

encore STAGES

NOVEMBER 2018



MEANY CENTER
FOR THE PERFORMING ARTS

UNIVERSITY of WASHINGTON

IN THIS ISSUE

TAIWAN PHILHARMONIC
November 3

COMPAGNIE KÄFIG
November 8-10

BROOKLYN RIDER
November 13

KURBASY
November 16

Providing musical instruments to students in need

We accept lovingly used instruments and donations to repair them.



www.Music4Life.org
(206) 409-3275

October 2018
Volume 15, No. 2

encore
arts programs

Paul Heppner
President

Mike Hathaway
Vice President

Kajsa Puckett
*Vice President,
Marketing & Business Development*

Genay Genereux
Accounting & Office Manager

Production

Susan Peterson
Design & Production Director

Jennifer Sugden
Assistant Production Manager

Ana Alvira, Stevie VanBronkhorst
Production Artists and Graphic Designers

Sales

Amelia Heppner, Marilyn Kallins, Terri Reed
San Francisco/Bay Area Account Executives

Joey Chapman, Brianna Hansen,
Ann Manning, Wendy Pedersen
Seattle Area Account Executives

Carol Yip
Sales Coordinator

Marketing

Shaun Swick
Senior Designer & Digital Lead

Ciara Caya
Marketing Coordinator

Encore Media Group

Corporate Office
425 North 85th Street
Seattle, WA 98103
p 800.308.2898 | 206.443.0445
f 206.443.1246
info@encoremidiagroup.com
www.encoremidiagroup.com

Encore Arts Programs and Encore Stages are published monthly by Encore Media Group to serve musical and theatrical events in the Puget Sound and San Francisco Bay Areas. All rights reserved. ©2018 Encore Media Group. Reproduction without written permission is prohibited.



encore STAGES

FALL 2018

Contents

Feature

3 The Future is Female

Dialogue

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

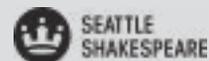
13 Geoff Larson on
illuminating literature
with music

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

Encore Stages features the following organizations:



The Future (of Seattle Theatre) is Female



(from left) Haysam Kadri as Rasheed, Arden Pala as Zalmai, 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



My legacy. My partner.

You have dreams. Goals you want to achieve during your lifetime and a legacy you want to leave behind. The Private Bank can help. Our highly specialized and experienced wealth strategists can help you navigate the complexities of estate planning and deliver the customized solutions you need to ensure your wealth is transferred according to your wishes.

Take the first step in ensuring the preservation of your wealth for your lifetime and future generations.

To learn more, please visit unionbank.com/theprivatebank or contact:

Lisa Roberts

Managing Director, Private Wealth Management

lisa.roberts@unionbank.com

415-705-7159



Wills, trusts, foundations, and wealth planning strategies have legal, tax, accounting, and other implications. Clients should consult a legal or tax advisor.
©2018 MUFG Union Bank, N.A. All rights reserved. Member FDIC. Union Bank is a registered trademark and brand name of MUFG Union Bank, N.A.



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.



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

IN THIS ISSUE



TABLE of CONTENTS

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

Taiwan Philharmonic | **A-3**

Compagnie Käfig | **A-11**

Brooklyn Rider | **A-19**

Kurbasy | **A-23**

Your Guide to Meany Center | **A-27**

Thanks to Our Donors | **A-28**

UPCOMING PERFORMANCES

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

The University of Washington acknowledges the Coast Salish people of this land, the land that touches the shared waters of all tribes and bands within the Suquamish, Tulalip and Muckleshoot nations.



Welcome to Meany Center

Dear Friends:

This month, Meany Center is pleased to present Kurbasy, Compagnie Käfig, Brooklyn Rider and our only special event of the season: the Taiwan Philharmonic in its Seattle debut.

The Taiwan Philharmonic has a global reputation as one of Asia's finest orchestras. This is their first visit to the Pacific Northwest and only their second international tour. The orchestra will perform the Northwest premiere of "Dancing Song" from *Three Aboriginal Songs* for Orchestra, by Gordon Chin, a leading Taiwanese composer.

This performance also features two rare instruments on loan from the Chi Mei

Foundation, a Taiwanese violin collection representing over 1,750 of the world's most valuable violins. The collection was established by Wen-Long Shi, founder of the Chi Mei Corporation and uncle of our Meany Advisory Board member Cathy Hughes.

I hope you enjoy these very unique performances.

Michelle Witt
Executive and Artistic Director

ADVISORY BOARD

Craig Miller, *President*

Joel Baldwin

Ross Boozikee

Luis Fernando Esteban

Davis B. Fox

Brian Grant

Aya Hamilton

Becky Harris

Kyra Hokanson Gray

Cathy Hughes

Yumi Iwasaki

O. David Jackson

Dr. Susan Joslyn

Sally Kincaid

Kurt Kolb

Jeff Lehman

Chelsey Owen

Seema Pareek

Darcy Paschino

John Robinson

Donald Rupchock

Marcie Stone

Donald Swisher

Rick Szeliski

David Vaskevitch

Gregory Wallace

Mark Worthington

Kathleen Wright

EX-OFFICIO MEMBERS

Ana Mari Cauce, *UW President*

Robert C. Stacey, *Dean, College of Arts & Sciences*

Catherine Cole, *Divisional Dean of the Arts*

EMERITUS BOARD

Linda Linford Allen / Linda Armstrong /

Cynthia Bayley / Thomas Bayley / Cathryn

Booth-LaForce / JC Cannon / Elizabeth Cooper /

Gail Erickson / Ruth Gerberding / Randy Kerr /

Susan Knox / Matt Krashan, *Emeritus Artistic*

Director / Sheila Edwards Lange / Frank Lau /

Lois Rathvon / Dick Roth / Eric Rothchild /

Jeff Seely / K. Freya Skarin / Rich Stillman /

David Stone / Lee Talner / Thomas Taylor /

Ellen Wallach

Ellsworth C. "Buster" Alvord, *In memoriam*

Betty Balcom, *In memoriam*

Ernest Henley, *In memoriam*

Mina Person, *In memoriam*

Jerome Sanford, Sr. *In memoriam*

Special Event

TAIWAN PHILHARMONIC

SHAO-CHIA LÜ, CONDUCTOR
STEPHEN HOUGH, PIANO

November 3 | 7:30 p.m.

GORDON CHIN "Dancing Song" from *Three Aboriginal Songs for Orchestra*
(b. 1957)

LISZT Piano Concerto No. 1 in E-flat Major, S. 124
(1811-1886)
Allegro maestoso
Quasi adagio
Allegretto vivace
Allegro marziale animato

INTERMISSION

BRAHMS Symphony No. 2, Op. 73
(1833-1897)
Allegro non troppo
Adagio non troppo
Allegretto grazioso (quasi andantino) — Presto ma non assai
Allegro con spirito

Thanks to the Chi Mei Foundation for the generous loan of two rare instruments from their collection for this performance.

Stephen Hough appears by arrangement with CM Artists.
Mr. Hough's recordings are available on the Hyperion, BIS, Chandos and Warner Classics labels.

North American representation for the Taiwan Philharmonic: MKI Artists www.mkiartists.com

SUPPORT COMES FROM



Morgan Stanley
摩根士丹利



Taipei Economic
& Cultural Office

MEDIA PARTNER

CLASSICAL
KING FM 98.1

MEANY CENTER THANKS THE FOLLOWING SIGNATURE SPONSORS

Cathy and David Hughes
Sue Hou

ADDITIONAL SUPPORT COMES FROM

Estate of Ellsworth C. Alvord †
Nancy D. Alvord †
Katharyn Alvord Gerlich
Estate of Mina Person †
Eric & Margaret Rothchild
Donald & Gloria Swisher
Estate of Barbara Weinstein †
Ana Mari Cauce & Susan Joslyn
Estate of Carmel Hennessy Pope †
Sally Schaaque Kincaid
Craig Miller & Rebecca Norton
Chelsey Owen & Robert Harris
Ariel Fund
M. Elizabeth Halloran
Seema Pareek & Gurdeep Pall
Don & Toni Rupchock



Photo Credit: Sim Canetty-Clarke

SHAO-CHIA LÜ, CONDUCTOR

Taiwan-born conductor Shao-Chia Lü studied music in Taipei, later at the Indiana University in Bloomington, IN, and also at Vienna's College of Music. His training resulted in important first prizes at three renowned international conductor competitions: Besançon (France), Pedrotti (Italy) and Kondrashin (the Netherlands).

Shao-Chia Lü accepted positions as general music director of the Koblenz Theatre (1998-2001), the Staatsorchester Rheinische Philharmonie Koblenz (1998-2004), and the Staatsoper Hannover (2001-2006).

Shao-Chia Lü appears regularly as guest conductor at several world-renowned opera houses, including the Opera Australia in Sydney and Melbourne, the English National Opera, Théâtre de la Monnaie in Brussels, Den Norske Opera in Oslo, Gothenburg Opera, Oper Frankfurt, Staatsoper Hamburg and Stuttgart, Deutsche Oper and Komische Oper Berlin.

Alongside his opera activities, Lü is equally at home on concert podiums.

Lü has worked frequently with many leading European orchestras, such as the Oslo Philharmonic, Orchestra dell'Accademia Nazionale di Santa Cecilia, Norwegian and Swedish Radio Orchestras, Helsinki Philharmonic Orchestra, Royal Liverpool Philharmonic, Orchestre National de France, SWR Stuttgart, Rundfunk-sinfonieorchester Berlin, the Göteborgs Symfoniker, Staatskapelle Weimar, Frankfurter Museumsorchester and Royal Concertgebouw Orchestra in Amsterdam. In Asia, Lü has worked with the Hong Kong Philharmonic, NHK, New Japan Philharmonic, Seoul Philharmonic, KBS Symphony Orchestra and leading orchestras in China.

Shao-Chia Lü has been Music Director of the Taiwan Philharmonic (the National Symphony Orchestra) since August 2010.

STEPHEN HOUGH, PIANO

One of the most distinctive artists of his generation, Stephen Hough combines a distinguished career as a pianist with those of composer and writer. Named by *The Economist* as one of Twenty Living Polymaths, Hough was the first classical performer to

be awarded a MacArthur Fellowship and was made a Commander of the Order of the British Empire (CBE) in the 2014 New Year's Honors.

Since taking first prize at the 1983 Naumburg Competition in New York, Hough has performed with the world's major orchestras and given recitals at the most prestigious concert halls. He is a regular guest at festivals such as Salzburg, Aspen, Blossom, Tanglewood, Edinburgh, La Roque-d'Anthéron and BBC Proms, where he has made more than twenty-five appearances.

Highlights of Mr. Hough's 2018-19 season include performances at Lincoln Center's Mostly Mozart Festival, with The Cleveland and Minnesota orchestras, the Vienna Symphony, London Philharmonic, City of Birmingham Symphony Orchestra, Finnish Radio Symphony Orchestra, Orchestre Philharmonique de Monte-Carlo, Orchestra Sinfonica Nazionale della Rai, Tokyo Symphony Orchestra, and a West Coast tour with the Taiwan Philharmonic with performances in Seattle, San Diego and Orange County. Recent highlights include appearances with the New York Philharmonic, and the



Photo Credit: Yung Nien Wang

San Francisco, Montreal, Pittsburgh, Detroit, St. Louis, Dallas and Sydney symphonies. In 2018 he was Artist-in-Residence at the Royal Liverpool Philharmonic Orchestra, performing a cycle of all five Beethoven concertos. Recent recitals include performances at New York's Carnegie Hall and London's Royal Festival Hall (International Piano Series), and in San Francisco, Los Angeles, Toronto and Paris among others.

THE TAIWAN PHILHARMONIC

Founded in 1986, the Taiwan Philharmonic, also known as the National Symphony Orchestra at home, is hailed as one of the best orchestras in the Asian Region and is the resident orchestra of the National Chiang Kai-Shek Cultural Center in 2005. Starting in April 2014, the Taiwan Philharmonic became an affiliate orchestra to the National Performing Arts Center. Led by renowned conductor Shao-Chia Lü as its fifth music director starting August 2010, the Taiwan Philharmonic has increased the country's cultural richness and music educational strength throughout Taiwan.

The Taiwan Philharmonic, with 99 members, presents a 40-week musical season of approximately 75 concerts/ chamber recitals and one opera production each year. It also launches educational programs and outreach projects constantly. Tour performances are regularly offered throughout Taiwan and overseas. It has toured to Vienna, Paris, Berlin, Geneva, Milan, Singapore, Kuala Lumpur, Sapporo, Tokyo, Yokohama, Seoul, Hong Kong and major cities in China.

The Taiwan Philharmonic works with internationally acclaimed conductors, such as Lorin Maazel, Sir Neville Marriner, Krzysztof Penderecki, Rudolf Barshai, Leonard Slatkin, Christopher Hogwood, Oleg Caetani, Gennady Rozhdestvensky, Michael Sanderling, Vassily Sinaisky, Osmo Vänskä, Hans Graf and soloists, including Midori, Vadim Repin, Hilary Hahn, Ray Chen, Yo-Yo Ma, Gautier Capuçon, Alban Gerhardt, Mischa Maisky, Sol Gabetta, Martin Grubinger, Louis Lortie, Kun-Woo Paik, Stephen Hough, Stephen Kovacevich, Sabine Meyer, Reinhold Friedrich, Leonidas Kavakos, Yuja Wang and many others.

The NSO has extended its artistic reach to include theater and opera productions, such as working with Lin Hwai-min, the world-renowned choreographer and founder of Cloud Gate Dance Theatre of Taiwan, Austrian digital artist Klaus Obermaier, and opera stage directors Tobias Richter, Moffatt Oxenbould, and Hans-Peter Lehmann, Andreas Homoki and James Robinson. In addition to its record-breaking semi-stage concert operas *Der Ring des Nibelungen*, and *Elektra*, the NSO has collaborated with world-class opera houses for its multinational productions, such as *Der Rosenkavalier* (Deutsche Oper am Rhein, 2007), *Carmen* (Royal Opera House Covent Garden, Norwegian National Opera and Opera Australia, 2009), *Madama Butterfly* (Opera Australia, 2012), and *Fidelio* (Opernhaus Zurich, 2015), as well as in-house productions *Die Walküre* (2013), *Salome* (2014), *Otello* (2016), *Il Trittico* (2017) and *Parsifal* (2018).

