheyenne Barton as Esme and Kiki Abba as Jess; the cast of *Everything You Touch*, Washington Ensemble Theatre. Photo by Kendall Lauren.

on public transit, by drunk dudes on Capitol Hill—and have investigated why it hurts so badly, even though I know a stranger's opinion should not hold any weight."

Samie Smith Detzer, Washington Ensemble Theatre's artistic director, agrees that now is the perfect time to produce this play.

"This play is particularly potent when you consider that we have only begun to scratch the surface of understanding the degree to which our society believes that our bodies do not personally belong to us," Detzer said. "This play explores how we can own our bodies. Plus, it's funny! And witty! And raunchy! And sweet!"

In addition to being a prolific playwright and writer and executive producer on *Shameless*, Sheila Callaghan is also a founding member of The Kilroys, a group of female-identifying playwrights

and producers dedicated to achieving gender parity on stage.

"The Kilroys have exposed a messed-up system that was essentially created to keep marginalized voices and identities out of the conversation," Detzer said. "They took the idea that there are no great women or trans playwrights and completely struck it down. What an amazing gift they have given us, the ability to move on to the next important question: Why the f— aren't these plays being produced?"

*Everything You Touch* runs September 21 to October 8 at 12th Avenue Arts.

---

Washington Ensemble Theatre isn't the only company in town working with a Kilroys founder. Tanya Saracho, perhaps best known as the showrunner of *Vida*, is also fighting for nationwide gender parity on stage. Her play *Fade* opens at Seattle Public Theatre this month.

"The Kilroys are such a valuable resource for me," said Director Pilar O'Connell. "The celebration of female and female-identifying playwrights and folks of color is incredibly important."

O'Connell first encountered Saracho's work when she was in college. She was researching Latinx artists working nationally and stumbled upon Teatro Luna in Chicago, a theatre company Saracho co-founded with collaborator Coya Paz. O'Connell dug deeper, reading every Saracho play she could find.

"I was drawn to *Fade* because I was looking for a smart show that gave me a different perspective of the Latinx experience," O'Connell said. "This play addresses the idea of classism within your own culture, and although it is a Latinx story, I think it's universally relatable."

O'Connell added that she loves Saracho's style—witty and realistic



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Annie Dow in *Fade*, Primary Stages. Photo credit unknown.



Annie Dow and Eddie Martinez in *Fade*, Primary Stages. Photo credit unknown.

with just a hint of film magic. It's a combination that's incredibly appealing to actors.

Seattle Public Theatre's co-artistic director, Annie Lareau, is looking

forward to sharing this play with Seattle audiences.

"We were drawn to *Fade* because of the intersectional conversation it presents around class, culture and the

price of ambition many women and women of color face in white and male dominated professions," Lareau said. "Through this microcosm of a play, we see the larger struggles faced by women in the workplace—all while calling into question the world of television and how it perpetuates dangerous stereotypes and the responsibility we have for shifting them."

*Fade* runs October 12 to November 4 at Seattle Public Theatre.

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This fall—and throughout the entire 2018–19 theatre season—make a commitment to see more plays by female and non-binary playwrights. Dig into The Kilroys list, reward theatres that demonstrate gender parity on their stages. Because who knows? You may be part of a national shift, one that will make today's 26% feel like ancient history. ■

*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 alumna of the inaugural class of Playwrights' Arena at Arena Stage and a member of the 2018 Umbrella Project Writers Group.

# IN THIS ISSUE



Photo Credit: Virginia Rodriguez

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## TABLE of CONTENTS

Letter from the Director | **A-2**

Nrityagram Dance Ensemble | **A-3**

Marc-André Hamelin | **A-11**

Vicente Amigo | **A-17**

St. Lawrence String Quartet | **A-19**

Your Guide to Meany Center | **A-23**

Thanks to Our Donors | **A-24**

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## UPCOMING PERFORMANCES

Taiwan Philharmonic *with* Stephen Hough | November 3

Compagnie Käfig | November 8-10

Brooklyn Rider | November 13

Kurbasy | November 16

Turtle Island Quartet | December 8

Alonzo King LINES Ballet | January 10-12

Jeremy Denk | January 15

Tanya Tagaq | February 8

Filippo Gorini | February 15

Mark Morris Dance Group | February 21-23

Emerson String Quartet | March 6

Daymé Arocena | March 16

Emanuel Ax | April 2

Ballet Preljocaj | April 4-6

Alsarah & The Nubatones | April 13

Time for Three | April 18

MOMIX | April 25-27

Yekwon Sunwoo | May 4

Lila Downs | May 21

Alexander String Quartet *with* Joyce Yang | May 22



**MEANY CENTER**



# Welcome to Meany Center

## Dear Friends:

Welcome to the opening performances of our 2018-2019 Season!

Those of you who are long-time patrons of Meany Center might have noticed something different — our mainstage theater has a new name: The Katharyn Alvord Gerlich Theater.

Renaming the mainstage theater of Meany after so many years (the current Meany Hall was built in 1974) represents a significant and meaningful shift for us. Meany Hall itself was named for someone who made an important difference to the UW campus community. Now the mainstage theater bears the name of an individual whose impact on the arts in our community and on campus is also transformational.

Kathy Alvord Gerlich is well known in our region for her forward-thinking philanthropic work in support of arts and culture, and her personal connection to Meany goes back decades to her youth when she attended performances here with her parents. This

theater has been such a part of her life that in 2018 she made a significant Leadership Gift to Meany Center, for which we are deeply grateful.

Her support ensures that future generations will not only have the opportunity to experience extraordinary live performing artists on this stage, but also furthers artistic exploration, risk-taking, and the creative process itself.

I hope your experience here is also inspirational, tonight and for many years to come. I am honored to welcome you to the Katharyn Alvord Gerlich Theater.

Michelle Witt  
Executive and Artistic Director

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World Dance

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Surupa Sen  
Bijayini Satpathy  
Pavithra Reddy  
Akshiti Roychowdhury  
Prithvi Nayak  
Urmila Mallick

**Dancers (Chitrasena)**  
Thaji Dias  
Sandani Sulochani

**Musicians (India)**  
Jateen Sahu: lead vocal & harmonium  
Rohan Dahale: chants & mardala percussion  
Parshuram Das: bamboo flute

**Musicians (Sri Lanka)**  
Waruna Shri Hemachandra: Kandyam drum

Surupa Sen: off-stage voice & manjira

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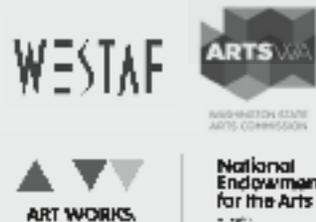
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## **ARPAṆAM**

A prayer to invoke the benevolence of Goddess *Parvati* and seek her blessings.

Oh Mother, Supreme power of the Universe,  
you are music and dance  
and beauty  
and might.  
Shiva's beloved,  
you are grace and compassion.  
You are the radiance of a thousand suns.  
Grant us the vision to behold you within.

This is followed by a dance that combines the five elements — earth, water, fire, air, ether — to make a ritual offering.

**Dancers:** Bijayini Satpathy, Surupa Sen, Pavithra Reddy, Thaji Dias, Sandani Sulochani

## **SHIVA ASHTAKAM** (Ode to *Shiva*)

To Him we bow.  
The reason unto all reason.

Magical serpents lovingly garland his powerful frame.  
While the crescent moon glitters in his hair.  
And a shining tiger skin adorns his loins.

He is Shiva!

The Yogi with a blissful countenance,  
to whom Yoga itself submits.

Perfect lover to his consort Parvati,  
he is also Bhairavā,  
with matted locks and blood-stained eyes,  
at once terrifying and astounding.

He is Shiva!

The Cosmic dancer  
who creates  
and destroys  
universes.

To Him we bow.  
The reason unto all reason.

**Dancers:** Bijayini Satpathy, Surupa Sen, Pavithra Reddy

## **INTERMISSION**

## **KRISHNA'S LAMENT**

A poem from the *Gita Govinda* is interpreted through facial expressions (*bhava*) and gestures (*mudra*). Written in Sanskrit in the 12th century by the poet saint *Jayadeva*, the *Gita Govinda* is a romantic ballad about the immortal love of *Radha* and *Krishna*. It is a song of love and longing that reflects the *Vaishnava* belief that all humankind is feminine energy (*Radha*) constantly seeking union with the one male godhead (*Krishna*).

*Radha* sees the eternally charming and uncommitted *Krishna*, frolicking with a multitude of women and is broken-hearted, once more. *Krishna* berates himself for hurting *Radha*.

Angered,  
she left with a crushed heart.  
Damn you Krishna, for not stopping her!

What could she be doing,  
and saying,  
in her eternal pain?  
Damn you Krishna, for hurting her!

I imagine her angry face,  
I see her  
everywhere,  
and longingly  
await her eager embrace.

Forgive me beloved!  
I will never hurt you again.  
Allow me a glimpse  
of your beauty  
and dispel  
my pain and suffering!