RARE INSTRUMENTS ON TOUR

We are honored to present the Taiwan Philharmonic in their Pacific Northwest debut. This is the first time Meany Center has ever presented an ensemble of this size and it would not have been possible without the support of the Asian Programming Endowment established by David and Cathy Hughes.

Cathy's father and uncle were co-founders of the Chi Mei Corporation in the 1950s. In 1992, her uncle, a self-taught painter and violinist, established the Foundation for the express purpose of collecting art from all around the world so that the people of Taiwan would have access to it. The Foundation also owns approximately 1,000 of the world's rarest instruments—including one of the three oldest cellos still in existence, and what is believed to be the last violin made by Guarneri del Gesù.

The Foundation loans these instruments, free of charge, to any qualified Taiwanese musician. They are frequently borrowed by young musicians heading to international competitions—in fact, the winner of the 2017 Tchaikovsky Violin competition was playing an instrument from the Chi Mei collection.

At their Meany Center debut, two Taiwan Philharmonic members will also be playing violins from the collection: one made in 1705 by Giuseppe Guarneri filius Andrea; and a 1734 instrument by Sanctus Seraphin.

Thanks to Cathy and David Hughes and to the Chi Mei Foundation for their support of this program.

TAIWAN PHILHARMONIC | About the Program

**"Dancing Song" from *Three Aboriginal Songs for Orchestra* (2016)
GORDON CHIN**

I chose traditional folksongs from three aboriginal tribes for the subjects they depict and how they inspire me musically when I hum those melodies quietly to myself. Thanks to the generally less complicated pitch content and rhythmic patterns of these aboriginal songs, I was given lots of freedom to develop my own ideas. All three songs I based my work on are characteristic in their own way, which gave me a good sense of direction. I can elaborate with variations of the original materials while maintaining a unifying musical style.

Tonight, the orchestra is performing the third and final movement, *Uyas Mgeli* (Dancing Song) of the Sediq tribe.

The first two movements deal mostly with diatonic materials. As a result, by the time I started working on the third movement, I had developed a longing for a chromatic theme.

While the musical material used in the beginning of this movement is my own creation, I manage to give it a dance-like quality, as *Uyas Mgeli* suggests, a song for dance. The true *Uyas Mgeli* appears later at the second segment of this movement. The old and the new themes take place one after the other, and the *Uyas Mgeli* eventually prevails as the movement develops, depicting a vivid picture of people dancing in the winds, leaping onto the treetop, through the bluest sky, stomping their feet with the heartiest rhythm, joyfully anticipating the coming of a new life.

© Gordon Chin

**Piano Concerto No. 1 in E-flat Major, S. 124 (1849)
FRANZ LISZT**

To Liszt goes the honor of creating the symphonic tone poem, that generally one-movement composition whose genesis derives from a connection to a literary work, painting, historical or legendary event and any of a number of extra-musical associations. The Hungarian-born composer had a dual musical personality that veered between crass vulgarity and visionary prescience. If some of his piano works smack of ostentatious display, there are ample compensations in his audacious and far-reaching harmonies — especially in his late works, which point unmistakably to Debussy. Even the most famous 19th century sequence of chords, the all-but-nontonal "Tristan" motif from Wagner's *Tristan und Isolde*, can be found in an earlier song of Liszt, a friend and fellow "futurist" with Wagner.

Once considered to be the greatest pianist in history (the claim was made in the 1840s), Franz Liszt's reputation as a composer suffered precipitously after his death and began to regain its former éclat only in the past several decades. Though he wrote more than 1,400 works, most are for either solo piano or orchestra. Only seven pieces are for piano and orchestra, including his Piano Concerto No. 1.

He studied piano with Carl Czerny, who studied with Beethoven, and Johann Hummel. The unfairly maligned Antonio Salieri served as his composition teacher. In 1830, the piano was still undergoing fairly pronounced changes from the soft-spoken, five-octave instrument of Mozart and early Beethoven to the steel-framed pianos of the mid-19th century, with their greater compass and dynamic range. Liszt was keen to explore the timbral possibilities of the latest pianos. That same

year, he hatched the idea for a piano concerto, waited until 1839 to prepare an initial sketch before completing it ten years later, and produced the final version in 1853.

The Concerto is laid out in one extended movement with four clearly discernible sections. The *Allegro maestoso* opens without a “classical” exposition, unison strings launching the piece with an emphatic *fortissimo* theme that is soon joined by winds and brass. The piano enters shortly and leads to a grand cadenza. In striking contrast, the keyboard posits a lyrical theme that reprises the opening salvo. After another dynamic cadenza populated by bounding scales, Liszt tones matters down before muted cellos and basses enter in a section marked *Quasi adagio* with a clear variant on the opening motive.

Functioning as a scherzo, the *Allegretto vivace* revels in Halloween-like sonorities that suggest a skittish “dance of death” that presages Mahler and even the “night music” of Bartók. The use of a triangle apparently offended Viennese critic Eduard Hanslick. After quietly reprising the concerto’s theme, Liszt unleashes a powerful crescendo before the concluding *Allegro marziale animato* establishes an increasingly festive mood boasting big-limbed pyrotechnics and great verve.

**Symphony No. 2 in D Major,
Op. 73 (1877)
JOHANNES BRAHMS**

Brahms was highly secretive in many aspects of his life. He destroyed many early works that failed to measure up to his obsessive standards. Drafts of works in progress befell a similar fate. He even demanded that friends return letters he had sent them, much to their dismay. When he did disclose information about

music he was working on, he often misled his correspondents with humorous descriptions that steered far clear of truth. If many a truth is said in jest, in Brahms’ case, many a truth is hidden through jest. And so it is with his Symphony No. 2, a comparatively sunny, pastoral work for this melancholic composer, especially in direct comparison with the dramatic, even stormy first symphony, which had pre-occupied him full-time for years until its completion in 1876. No. 2 came far more quickly, its gestation roughly one year. He wrote about his emerging symphony to his musically discerning close friend (and composer) Elisabeth von Herzogenberg, describing it as elegiac. He warned his publisher, Simrock, of the music’s presumed melancholy: “You won’t be able to bear it.”

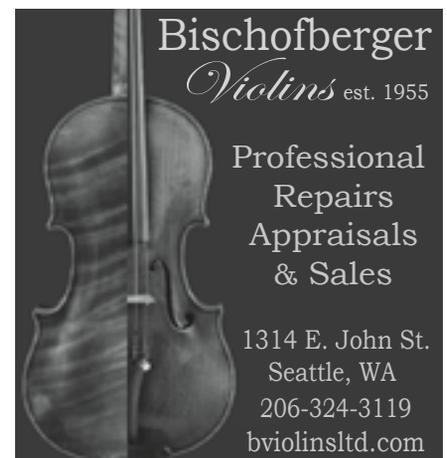
Of the four Brahms symphonies, it is this expansive essay in the traditionally bright key of D major where Brahms’ warmth is most readily expressed. After a brief three-note motif that recurs frequently disguised throughout the entire first movement, the horns present a primary theme that includes the three first-heard notes. A sweet contrasting second theme shared by cellos and violas counterpoises the main tune. Brahms’ unerring sense of rhythmic variety keeps things moving, occasionally suggesting darker meanings, until the peaceful recapitulation restores calm.

The emotional core of the Second Symphony is undoubtedly the slow movement, which is more varied in mood and color, more internalized and ruminative than its radiant opening *Allegro*. The form (A-B-A) is simplicity itself, but the rich tapestry of feeling is Brahms at his most profoundly moving. Brahms does not resort to a big and energetic scherzo, the model established by Beethoven and furthered by Bruckner, but instead offers a moderately paced,

essentially lyrical respite with hints of the folk music he dearly loved; it has the feel of a minuet, rather than a burlier scherzo.

If the slow movement plumbs the greatest depths, the exhilarating energy of the finale establishes its claim as a true symphonic climax. Beginning with a softly uttered, quicksilver theme, the music rapidly grows in intensity, volume and insistence, its prevailing mood boisterous, optimistic and confident. Echoes of the symphony’s opening three-note motif add to the structural integrity of this masterly creation. As with its three brethren, this Second Symphony has been a staple in the repertory since its first appearance.

© 2018 Steven Lowe



Bischofberger
Violins est. 1955
Professional
Repairs
Appraisals
& Sales
1314 E. John St.
Seattle, WA
206-324-3119
bviolinsltd.com

MUSIC DIRECTOR | Shao-Chia Lü

CONDUCTOR

LAUREATE

Günther Herbig

RESIDENT CONDUCTOR

Yin-Fang Chang

FIRST VIOLIN

◆ Ting-Yu Wu
 ◆ I-Ching Li
 * Hao-Tun Teng
 ▲ Yi-Chun Chen
 Yu-Lin Kuo
 Ji-Hung Lin
 Kun-Hao Liang
 Yee-Nong Chen
 Hsiao-Ching Cho
 Cecilia Fang
 Jiachi Huang
 Ting-Fang Lee
 Chia-Chi Lai
 Meng-Ying Lin
 Chia-Hao Lee
 Chih-Hong Tseng
 Chu-Chun Tsai

SECOND VIOLIN

** Yi-Ju Chen
 ☆ Cheng-Mei Sun
 ▲ Wen-Tso Chen
 I-Hui Wu
 Ching-Hsi Lee
 Yen-Yi Huang
 Tsu-Mei Ku
 Hsin-Jung Kang
 Mei-Jain Li
 Jen-Fu Chung
 Meng-Fong Tsai
 Chang-Wen Hung
 Wei-Hong Chen
 Chih-Hsiang Wang

VIOLA

** Grace Huang
 ☆ Chi-Chuan Teng
 ▲ Chao-Ying Lu
 Yea-Chyi Hwang
 Jing-Yi Lee
 Juin-Ling Shieh
 Meng-San Lu
 Szu-Chi Li
 Jubel Chen
 Ping-Chang Tsai
 Yen-Ting Wu
 Ya-Han Huang

CELLO

** Lana Hsiung
 ☆ Yi-Shien Lien
 ▲ Chih-Yin Wei
 You-Wen Chou
 I-Ting Chen
 Yi-Hsien Lin
 Jih-Sheng Huang
 Pinwei Su
 Ying-Chi Tang
 Yu-Wen Wang

DOUBLE BASS

** Yung-Ho Fu
 ☆ Yi-Jung Su
 ▲ Chun-Shiang Chou
 Su-Yu Wang
 Hsiao-Ching Huang
 Shu-Yi Wang
 Pei-Chih Lien
 Hsin-Chieh Tsai

FLUTE

** Anders Norell
 ☆ Chika Miyazaki
 Chuin Lee
Ya-Hsin Hsiao

PICCOLO

Mei-Chuan Chung

OBOE

** I-Ching Wang
 ☆ Tung Nguyen Hoang
 Shu-Ting Yang

ENGLISH HORN

Ming-I Lee

CLARINET

** May-Lin Ju
 ☆ Kai-Ting Chang ◆
 Wei-I Chu
 Cheng-Jung Sun

BASSOON

** Kai-Yu Jian
 ☆ I-Hsiu Chen
 Ling-Feng Kao

CONTRABASSOON

En-Yi Chien

HORN

** Yi-Hsin Cindy Liu
 ☆ Pin-Chun Liu
 ▲ Jen-Hsien Huang
 Wan-Ju Wang
 Yu-Mien Tsao
Yi-Ting Chung

TRUMPET

** Nicolas Rusillon
 ☆ Chang-Po Chen
 Ching-Min Chang
 Loo-Kit Chong

TROMBONE

** Kun-Ying Lee
 ☆ Hang-Fat Shiu
 Chung-Sheng Chen

BASS TROMBONE

Hsiao-Yun Peng

TUBA

** Keisuke Fujita

TIMPANI

** Sebastian Efler
 ☆ Ting-Chuan Chen

PERCUSSION

** Jer-Huei Chen
 Chen-Hsing Chen
 Pi-Tzu Yang

HARP

** Shuen Chieh

KEYBOARD

◎ Yu-Ting Hsu

*SPECIAL THANKS

to Ti Huang as the clarinet
 associate principal of this
 concert.

◆ CONCERTMASTER

* ASSOCIATE CONCERTMASTER

** PRINCIPAL

☆ ASSOCIATE PRINCIPAL

▲ ASSISTANT PRINCIPAL

◆ ON LEAVE

◎ SEASON CONTRACTED MUSICIANS

AUXILIARY

EXECUTIVE DIRECTOR

Lydia Wenchen Kuo

Manager, Marketing & Development

Paul Wang

Manager, Administration &
Secretary of Music Director

Yun-Yuh Wang

PLANNING & PRODUCTION

Project Manager

Ying-Fan Lai

Coordinator/MD Assistant

Koay Yee Fei

Programme Coordinator

Linglin Shih

Yu-Fen Huang

Yu-Ching Yang

Librarian

Brittney Kao

Stage Manager

Kuan-Hsun Kao

Production Coordinator

Ching-Han Su

Assistant Stage Manager

Yen-Lin Li

MARKETING & DEVELOPMENTProject Manager,
Marketing & Development

Gloria Lo

Project Manager, International Affairs

Nancy Lu

Marketing Coordinator

Michelle Liu

Zoe Kao

Pei-Xuan Lian

Vivian Chen

ADMINISTRATION

Assistant Manager, Personnel

Bibi Lin

Legal Affairs

Cary Liu

Administrator

Eileen Lin

Ching I Chen

Administration Assistant

Yuny Chang

Yi-Ci Chen

LEGAL CONSULTANT

Hsin-Ho Lin

CONCERT DRAMATURGIST

Yuan-Pu Chiao

RECORDING PARTNERSHIP繆斯唱片
Muse**NSO-ON-CAMPUS LECTURE SERIES** 財團法人羅賓文化藝術基金會
LIN PAO CULTURAL ARTS FOUNDATION**FOR MKI ARTISTS**

Managing Director

John Zion

Director of Operations

Brooke Quiggins Saulnier

Producer & Company Manager

John C. Gilliland III

Stage Manager

Tom Eirman

FOR 8VA MUSIC CONSULTANCY

Managing Directors

Patricia Price

Matt Herman

THE TAIWAN PHILHARMONIC THANKS ITS SPONSORS AND
FRIENDS WITHOUT WHOM THIS TOUR WOULD NOT BE POSSIBLE.

CHEN-HSIANG LIU 劉振祥



DAVID L. WEN 溫隆信

DR. YE-MING WU

JULIANA TZENG

LING LEE, 李玲



PEGATRON

和碩聯合科技

SAN FRANCISCO TAIPEI
SISTER CITY COMMITTEE

SILICON VALLEY BALLET ACADEMY

SUE FAN



CREATIVE FELLOWSHIP INITIATIVE

Every season an average of 25 artists and ensembles arrive at Meany Center to perform on our mainstage. They are here for an evening (or in the case of dance companies, three), during which they perform a finished work, and then they are off to the next engagement.

Over the past two years, however, Meany Center has hosted a small sub-set of artists who are not here to perform. They're not here to teach or produce a finished work either (though some do). Instead, these artists are here simply to dream — to tinker, invent, discuss, experiment and to seriously play, all in the name of creative research.

Funded by a generous grant from the Andrew W. Mellon Foundation, Meany Center, in collaboration with the Schools of Music and Drama, the Department of Dance and DXArts, has produced something truly radical: an artist residency where the focus is not on the finished work, but rather the creative process.

For the artists who participate in this project, the experience has been life changing. For musician and composer Garth Knox, the chance to experiment with the university's collection of rare instruments developed by Harry Partch "challenged my sense of form and musical intention, and inspired me to explore my own instrument in a way I had never done before." Choreographer and videographer Margarita Bali commented on the luxury of being able to create away from the pressures of daily life. She also noted that though producing a finished work was not a prerequisite for the Fellowship, "I could not help myself; it was important to me to come home to Argentina with material that could have the potential of a finished creative work." Indeed, Bali produced a 22-minute videodance filmed on various stairways across Seattle, which she plans to show at several international festivals.

For Meany Center, the project has been equally life-altering. This

new role of supporting open-ended processes, as opposed to functioning only as a presenter, has given us the opportunity for deeper relationships with artists whose residencies vary from a few weeks to several months.

More important, the Creative Fellowships Initiative has fundamentally altered the conversation around public engagement with artists and their work. By focusing on pure research rather than simply product, the Initiative creates opportunities for the public to engage in the actual process of creating — an experience that can only lend greater appreciation of the artistry of the finished works they see on our stage and elsewhere.

We are grateful to the Andrew W. Mellon Foundation for making this important work possible.



GARTH KNOX



MARGARITA BALI



DANIEL ALEXANDER JONES

World Dance

COMPAGNIE KÄFIG

PIXEL

November 8–10 | 8 p.m.

Premiered on November 15, 2014 at Maison des Arts de Créteil, during the Kalypso Festival

Duration 1h 10m / There is *no intermission* in this performance

Centre chorégraphique national de Créteil et du Val-de-Marne
Compagnie Käfig — directed by Mourad Merzouki

Artistic Direction and Choreography **Mourad Merzouki**
Concept **Mourad Merzouki** and **Adrien M / Claire B**
Digital Production **Adrien Mondot** and **Claire Bardainne**
Music Design **Armand Amar**

Additional Music Credits

Violin **Sarah Nemtanu** | Piano **Julien Carton** | Vocals **Nuria Rovira Salat** | Additional Music, Viola **Anne-Sophie Versnaeyen** | Drum Programming “Les Plocks,” Artback Society **Stéphane Lavallée** and **Julien Delaune** | Recording, Mixing, Sound Design **Vincent Joinville** | Modular Synthesizer **Martin Fouilleul**

Assistant to the Choreographer **Marjorie Hannoteaux**

Artists

Marc Brilliant | **Antonin Tonbee Cattaruzza** | **Elodie Chan** | **Aurélien Chareyron**
Yvener Guillaume | **Amélie Jousseau** | **Ludovic Lacroix** | **Ibrahima Mboup**
Paul Thao | **Sofiane Tiet** | **Médésséganvi Yetongnon** (*known as Swing*)

Lighting Design **Yoann Tivoli**, assisted by **Nicolas Faucheux**

Stage Design **Benjamin Lebreton**

Costume Design **Pascale Robin**, assisted by **Marie Grammatico**

Paintings **Camille Courier de Mère** and **Benjamin Lebreton**

Light Control **Stéphane Loirat**

Video Management **Eve Liot**

Sound Control **Alexis Lazar**

Stage Management **François Michaudel**

Executive Producer **CCN de Créteil et du Val-de-Marne / Compagnie Käfig**

Co-producers, **Maison des Arts de Créteil, Espace Albert Camus, Bron**

With the Support of **Compagnie Adrien M / Claire B**

World Dance Series
generously sponsored by
GLENN KAWASAKI

SUPPORT COMES FROM



MEANY CENTER THANKS THE FOLLOWING SIGNATURE SPONSOR

Anonymous

ADDITIONAL SUPPORT COMES FROM

Estate of Ellsworth C. Alvord †
Nancy D. Alvord †
Katharyn Alvord Gerlich
Glenn Kawasaki, Ph. D.
Marcella D. McCaffray
Estate of Mina Person †
Eric & Margaret Rothchild
Stephen & Sylvia Burges
Ana Mari Cauce & Susan Joslyn
Delaney & Justin Dechant
Britt East & Scott VanGerpen
Gail Erickson & Phil Lanum
Estate of Carmel Hennessy Pope †
Ira & Courtney Gerlich
Lynn & Brian Grant Family
Jeffrey Lehman & Katrina Russell
Craig Miller & Rebecca Norton
Chelsey Owen & Robert Harris
Cecilia Paul & Harry Reinert
Ariel Fund
Estate of Fern Rogow †
William Calvin & Katherine Granbard
M. Elizabeth Halloran
Matthew & Christina Krashan
Lois Rathvon
Joseph Saitta
Richard Szeliski & Lyn McCoy
Ellen Wallach & Thomas Darden



Photo Credit: Patrick Berger

ABOUT *PIXEL*

Mourad Merzouki presents a show at the crossroads of art, where bodies and images combine to create a universe of poetry and dreams, and where reality and illusion merge. Thanks to the 3D effects of digital artists Adrien M / Claire B, the movement of hip-hop dance mixed with circus arts find a new playground. In this improbable universe of perpetual motion, the exalted gesture is constantly challenged to better find itself. Armand Amar's musical creation reinforces the show's lyricism, like a warm invitation on this journey.

ARTIST STATEMENT

We are constantly exposed to images, videos and digital media. Screens are everywhere. One only need walk down the streets of big cities in some countries to imagine what the

city of tomorrow will be: large exposure to images which are now a part of our everyday life.

The *Pixel* project was born when I first met Adrien Mondot and Claire Bardainne, and from the fascination I felt at that moment: the real and the virtual world became indistinguishable. I decided to try using these new technologies for dance.

The first experience mixing dance and interactive video was breathtaking for the performers who were part of the project. With the same curiosity and open mind that inspires me, I explored an impalpable world created by the light projections developed by the Adrien M / Claire B Company.

The challenge of making two worlds interact with each other, while striking a subtle balance between both techniques, changes my approach to gesture: how does the dancer perform in a space

made up of illusions on a 3D-set, where video both accompanies motion as well as hinders it?

How do dance and abstract representations answer each other without one getting the upper hand? I search for these answers as I continue to develop and improve each of my creations, with new constraints and new performance partners.

Along with the video projections, I wanted Armand Amar's music to fit closely with the choreography and images, like a warm invitation to travel. His music accompanies the performers, bringing out the energy as well as the poetry lying in the dancers' bodies.

Those new discovery paths allow me to work on this extension of reality and to consider a synthetic world, which is odd for a choreographer who feeds off bodies and material. Inhabiting dance in a space where the

body faces dreams, I developed gestures in moving landscapes created by Adrien M and Claire B. I wanted to open up the way in which the synthetic world of digital projection interacts with the dancers' reality.

Each artist is playfully immersed in an unknown world, with a curious mind, relying on hip-hop virtuosity and energy, mixing up poetry and dreams, to create a show at the crossroads of arts.

Mourad Merzouki — November 2014

ABOUT COMPAGNIE KÄFIG

A major figure on the hip-hop scene since the early 1990s, Compagnie Käfig's Artistic Director Mourad Merzouki works at the junction of many different disciplines. To his exploration of all hip-hop styles, he adds circus, martial arts, fine arts, video and live music. Without losing sight of the hip-hop movement's social and geographical origins, this multidisciplinary approach opens up new horizons and reveals new outlooks.

Merzouki's first fully independent work, *Käfig*, was performed in 1996 at Rencontres Urbaines de la Villette in Paris. On a deck surrounded by a net, a hip-hop dancer and a contemporary performer challenged each other to improve their dialogue. The message was clear: hip-hop was extending its territory without losing sight of its history.

Naming the company after his inaugural piece, *Käfig* (which means "cage" in Arabic and German), he set a symbolic tone that represents his openness and refusal to become locked into a single style.

In 1998, *Récital* — an unusual dialogue between six dancers, one musician and the image of a classical concert — launched

Compagnie Käfig's style. For this, Merzouki hung several violins over the stage and choreographed an unusual orchestra. An international tour through 40 countries brought worldwide fame to Compagnie Käfig.

Teaming up with South African choreographer Jay Pather in 2000, Merzouki created *Pas à Pas*, an explosive mix of traditional Zulu dances and hip-hop. In 2001, *Dix Versions*, created at Maison de la Danse in Lyon, outlined the hip-hop singularity of seven performers and was performed at the prestigious Jacob's Pillow Festival in Berkshire, NY. *Dix Versions* highlighted hip-hop writing and acrobatics with circles of light that isolate each dancer in his artistic originality, whether inspired by acrobatics or martial arts. The show, embedded in an off-beat plastic environment, with

geometric objects moved around the set by the dancers in a lively game of forms and energies, confirmed Merzouki's aesthetics.

In 2002, Merzouki choreographed one of La Fontaine's famous fables, *Le Chêne et le Roseau*, as part of the project led by La Petite Fabrique. For the Year of Algeria in France in 2003, he worked with Kader Attou to create *Mekech Mouchkin — Y'a pas de problème* with dancers from Algiers. With *Corps est Graphique* in 2004, Merzouki balanced the cast with an equal number of male and female artists. Mixing calligraphy, video and dance with a hint of humor, this performance redefined perceptions of seduction games.

In January 2006, Merzouki told his own story in *Terrain Vague*, a piece that looked into



The Nutcracker
Artistic Directors: Maria Vinson & Oleg Gorboulev
OLYMPIC BALLET
THEATRE
December
13-23
Edmonds Center for the Arts
&
Everett Performing Arts Center
Tickets:
olympicballet.org
425-774-7570
City of Everett
Hotel/Motel
Tax Fund
edmonds
ARTS COMMISSION
Funded in part by the City of Edmonds Arts
Commission Tax and Professional Fund

Photo: Alante Photography

his childhood and personal background. In a fun, colorful space, open to all possibilities, the dancers, actors and circus performers challenge each other with audacity and virtuosity, in an eclectic show for a visual, sensory, choreographic and musical journey, bursting with energy.

With *Tricôté* in 2008, Merzouki took the audience behind the scenes. Set to the music of the troupe's faithful collaborator AS'N, this piece gave a look at the creative process of a new work, from auditions to performance. From January 2006 to June 2009, Espace Albert Camus in Bron hosted Compagnie Käfig in residence. The theater became the venue of the Karavel Festival, created in 2007 under the leadership of Merzouki, with 15 hip-hop companies setting up various performances in the city.

In 2010, Merzouki created *Correria*, presented jointly with 2008's *Agwa*, featuring Brazilian dancers. For the 14th Dance Biennial in Lyon, the choreographer presented *Boxe Boxe*, a work reconnecting Merzouki with his initial training in martial arts. This piece was also an opportunity to explore new outlooks through collaboration with the Debussy String Quartet. In March 2011, under the prestigious Friday Evening Events at the Louvre museum, Compagnie Käfig created events using a fight theme, with choreographic works based on *Boxe Boxe*, echoing the sculptures of the museum.

Käfig Brasil premiered at the 2012 Montpellier Dance Festival and marked the return of the Brazilian dancers from *Correria/Agwa*. For this creation, Merzouki invited several French

and Brazilian choreographers to collaborate in an atmosphere of shared artistic friendship.

In 2014, Merzouki created *Pixel* in collaboration with Adrien Mondot and Claire Bardainne. This show focuses on digital light projections that accompany dancers' motions to strike a subtle balance between the real and the virtual world, between energy and poetry, and fiction and technical achievement.

In 2016, Compagnie Käfig celebrated its 20th anniversary at Maison des Arts in Créteil and Maison de la Danse in Lyon. This anniversary highlighted Käfig's work with the new production *Cartes Blanches*, celebrating 20 years of dances from *Käfig* to *Pixel*. In 2017, Espace Albert Camus in Bron hosted *Boxe Boxe Brasil*, a revival of *Boxe Boxe* honoring the accomplishments of the company: 20 years on stage, with international tours, artistic collaborations and creative effervescence, a singular and collective history that has been enriched over time by its dynamic opening to the world.

ARTISTIC STAFF

Mourad Merzouki (Artistic Direction and Choreography) began training at the age of 7 in the circus school of St. Priest, in Lyon's eastern suburbs, while also practicing martial arts. At 15, he gravitated towards dance through inspiration drawn from hip-hop culture. From there, he began working on choreography and created his first dance company, Accrorap, in 1989, with Kader Attou, Eric Mezino and Chaouki Saïd. Accrorap performed *Athina* during the 1994 Dance Biennial in Lyon and gained acclaim for bringing hip-hop from the street to the stage, enabling the troupe to perform internationally. It was during a performance in Croatia at a refugee camp where Merzouki

saw the power of dance to communicate and express emotion.