**Dancer:** Surupa Sen

## **ĀLĀP**

The Kandyan and Odissi dance traditions meet in space, to challenge, combine and embrace each other through musical conversation and rhythmic dialogue.

**Dancers:** Akshiti Roychowdhury, Prithvi Nayak, Pavithra Reddy, Urmila Mallick, Thaji Dias, Sandani Sulochani

## ARPAṆAM

A prayer to invoke the benevolence of Goddess *Parvati* and seek her blessings.

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Shiva's beloved,  
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Grant us the vision to behold you within.

This is followed by a dance that combines the five elements — earth, water, fire, air, ether — to make a ritual offering.

**Dancers:** Bijayini Satpathy, Surupa Sen, Pavithra Reddy, Thaji Dias, Sandani Sulochani

## SRI DEVI

A dance in praise of the Mother Goddess.

As we brave new journeys, we ask  
the divine presence of the Mother Goddess to light our path.

Oh Mother, Supreme power of the Universe,  
grant us the vision to behold you within.

From you comes all life and into you  
we must all return.

At your feet, we offer our dance.

**Dancers:** Bijayini Satpathy, Pavithra Reddy, Urmila Mallick, Akshiti Roychowdhury, Prithvi Nayak

## INTERMISSION

## MUROLI PANI

(*Abhinaya*)

*Abhinaya* refers to the gestural language of Indian dance and theatre. *Murali paani*, interpreted through facial expressions (*bhava*) and gestures (*mudra*), is an Oriya poem set to music.

Look at him...  
the one with the flute in his hands.  
A sculpture of incomparable beauty,  
his glittering blue body rivals the very gems of heaven.  
His glance is the passionate arrow of the god of love.  
And the arch of his brow, the bow from which the arrows fly.

He is Krishna  
Infinite lover  
In the sensuous sound of his flute, my senses are lost.

**Dancers:** Akshiti Roychowdhury, Urmila Mallick, Prithvi Nayak

## ĀLĀP

The Kandyan and Odissi dance traditions meet in space, to challenge, combine and embrace each other through musical conversation and rhythmic dialogue.

**Dancers:** Akshiti Roychowdhury, Prithvi Nayak, Pavithra Reddy, Urmila Mallick, Thaji Dias, Sandani Sulochani



Photo Credit: Wildlight

### **SAMHĀRA**

The *Samhāra* project brings together two dance traditions, Odissi from India, and Kandyan dance from Sri Lanka, both of which began in temples as ritual performance. In Sanskrit, *Samhāra* means a collection, practice, skill, compilation, or drawing together.

The idea of a cross-cultural collaboration sprang from a study of the *Natya Shastra*, an Indian treatise on the performing arts that encompasses theatre, dance and music, which was written between 200 BCE and 200 CE. Sometimes referred to as the fifth *Veda*, the *Natya Shastra* is said to belong to *Jambudwipa*, and ancient *Puranic* geography tells us that *Jambudwipa* refers to Eurasia. With this sacred geography, the cultural unity of the whole region was a compelling idea.

Working from the premise that the *Natya Shastra* is the root of all dance traditions in *Jambudwipa*, we began with finding a vocabulary of dance using the performance practice of India and Sri Lanka.

After our four-year interaction with the Chitrasena family, it became apparent that the two regions had shared elemental connections by way of dance. This unified search yielded

a unique collaboration that weaves together distinct dance styles to create an entirety and connects us to our ancient “wholeness” — almost as if the Indian Ocean never separated us.

### **KANDYAN DANCE**

Kandyan dance comes from Kandy, an area in the central hills region in Sri Lanka. According to legend, the origins of the dance lie in an exorcism ritual known as the *Kohomba Kankariya*, which was performed by shamans from India, who came to the island on the request of a king suffering from a mysterious illness. After the performance of the ritual, the illness vanished and the local people adopted the dance.

Originally performed by dancers who were identified as a separate caste and aligned to the Temple of the Tooth, the dance declined when support from the Kandyan kings ended in the colonial period.

Kandyan Dance was adapted for the stage in the 1940s by Chitrasena. His wife and dance partner, Vajira, was the first professional female Kandyan dancer, and together they established Kandyan dance as a performance art. Their popularity helped to reduce the caste barriers surrounding the dance

and made it accessible to an urban, contemporary audience.

### **ODISSI**

For centuries, a temple has looked out at a turbulent sea, its walls dancing a prayer to the rising sun. Magnificent ruins like these, in Odisha in eastern India, confirm that Odissi was performed as far back as 200 BCE. Originally a sacred ritual dedicated to the gods, Odissi is one of the oldest dance traditions in the world. Its sinuous forms, languorous limbs and rapt expressions frozen in stone tell of a past rich in dance, music, myth and legend.

Odissi speaks of love and union, between human and divine, transporting viewers to enchanted worlds of magic and spirituality. Its sensuousness and lyricism reflect both the motifs of Odisha temple sculpture as well as the poetry from the deep wellsprings of Oriya music.

### **NRITYAGRAM DANCE ENSEMBLE**

Nrityagram (which means dance village) is located outside Bangalore, India. It was founded in 1990 by Odissi dancer Protima Gauri, who converted ten acres of farmland into a setting for the study, practice and teaching of dance. Nrityagram

## NRITYAGRAM DANCE ENSEMBLE | About the Artists

is India's first modern *Gurukula*, the realization of founder Protima Gauri's dream of reviving this ancient model of living and learning.

Nrityagram is dedicated to creating excellence through the traditional method of learning, the *Guru Shishya Parampara*, similar to modern-day mentorship. Nrityagram is a center of learning where dancers from all over the world live in an atmosphere that nurtures artistic exploration and development. Learning is a way of life and students have a rare opportunity to imbibe the spirit of the gurus by living with them and observing their creative endeavors.

For more than two decades, Guru Surupa Sen and Guru Bijayini Satpathy have researched and expanded the vocabulary of Odissi dance and have developed an aesthetic style that distinguishes the Nrityagram *Gurukula*.

With over 200 students, Nrityagram fosters the artistic, intellectual and personal growth of the dancers, and prepares them for successful and productive lives as artists and citizens, as well as to become leaders in their professions. The aim is to prepare dancers for careers that combine performance with teaching, community outreach and leadership. To enrich their practice, dancers are taught yoga, meditation and martial arts along with Sanskrit and ancient dance scriptures. Choreographers, musicians, writers and theater practitioners from all over the world visit to perform and conduct workshops and seminars in their area of practice.

The training system includes a unique, scientific body-conditioning program that is sourced from yoga, *Natyashastra*, *Kalaripayattu*, western fitness methods and Odissi exercises. This training method is designed to increase the performance lifespan of a dancer and is sought after by accomplished dance and movement professionals from different disciplines.

The uniqueness and depth of the dance curriculum at Nrityagram is unparalleled and strengthens its position as a groundbreaking institution. The Nrityagram Dance Ensemble is regarded as one of the foremost dance companies of India, performing all over the world, including an annual tour to the United States.

Although steeped in and dedicated to ancient practice, the Ensemble is also committed to carrying Indian dance into the 21st century. Enabled by grants from international arts funding organizations, Nrityagram's dancers not only explore creative expansions of tradition but are also able to commission fresh compositions from leading Indian classical musicians.

Nrityagram has presented six full-length ensemble shows, which are *Śrī: In Search of the Goddess* (2000), *Ansh* (2004), *Sacred Space* (2006), *Pratimā: Reflection* (2008), *Samhāra* (2012) and *Śriyah* (2016); and two full-length duet shows, *Samyoga* (2012) and *Songs of Love and Longing* (2013). All are choreographed by Surupa Sen.

### THE CHITRASENA DANCE COMPANY

Founded by Guru Chitrasena with a vision to inspire and exhilarate through the traditional dances and drums of Sri Lanka, the Chitrasena Dance Company has been at the forefront of transforming the traditional arts landscape of the island. Chitrasena is recognized for rescuing the traditional dances that were confined to village settings and presenting them to audiences in Sri Lanka and across the world. The Company was founded in 1943 and initially nurtured under the creative genius of Chitrasena, and later together with his wife Vajira. They worked tirelessly for decades to carefully distill ancient rhythmic rituals, by reviving and refining elements of it while staying firmly rooted in the old, and developed an authentic dance language.

For over seven decades the Chitrasena Dance Company has given life to compelling performances ranging

from a rich repertoire of dance and drumming pieces, to acclaimed original ballets and productions inspired by ancient rituals and contemporary culture. *Karadiya* (1961), *Nala Damayanthi* (1963), *Nrithanjali* (1965), *Kinkini Kolama* (1978), *Shiva Ranga* (1984), *Chandalika* (1996) and *Bera-Handa* (2001) are some of the most renowned productions. More recently, the Chitrasena Dance Company has brought to the stage *The Art of Chitrasena* (2006), *Kumbi Kathawa* (2007), *Dancing for the Gods* (2010), *Devanjali* (2015) and *Guru Gedara Festival* (2018). The creative partnership and the first collaborative production, based on an invitation extended to the Chitrasena Dance Company by Nrityagram, led to the much-acclaimed production *Samhāra* (2012).