In 1996, Merzouki established Compagnie Käfig. From 1996 to 2006, Merzouki created 14 pieces that explored the world of dance through a multitude of styles. Additionally, he was instrumental in the creation of the Pôle Pik choreography center in Bron as well as the Karavel festival. In June 2009, Merzouki was appointed director of the national choreography center of Créteil and Val-de-Marne, where he developed *Dance: A Window on the World* with a focus on openness. Merzouki was a guest artist at the 2008 Dance Biennial in Lyon, where he directed the parade, a major event of the Dance Biennial, *Les Pointillés*. In 2013, he created the Kalypso festival, bringing the mainstream promotion of hip-hop dance companies to Paris.

In March 2016, he was appointed artistic advisor for "Pôle en Scènes" in Bron, where he brings together the Pôle Pik choreography center, the theater Espace Albert Camus and the Fort, leading to one common goal of training, creating and promoting performing arts. Merzouki is a member of the support committee to choreographic art of the French ministry of culture (DRAC Île-de-France) and the sponsorship committee for dance of Caisse des Dépôts. He was recently included in *Petit Larousse Illustré 2019*.

Adrien Mondot and Claire Bardainne (Digital Production) carry out projects in the fields of digital and performing arts with their company Adrien M / Claire B. They create many forms of art, from stage performances

to exhibitions combining real and virtual worlds. Placing the human body at the heart of technological and artistic challenges, they develop and customize their own IT tools, creating a visual language that entertains the audience's imagination. The company operates as a research and creativity workshop based in Lyon, searching for a live digital world: mobile, organic, ephemeral, random, sensory.

Adrien Mondot is a multi-disciplinary artist, computer scientist, IT specialist and juggler who investigates and inquires about movement. He operates at the intersection between the art of juggling and technological inventions.

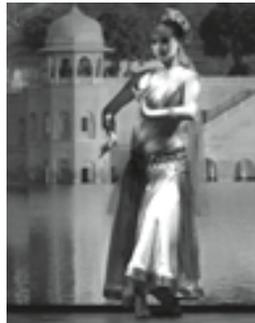
Claire Bardainne is a visual artist, graphic and stage designer who holds degrees from the École Estienne and Arts Déco in Paris. Her research focuses on the link between graphic designs, images and space, exploring back-and-forth shifts between the imaginary and the real worlds.

Armand Amar (Music) is French, of Moroccan origin, born in Jerusalem, and is fascinated by extra-European music. An autodidact, he learned to play tablas, zarb and congas, and studied under various masters of traditional and classical music. Through the discovery of dance in the 1970s, he found a direct relationship to music, the power to improvise freely, the advantages of authentic, on-the-spot exchanges. Since then he has worked with various choreographers from the different branches of contemporary dance, such as Marie-Claude Pietragalla, Carolyn Carlson, Francesca

Lattuada, Russell Maliphant etc. Amar has collaborated with various film directors. He received the Amanda Award Best Soundtrack of the Year 2014 for the music of Erik Poppe's movie *Thousand Times Goodnight*. Collecting musical instruments from everywhere in the world, founder of the record label Long

Distance for traditional, world and classical music, he created his first *oratorio mundi* named *Leyla & Majnun* at Salle Pleyel, Paris, in 2014.

Marjorie Hannoteaux (Assistant to the Choreographer) is a self-taught woman who thrives on



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.*



collectif9

Wednesday, March 27
7:30 pm | \$19-\$44

Montreal's cutting-edge classical string band collectif9 heralds a new age in genre-bending performance through their energized, innovative arrangements of classical repertoire.

10% discount for Seniors 62+ & Military on events presented by ECA!

eca
edmonds center for the arts

ec4arts.org | 425.275.9595

**410FOURTHAVENUE NORTH
EDMONDSWA98020**

COMPAGNIE KÄFIG | About the Artist

NOV
11

Woodwind Faculty Concert

With Donna Shin (flute), Mary Lynch (oboe), Ben Lulich (clarinet), Seth Krinsky (bassoon), and Michael Brockman (saxophone).

4:30 pm Brechemin Auditorium

NOV
29

Chamber Singers & University Chorale: *Songs of the Americas*

Geoffrey Boers and Giselle Wyers direct a program of music celebrating the varied cultures of the American continents.

7:30 pm Gerlich Theater (formerly Meany Theater)

DEC
6

Wind Ensemble and Symphonic Band with Donna Shin, flute

Music by Joseph Schwantner, Gustav Holst, and UW faculty composer Huck Hodge. With faculty artist Donna Shin, flute.

7:30 pm Gerlich Theater (formerly Meany Theater)

W SCHOOL OF MUSIC
UNIVERSITY of WASHINGTON

MORE AT: WWW.MUSIC.WASHINGTON.UW
ArtsUW TICKET OFFICE: 206.543.4880

varied professional experiences in fields such as fashion, cinema, theatre, musical, entertainment, magazine edition, contemporary and neo-ballet dance. She worked for major retailers such as Yves Saint Laurent, Cartier, Swarovski and Jean-Paul Gaultier. She has performed as a dancer for many choreographers: Montalvo Hervieu, Blanca Li, Marie-Claude Pietragalla, Marie Agnès Gillot, Kader Belarbi, David Drouard, Kamel Ouali, Franco Dragone, Benjamin Millepied, etc., in addition to assisting in the process of creating and touring their performances. She has been involved with Compagnie Käfig since 2011, assisting Mourad Merzouki for *Yo Gee Ti* and *Pixel*.

Benjamin Lebreton (Stage Design), studied landscape architecture in Paris, then earned his degree in 2005 in a stage design program at the Lyon National School of Arts and Theatre Techniques. He has worked in France and abroad as a stage designer with Maguy Marin, Philippe Awat, Catherine Hearnreave, Thomas Poulard, David Mambouch, Les Transformateurs, Valérie Marinèse, and Scènes à Lyon. Lebreton has worked as a stage designer for all of Merzouki's pieces since 2006 and has created the graphic visual identity for most of Company Käfig's shows.

Pascale Robin (Costume Design), after pursuing classical drawing, graphic arts and dance, improved her costume techniques at the fashion school Esmod. Captivated by the magic effect of the body on stage and by textile, she has been creating and designing costumes since 1986. In the dance industry, she has worked with choreographers

such as Jackie Taffanel, Régine Chopinot, Anne Teresa De Keersmaeker, Barbara Blanchet and Odile Azagury. She also designed costumes for automatons, circus artists, brass bands, street performances, operas and cabarets.

Yoann Tivoli (Lighting Design) was born in 1974 in Angers. After a two-year degree in lighting and sound systems and a four-year experience as a stage manager in two Lyon theatres, he achieved his first lighting creation in 1994 and has worked in performing arts throughout the world. He has worked with Inbal Pinto Dance Company, Frank Il Louise, Bob H Ekoto, Question, Pilobolus, and Entre Nosotros, the Lyon National Orchestra, and the Tel-Aviv Opera. Tivoli is co-founding member of the Groupe Moi, and he has created lighting design for all of Merzouki's pieces since 1996.

THE COMPANY

Marc Brillant joined the Malabar Company and discovered the Cyr wheel, after a ten-year-period of practicing capoeira, street acrobatics and Parkour. His unusual career led him to join prestigious street performance companies, circus and dance companies. Not only does he use the Cyr wheel in an acrobatic way, but he also uses his capoeira skills to create a unique language in and out of the wheel. His particular style allowed him to join the Czech company La Putyka and the Pietragalla Company, before joining Compagnie Käfig. At the same time, he is developing an artistic project with his company Le Quatrième Corollaire.

Antonin Cattaruzza, known as *Tonbee*, was trained at the well-

known Académie Internationale de la Danse in Paris in contemporary dance, ballet and modern jazz. He then learned hip-hop dance at Centre de Danse du Galion. He danced on tour in musicals and shows for various singers such as Slimane and TAL. *Tonbee* has worked as a choreographer for M Pokora, X Factor Liban, the videogame Just Dance, among others. Recently he has worked for hip-hop dance companies: Trafic de Style, Dyptik, Massala and Compagnie Käfig.

Elodie Chan became interested very early in the culture and arts of the Chinese circus. She was trained in contortion art by Liu Wei in Paris. Since 2013 she has trained in workshops with the acrobatic Troupe of Tianjin, at the national school of the Beijing Circus, with Canadian performers, and classes in contemporary dance in Paris. She participated in several events, cabarets, TV shows and musicals, designing contortion shows of fluidity and endless movement. She joined Compagnie Käfig in 2014.

Aurélien Chareyron has participated in several contests in France and abroad: winning the Express Yourself contest in Paris; reaching second place at the XXL Championship of London; placing third at the UDO European Street Dance Championship, and the quarter-finals in the TV Show *La Meilleure Danse*. In 2010, he joined the Metamorphoz Company, directed by Mohamed Rouabah, and Compagnie Käfig in 2014.

Yvener Guillaume started dancing hip-hop when he was 12. He took lessons in ballet, jazz and contemporary dance, plus singing and comedy lessons

at the Académie Internationale de la Danse. He has worked with choreographers such as Maurice BÉjart, Kamel Ouali, Nasser Martin Gousset, Hiroaki Umeda, Fouad Boussouf, Simhamed Benhalima and Mourad Merzouki. He has acted in advertisements, films, series and TV films. In addition, he has won dance contests and has been a dance contest judge. He has developed a significant pedagogical work providing internships, classes and workshops in France and abroad. He joined Compagnie Käfig in 2013.

Amélie Jousseume built her fundamentals in jazz and hip-hop dance before turning to break dance and working with the Echos-liés (winners of the 2009 TV Show *Incroyable Talent*).

She joined the ranks of the Canadian French team of Ayong in 2012, within the Moral Soul Company. At the same time, she choreographed and performed as a soloist in the children's play *L'Arbre des Découvertes* by Karine Thomas. She joined the 6ème Dimension Company on the shows *Je Me Sens Bien* (2010 Beaumarchais-SACD Award) and *Satisfaite* before joining Compagnie Käfig.

Ludovic Lacroix has traveled across France for many years to participate in dance battles. In 2011, he performed in the musical *Ali Baba*, and has developed his skills working with companies such as Fradness, Alexandra N'Possee, Us Latino and Daskik. Lacroix has conducted workshops for several years in schools and



W SCHOOL OF MUSIC
UNIVERSITY of WASHINGTON

ETHNOMUSICOLOGY
VISITING ARTIST CONCERT

**GANESH
RAJAGOPALAN
VIOLIN**

*Traditional
and New Music
of South India*

SAT. DECEMBER 8, 2018
JONES PLAYHOUSE, 7:30 PM
TICKETS: \$25 (\$10 STUDENTS/SENIORS)

WWW.MUSIC.WASHINGTON.EDU · 206.543.4880

COMPAGNIE KÄFIG | About the Artist

sociocultural structures. He joined Compagnie Käfig in 2013.

Ibrahima Mboup known as *Ibou Sene*, started rollerblading in Senegal at the age of 17. He rapidly became a role model in the African and international rollerblading field. He trains in slalom, acrobatic jump, speed and dance and won his first championship in 2007. He has created shows with the company *Roller Dance Africa*, is invited regularly to the festival ETNOSUR in Spain, and teaches school workshops. Ibrahima settled in France in 2012 and joined Compagnie Käfig in 2016 as dancer on rollerblades.

Paul Thao was born in 1984 in Nîmes. He started breakdance at the age of 14 with his family. He discovered other hip-hop styles by training beside Storm, Poppin Taco, Junior Almeida, Ronnie from Full Force Crew, and others. After these experiences, he started teaching in 2003. In 2006 he joined the companies MIX and Groove, and the following year, the company Evasion, with tours through France until 2011. The same year, he was cast as a dancer in the movie *Planet Bboy*. He joined Compagnie Käfig in 2015.

Sofiane Tiet was born in Belfort in 1986, and left his hometown in 2003 to move to Paris, where he learned jazz, ballet and contemporary dance at the Académie Internationale de la Danse. In 2009, he joined the Japanese company S20, created by Hiroaki Umeda, and toured for two years. In 2013, he was cast on the team street dance team for *Puma The Quest*. This event enabled him to train and gain experience in various capital cities around the world. He joined Compagnie Käfig in 2015.

Médésséganvi Yetongnon, known as *Swing*, was trained in hip-hop dance with the Bordeaux team La Smala. Traveling from street shows to battles, he won the France National Championship and reached third place at the Battle of the Year 2010. He joined the Rick Odums Center and took lessons in jazz, ballet, modern and contemporary dance. As he continues to participate in contests, he has become a professional with several companies: Les Echos-liés, Malka, RV6K and Funky Feet in Belgium. He joined Compagnie Käfig in 2014.

Exclusive North American Tour Representation
Rena Shagan Associates, Inc.

The National choreography center of Créteil and Val-de-Marne / Käfig Company — directed by Mourad Merzouki is funded by the Ile-de-France Regional Cultural Affairs Office — Ministry of Culture and Communication, the Val-de-Marne Department and the City of Créteil. It receives the assistance of Institut Français for its international tours.

MEANY CENTER ART EXHIBIT

Meany Hall lower lobby

SCHOOL OF ART + ART HISTORY + DESIGN

STUDENT ART WORK

THE ARTISTS

GRANITE CALIMPONG XIAOYI GAO
LUCY COPPER YUZI LI
ANNE BRISON DOYLE JASON LIANG
ABIGAIL DRAPKIN TODD MCKINNEY
RYANN FUNK YABSIRA WOLDE

CURATION:

EMILY ZIMMERMAN & GLORIA DE LIBERALI

ALONZO KING LINES BALLET

Thurs-Sat, Jan 10-12, 8 p.m.

Choreographer Alonzo King examines the power of lost languages with *Figures of Speech*, a poignant journey through the sound, meaning and shape of indigenous languages on the verge of extinction.



MEANY CENTER
FOR THE PERFORMING ARTS

BROOKLYN RIDER

November 13 | 7:30 p.m.

Johnny Gandelsman, violin

Colin Jacobsen, violin

Nicholas Cords, viola

Michael Nicolas, cello

PROGRAM | HEALING MODES

The power of music to heal body, mind and spirit was a belief held from the ancient Greeks up through the ages. The topic is just as relevant today, where the synergy between music and healing is being passionately explored in the field of modern brain science.