As the Chitrasena Dance Company celebrates its 75th year in 2018, the third generation is led by Heshma Wignaraja, artistic director and eldest granddaughter of Chitrasena and Vajira, who continues the legacy of her grandparents. Experimenting without compromise and using traditional dance language and form to push boundaries, the new work offers a fresh perspective, while upholding Guru Chitrasena's philosophy that "the new is but an extension of the old."

### THE COMPANY

**Surupa Sen** (Artistic Director, choreographer, soloist) was the first student to graduate from Nrityagram. She began her Odissi training with the architect of Odissi, Guru Kelucharan Mahapatra. She also studied Odissi with Guru Protima Gauri and Abhinaya (expressional dance) with Guru Kalanidhi Narayanan. Surupa shares an artistic partnership with Bijayini Satpathy for over two decades. Together they have researched and developed the vocabulary of

Odissi dance and have developed a style that distinguishes the dancers of the Nrityagram School. As a child she studied *Bharatanatyam* to which she attributes her pre-occupation with form and line. Attracted to choreography from her first exposure to western dance, she has worked with dancers and choreographers from across the world. She has a keen talent for music and rhythm composition and has worked closely with composer Pt. Raghunath Panigrahi. Surupa has choreographed six full-length ensemble shows for Nrityagram, which are *Śrī: In Search of the Goddess* (2000), *Ansh* (2004), *Sacred Space* (2006), *Pratimā: Reflection* (2008), *Samhāra* (2012) and *Śriyah* (2016); and two full-length duet shows *Samyoga* (2012) and *Songs of Love and Longing* (2013).

**Bijayini Satpathy** (dancer) made Nrityagram her home in 1993. Her initial Odissi training was in Odisha from the age of 7 until she moved to Nrityagram. Bijayini, in partnership with Surupa Sen has created an aesthetic style of Odissi dance that is the hallmark of Nrityagram. Bijayini's research on the moving body in all its possibilities has resulted in a scientific body training program for Nrityagram, sourced from yoga, *Natyashastra*, *Kalaripayattu*, western fitness methods and Odissi body-conditioning exercises. This makes practice of dance injury-proof and increases the performance life-span of a dancer. She has also developed an expanded, systematic and accessible training program for Odissi dancers, which is equally valuable for beginners, advanced learners, performers and teachers. As Director Dance Education, Bijayini works on extending the vocabulary of the traditional Odissi form and formulating Nrityagram's dance pedagogy. She is also responsible for all outreach activities.

**Pavithra Reddy** (dancer) was the first student to graduate from Nrityagram's rural outreach program. She came to Nrityagram in 1990 from a nearby village and was selected to receive special training. She learned Odissi under the tutelage of Surupa Sen and Bijayini Satpathy, and has worked with dancers and movement specialists from across

the globe. Pavithra joined the Nrityagram Dance Ensemble in 1993 and has performed solo and with the Ensemble at some of the most prestigious venues across India and the world. In addition to being a full-time performer, Pavithra also teaches dance at Nrityagram.

**Akshiti Roychowdhury** (dancer) joined the Nrityagram *Gurukula* for residential basic training in 2011, after which she was offered the opportunity to continue advanced training and apprentice with the Nrityagram Dance Ensemble. A recipient of a special scholarship for five years, Akshiti has trained under the direct mentorship of Surupa Sen and Bijayini Satpathy. In addition to training, she is an assistant teacher in the outreach program for children. She is working towards her solo debut and is also a performer with

Nrityagram Too, the junior dance ensemble.

**Prithvi Nayak** (dancer) started her Odissi training with Surupa Sen's weekly classes in Bangalore in 2012 and was soon accepted as a day scholar to train more intensively at Nrityagram. She was included in Nrityagram Too, the junior dance ensemble, in 2014, and now apprentices as a performer while she continues her graduate studies.

**Urmila Mallick** (dancer) was 8 when she watched a Nrityagram performance and knew she wanted to be a dancer. She started training at Nrityagram when she was 13 while completing school. After completion of high school, she took a gap year to live full-time at the dance village where she continues to train under the tutelage of Surupa Sen and Bijayini Satpathy. She received the Cornelia and Michael Bessie

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**NRITYAGRAM DANCE ENSEMBLE | About the Artists**

Foundation Scholarship to support her training at Nrityagram. She is working towards her solo debut and is a performer with Nrityagram Too, the junior dance ensemble.

**Thaji Dias** (dancer) is currently the principal dancer of the Chitrasena Dance Company and is the youngest granddaughter of Sri Lanka's eminent dance duo, Chitrasena and Vajira. She started learning Kandyan dancing from her aunt Upeka Chitrasena at the age of 7, and began touring with the Dance Company at 12 when she received the rare opportunity to participate in the prestigious *Theatre Du Soleil* in Paris as a guest of Ariane Mounckine, touring with Upeka in 2000. Since then, she has performed as a member of the Chitrasena Dance Company to local and international audiences and festivals. Thaji has been a part of *Samhāra* since the start and has toured with the show in the U.S., Mexico, the U.K., the Far East, Sri Lanka and India.

**Sandani Sulochani** (dancer) obtained a degree in visual and performing arts from the University of Kelaniya, Sri Lanka, and has completed a two-year diploma in choreography and studied classical Indian music. She joined the Chitrasena Kalayathanaya (School) in January 2014 as part of a special dance scholarship program. After completing her training, she joined the Chitrasena Dance Company and has been part of *Samhāra* since January 2017.

**Jateen Sahu** (lead vocal, harmonium) learned Odissi singing under the tutelage of Guru Ramahari Das at The Music College, Odisha. He lives in Mumbai and has worked with Nrityagram since 2008. He is also a concert singer.

**Rohan Dahale** (mardala percussion) began his training with Guru Kelucharan Mahapatra and has continued to learn from Guru Banamali Maharana for the past twelve years. He lives in Mumbai and accompanies Odissi dancers from the

region. At present, he is percussionist at the dance village and travels and performs with the Ensemble.

**Parshuram Das** (bamboo flute) studied at the Music College in Bhubaneswar, Odisha. His guru is Pt. Mohini Mohan Pattnaik. In addition to working as a freelance music accompanist, he teaches at Utkal University of Culture, Bhubaneswar. He has been with Nrityagram since 2002.

**Waruna Sri Hemachandra** (Kandyan drum) started to learn Kandyan dance and drumming from the age of 7 under the tutelage of Guru Udaya Priya Kumara and joined the University of Visual and Performing Arts to pursue his studies in performing arts. He became a professional drummer in 2006 with the National Youth Council performing group. He joined the Chitrasena Dance Company in 2013 and has been part of *Samhāra* since January 2017.

**Lynne Fernandez** (Executive Producer, lighting designer, technical director) has worked as an actress and lighting designer with many notable directors including Barry John, Joy Michael, Ranjit Kapoor and Lillete Dubey, and was one of the first professional lighting designers in India. Her theater work has been presented at the Edinburgh Festival Fringe, in the West End and off-Broadway. She came to Nrityagram in 1993 as a production and technical consultant to the newly founded Ensemble. She stayed on as technical director and in 1997 was appointed Executive Director of the Nrityagram Village, School and Ensemble. As Executive Director, she is responsible for administration, fundraising and project development. Her recent projects include *Kula*, a residence where arts practitioners can live and create new work, and a performing arts center comprising a theater, an exhibition space and rehearsal studios. She has also overseen the emergence of the Ensemble on the international arena.



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# MARC-ANDRÉ HAMELIN

October 17 | 7:30 p.m.

## BACH

(1685–1750)

*Chaconne* from Violin Partita No. 2  
in D Minor, BWV 1004

## FEINBERG

(1890–1962)

Piano Sonata No. 3 (1916–17)  
*Prelude*  
*Funeral March*  
*Sonata: Allegro appassionato*

## INTERMISSION

## WEISSENBERG

(1929–2012)

Six Arrangements of Songs Sung  
by Charles Trénet  
*Coin de rue*  
*Vous oubliez votre cheval*  
*En avril, à Paris*  
*Boum!*  
*Vous qui passez sans me voir*  
*Ménilmontant*

## CASTELNUOVO-TEDESCO

(1895–1968)

*Cipressi* (Cypresses)

## CHOPIN

(1810–1849)

Polonaise-Fantaisie in A-Flat Major, Op. 61

## CHOPIN

Scherzo No. 4 in E Major, Op. 54

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### ***Chaconne* from Violin Partita No. 2 in D Minor, BWV 1004 (1717-20)**

**JOHANN SEBASTIAN BACH**  
**Arr. Ferruccio Busoni (1892)**

The majority of Bach's solo instrumental and chamber works date from the fruitful period he spent in service of the Prince of Cöthen from 1717-23. Though earlier composers wrote music for unaccompanied violin, e.g., Biber's *Mystery Sonatas*, only Bach's three sonatas and three partitas remain a major part of the violin repertoire today.