CAROLINE SHAW

(b. 1982)

Schisma

GABRIELA LENA FRANK

(b. 1972)

Kanto Kechua #2

REENA ESMAIL

(b. 1983)

Zeher (Poison)

MATANA ROBERTS

(b. 1975)

borderlands...

INTERMISSION

BEETHOVEN

(1770-1827)

Quartet No. 15 in A minor, Op. 132

Assai sostenuto — Allegro

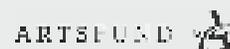
Allegro ma non tanto

Adagio molto — Andante

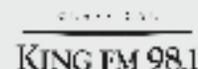
Alla Marcia, assai vivace — Più allegro — Presto

Allegro appassionato

SUPPORT COMES FROM



MEDIA PARTNER



MEANY CENTER THANKS THE FOLLOWING SIGNATURE SPONSOR

John C. Robinson and Maya Sonenberg

ADDITIONAL SUPPORT COMES FROM

Estate of Ellsworth C. Alvord †
Nancy D. Alvord †
Kathryn Alvord Gerlich
Estate of Mina Person †
Eric & Margaret Rothchild
Donald & Gloria Swisher
Estate of Barbara Weinstein †
Warren & Anne Anderson
Stephen & Sylvia Burges
Ana Mari Cauce & Susan Joslyn
Delaney & Justin Dechant
Britt East & Scott VanGerpen
Gail Erickson & Phil Lanum
Estate of Carmel Hennessy Pope †
Ira & Courtney Gerlich
Lynn & Brian Grant Family
Jeffrey Lehman & Katrina Russell
Hans & Kristin Mandt
Craig Miller & Rebecca Norton
Chelsey Owen & Robert Harris
Cecilia Paul & Harry Reinert
Ariel Fund
M. Elizabeth Halloran
Matthew & Christina Krashan
Don & Toni Rupchock
David and Marcie Stone



Photo Credit: Erin Baiano

Hailed as “the future of chamber music” (*Strings*), Brooklyn Rider offers eclectic repertoire in gripping performances that continue to attract legions of fans and draw rave reviews from classical, world and rock critics alike.

In fall 2018, Brooklyn Rider released *Dreamers* on Sony Music Masterworks with Mexican jazz vocalist Magos Herrera. The recording includes gems of the Ibero-American songbook as well as pieces written to texts by Octavio Paz, Rubén Darí, and Federico García Lorca. They will tour to support the album beginning in New York City. Brooklyn Rider will also debut their *Healing Modes* project this season which presents Beethoven’s Opus 132 alongside four new commissions by Reena Esmail, Gabriela Lena Frank, Matana Roberts and Caroline Shaw.

Brooklyn Rider celebrated its tenth anniversary in 2015 with the groundbreaking multi-disciplinary project *Brooklyn Rider Almanac*,

for which it recorded and toured 15 specially commissioned works, each inspired by a different artistic muse. Last season, Brooklyn Rider released an album with Anne Sofie von Otter entitled *So Many Things* on Naïve Records, including music by Colin Jacobsen, Caroline Shaw, John Adams, Nico Muhly, Björk, Sting, Kate Bush and Elvis Costello, among others. Together they toured material from the album and more in the U.S. and Europe, including stops at Carnegie Hall and the Opernhaus Zurich.

After performances together at the Jacob’s Pillow Dance Festival, the quartet toured the U.S. with choreographer Brian Brooks and former New York City Ballet prima ballerina Wendy Whelan, performing *Some of a Thousand Words*. The intimate series of duets and solos featuring Brooks and Whelan foregrounds the live onstage music of the quartet as a dynamic and central creative component.

Other recent recording projects include *Spontaneous Symbols* in the fall of 2017, 2016’s *The Fiction Issue* with music by Gabriel Kahane, 2013’s *A Walking Fire* on Mercury Classics and *The Impostor* with Béla Fleck on Deutsche Grammophon/Mercury Classics, plus 2011’s much-praised *Brooklyn Rider Plays Philip Glass* on the composer’s Orange Mountain Music label. Violinist Johnny Gandelsman launched In A Circle Records in 2008 with the release of Brooklyn Rider’s eclectic debut recording, *Passport*, followed by *Dominant Curve* in 2010, and *Seven Steps* in 2012. A long-standing relationship between Brooklyn Rider and Iranian kamancheh player Kayhan Kalhor resulted in the much-praised 2008 recording, *Silent City*.

BROOKLYN RIDER | About the Program

Schisma (2018) CAROLINE SHAW

Schisma is a reference to the phrase “in the cleft of the rock,” which appears in many scriptures including the *Song of Solomon* and *Isaiah*. In the *Book of Exodus (33:22)*, there is a beautiful line which reads: “I will put you in a cleft of the rock, and I will cover you with my hand until I have passed by.” It is essentially a promise of safety, of a makeshift refuge within a crack in something as hard and unforgiving as mountain rock, until the danger has passed. It is a kind of nest, a home. I have always felt that Beethoven’s *Heiliger Dankgesang* (third movement of Opus 132) uses a nest-like architecture in a unique and profound way. The return of the dance-like *Neue Kraft fühlend* section always feels like a warm homecoming, a place of hope and shelter and deep comfort. The choice to title this piece with the modern Greek word *schisma* (a translation of the Hebrew תְּרִיקָה, or “cleft”) is a reference to the islands in today’s Greece which have become harsh refugee camps for Syrians seeking asylum from the war. It also points to the nature of war, of the break between peoples, and of the search for hope and new growth within the breaks and crevices.

— Caroline Shaw

Schisma was commissioned for Brooklyn Rider by Madeline Island Chamber Music in honor of Caroline Marshall. First performance, June 29, 2018, Madeline Island, WI.

Kanto Kechua #2 (2018) GABRIELA LENA FRANK

In my early thirties, after receiving a devastating diagnosis of a life-threatening autoimmune disease, I paradoxically entered the most uniquely creative period of my life. Looking back, I believe I might have been grasping at what was most life-affirming to me, terrified of impending surgeries, radiation, drugs and pain. Over several months, I composed hours of chamber music,

wrote bilingual poetry and a fantasy novel of time-travel back to my ancestral homeland of pre-Conquest Perú, knitted and sewed, mastered the tarot and intricate origami, dove into the alchemy of homemade soaps and face creams, interned in bee-keeping, cultivated sourdoughs, and learned to make cheese.

This was quite the prelude, bright and desperate both, to several years of treatment when most of my creative endeavors were muted. Now, a number of years later, scarred but healthy and working actively as a composer, I still carry around melodies born from that time; and in 2017, fashioned a quartet from this oddly luminescent wellspring into the first movement of *Walkabout: Concerto for Orchestra*, somewhat simplified for its symphonic weight. When I was approached by the brilliant string quartet Brooklyn Rider for a work on the theme of healing, I found my chance to hear these ideas for the nimbler string quartet, my original conception. The result is *Kanto Kechua #2* (“Quechua Song” with Quechua being the dominant language of post-Inca Perú) now with all of its ornamental intricacies and string-crossing whirls under an achingly high if brief violin line. Throughout, motifs from native Andean folk music proliferate.

I’m exceedingly grateful to be able to, at long last, bring this music to life as I step now in wellness and creative abundance.

— Gabriela Lena Frank

Kanto Kechua #2 commissioned by the Vail Dance Festival, Damian Woetzel, Artistic Director, for Brooklyn Rider and Ballet Hispánico, choreographed by Claudia Schreier. First performance, August 6, 2018, Vail, CO.

Zehar (Poison) (2018) REENA ESMAIL

In September 2018, I developed an infection in my throat that wouldn’t subside. For two weeks, it became

increasingly difficult to swallow, to breathe and especially, to speak. During this time of intense, painful silence, I thought about what this loss of voice represented for me: of how many times in my life I had been rendered voiceless — either by others or by my own doing. Healing, in this case, was not about enduring the pain, but about releasing the poison I have always swallowed — that didn’t belong to me. It was only when I felt myself begin to release that poisonous energy that I felt the physical infection begin to subside.

This piece was conceived during those dark weeks, and is simply about that release. It uses two incredibly beautiful Hindustani raags: the dark and mysterious *Todi* and the mournful *Bhimpalās*. While working on this piece, I was also working on a setting of a beautiful Hafiz poem which ends “When the violin can forgive / every hurt caused by others / the heart starts singing.” That is very much the spirit of this piece, too.

— Reena Esmail

borderlands... MANTANA ROBERTS

borderlands... is built around historical data about the U.S.-Mexico border crisis and the problems that have ensued with the more recent archaic American immigration policies. I decided to focus on a type healing that is about healing cultural rifts, healing ideas of difference, healing through remembering history, healing by highlighting the protection of rights that should be afforded to every human, regardless of where they may come from. This used to be in the spirit of what it means to be American (to me). What is going on right now is not American. It’s a sham and a shame. We can do better...
— Matana Roberts

borderlands... was commissioned for Brooklyn Rider by The Visiting Quartet Residency Program at Arizona State University.

Quartet No. 15 in A minor, Op. 132 (1825) LUDWIG VAN BEETHOVEN

And it came to pass, when the evil spirit from God was upon Saul, that David took a harp, and played with his hand; so Saul was refreshed and was well, and the evil spirit departed from him.
(I Samuel 16:23)

The power of music to heal body, mind and spirit was a belief held from the ancient Greeks up through the ages. The topic is just as relevant today, where the synergy between music and healing is being passionately explored in the field of modern brain science (with some astounding findings). Whether the music itself is directly restorative or if it serves as a powerful and guiding metaphor has been long debated, but nevertheless, Beethoven's inherent belief in music's healing power is well illustrated by a visit he paid in 1804 to his former student, pianist Dorothea von Ertmann, following the death of her three-year-old son. Offering music, he prefaced an hour-long improvisation with the sparsely chosen words: "We will now speak to each other in tones." Beethoven's intimate friend Antonie Brentano also recalled that "...he visited me often, almost daily, and then he plays spontaneously because he has an urgent need to alleviate suffering, and he feels he is able to do so with his heavenly sounds..." The Quartet in A minor, Opus 132 is the second in a series of five quartets written at the request the Russian Prince Galitzin. These so-called late quartets represent an exquisite culmination of Beethoven's output as a composer. Evidence of the deaf composer's own suffering and search for higher meaning is found scattered throughout his notebooks during his final years and Opus 132 powerfully embodies the musical essence of late Beethoven; an autobiographical world that wrestles with questions surrounding life, death, and spirituality.

A harbinger of music to come, an almost obsessive drive towards overarching motivic and thematic

unity permeates this quartet. A pair of semitones separated by an expressive leap is introduced in the opening bars of the first movement, these tones (in a great multitude of pitch values, inversions, and durations) serving as fodder for all that follows across the five-movement structure. Even with the sweetness of the memorable second theme, the opening movement is generally characterized by a brooding and highly combustible tendency. In contrast, Beethoven often relied on pastoral settings across his output to explore a sense of repose and spiritual renewal, here reflected in the amiable second movement. Flowing over a gentle topography, the material is still informed here by the general motif, though with stormy tendencies much subdued. Notable is the hurdy-gurdy trio section on an A drone, filling the listener with the restorative powers of the fresh air.

In the early spring of 1825, Beethoven found himself in the throes of an infected bowel — far more serious an affliction in the day — pausing his ability to continue work on the quartet. This episode is reflected in the sublime center of this five-movement quartet, the *Heiliger Dankgesang eines Genesenen an die Gottheit, in der lydischen Tonart* (Song of Thanksgiving from a Convalescent to the Deity, in the Lydian Mode). Beethoven at this time in his life often looked back in the musical tradition for inspiration and as a way to imagine the future. Borrowing from the ancient church modes with his use of the Lydian scale (F major with a raised 4th scale degree), Beethoven's choice was most certainly not random; sixteenth century Italian theorist Gioseffe Zarlino observed that "the Lydian mode is a remedy for fatigue of the soul, and similarly for that of the body." Three serene and prayerful Lydian chorale prelude episodes, each occurrence increasingly intermingling the pure tones of the half note chorale with embellished prelude material, gradually create a sense of heavenly ascension across the movement. Modulating with the simple hinge of a C-sharp, two D major sections

(*Neue Kraft fühlend*) break these reveries with joyous expressions of new strength and convalescence. My beloved chamber music coach while in school, Felix Galamir (then approaching 90) vividly demonstrated this by stepping from his chair one leg at a time and standing tall. In his case, he was not much taller standing than seated, but the point was nevertheless well received! But the *Heiliger Dankgesang* is not only a celebration of feeling new physical strength, but it is essentially an expression on the renewal of the soul. For Beethoven, the return of his physical health likely ran of secondary importance to a return of his creative powers. Touchingly written in the margin of a sketch for this movement is a note surely not meant for his doctor: "Thank you for giving me back the strength to enjoy life."

Beethoven seems to scorn those of us moved to tears by the sublime conclusion of the third movement with the interjection a raucous march, bringing us back to earth with bold force. This very brief movement leads into a heroic violin recitativo recalling the choral finale of his ninth symphony (Op 125), catapulting us into the highly turbulent world of the finale. Searching in various guises for resolution amidst strains found across all of the preceding movements, the virtuosic writing shows Beethoven very much writing for the future; how foreign the interlocking rhythms and gnarly contrapuntal figurations must have felt at the time (they still do)! And at the end of this monumental musical journey, one which invites the listener to confront and transcend his/her own fragilities, the music is drawn to conclusion with an effervescent coda, almost Mozart-like in its exuberance. Here is Beethoven once again playing with our emotions; it's either a joyful summation of our human ability to rise above life's challenges or a rebuke for taking ourselves too seriously. Or perhaps both?

— Nicholas Cords

KURBASY

CHARMED OF A MID-SUMMER'S NIGHT

November 16 | 8 p.m.