According to Bach's eldest son, Carl Philipp Emanuel, his father was an accomplished violin player who understood the instrument fully. One of the remarkable characteristics of the Sonatas and Partitas is how Bach has circumvented problems relating to the violin's curved fingerboard with its attendant difficulty of accommodating the independent lines of contrapuntal writing. Many guitarists have transcribed these works for their six-stringed instrument. The flat fingerboard of a guitar, plus the fact that you can pluck strings individually since a guitarist is not encumbered by a bow, makes it easier to handle Bach's polyphony. Not so for the violinist, which is one of the reasons why Bach's Sonatas and Partitas (ca. 1720) have remained a true benchmark for the aspiring fiddler.

Bach closes the D Minor Partita with an epic *Chaconne*—rather than a dance-based number—that lasts as long as the first four movements combined. Here we encounter an extraordinarily inventive set of variations on a repeated harmonic sequence—a kind

of composition that is akin to the oft-used “variations on a ground” (Purcell, especially) and the *passacaglia* (used elsewhere by Bach and other Baroque masters, as well as finding renewed life in such 20th-century composers as Benjamin Britten and Dmitri Shostakovich). Bach's *Chaconne* is an unsurpassed example of masterly structure as well as a statement of deep expressiveness; to many listeners and performers the music conveys nearly tangible spirituality.

This epic movement has inspired many musicians to transcribe it for other instruments, including lute, guitar and especially piano, for which no less than Brahms produced a version for left hand. Why? Most likely because it required a technique that paralleled the difficulty of Bach's violin original, including the need for a pianist to roll chords in the manner of the violin's curved fingerboard.

The best-known piano version is unquestionably Ferruccio Busoni's version, which in sheer sonority suggests a near-orchestral color and sheer heft. Busoni, of course, was not merely a superb pianist, but a fine composer. His majestic arrangement of the *Chaconne* creates a sonic world that also reflects his understanding of the organ. Whereas Bach ends the movement on a unison, Busoni cannily expands it to a full-throated D-major chord.

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### **Piano Sonata No. 3 (1916-17)** **SAMUEL FEINBERG**

NOTES BY MARC-ANDRÉ HAMELIN  
This work is among the few that Feinberg didn't publish in his lifetime; he recycled two of its sections into his first piano concerto and discarded the rest. Perhaps he felt that he'd created

something so excessive that most pianists wouldn't touch it. But I find the Sonata to be such a powerful statement that it would be a true injustice if it were relegated to oblivion.

The only publication of the third sonata came in 1974, twelve years after Feinberg died, as part of a complete edition of his piano music edited by his pupil Vladimir Natanson. The composer Anatoly Alexandrov, a longtime friend of Feinberg's, helped shape the work into its published form, although the extent of his and Natanson's contributions remains unclear. Without going into complex specifics, it should be said that much of their editorial work gives the impression of being unfinished. Solving even just some of the sonata's problems requires a detailed examination of Feinberg's manuscript. It's obvious that in certain places, especially in the opening *Prelude*, Alexandrov's role amounted to outright re-composition. In that case, and in many other instances, I have adhered faithfully to Feinberg's own text.

If you look chronologically at Feinberg's first six sonatas (out of the twelve he eventually produced), you can definitely chart a gradual, even inevitable progression from sunlit optimism to utter blackness and despair. The third sonata fits very well within this framework — its passion and intensity is colored by a pronounced darkness and inevitability.

Despite the presence of a funeral march, there is no evidence of an overall program. The initial *Prelude* is but a short mood-setter, leaving much unsaid, and opening the door to the tragedy of the next movement. Feinberg's treatment of the *Funeral March* concept is very unusual. Although the necessary regularity of the pulse is present, the music alternates freely between 3-, 4-, 5- and 6-beat bar-lengths, and

most of the movement is cast in a regular pattern of quintuplets. But it is a tribute to Feinberg's craft that none of this feels in any way unnatural.

We now come to the main section of the entire work, a movement so far removed from convention that if the sonata had seen the light of day instead of having been buried for so many years, it surely would have created a major sensation.

This sonata-allegro opens ordinarily enough: a passionate, full-blooded first theme is boldly presented, followed by a contrasting, gentler second theme and the usual closing ideas that wrap up proper sonata-form expositions. All of this naturally leads us to expect a development section that predictably weaves all of this material together in various ways. But instead, after this exposition is repeated, we are treated to a violent change of scenery. Feinberg here grabs us by the scruff of the neck and forcibly turns our heads in a completely different direction. After a few bars of aimless, quasi-atonal frenzy, a demented fugue unfolds in a totally unrelated key, without any thematic relationship to what preceded, and with a mechanistic hysteria unequalled even by Prokofiev. Although not overly extended, this section is long enough to make us wonder how Feinberg could ever possibly lead us back to the opening material. But, through an elaborate series of tenuous modulations, the home key is gradually reached, and a grand, more opulently scored recapitulation now stands before us.

But before we reach the end, Feinberg has another surprise up his sleeve. As we hear the music progressing to a satisfying conclusion in the relative major key, Feinberg takes us through

six additional pages, extending the idea of a coda into outright surrealism, erasing any hope of positivity by yanking us back to the minor mode, and taking pianistic complexity into uncharted regions. But all things must come to an end, and the sonata does, eventually, with a final upward flourish and three decisive slaps in the face.

I must gratefully acknowledge the assistance of Feinberg specialist Nicolo Figowy for his kind and precious help in providing a copy of Feinberg's original manuscript of this sonata, without which learning and playing the work would have been pointless.

**Six Arrangements of Songs Sung  
by Charles Trénet (1950)  
ALEXIS WEISSENBERG**

It wasn't that long ago that classical musicians were loath

to perform popular music lest their careers be tarnished by association with such "lesser" music (which in this country included film scores). Times have changed, and performers and composers have rediscovered the fertile material available in other musical genres, e.g., jazz, folk, pop, international, hip-hop, etc. Let us recall that Bach, Mozart and countless other composers dating back as far as the middle ages have appropriated "non-serious" music for their own compositions, with no loss of status.

In the 1950s, an LP titled "Mr. Nobody Plays Trenet" emerged on the Lumen label. "Mr. Nobody" was a protective pseudonym for the elegant virtuoso pianist Alexis Weissenberg, whose musical tastes were wide and varied, and included such astonishing works as Olivier Messiaen's *Turangalila*, a



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The French vocalist and songwriter Charles Trenet (1913–2001) exemplified the gracious, often tongue-in-cheek lyricism of that nation's sophisticated popular music. Weissenberg's arrangements of six Trenet songs elevates what some might have characterized as cocktail music to an artistic level. The moods may be light and even sentimental, but the writing is masterly and demanding of virtuosic technique.

"Coin de rue" conjures a wistful ambience reflecting France's early embrace of jazz before most countries, including our own. "Vous oubliez votre cheval" also evokes jazz, though here the music virtually jumps off the keyboard with great vitality, occasionally suggesting Gershwin. The third song, "En Avril, à Paris," is delectably sentimental and beguilingly lyrical.

"Boum!" is a quirky number that begins with a sparkling note high on the keyboard, soon gaining momentum and bursting with energy. The penultimate laid back "Vous qui passez sans me voir" lovingly mimics creative noodling à la cocktail music. The final song, "Ménilmontant," abounds in rapid passagework with the right hand skipping over the keyboard urged on by jabbing chords.

### **Cipressi (Ricordando i cipressi d'Usigliano di Lari) (1960)** **MARIO CASTELNUOVO-TEDESCO**

Florentine by birth, Mario Castelnuovo-Tedesco studied at that city's conservatory, where he mentored with composer Ildebrando Pizzetti. The young man's reputation gained support from Alfredo Casella, a major figure in 20th-century Italian music. Like so many European

Jews, Castelnuovo-Tedesco rightly fled the continent in 1939 in the face of mounting anti-Semitism as Hitler's baleful influence over Fascist Italy grew steadily. After initially living in New York, the composer ended up in Hollywood and, in 1946, became an American citizen. As a teacher at the former Los Angeles Conservatory of Music (eventually changing its name to the California Institute of the Arts) his students included such dominant composers of film as Jerry Goldsmith, Henry Mancini, André Previn and John Williams.

Memories of the cypress trees in the small Tuscan town of Usigliano di Lari, where Castelnuovo-Tedesco spent many summers, inspired him in 1960 to compose *Cipressi (Ricordando i cipressi d'Usigliano di Lari)*, Op. 17, which he eventually transcribed for orchestra.

The work opens with slowly rising and solemn chords, soon followed by a melody with recurring bell-like tones in the right hand with still resonating chords below. As it unfolds, the music becomes increasingly ardent. The repeated tones expand to forceful chords, though the prevailing mood is dreamlike and evocative. A recurring appoggiatura suggests a nexus with traditional Spanish music and Maurice Ravel, himself Spanish/Basque and heir to Debussy (another loyal fan of Spanish music). A series of descending scales leads to the final pages, rich in broken chords and ending quietly as befits a reminiscence.

### **Polonaise-Fantasia No. 7 in A-Flat Major, Op. 61 (1846)** **FRÉDÉRIC CHOPIN**

Taking full advantage of the rapid modernization of the piano in the first several decades of the 19th

century, Frédéric Chopin brought Italian *bel canto* melody and tone production to the keyboard, no mean feat with a Rube Goldberg mechanism pieced together with countless parts of metal and wood plus adhesives. Along with virtually everyone else at the time, Chopin adored the music of Bellini and his violin-playing counterpart, Paganini, transferring the legato potentialities of the human voice and the violin to the otherwise percussive keyboard. Not until Debussy do we encounter a composer who so fully extended the piano's sonoric range.

By the middle 1840s, Chopin's congenitally frail constitution was further weakened by the deterioration of his relationship with George Sand (Mme. Dudevant), a situation exacerbated by the actions of her son and daughter in driving a permanent wedge between the two lovers. In a clearly depressed state of mind, the composer fashioned his *Polonaise-Fantasia in A-Flat Major*, Op. 61. The music's form, advanced harmony and complex psychological state puzzled no less than Liszt, not exactly a slouch in matters of far-reaching harmonic experimentation. Many listeners and sophisticated musical commentators remained equally uncomprehending of this confessional work by a man sensing the closeness of his passing.

The *Polonaise-Fantasia* begins with a wispy, fragmented introduction growing out of a two-chord sequence that eventually leads to a main theme. Increasingly, the ever-changing music becomes seemingly episodic, challenging both the pianist and the listener to integrate the shifting textures and multiple theme-fragments into a coherent entity. Several themes appear either openly or in subtle shadows. The adventuresome harmonies are decades ahead of their time. Perhaps easiest to grasp upon initial acquaintance is the rapt and meditative central

"Piu lento," the source of some of the material in the work's stupendous coda. The range of expression throughout the Polonaise-Fantasie touches upon innermost tenderness and elsewhere erupts into fierce outbursts of martial heroism. Even in his use of trills toward the end of the piece, Chopin takes us far beyond mere embellishment into the deepest resonances in his troubled psyche. The legendary Chilean pianist Claudio Arrau's characterization of such trills in late Beethoven as "the quaking of his soul" could just as easily been conferred on Chopin's late piano music.

**Scherzo No. 4 in E Major,  
Op. 54 (1842)  
FRÉDÉRIC CHOPIN**

"Scherzo" means joke in Italian. It was Beethoven who initiated its use in replacing the traditional and courtly minuet of the Classical symphony. But as the great symphonist showed, especially in the fifth and ninth symphonies, the term must not be taken literally. Chopin's four Scherzos are mini-dramas, not the least bit jocular in their passion and expressiveness. The first three are notably tempestuous if not wild in their emotional abandon, which gives the lie to the absurd notion that Chopin's music is effeminate or decadent. The final Scherzo is the least overtly dramatic and, perhaps as a consequence, the least known.

This fourth Scherzo, cast in E major, is leavened with elements of humor, and is more obviously connected to the form's original meaning as a kind of musical joke. Somewhat diffuse in its wandering form, and far gentler in overall mood, it is a work that gains through

repeated hearing. Its special blending of seriousness and levity recalls the effectiveness of, say, Shakespeare's *Hamlet* in its opposition of dramatic and comic elements to heighten the overall power.

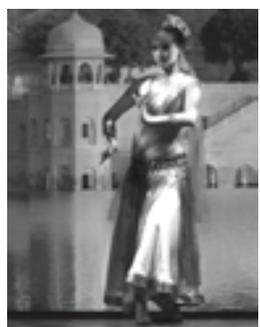
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**BODYVOX'S  
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**BLOOD RED IS THE NEW BLACK  
Saturday, October 27 | 7:30 pm | \$19-\$59**

Start with a group of beautiful and talented dancers, add a hint of Hitchcock, a touch of Vampire, top it off with a healthy dose of ghosts and zombies, and you get BloodyVox, a dance theater experience that mines cinema, folklore, and our collective nightmares to bring the season of spirits and All Hallows' Eve to life.



**BELLA GAIA**

**Thursday, January 17 | 7:30 pm | \$19-\$44**

Experience an unprecedented NASA-powered immersive experience, inspired by astronauts who spoke of the life-changing power of seeing the Earth from space. Illuminating the beauty of the planet both natural and cultural and the interconnectedness of all things on Earth, this live concert blends music, dance, and NASA-immersive imagery to turn the stage planetary. *This event will include a pre-show talk 6:00-6:40 pm in the theatre.*



**NAI-NI CHEN DANCE  
COMPANY & AHN TRIO,  
"A QUEST FOR FREEDOM"**

**Saturday, February 23 | 7:30 pm | \$34-\$59**

Inspired by the personal stories of Nai-Ni Chen, a Taiwanese choreographer-dancer who emigrated to America, and the Ahn Trio, three sisters born in Seoul, Korea, who moved to New York, this production examines leaving one's home, family and friends to embrace new dreams and freedom. *This event will include a pre-show talk 6:00-6:40 pm in the theatre.*

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Photo Credit: Sim Canetty Clarke

Pianist Marc-André Hamelin is known worldwide for his unrivalled blend of consummate musicianship and brilliant technique in the great works of the established repertoire, as well as for his intrepid exploration of the rarities of the 19th, 20th and 21st centuries — in concert and on disc.

This season includes Mr. Hamelin's return to Carnegie Hall for a recital on the Keyboard Virtuoso Series plus recitals in Montreal, Seattle, Berlin, Florence, Salzburg, Wigmore Hall and Istanbul, among others. Hamelin appears with the BBC Scottish Symphony Orchestra, the Los Angeles, Stuttgart and Moscow State Philharmonics, the Vancouver, Cincinnati and Oregon Symphonies, and tours in Europe with the Amsterdam Sinfonietta.

He was a distinguished member of the jury of the 15th Van Cliburn

International Piano Competition in 2017 where each of the 30 competitors performed Hamelin's *Toccata on L'Homme Armé* which marked the first time the composer of the commissioned work was also a member of the jury. Although primarily a performer, Mr. Hamelin has composed music throughout his career; the majority of his works are published by Edition Peters.

Mr. Hamelin records exclusively for Hyperion Records. His most recent releases are a disc of Schubert's Piano Sonata in B-Flat Major and *Four Impromptus*, a landmark disc of Stravinsky's *The Rite of Spring* and Concerto for Two Pianos with Leif Ove Andsnes, Morton Feldman's *For Bunita Marcus*, and Medtner's Piano Concerto No. 2 and Rachmaninov's Piano Concerto No. 3 with the London Philharmonic Orchestra and Vladimir Jurowski.

He was honored with the 2014 ECHO Klassik Instrumentalist of Year (Piano) and Disc of the Year by *Diapason* magazine and *Classica* magazine for his three-disc set of *Busoni: Late Piano Music* and an album of his own compositions, *Hamelin: Études*, which received a 2010 Grammy nomination (his ninth) and a first prize from the German Record Critics' Association.

Mr. Hamelin makes his home in the Boston area with his wife, Cathy Fuller. Born in Montreal, Marc-André Hamelin is the recipient of a lifetime achievement award from the German Record Critic's Association. He is an Officer of the Order of Canada, a Chevalier de l'Ordre du Québec, and a member of the Royal Society of Canada.

World Music & Theater

# VICENTE AMIGO

October 19 | 8 p.m.

**Vicente Amigo**, lead guitar

**Añil Fernández**, guitar

**Ewen Vernal**, bass

**Paquito González**, cajón

**Rafael de Utrera**, vocals

**THE PROGRAM WILL BE ANNOUNCED FROM THE STAGE.**

**THERE WILL BE NO INTERMISSION.**

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Photo courtesy of artist

**M**ulti-Latin Grammy Award-winning Vicente Amigo, known as one of the most dazzling flamenco guitarists of his generation, is considered to be the successor to Paco de Lucía. Hailing from Córdoba, Spain, he has toured the world, receiving many of Spain's most important awards and honors. Amigo is a guitarist respected and admired for his constant artistic thirst and capacity for innovation and renovation.

Amigo's list of international accolades includes a Latin Grammy for Best Flamenco Album (2017, 2001), being named Best Guitar Player by *Guitar Player Magazine* (1993), and winning First Prize at the Flamenco Guitar International Contest (Badajoz 1988). He was nominated for two more Latin Grammys in 2006 and 2013 (each for Best Flamenco Album), and won the "Patriarch of Flamenco" Award at the 2010 Flamenco Summit.