Devised, arranged and performed by:

Vocalist-Actors

Maria Oneshchak

Myroslava Rachynska

Natalia Rybka-Parkhomenko

with

Vsevolod Sadovjy, Multi-instrumentalist

Artem Kamenkov, Double Bass

Markiiian Turkanyk, Violin

Volodymyr Stetskovych, Video and Lighting Designer, VJ

Ruslan Kharchenko, Sound Engineer

Song List

- | | |
|--|--|
| 1. Blagoslovy Bozhe / Your Blessings, oh Lord! | 10. Da bulo v tioshchi / Mother-in-law |
| 2. Oy hodyla Olenka / Olenka | 11. Soromitky / Soromitky |
| 3. Posluhayte podruzhechky / Girlfriends,
listen to where the doves coo | 12. Kolomyiky / Pear |
| 4. Oy otse zh tobi / Oh This is for You My
Dear Mother | 13. Konyky / Horses |
| 5. Oy hodyla da moloda / The Bride is walking | 14. Oy borovaya / Nightingale |
| 6. Nenko moya / My Mother | 15. Oy ne hody Hrytsiu / Oh Hyrts, Don't Go |
| 7. Chuite koni / Hear the Horses | 16. Oy ne stiy verbo / Oh Willow, Don't Go |
| 8. Zasiyalo sriblo-zloto / Gold and Silver
Glitter | 17. Na nashiy yuloytsi / On our Road |
| 9. Zpoza gory / Beyond the Mountain the
Moon Arose | 18. Shyrokaya nyvka / In the wide Fields |
| | 19. Na vysokiy polonyni / In the Mountain
Meadows |

Kurbasy is a presentation of Center Stage, a public diplomacy initiative of the U.S. Department of State's Bureau of Educational and Cultural Affairs, administered by the New England Foundation for the Arts in cooperation with the U.S. Regional Arts Organizations, with support from the Doris Duke Foundation for Islamic Art, and the Trust for Mutual Understanding. General management is provided by Lisa Booth Management, Inc.

SUPPORT COMES FROM



YOUTH MATINEE SUPPORT COMES FROM

Reg & Rob Young Foundation



MEDIA PARTNER



ADDITIONAL SUPPORT COMES FROM

Estate of Ellsworth C. Alvord †
Nancy D. Alvord †
Katharyn Alvord Gerlich
Estate of Mina Person †
Eric & Margaret Rothchild
Ana Mari Cauce & Susan Joslyn
Delaney & Justin Dechant
Britt East & Scott VanGerpen
Gail Erickson & Phil Lanum
Estate of Carmel Hennessy Pope †
Ira & Courtney Gerlich
Lynn & Brian Grant Family
Jeffrey Lehman & Katrina Russell
Craig Miller & Rebecca Norton
Chelsey Owen & Robert Harris
Ariel Fund
Matthew & Christina Krashan
Joseph Rothberg & Susan Corwin
Richard Szeliski & Lyn McCoy



Photo Credit: Marta Syrko

Kurbasy is an avant-garde musical project of the renowned progressive Les Kurbas Theatre in Lviv, Ukraine. Started in 2008 as an informal vocal gathering of singer-actresses during rehearsals for other theater productions, over the last two years Kurbasy has performed across Europe — from the front lines of occupied eastern Ukraine to concert halls in Western Europe. The ambient approach of Kurbasy gives life to the indigenous polyphonic sounds of Ukraine’s rich traditional music heritage. Founded as a female *a capella* vocal trio, Kurbasy is now experimenting with the sounds of Ukrainian instruments — zither, cymbals, tambourine, drums, with violin and contrabass. The theatrical background of the group is a core component of Kurbasy’s aesthetic. The music they perform is tied to, celebrates, and renews the rituals, the memories, the cycles of Ukraine and her people.

Maria Oneshchak was born in the historic city of Ivano-Frankivsk in southwest Ukraine and moved to Lviv to study drama and psychology at Ivan Franco National University. In 2004 she joined the Les Kurbas Theatre as an actress. She co-founded and directs Kurbasy.

Myroslava Rachynska is a film and theater actress, singer and a native of Lviv. She studied studio art and computer science at Lviv’s National University but

ultimately earned degrees in music and choreography. She has served on the faculty of Les Kurbas Theatre for 18 years. She is a co-founder and director of Kurbasy and also takes part in many independent international projects.

Natalia Rybka-Parkhomenko is a native of Kharkiv, a city in eastern Ukraine. A conservatory graduate, she majored in drama and film acting. She has worked with various theaters and participated in a number of acting and musical projects across Ukraine and abroad. A resident actor at Lviv’s Les Kurbas Theatre for last 12 years, she also teaches acting and is a vocal coach. She co-founded and directs Kurbasy.

Vsevolod Sadovj (multi-instrumentalist) a native of Lviv, graduated from Lviv National Music Conservatory with a master’s degree in music. He is a concert performer and conductor in the division of wind and percussion instruments at the Conservatory. In addition to his academic work, he is interested and engaged in researching and performing historically-informed music and instruments, singing folklore, and instrumental dance music, including modern genres of electronic music. Since 2010, he has performed with *Liudy dobri* (folk), *Gych Orchestra* (ethno fusion), and *Lemko Bluegrass Band* (folk, country bluegrass). He joined Kurbasy as a collaborator in 2012.

Artem Kamenkov (double bass) is a Lviv native who studied at the Lviv National Music Conservatory. He is the

principal double bass player of the Lviv Symphony Orchestra, and is involved with many other music projects including Kurbasy, the *Lemko Bluegrass Band*, and *Marija Kopytchak ta Orchestra Pochuvanij* (*Marija Kopytchak and the Orchestra of Feelings*), which has taken him on tour all over Ukraine, Poland, Germany, France, Italy, and Canada.

Markiian Turkanyk (violin) was born in Ternopil, Ukraine and graduated from Lviv National Music Conservatory where he is now a lecturer of orchestral string instruments. He is a member of the Lviv Symphony Orchestra, chamber ensembles, and a solo concert performer. Since 2008, he has also performed with *Liudy dobri* (folk), *Gych Orchestra* (ethno fusion), *Lemko Bluegrass Band* (folk, country bluegrass), and began collaborating with Kurbasy in 2012.

Volodymyr Stetskovych (projections and lighting designer, VJ) lives and works in Lviv, Ukraine. He is the art director and scenic designer, responsible for the overall visual designs of Les Kurbas theatre. He also creates 3D mapping projections (art shows) on buildings (exterior and interior).

Ruslan Kharchenko (sound engineer) is a native of Kyiv and graduated from Kyiv Natural Science Lyceum # 145. He works as a sound engineer for several Ukrainian bands and rental companies. He is also a PhD student at Taras Shevchenko National University of Kyiv with a physics specialty.

KURBASY | About the Program

Lviv, the eons-old Carpathian hub, holds Ukraine's cultural core. Around this nucleus, spheres of tradition and innovation spin, collide and reform. The idea of culture as a cosmic living organism is central to Kurbasy, whose folk-based multimedia performances vibrate in polyphonic vocal harmonies, resonant lyrics, culturally unique instruments and phantasmagoric visual imagery.

Conceived and directed by the band's three actress-singers, Kurbasy's sonic-theatrical explorations of Ukraine's rich trove of calendar song cycles, lullabies, and legends, conjure the natural world, beliefs and rituals, tracing contemporary connections to an archaic past.

With the blessings of God, of Father and Mother, Begin the Wedding! From beginning to end, may this union bring Joy to this Family and its Ancestors.

Ukrainian wedding songs are ancient beings, linking past to present to celebrate and support the rituals of marriage. The main character is the Bride, surrounded by the voices of her parents, relatives and friends. Formerly a girl, she is now *Moloda* — preparing to become a young woman. It is a time when she gathers her friends to say goodbye

as she will leave them to become a wife. She plants flowers as a grateful keepsake of living beauty in her mother's garden as a means to ask forgiveness and help overcome the sorrow of leaving her family for good. These songs can be heavy, with the burden of parents losing their beloved daughter. At other times they can be a jovial means to overcome the fear of all the new and unknown things to come. On the horses she will ride, to the steep mountain, to the sacred temple shining in her silver and gold where she will bow before all the saints, whispering her prayers of promise. Her tears will flow as rivers as she steps into a rebirth and enters her new life.

In the middle of summer, at the zenith of the sun, a celebration is performed. The *Sun* is at "his" peak and announces his intention to unite with *Water* — he has found his bride with whom to start life anew. On the night before this summer solstice — known as St. Johns Day/St. Ivan's Day (and also *Kupala* Day) great bonfires burn along the rivers to reenact this *Marriage of Elements*. Young people join to circle around the fires. Living streams of dancers flow from circle to circle. Girls take off their wreaths of flowers and place them upon the river.

Boys make and guide fire wheels to the water. The spirits of these young people become purified by the fire's flame. A couple will jump through the fire holding hands in testimony to the honesty of their feelings for one another. If they land still holding hands, their love is revealed to be eternal. A gigantic figure of *Morena* made of willow branches is burned; the river transcends into her willowed body from which bright burning flames emerge. A flowered figure made of straw, *Kupalo*, the embodiment of sunlight, is taken to his union with the river. There he bathes, succumbs to the *Water*, and sinks to its depth.

John/Ivan went to bathe, so should we! Hundreds will take part in this fire and water dance — a dance everyone should join! With our living presence we celebrate the *Marriage* and unite the energy of its life force which derives from beyond all time and space: *Lineage*, the *Charmed Miracle of Creation*, and the driving force of *Love*.

— *Special thanks to Julie-Anne Franko for her song text translations, and assistance in preparing these notes.*

CENTER STAGE

Kurbasy makes its U.S debut tour Oct. 2–Nov.18, 2018 as part of Center Stage.

Center Stage invites performing artists from select countries to the United States to perform, meet and share their experiences with communities around the country. Now in its fourth season, by the end of 2018, 29 ensembles from Algeria, Egypt, Haiti, Indonesia, Morocco, Pakistan, Tanzania, Ukraine and Vietnam will have made independent month-long tours from coast to coast, hosted by colleges and universities, festivals, music clubs and cultural centers. Each tour includes residencies in large cities and small towns, and a range of activities from performances, workshops, and discussions, to artist-

to-artist exchanges, master classes and community gatherings. Center Stage artists engage with audiences onstage, offstage and online sharing their work with audiences in the U.S. and friends and fans at home to build mutual understanding through shared cultures and values.

For more information and the complete schedule, visit www.centerstageUS.org



Center Stage Staff

Producer, New England Foundation for the Arts
Adrienne Petrillo, Kelsey Spitalny

General Manager
Lisa Booth Management, Inc.
Deirdre Valente, Lisa Booth

Production Manager
Robert W. Henderson, Jr.

Company Manager
Theresa L. Teague

KURBASY | Translations of Selected Songs

2. Oy hodyla Olenka / Olenka

Oh, Olenka went through the oak grove
To collect her maids, her beloved trove
And in the while of their pursuit
A dew dust glazed in absolute
Ah, it glazed the braid around her face
Its whiteness framed by beautiful grace

4. Oy otse zh tobi / Oh This is for You My Dear Mother

Oh, this is for you my dear mother as I leave, with pardon
I planted a rose bush to grow in your garden
Grow and grow, grow roses without ever bending
Live and live, live oh mother without worries never ending
Oh, how can I not bend when the whimpering winds whirl as ever
Oh, how can I not worry—my child is gone forever
Children once ran all around, here and there everywhere
Now my poor bare child has been given to a marriage pair

9. Zpoza gory / Beyond the Mountain the Moon Arose

Beyond the mountain the moon arose
And on through the gates a bachelor strode

Round and round the garden he walks
All alone to himself he talks
His beloved so far-off, he balks

I can't now write her a letter
No, it's too far to go get her

First I will write her a letter
So people will know me better

There are no people like neighbors
Who will spread the word, like favors

You, oh moon, light the way clearly
You, oh horse, tread the way dearly

As they got to her garden doors
The golden beloved, she came towards

She took the horse away by reign
And her beloved she took by hand

She led the horse to the stable
And her beloved to the table

14. Oy borovaya / Nightingale

Nightingale Nightingale!
The green rye has bent! Nightingale
Nightingale Nightingale
"Petrivka's" soberness is near its end!
Nightingale Nightingale
"Petrivka" fasting will soon be over!
Nightingale Nightingale
Make a match for Halochka, my daughter!
Nightingale Nightingale
A curled horned cow to the one who sought her!

Nightingale Nightingale

My dark browed beauty that nature has brought her!
Oh you cuckoo of the forest woods
Oh don't coo so early in the oak grove
Oh don't coo so early in the oak grove
Don't awaken my stirring my youth
For I am still young, but dutiful
I have taken my father-in-law's orders
Yes my father-in-law has given orders
And with banging buckets I've made order!
And I have given my mother-in-law a drink
To stop her complaining in a wink!

17. Na nashiy yuloytsi / On our Road

On our road the girls gathered around,
hey the girls gathered around
The oldest girl was young Marynka,
hey young Marynka
Young Marynka sowed her rue seeds,
sowed her rue seeds
Sowed her rue, waited for the bloom,
then a wreath she made.
A wreath she made and placing it upon
the Dunai River it laid.
Upon the Dunai she placed it with this
intention on her lips:
"He who chooses this wreath is the one
who will take my hand."
Oh it was young Vasylo who answered her call,
"I will choose the wreath, I will take Marynka's hand"
He fell into the river bed, head over heels, and drowned.
Fell into the river and his cap floated away, never again
to crown.
Young Marynka's life was drowned in sorrow

19. Na vysokiy polonyini / In the Mountain Meadows

In grassy meadows yon, on high
Grass Cutters cut the grass
To them some girls would come stop by
Waterbearing lasses

Hey I cut the grass, the grass
And still will cut its aftermath
Hey I'd like a girlfriend
A young appealing sass

Hey I cut the grass the grass
High or low its end
Hey I'd like a girlfriend
Who is tall and slender

Hey how can I let this musing go
On about my sweetheart
When I don't know how to mow
Grass at its greenest part

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 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.

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

TAPESTRIES DISPLAYED ON STAGE

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

ADDRESS & CONTACT INFORMATION

Meany Center for the Performing Arts

University of Washington,
Box 351150
Seattle, WA 98195-1150
Phone: 206-543-4882 / Fax: 206-685-2759
meanycenter.org

ArtsUW Ticket Office

1313 NE 41st Street
Seattle, WA 98105
Ph: 206-543-4880 | Toll-free: 800-859-5342
Fax: 206-685-4141
Email: ticket@uw.edu
Office Hours: Mon-Fri, 11 A.M. – 6 P.M.