Born in 1967 in Guadalcanal, a small village in Seville, Spain, Vicente Amigo Girol grew up and lives in Córdoba, in Andalusia. He started studying guitar when he was eight with maestros such as El Merengue (Rafael Rodríguez Fernández) and El Tomate (Juan Muñoz Expósito), and at 15 became an apprentice of the great Manolo Sanlúcar, in whose group he worked for several years. He played on Sanlúcar's masterpiece *Tauromagia* (1988), considered one of the most important flamenco albums of all time.

He gained early recognition while accompanying singer El Pele (Manuel Moreno Maya), with whom he recorded *Poeta de Esquinas Blandas* (1988). That same year, Amigo also launched his solo career. He soon built an international reputation performing with Camarón de la Isla—arguably the most important singer in modern flamenco history—and with artists such as John McLaughlin, Al Di Meola, Brazilian singer-songwriter Milton Nascimento, and Spanish pop superstar Alejandro Sanz.

Amigo has won several flamenco guitar prizes and appeared at *Leyendas de la Guitarra* (Legends of the Guitar), an international event celebrated in Spain that served as a preview of the Seville Expo in 1992, representing flamenco with Paco de Lucía. De Lucía, who passed away in February 2014, became a lifelong friend and admirer. Those who make sports-like comparisons, or are eager to bestow the unwanted mantle of "the next Paco de Lucía" fail to grasp the depth of their relationship, which is underscored by the fact that they became compadres, godfathers to each other's children: Amigo to De Lucía's daughter Antonia; De Lucía to Amigo's youngest son, Marcos. "Such is life. I play guitar because when I was 3 years old, I saw Paco de Lucía on TV and it stayed with me," recalls Amigo. "Later we became friends and shared many great times. For all flamencos, Paco is the greatest. He opened paths.

He did so much for flamenco guitar that we are all indebted to him." Thoughtful and introspective, Amigo pauses before putting his work as a player in a larger context. "I'm a guitarist, but I love music well beyond my instrument," he says. "Music is my life."

In his recording career over the last 30 years, Amigo has released eight albums, each embraced by the public and critics: *De mi Corazón al Aire* (1991), *Vivencias Imaginadas* (1995), *Poeta* (1997), *Ciudad de las Ideas* (2000), *Un Momento en el Sonido* (2005) and *Paseo de Gracia* (2009). *Tierra* (2013) emerged as Amigo's most innovative and global release to date and was nominated for a 2013 Latin Grammy. Recorded in London with members of Mark Knopfler's band and the Scottish folk group Capercaillie, *Tierra* features all music composed by Amigo and arranged with Dire Straits keyboardist Guy Fletcher. In his eighth studio record, *Memoria de los Sentidos* (2017), Vicente Amigo returns with his most traditional flamenco album, the class of flamenco which is felt and expressed by very few artists. For this album, which includes *Requiem*, a moving tribute to his mentor, Paco de Lucía, Amigo gathered the top active flamenco artists: Potito, El Pele, Miguel Poveda, Pedro el Granaino, Niña Pastori and Farruquito.

# ST. LAWRENCE STRING QUARTET

October 25 | 7:30 p.m.

**Geoff Nuttall**, violin

**Owen Dalby**, violin

**Lesley Robertson**, viola

**Christopher Costanza**, cello

## PROGRAM | HAYDN DISCOVERY

The father of the string quartet, Joseph Haydn is too often regarded as an opening act: pleasant appetizer music before the main course of a concert program. In *Haydn Discovery*, Geoff Nuttall and his St. Lawrence String Quartet colleagues will reveal Haydn's genius, first unpacking this masterpiece via "active listening," then offering a full performance.

**HAYDN**  
(1732-1809)

String Quartet in F Minor, Op. 20, No. 5

*Allegro moderato*

*Menuetto*

*Adagio*

*Finale: Fuga a due soggetti*

## INTERMISSION

**ADAMS**  
(b. 1947)

Selections from "John's Book of Alleged Dances"

*Toot Nipple*

*Pavane: She's so Fine*

*Stubble Crotchet*

*Alligator Escalator*

**BEETHOVEN**  
(1770-1827)

String Quartet in F Major, Op. 135

*Allegretto*

*Vivace*

*Lento assai, cantanto e tranquillo*

*Grave, ma non troppo tratto – Allegro*

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## ST. LAWRENCE STRING QUARTET | About the Program

### String Quartet in F Minor Op. 20, No. 5 (1772) FRANZ JOSEPH HAYDN

Haydn was the son of a peasant shepherd. Even at the height of his considerable fame, Haydn never lost his preference to be around plain people. He began as an artisan in the Baroque manner and ended his long career as a master of music, a true artist. Born 18 years before the death of J.S. Bach, his life straddled the high Baroque and the Classical eras. His training in the former style endowed him with a great gift for counterpoint, which he used even during the evolution of the largely homophonic style of the Classical period. Technically Haydn did not invent the symphony, which was highly experimental during his formative years, but he developed it from a short, Italianate entertainment into the dominant orchestral form of the Classical and Romantic eras.

He did essentially the same thing for the emerging string quartet. In both genres he passed along fully worked out models for Mozart, Beethoven and virtually all composers since. Haydn's desire to increase emotion led to more use of minor keys, especially in *Sturm und Drang* works of 1770s. His string quartets define the independence of the four instruments that have constituted the ever-vital quartet format for nearly two-and-a-half centuries. Adapting outdoor-oriented entertainment music from the middle of the 18th century often performed by roving street musicians, Haydn began writing quartets in a simple, lyrical non-contrapuntal style that echoed reactive taste against Baroque polyphony.

In 1772, Haydn composed six quartets, Op. 20, known collectively as the "Sun" Quartets because of the cover art of the first edition of 1774. The eminent British commentator, Donald Tovey, opined, "With Op.

20, the historical development of Haydn's quartets reaches its goal; further progress is not progress in any historical sense, but simply the difference between one masterpiece and the next."

In the middle register, Haydn posits the opening theme of the first movement with the first violin, its darkish demeanor reflective of *Sturm und Drang*. Soon, however, the tenor lightens and brightens as the music moves into the major. The mid-movement development shows the composer's ample gifts in creatively playing with the thematic material, which is further amplified in the recapitulation. The closing coda revisits the dark opening ambience.

Haydn chooses to place the *Minuetto* second and maintains the minor tonality. Here, as in the opening movement, the mood is tinged with anxiety and dark passion until the Trio smiles with sunlight in the major before recapping the minor-key "A" section.

Gentle and unforced, the sweet *Adagio* bears the balmy atmosphere of a siciliano rhythm that is a world apart from the turbulence implied or expressed in the first two movements. As the music progresses, Haydn enriches textures through additive filigree that are *de facto* variations.

The highly fugal *Finale* reminds us of Haydn's youth as an active purveyor of Baroque counterpoint, which never failed him in his long and productive life. Two different fugue subjects support and contrast with one another: one slow and built upon large intervallic leaps (and sounding positively Handelian as well as Mozart's *Dies irae* from the *Requiem*, composed almost 20 years later than the Op. 20 quartets), the other quicker-paced and overtly scalar in shape. The movement and entire quartet closes on a pair of strongly inflected chords.

### Selections from "John's Book of Alleged Dances" (1994) JOHN ADAMS

John Adams' well-deserved reputation as one of America's most frequently performed and widely appreciated living composers continues unabated. Born into a musically gifted family in Worcester, MA, the 1971 Harvard graduate moved to California where he taught at the San Francisco Conservatory of Music and served as composer in residence for the San Francisco Symphony from 1979-85; The SFS continues to perform new works by Adams, led by its music director Michael Tilson Thomas.

Adams draws on music from a broad range of styles and periods, ranging from the 17th-century Baroque (as in the haunting slow movement of his *Violin Concerto*) to contemporary popular culture (many works), and maintains an abiding love for the music of Jean Sibelius. Shortly after composing his first *Violin Concerto* (1994), which draws upon a ground bass used by Henry Purcell in the 17th century, he shifted his focus to the late 20th century in "John's Book of Alleged Dances." The Kronos Quartet gave the premiere on November 19, 1994 at California Center for the Arts, Escondido.

In a note for the publisher Boosey & Hawkes, Adams noted: "*The Alleged Dances* were the next pieces written after the *Violin Concerto*, a complex work that took a full year to compose." The *Concerto* emboldened me to go further with string writing, and some of the techniques and gestures I'd touched on in it appeared again in the new string quartet, only in a less earnest guise. The "Book" is a collection of ten dances, six of which are accompanied by a recorded percussion track made of prepared piano sounds. The prepared piano was, of course, the invention of John Cage, who first put erasers, nuts, bolts, and other damping objects in the strings of the grand piano, thereby transforming it into a kind of pygmy

gamelan. In the original version of *Alleged Dances*, the prepared piano sounds were organized as loops installed in an onstage sampler, and one of the quartet players triggered them on cue with a foot pedal. This made for a lot of suspense in the live performance—perhaps too much, as the potential for crash-and-burn was so high that Kronos eventually persuaded me to create a CD of the loops, a decision that allowed for significantly less anxiety during concerts. The dances were “alleged” because the steps for them had yet to be invented (although by now a number of choreographers, including Paul Taylor, have created pieces around them). The general tone is dry, droll, sardonic.” Reprinted with kind permission of [www.earbox.com](http://www.earbox.com)

According to the composer, the order of dances is not fixed. Tonight’s concert utilizes four of the 10 “alleged” dances scored only for the “normal” instruments.

The energetic, even breathless *Toot Nipple* is led by the cello, then handed over to the viola.

Adams describes *Pavane: She’s so Fine* as “a quiet, graceful song for a budding teenager...listening to a favorite song on her boombox.” The high tessitura of the cello limns the sonic portrait. An uptick of energy forms the middle section of the number. Bluegrass elements add to the proceedings.

*Stubble Crotchet* is “a sawed-off stump of a piece” writes the composer, adding, “Dry bones and hardscrabble attacks...An early morning shave with an old razor.” Here, too high rhythmic energy propels the music onward.

The intriguingly titled *Alligator Escalator* inspired Adams to note, “The long sluggish beast is ascending from the basement level of the local Macy’s all the way to the top of the store and then back down again... Mothers are terrified, children fascinated.” Anyone for Maurice

Sendak? Scratchy scales and creepy, scary *pizzicatos* prevail.

### **String Quartet 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 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 might be expected, the finale begins with an introductory three-note musical translation of the verbal question posited 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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Photo Credit: Marco Borggreve

“Modern...dramatic...superb... wickedly attentive...with a hint of rock ‘n’ roll energy...” are just a few ways critics describe the musical phenomenon that is the St Lawrence String Quartet. The SLSQ is renowned for the intensity of its performances, its breadth of repertoire, and its commitment to concert experiences that are at once intellectually exciting and emotionally alive. Recent highlights include performances of John Adams’s *Absolute Jest* for string quartet and orchestra with Gustavo Dudamel and the Los Angeles Philharmonic, and with Marin Alsop and the Baltimore Symphony, as well as the European premieres of Adams’s *Second Quartet*.

Fiercely committed to collaboration with living composers, the SLSQ’s fruitful partnership with Adams, Jonathan Berger, Osvaldo Golijov and many others has yielded some of the finest additions to the quartet literature in recent years. The Quartet is also especially

dedicated to the music of Haydn and recording his ground-breaking set of six Op. 20 quartets in high-definition video for a free, universal release online in 2017. According to *The New Yorker*, “...no other North American quartet plays the music of Haydn with more intelligence, expressivity, and force...”

Established in Toronto in 1989, the SLSQ quickly earned acclaim at top international chamber music competitions and was soon playing hundreds of concerts per year worldwide. They established an ongoing residency at Spoleto Festival USA, made prize-winning recordings for EMI of music by Schumann, Tchaikovsky and Golijov, earning two Grammy nominations and a host of other prizes before being appointed ensemble-in-residence at Stanford University in 1999.

At Stanford, the SLSQ is at the forefront of intellectual life on campus. The SLSQ directs the music department’s chamber

music program, and frequently collaborates with other departments including the Schools of Law, Medicine, Business and Education. The Quartet performs regularly at Stanford Live, hosts an annual chamber music seminar, and runs the Emerging String Quartet Program through which they mentor the next generation of young quartets. In the words of Alex Ross of *The New Yorker*: “The St. Lawrence are remarkable not simply for the quality of their music making, exalted as it is, but for the joy they take in the act of connection.”

## 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 HALL 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.



# THANK YOU KATHY GERLICH!

Meany Center was honored this year to receive a leadership gift from Katharyn Alvord Gerlich. An inspiring philanthropist, artist and arts lover and supporter, Kathy started coming to Meany with her late parents Nancy and Buster Alvord when she was in high school. Today she has tickets to every Meany performance!

The Katharyn Alvord Gerlich Endowment for Artistic Excellence will help support the commissioning of new works and artist residencies as well as ensure the continuation of

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

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#### Meany Hall Box Office

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

world class artists on our stage for many years to come. In recognition of Kathy's long and generous support, the Meany Mainstage Theater will be renamed the Katharyn Alvord Gerlich Theater starting this fall.

We hope that in addition to honoring this remarkable woman, it will also serve as an example to other women philanthropists who might one day walk into the Katharyn Alvord Gerlich Theater and think that maybe they could make a lasting difference for something they believe in, too.

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# Dialogue

Encore Stages in conversation



Ashley Byam as Boy, Christian Roe as Rabbit and Stephen Kennedy as Narrator in *The Velveteen Rabbit*, Unicorn Theatre. Photo by Manuel Harlan.

Courtney Sale describes herself as a director who's passionate about new work and devised theatre. As the artistic director of Seattle Children's Theatre, Sale has directed adaptations of *Black Beauty* and *The Little Prince*. But her work isn't just limited to theatre for young audiences. Sale proudly collaborates with a number of nationally produced playwrights, including Steven Dietz, Kirk Lynn and Allison Gregory. Encore Stages had a chance to speak with her about the upcoming production of *The Velveteen Rabbit* at Seattle Children's Theatre, a co-production with the Unicorn Theatre in London. The play runs November 1 to December 30 at Seattle Children's Theatre.

## What drew you to *The Velveteen Rabbit*? Why this play now?

*The Velveteen Rabbit* is a story for multi-generational audiences always worth revisiting. For me, the play reminds us that love is a verb. The work of deepening kindness and

compassion takes time, action and evolving understanding. Once we truly know those civilizing emotions, we can overcome anything—even if it means we experience loss.

I was at a funeral a few years ago where a religious scholar said the only way to take loss out of life is to take



Courtney Sale, artistic director of Seattle Children's Theatre. Photo by Eva Blanchard.



Christian Roe as Rabbit and Ashley Byam as Boy in *The Velveteen Rabbit*, Unicorn Theatre. Photo by Manuel Harlan.



Khanh Doan as Prince and Sydney Andrews as Fox in *The Little Prince*, Seattle Children's Theatre. Photo by Elise Bakketun.

love out of life. That idea has stuck with me. As our world becomes more complicated and frightening, taking time to meditate on how to love one another is a radical act. The opportunity to gather in community and practice that idea across generations is wholly compelling.

**When did you become familiar with Margery Williams' work? What is it about her writing that excites you?**

My mom read the story many times to me. Not only a fabulous parent, she is wonderful with children—one of her many gifts. My mom taught me how to treat young people. She was patient between each page, comforting in her voice and indulgent to every question I asked. *The Velveteen Rabbit* was one of the first books I read as a child that made me see my toys anew. I owned a few Care Bears and the night after I read the story I had to sleep with all of them tucked into my bed. I felt an

indelible responsibility to make sure each of them knew how much I loved them!

To me, what is exciting about Margery Williams' language is that it takes the shape of the patience and generosity exhibited in the way my mom read to me as a child. The story holds a particular quality and slower time signature—something I find lacking in some of children's entertainment today.

***The Velveteen Rabbit* is directed by Purni Morell, former artistic director of the Unicorn Theatre in London. What drew you to Purni as a director? What was it about Unicorn that promoted you to partner with them on this play?**

We are delighted to have Purni's work on our stages at SCT. This is the first time we've worked together. What I love about Purni is her fierce intellect and uncanny sense of humor. We share a paramount value in that the work we make for children should flatter their intellect and imagination.



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Khanh Doan as Prince and Sydney Andrews as Geographer in *The Little Prince*, Seattle Children's Theatre. Photo by Elise Bakketun.

This iteration of the play has received successful runs in both New York and London. We were thrilled we are able to bring the physical production from the UK to Seattle, as well as cast two local Seattle actors in the show. Those actors will rehearse in London in October. Like SCT, Unicorn Theatre holds a commitment to producing the highest quality work for children. We are like-minded in our dedication to new work. It's a natural fit.

**What are you most looking forward to about this production?**

This iteration of the story activates all the things I want in a theatre experience—rough magic, beautiful language, playful physicality, live music—all built upon a story with real meaning and substance. The ability to invite the audience in through multiple sensory experiences is always something I want to create in the theatre.

**Are there any female playwrights, directors, choreographers or musical theatre writers—working in Seattle or nationwide—that you'd like to shout out?**

Absolutely! Seattle enjoys one of the most dynamic concentration of amazing female directors and playwrights in the nation. I am so inspired by the artistry around me. To name a few: Allison Gregory, Cheryl West, Karen Hartman, Desdemona Chiang, Rosa Joshi, Anita Montgomery, Valerie Curtis Newton, Elizabeth Heffron, Sheila Daniels, Jane Jones and the list goes on!

**Is there anything else you'd like to share about *The Velveteen Rabbit*?**

Whether you are young, recently young or previously young, this is a story for you. In the darkest time of the year as the days get shorter, it is such a great story to warm critical aspects of our humanity—namely, unconditional love.