Meany Hall Box Office

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

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.

FRIENDS OF MEANY CENTER

Many thanks to the following donors whose generous support make our programs possible:

PRODUCER'S CIRCLE

(\$25,000+)

Estate of Ellsworth C. Alvord[†]
Nancy D. Alvord[†]
Katharyn Alvord Gerlich
Glenn Kawasaki, Ph.D.
Marcella D. McCaffray
Craig Miller & Rebecca Norton
Estate of Mina Person[†]
Eric & Margaret Rothchild
Donald & Gloria Swisher
Maryanne Tagney & David Jones
Estate of Barbara Weinstein[†]

DIRECTOR'S CIRCLE

(between \$10,000 and \$24,999)

Anonymous
Warren & Anne Anderson
Sven & Melinda Bitners
Stephen & Sylvia Burges
Ana Mari Cauce & Susan Joslyn
Delaney & Justin Dechant
Britt East & Scott VanGerpen
Gail Erickson & Phil Lanum
Ariel Fund
Estate of Carmel Hennessy Pope[†]
Ira & Courtney Gerlich
Lynn & Brian Grant Family
Sally Schaake Kincaid
Jeffrey Lehman & Katrina Russell
Hans & Kristin Mandt
Chelsey Owen & Robert Harris
Cecilia Paul & Harry Reinert

SERIES BENEFACTOR

(between \$5,000 and \$9,999)

Linda & Tom Allen
Estate of Fern Rogow[†]
William Calvin & Katherine Graubard
M. Elizabeth Halloran
Yumi Iwasaki & Anoop Gupta
Karen Koon
Matthew & Christina Krashan
Bill & Meg Morgan
Seema Pareek & Gurdeep Pall
Lois Rathvon
Joseph Rothberg & Susan Corwin
Don & Toni Rupchock
Joseph Saitta
Dave & Marcie Stone
Richard Szeliski & Lyn McCoy
Ellen Wallach & Thomas Darden
George Wilson & Claire McClenny

EVENT SPONSOR

(between \$2,500 and \$4,999)

Anonymous
Anne-Lise & Scott Bean
Heidi Charleson
Toby Diamond
Janet Boguch & Kelby Fletcher
Davis Fox & Rosemary Coleman
Dr. Melvin & Nanette Freeman
Walter Gray
Elizabeth Hebert
The Hokanson Family
Hugues Hoppe & Sashi Raghupathy
Catherine & David Hughes
Bernita W. Jackson
Kurt Kolb
Leonard Costello & Patricia McKenzie
Yoshi & Naomi Minegishi
John O'Connell & Joyce Latino

Darcy & Enzo Paschino
John C. Robinson & Maya Sonenberg
Donna & Joshua Taylor
Gregory Wallace & Craig Sheppard
Michelle Witt & Hans Hoffmeister

DISTINGUISHED PATRON

(between \$1,000 and \$2,499)

Joan Affleck-Smith & Nepier Smith
Kenneth & Marleen Alhadeff
Stephen Alley & Amy Scott
Jillian Barron & Jonas Simonis
Cynthia & Christopher Bayley
Mel Belding & Kathy Brostoff
Cristi Benefield
Luther Black & Christina Wright
Sharon Gantz Bloome
William D. Bollig
Cathryn Booth-LaForce
& W. Kenneth LaForce
Kalman Brauner & Amy Carlson
Lawrence & Kathleen Brennan
Virginia Burdette & Gary Wieder
Mariann Carle & Thomas Manley
Cashpot Shabu Shabu LLC
David B. Chow
Thomas Clement
Consuelo & Gary Corbett
Margaret Crastnopol & Charles Purcell
Richard Cuthbert & Cheryl Redd-Cuthbert
Anita & Jack Dingrani
John[†] & Kathy Ehrenberg
Ruth Gerberding
Carolyn & Gerald Grinstein
Arthur & Leah Grossman
Terri Hamilton
Wolfram & Linda Hansis
Hylton & Lawrence Hard
Kara D. Hefley
Michael Heltsley
Timmy Hendrickson
Susan Herring
Ryan & Steve Hess
Peter Hiatt & Ronald Huden
Peter Hoffmeister & Meghan Barry
Kyra Hokanson Gray
Mary & Michael Hudspeth
O. David Jackson
Ilga Jansons & Michael Dryfoos
Mary E. & Gifford Jones
Beverly & Otis Kelly
Randy & Kimberly Kerr
Leslie Kincaid & Nicholas Lawrence
Kelly Kleemeier & Dave Dickson
Susan Knox & Weldon Ihrig
Karen Lane
Leander Lauffer & Patricia Oquendo
Chris Laws
David Levy
David Skar & Kathleen Lindberg
Melodie Martin & Kenneth Dayton
Barbara Martyn
Tomilynn & Dean McManus
Robin Mendelson & Joss Delage
Jane Miyamoto-Dell'isola & Lawrence Dell'isola
Sayantani Mukherjee
James & Pamela Murray
Richard & Sally Parks
Gerald Parks
Kenneth & Monica Payson
Dick & Jill Rice
Douglas & Claudia Ross
Evelyn Simpson
Sigmund & Ann Snelson
Carrie Ann Sparlin

Bob & Robin Stacey
Ethel & Bob Story
Bonnie Swales
Dale Sylvain & Thomas Conlon
Lee & Judith Talner
Lorraine Toly
Nancy Tosta & Bob Ewing
Barbara Trenary
Manijeh Vail
Josephus Van Schagen & Marjon Floris
Ernest Vogel & Barbara Billings
Rachel Warren
Robert & Andrea Watson

PATRON

(between \$500 and \$999)

Anonymous
Charles Alpers & Ingrid Peterson
Louisa Barash & Scott David
Jonas Barklund
Ross Boozikee
Pat Braus & Holly Boone
Heida Brenneke
Natalie Brown
David & Deborah Buck
Leo Butzel & Roberta Reaber
Timothy Clifford
Ken Cogen
R. Bruce & Mary-Louise Colwell
Jill Conner
Suzanne Dewitt & Ari Steinberg
Margaret Dunn
Luis Fernam & Isabelle Marie Esteban
Thomas Faber & Laura Townsend Faber
Robin & Douglas Ferguson
Albert Fisk & Judith Harris
Stuart Fountain & Thomas Highsmith
Sergey Genkin & Nelli Tkach
Richard Groomer & Betsy Lieberman
Susan & Richard Hall
Steven Haney
Katherine Hanson & Michael Schick
Stephen & Sarah Hauschka
Susan Hert & William Levering III
Paul & Alice Hill
Tuck Hoo
Randy & Gwen Houser
Brian Hulse & Julia Paden
Robert C. Jenkins
Julia Kalmus & John Lillard
Aaron Katz & Kate Dougherty
Deborah Katz
David Kimelman & Karen Butner
Joseph & Anne-Marie Knight
Frank & Joanna Lau
Teresa Lawson
Michael Linenberger & Sallie Dacey
Dennis Lund & Martha Taylor
Jeffrey & Barbara Mandula
Michael & Nancy Matesky
Ramona Memmer & Lester Goldstein
John & Gail Mensher
Linda & Peter Milgrom
Mary Monfort & Kevin Coulombe
M. Lynn Morgan
Kevin Murphy & Karen Freeman
Eugene & Martha Nester
Margarete Noe
Anne Stevens Nolan & William Nolan
Nenita Odesa
Amanda Overly
Barbara Lycett & John Parchem
Geoff Prentiss
Jason Reuer
Carrie Rhodes
John Rochford & Nick Utzinger

Joy Rogers & Robert Parker
Werner & Joan Samson
Cathy Sarkowsky
Michael Scupine & Kim Gittere Abson
Carol Swayne & Guy Hollingbury
Patricia Tall-Takacs & Gary Takacs
Mark & Liza Taylor
Kris & Epaminondas Trimis
Pieter & Tjitske Van der Meulen
Shu-Chin & Wenshyan Wang
Joella Werlin
Stephen & Debra Wescott
Drs. Crispin S. Wilhelm & Sundee L. Morris
Marsha Wright

GREAT PERFORMER

(between \$250 and \$499)

Sharon Armstrong
Robert Babs
Trudy Baldwin
Lisa Baldwin & John Cragoe
Mike & Marie Bender
Robert Bergman
Joseph Bosco
John Brasino
Gene Brenowitz & Karen Domino
Nathaniel Brown
Paul Brown & Amy Harris
Dianne Calkins
Inez Caspi
Jan & Bill Corriston
Judith Cushman & Robert Quick
Leroy & Marybeth Dart
Cynthia L. Doll & Greg C. Nelson
Arlene Ehrlich
Pamela Fink & Michael Bevan
Susan Fischer
Janet Geier & Peter Seitel
Susan & Russell Goedde
Tim Groggel & Annette Strand
Emile F. Haddad & Terryll Bailey
Rebekah Harris
Shelley Hartnett
Kara Hefley
Michael & Nancy Kappelman
Paul Kassen
Marcia G. Killien, Ph.D.
Arni Hope Litt
Eli Livne, Ph.D. & Dr. Esther Karson
Dr. E. Ludman & Mr. D. Birch
Barbara Mack
William & Holly Marklyn
Michael Mathieu
Robin McCabe
Christine Meinhold
Ms. Mary M. Mikkelsen
Eric & Trisha Muller
Caroline Normann
James Phelps & Ena Urbach
Chet Robachinski
Barbara & Mark Roller
Bette Round
Jennifer Salk & David Ehrich
Eric Schlegel & Mary Stout
Mark & Patti Seklemian
Mark Teitelbaum
Robin Thomas
Gayle & Jack Thompson
Michelle & Stephen Turnovsky
Valeri & Eugenia Vinyar
Dr. James B. & Judith B. Wagonfeld
Greg Wetzell
Osamu Yamamoto
Lee & Barbara Yates
Igor Zverev & Yana Solovyeva

KEY PLAYER

(between \$100 and \$249)

Anonymous / Laila Adams / James Adcock & Anne Otten / Mary Alberg / Kathryn Alexandra & Steven Rubey / Frank & Nola Allen / Julie Anderson / Timothy & Susan Anderson / Samia Ashraf & Lewis Davidson / Ruth & Mark Balter / Dana & Rena Behar / Robin Bentley / Wendy Besse / Marcia & David Binney / David Bird / James & Edith Bloomfield / Beverly Bodansky / Daniel Branstetter & Barbara Kesler / Shannon Bruce / Robin Calderon / Carol & Henry Cannon / Frances Carr / Robert Catton / Pamela & Robert Center / Leroy Chadwick / Robert & Molly Cleland / Leslie & Libby Cohen / Richard & Dorothy Cole / Marjolyne Conrad / Elizabeth Cooper / Kathy Cowles & Bradford Chamberlain / Jean Crill / Gavin Cullen & David Jamieson / Janice DeCosmo & David Butterfield / Barbara DeCoster / Celeste & Eduardo Delostrinos / Kathleen Dickeman / Theodore Dietz / Susan & David Dolacky / Nancy Dorn / Jeanne Dryfoos / Laurie Ann & C. Bert Dudley / Elizabeth C. Duffell & Brad Wilke / JoLynn Edwards & Hal Opperman / Joan & Brian Edwards / Richard Eide / Lynne & Hollie Ellis / Patricia Emmons & Shmuel El-Ad / David Doody & Michael Erickson / Gary Fuller & Randy Everett / Susan Ewens / Alan & Jane Fantel / Polly & Eric Feigl / Jane Fellner & Neal Friedman / Judith Gillum Fihn & Stephan D. Fihn / Laura Finn / Gerald Folland / Brenda Fong / Jacqueline Forbes & Douglas Bleckner / Susanne Foster / William Friedman / Susan & Albert Fuchs / Kai Fujita / Stanley & Marion Gartler / Jennifer Gaus & David Lion / Gene & Evelyn Gershen / Brian Giddens & Steve Rovig / George Gilman / Katya Giritsky / Sara Glerum / J. David Godwin & Virginia Reeves / Peter Goldman & Martha Kongsgaard / Frances H. Goldman Fund of the Greater Cincinnati Foundation / Anne Good / Jennifer & Henry Gordon / Catherine Gorman / Gene Graham / Chris Gross / Lynn Hagerman & James Hummer / Eric Hansen & Jody LaBissoniere / Shuko Hashimoto / John & Geraldine Hay / Dandan He / Kathryn Heafield & Guy Sattler / Helen Henley / Lori Hess & Benjamin Miller / Janet Hesslein & Muriel Sanders / David Hewitt & Marcia Wagoner / Jonathan & Deborah Himmelfarb / Norman Hollingshead / Roy Hughes / Margaret Hunt / Patricia Hynes / Melanie Ito & Charles Wilkinson / Joshua Jacobs / Sibyl James / Linda & Christopher Johnson / Robert Johnson & Heather Erdmann / Ronit Katz & Hank Levy / James & Elaine Klansnic / Adam Kline & Genie Middaugh / Nancy & John Kloster / Joan Klyn / Lillian Koblenz / Glen Kriekenbeck & Quentin King / Phyllis Lamphere / Rosalie Lang / Deborah & David Larson / Lauren & David Lawson / Peter LeVeque / Kathryn Lew & Dennis Aplan / James & Marianne LoGerfo / Gwendolyn Lundberg & David Aggerholm / Lisa & Ross Macfarlane / Sara Magee / John & Katharina Maloof / Wendy Marlowe / Tessa Matthey & Peter Durkee / Lila May / Mary V. McGuire / Robert & Catherine McKee / Michael & Noor McMann / Susan L. McNabb / Richard Mesher & Cynthia Lee / Charles & Lynn Meyer / Michael & Sarajane Milder / Eleanor Miller & Lucas Butler / Reza & Carol Moinpour / Steve Moody / David Morris / Anne Morrison / Christine Moss / Richard & Dora Moxon / Joseph & Kay Neal / John Nemanich & Ellendea Pepper / Betty Ngan & Tom Mailhot / Marianne Nijenhuis / Mark Novak & Katrin Pustilnik / Martin Oiy & Susan Nakagawa / Bruce & Linda Olson / Angela Owens / Cathryn Palmer / Elizabeth Park / Margaret Paternek / Jeanne Peterson / Karen Peterson / Gregory & Margaret Petrie / Sandra Piscitello / Susan Porterfield / T. David & Gloria Prins / James & Ruth Raisis / Wendy & Murray Raskind / Dennis Reichenbach / Matt Reichert / Carrie Richard / Carla Rickerson / Paula Riggert / Rachel & David Robert / Sam & Josie Roskin / John & Janet Rusin / Jesse Salomon / Norman & Elisabeth Sandler / Laura Sargent / Robert & Doris Schaefer / Charles Schooler / Janet Schweiger / Jean Schweitzer / Noah Scooler / Charyl & Earl Sedlik / Julie & Reza Sharif / Roberta Sherman & Charles Meconis / John Sindorf & Mary Ann Bolte / Hazel Singer & John Griffiths / Douglas Smith / Mani & Karen Soma / Harold & Ruth Spalter / Derek Storm & Cynthia Gossett / Pamela Stromberg / Stella Suzara / Rachel Swerdlow / Virginia Sybert & Peter Byers / Sarah Temple / David & Barbara Thomas / Mary Anne Thorbeck / Myrna & Donald Torrie / Dorene & Dennis Tully / Frits van Oppen / Phyllis Van Orden / Yvonne & Bruno Vogeles / Kaoru Wada / Patricia Wahl & Dean Wingfield / Debora & David Wakeley / Michele