■ *Danielle Mohlman*



Nick Droz, musician of Bushwick Book Club. *Photo by Libby Lewis.*

Ever been inspired to write a song based on *Moby-Dick* or *Ready Player One*; *The Outsiders* or *Delta of Venus*? The Bushwick Book Club is a group of musicians who create original compositions inspired by books they read. These compositions are then presented to a live audience and their fellow songwriters.

Encore Stages recently sat down with Geoff Larson, Bushwick's executive director, to discuss playing bass, *Commander Toad* and how music can help illuminate literature.

### **What's your background?**

I'm the executive director of Bushwick Northwest, the parent organization to The Bushwick Book Club Seattle and STYLE: Songwriting Through Youth Literature Education. I graduated from Western Washington University with a degree in Classical Performance on the upright bass while studying Jazz and Composition. I've spent 20 years working as a professional musician in a variety of styles, having the opportunity to tour the world. I now focus on my

executive director role at Bushwick and producing events, education programs and recorded music in the Seattle area.

### **What is Bushwick Book Club and how did you get involved in it?**

Our goal is to ignite passion for literature and support musicians in their creative endeavors. More than anything, Bushwick is a community for artists to gather and share their compositions while supporting those around them.



Geoff Larson, executive director of Bushwick Northwest. *Photo by Wade Trenbeath.*

I moved to NYC in 2009 with my jazz quartet, Das Vibenbass. While living in the city I ended up performing with a variety of groups and seeing some amazing performances, including The

Bushwick Book Club right there in Bushwick, Brooklyn. It was one of the most electric songwriting showcases I had ever seen. When I made the move back to Seattle, I knew I would need to start up a Bushwick chapter. I gathered a crew and we performed our first event in 2010.

**How can music help illuminate literature? How can literature help illuminate music?**

Music is something that can bring out emotions in an unexpected way. The way a performer chooses to represent their inspiration certainly challenges each listener with their own experience with the same text. Each reader has a unique take on a single passage and will represent their experience accordingly. And then a listener will even have a different inspiration from the music. It's a beautiful cycle of ideas and creation. Attaching a story to music can help bring a listener on a journey. This is something I always love to do with my instrumental music. I love hearing what journey a listener created while listening to my music. It's actually a game I like to play inside the classroom with our education program, STYLE.

**What books growing up touched you? What books have you gravitated towards as an adult?**

In my youth, I loved adventure and exploration. These have been found in the simplicity of Beverly Cleary or in *Commander Toad*, although I could not deny the beautiful poetry of Shel Silverstein or Dr. Seuss. I have fond memories of my parents reading me those stories. As I grew into high school age, I found Kurt Vonnegut, still one of my favorite writers, and John Steinbeck. As an adult, I've counted heavily on those around me to guide me towards what they love. Science fiction is something I love beyond all. The creativity and thought towards the future cannot be matched with these incredible

writers. I have to note that Mary Doria Russell's *The Sparrow* has become one of my top reads. It feels so real to me.

**How does one become involved in Bushwick? Are you seeking out singers?**

Bushwick is always looking for more musicians to perform in our programs. All you need to do is share one song inspired by the written word with us, and provide us with your online presence. We love meeting new performers and bringing more artists together to foster support and collaboration.

We also love volunteers! It's a wonderful way to help our organization charge forward and get the chance to support local artists and see our performances. You can volunteer by contacting us through our web page.

**Favorite Bushwick memories?**

Bushwick has too many to count—from our multiple performances at Benaroya Hall and McCaw Hall, to performing with a full orchestra at Town Hall Seattle. My favorite moment is picking up a guitar and performing that first song back in 2010. It was my first performance on guitar and vocals and my goal was to make sure everyone was comfortable to bring their own songs to this audience.

**What are you looking forward to most next season?**

I am ecstatic that we will have a place to call home next season. Thank you to the Hugo House for providing us with a location for most of our events. Our partnerships are a big deal to us. This also includes Town Hall Seattle, Seattle Arts & Lectures, The Vera Project, Jack Straw Cultural Center and Seattle7Writers.

As for our events, I'm looking forward to our *Parable of the Talents* event on April 20, 2019 at Town Hall Seattle. Working with our curator, KEXP's Riz



Read and Destroy, musicians of Bushwick Book Club. Photo by Marc La Pierre.

Rollins, is a fantastic experience, and I cannot wait for this second performance (we did *Parable of the Sower* last season). Octavia Butler is one of the best science fiction writers I've read, and the musicians found so much to create.

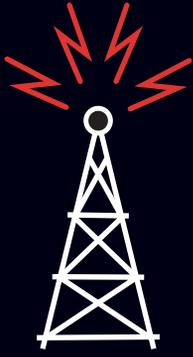
**If you could perform in front of any author, living or dead, who would you pick? What sort of tune would you play?**

This answer could change on any given day, but I'll pick one for today. I'm going with Mary Doria Russell. I know that the song I would write would be inspired by *The Sparrow* and would be performed with my upright bass with my dropped D. There would be a solid drone with that low note and throughout the rest of the bass giving sense of urgency and waiting (I know it's weird). I think I might focus on the loneliness our characters might feel while on a long journey through... Ok I won't give anything away. Read the book!

**How can someone help Bushwick?**

Come to a show. Bring your friends! You won't be disappointed, and you'll be supporting local musicians. ■

*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.*



# 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) Coming to Meany Hall on October 17, Marc-André Hamelin will showcase his prodigious talent on the piano. Who invented the piano?

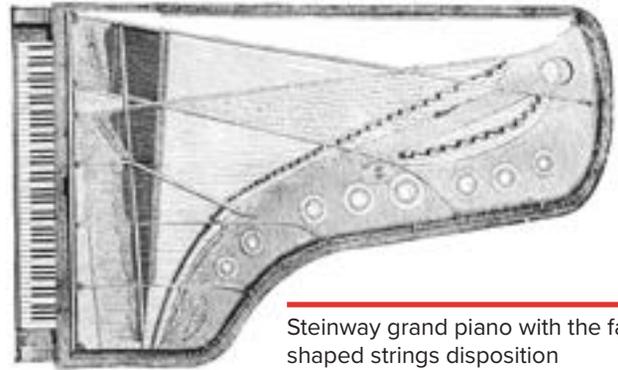
- a) Jean-Pian Forté
- b) Bartolomeo Cristofori
- c) Giovanni Battista Guadagnini
- d) Sébastien Érard

2) *A People's History* will be performed by Mike Daisey at Seattle Repertory Theatre October 17–November 25. In this series of monologues, Daisey contrasts what he was taught in history class with Howard Zinn's book *A People's History of the United States*. Howard Zinn collaborated on an extensive comic book adaptation entitled *A People's History of American Empire*, published in 2008. Who was the cartoonist who co-authored and drew this hefty tome?

- a) Mike Dawson
- b) Mike Allred
- c) Mike Konopacki
- d) Mike Grell

3) On October 12–November 11, ACT Theatre will present *Oslo*, a new play dramatizing the signing of the very real 1993 Oslo Accords between the Israelis and the Palestinians, as agreed by leaders Yitzhak Rabin, the prime minister of Israel, and Yasser Arafat, chairman of the Palestine Liberation Organization. Who was prime minister of Israel directly after Rabin?

- a) Benjamin Netanyahu
- b) Ehud Olmert
- c) Ariel Sharon
- d) Shimon Peres



Steinway grand piano with the fan shaped strings disposition

4) *Arms and the Man* by George Bernard Shaw will play October 23–November 18 at Seattle Shakespeare Company. From what Shavian play was the Broadway musical *My Fair Lady* adapted?

- a) *Major Barbara*
- b) *Pygmalion*
- c) *Mrs. Warren's Profession*
- d) *You Never Can Tell*

5) At Meany Center on November 13, string quartet Brooklyn Rider will perform. This young group recorded music by the composer Phillip Glass in 2011. For what movie did Phillip Glass win a Golden Globe for his original score?

- a) *The Truman Show*
- b) *The Hours*
- c) *Kundun*
- d) *Notes on a Scandal*

## 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.

1) b – Bartolomeo Cristofori. The Italian master craftsman (b. 1655–d. 1731) created the first pianos around the turn of the 18th century. 2) c – Mike Konopacki. The Wisconsin-based artist has enjoyed a long career as a political cartoonist and has published six books of labor cartoons with his business partner Gary Huck. Their original artworks are in the permanent collection of New York University's Tamiment Institute Library & Robert F. Wagner Labor Archives. 3) d – Shimon Peres. Peres became prime minister in 1995 after Rabin's assassination. It was his third term as prime minister, having previously served beginning in 1977 and in 1984. 4) b – *Pygmalion*. The musical *My Fair Lady* debuted on Broadway in 1956 with book and lyrics by Alan Jay Lerner and music by Frederick Loewe. 5) a – *The Truman Show*. Glass won the Golden Globe for best original score in 1999 for this film, which he shared with Burkhard von Dallwitz. Glass was also nominated in 1998 for *Kundun* and in 2003 for *The Hours* for the same award.

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