Wang & Gregory Carter / Jerry Watt & Vreni Arx / Larry & Lucy Weinberg / Ann & Richard Weiner / Merle Weiss & Diane Pien / Bruce & Christine White / Karin Williams / John & Margaret Williams / Phillip & Constance Winberry / Carolyn Wood / Nancy Worden & William Reed / Ying Gi Yong / Ryan & Heidi York / Carol Young / Evgueni & Tatiana Zabokritski / Nancy & Robert Zager / Shirley Zaic & Eric Johnson / Lawrence Zeidman & Linda Tatta / Maxine Zemko

FRIEND

(between \$50 and \$99)

Suzanne & Marvin Anderson / Anonymous / Jill Bader / Elisabeth Beaber / John & Terry Berg / Thomas Bird / Helen Bodkin / Lee Anne Bowie / Richard Brandon / Elaine Brighton / Shannon Bryan & William Molloy / James Burkman / Zbigniew Butor / Susan Buttram & David Frost / Scott & Jayme Canfield / Connie Case / Phyllis & Alan Caswell / Sing Chao / Merrilee Conway & James Young / Anne & George Counts / Barbara Courtney / Christopher Curry / Suzanne Di Lanzo / Daphne Dilley / Janice Dilworth & Gregory Denton / William & Laura Downing / Kathleen & Edward Dunn / Sally & Jeff Eagan / Robert & Ingrid Eisenman / William Elwell / Susan Fisher / Daniel Gamelin / David & Anne Gilbert / Elizabeth Gilchrist & John Clarkson / Linda Gorton & Ken Bounds / Earl & Nancy Grout / Stephen Haeck / Denise Hastings / Ellen & Jerry Hendin / Judith Herrigel / Anne Herrmann & Albert Ortiz / Alistair &

Cynthia Hirst / Keri Holmboe / Mary Anne Howard / Heidi Hummel / David Johnson / Duane & Erica Jonlin / Margot Kadesch / Phyllis Kaiden / Linda Kent & James Corson / Forest & Cristina Key / Gur Kimchi / Lee Klastorin & Ralph Walden / Jennifer Kraft & Chris Pesce / Daniel & Sandra Kraus / Carla & David Lawrence / Arlene Levy / James & June Lindsey / Larry Macmillan & Billie Young / Linda Maki / William & Judith Matchett / Sean McCain / Brian McHenry / Ted Mears / Barbara Mericle / Sharon Metcalf & Randall Smith / Eric Michelman & Patricia Shanley / Marilyn Milberger / Sheree Miller & Benjamin Greer / Stephen Miller / Jocelyn & Michael Miller / Harold & Susan Mozer / Susan Mulvihill & James Liverman / Ellen & George Naden / Christopher Newell / Linda Oshins / Barbara O'Steen & R. Howard Mitchell / Tracy & Todd Ostrem / Raymond Pendergast / Douglas Perry / Michael & Susan Peskura / Philip Porach & Ronald Niemeyer / Colette Posse / Nicole Quinones / Meryl Retallack / Ellen & Dan Roach / David & Joanne Rudo / William Sandal / Mary Jo Schreifels & Ronald Jones / Stephen & Loretta Schuler / Charles Smith & Olga Smith / Christopher & Ann Smith / Jeffrey & Alice Snyder / H. Anne Solomon / Donna Sunkel / W. Michael Thompson / Peter Thurlow / Mary Vanveen & Charles Carosella / Silvia Vega / Carol Wallace & Durlin Hickok / Liz Wallace / Kymberly & Jeremy Waltmunson / Grace Wang / Greta & Joseph Ward / Gail & John Wasberg / Becky Woodworth / John V. Worthington

2019

CENTER STAGE

SAVE the DATE

Saturday, March 2, 2019
Meany Hall on the UW Campus

A gala benefitting the artistic
and educational programming of
Meany Center for the Performing Arts

Intimate Live Performance
On-Stage Dinner
Auction and Raise-the-Paddle
Exclusive Preview of the 2019-2020 Season

Contact
supportmeany@uw.edu | 206-685-2819

MEANY CENTER
FOR THE PERFORMING ARTS
UNIVERSITY of WASHINGTON

ENDOWMENT AND PLANNED GIFTS

Many thanks to the following individuals for supporting the future of Meany Center through planned gifts and contributions to our endowment:

Planned Gifts

Anonymous
Linda & Tom Allen
Ellsworth C. & Nancy D. Alvord†
Wimsey J.N. Cherrington
Consuelo & Gary Corbett
Bill† & Ruth Gerberding
Matthew & Christina Krashan
Margaret Dora Morrison
Cecilia Paul & Harry Reinert
Mina B. Person†
Lois Rathvon
Dave & Marcie Stone
Donald & Gloria Swisher
Lee & Judy Talner
Ellen J. Wallach

Ellsworth C. and Nancy D. Alvord Endowed Fund

Estate of Ellsworth C. Alvord*

Arts Alive Student Fund for Exploring the Performing Arts

Susan Knox & Weldon Ihrig*

Nancy and Eddie Cooper Endowed Fund for Music in Schools

Dave & Marcie Stone*

Katharyn Alvord Gerlich Endowment for Artistic Excellence

Katharyn Alvord Gerlich*

Elaine and Ernest Henley Endowment for Classical Music

Dr. Joseph Bosco, III
Dr. Jane B. Fellner & Neal S. Friedman
Helen Henley
Elaine & Ernest Henley*†
Katherine Jane Hanson, Ph.D.
& Prof. Michael Schick
Dr. Joshua J. Jacobs
Dr. Richard A. Meshner & Cynthia S. Lee
Frits W. Van Oppen
Prof. T. David & Gloria Prins

Catherine and David Hughes Asian Programming Endowment

Catherine & David Hughes*

Matt Krashan Endowed Fund for Artistic and Educational Excellence in the Performing Arts

Matthew & Christina Krashan
Lee & Judy Talner
(*Multiple Founders)

Live Music for World Dance Series Endowed Fund

Kai Fujita
Dandan He
Bernita W. Jackson
Gwendolyn Lundberg
& David Aggerholm
Sayantani Mukherjee
Cecilia Paul & Harry Reinert*
Gregory Petrie & Margaret Petrie

Meany Center Education Endowment

Kalman Brauner & Amy Carlson
Jackie Forbes & Douglas W. Bleckner
Jill S. Hanley Conner

Meany Center Programming Endowment Fund

William A. Friedman
Eric & Margaret Rothchild
Windsor R. Utley*†
Estate of Barbara L. Weinstein†
Phillip & Constance Winberry

Mina Brechemin Person Endowed Fund

Estate of Mina B. Person*†

Gloria Wilson Swisher Music Education and Outreach Endowment

Bernita W. Jackson
Donald & Gloria Swisher*
George Wilson & Claire McClenny

* Endowment Founder
† Deceased

Matching Corporate Gifts

Adobe Systems, Inc.
AT&T Foundation
Chevron Corporation
City of Seattle
East West Bank
Google, Inc.
IBM Corporation
Intel Corporation
Merck Company Foundation
Microsoft Corporation
Puget Sound Energy
Shell Oil Company
State of Washington
The Boeing Company
The K Foundation
T-Mobile USA, Inc.
U.S. Bank
United Way of Greater Los Angeles
United Way of King County
United Way of Snohomish County
Wells Fargo, LLC



*"If I have seen a
little further, it is
only by standing
on the shoulders
of Giants."*

—BERNARD OF CHARTRES

From Haydn to Mozart to Beethoven to the Beatles, each generation owes its progress to the ones that came before.

You, too, can be a giant.

CONSIDER A GIFT to the Meany Center through your will, trust or retirement plan, and help future generations of artists and arts lovers see a little further by standing on your shoulders.

Contact:
Cristi Benefield, Director of
Philanthropy, Meany Center
206-616-6296
cristi@uw.edu
meanycenter.org/donate

 **MEANY CENTER**
FOR THE PERFORMING ARTS

This listing includes endowment founders and endowment donors from July 1, 2017 to June 30, 2018. For more information on how to make a gift through your will or trust, or to name Meany Center for the Performing Arts as a beneficiary of your retirement plan or insurance policy, please call 206-685-1001 or 800-284-3679 or visit www.uwfoundation.org/giftplanning.

MEANY CENTER SEASON SPONSORS

We are deeply grateful to the following corporations, foundations and government agencies whose generous support make our programs possible:

\$100,000 AND ABOVE

The Andrew W. Mellon Foundation

\$25,000 AND ABOVE

Classical KING FM 98.1* / National Endowment for the Arts / Nesholm Family Foundation

\$10,000 - \$24,999

4Culture / ArtsFund / Microsoft / Seattle Office of Arts & Culture / U.S. Bank

UP TO \$9,999

Banner Bank / East West Bank / Horizons Foundation / KEXP 90.3 FM* / Ladies Musical Club / Peg and Rick Young Foundation / Washington State Arts Commission / Western States Arts Federation

BUSINESS CIRCLE SPONSORS

Agua Verde Cafe Catering / Classical Wines from Spain / College Inn Pub / Hotel Deca* / Fran's Chocolates* / Macrina Bakery* / Madres Kitchen* / Pagliacci* / University Inn* / Watertown Hotel*

CAMPUS + COMMUNITY PARTNERS

Arts Impact / ArtsUW / Burke Museum / Cornish College of the Arts / Department of Near Eastern Languages and Civilization / Henry Art Gallery / Ladies Musical Club / Langston Hughes Performing Arts Institute / Live Music Project / Nordic Heritage Museum / Seattle Art Museum / Seattle Music Partners Seattle Public Schools / Second Inversion / Scan Design / UW Alumni Association / UW American Indian Studies / UW Canadian Studies / UW Dance Department / UW Intellectual House / UW First year programs / UW Graduate School / UW Libraries / UW Residential Life Program / UW School of Drama / UW School of Music / Velocity Dance Center



* Denotes full or partial gift in kind.

Join an impressive roster of companies of all sizes that support Meany Center, its mission, and its performances. Sponsors receive significant recognition throughout the season and an array of benefits catered to your organization's goals. For more information, please contact the Meany Center Philanthropy Department at (206) 685-2819.

MEANY CENTER AND ARTSUW TICKET OFFICE STAFF

Michelle Witt, Executive and Artistic Director

Scott Coil, Director of Finance and Administration

Yevgeniy Gofman, Accountant

Elizabeth C. Duffell, Director of Artistic Engagement

Kaeline Kine, Artist Engagement Coordinator

Kristen Kosmas, Creative Fellowships Coordinator

Charlotte Schoen, Student Engagement Intern

Jinnie Yi, UW Student Engagement Assistant

Lily Dittrich, Education Office Assistant

Cristi Benefield, Director of Philanthropy

Alix Wilber, Grants and Communications Manager

Erin Candee, Philanthropy Coordinator

Juliette Romano-Olsen, Development Student Assistant

Teri Mumme, Director of Marketing and Communications

Rob Noland, Graphic Designer

Cynthia Mullis, Interim Marketing Manager

Son Bui, Marketing Assistant

Dan Neifert, Graphic Design Intern

Arthur Grossman, Phil Lanum, Photographers

Laura McKee, Tessitura Administrator

Gretchen Shantz, IT Administrator

Tom Burke, Technical Director

Brian Engel, Lighting Supervisor

Juniper Shuey, Stage/Video Supervisor

Matt Starritt, Audio Supervisor

Doug Meier, Studio Theatre Stage Technician

Nancy Hautala, Audience Services Manager

Tom Highsmith, Lead House Manager

Noah Duffy, House Manager

Duncan Greeley, House Manager

Natalie Harrington, House Manager

Rosa Alvarez, Director of Patron Services

Liz Wong, Assistant Director of Patron Services

Colette Moss, Patron Services Associate

Keeli Erb, Patron Services Associate

Patrick Walrath, Patron Services Associate

Cathy Wright, Patron Services Associate

Patron Services Assistants

Danielle Blevens

Elaine Currie

Kelli Hong

Julia Loyd

Merewyn Lynn

Kendall Massey

Mariama Sidibe

Lauren Widman

Lead Ushers

Raine Myrvold

Levi Sy

Griffin Withington

Ushers

Altaire Anderson

Frances Bueno

Ana Constantin

Ryan Farris

Laura Freeman

Abbi Helms

Jared Kawasawa

Laura Keil

Daniel Matheson

C.J. Pier

Abby Ryiter

Owen Stevens

Joslyn Thomas

Emma Turner

Catering by



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.



Dacels

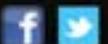
est. 1978

JEWELERS & GALLERY

When Only the Best Will Do

Family Owned Celebrating 40 Years

3500 Factoria Blvd. S.E., Bellevue, WA • 425.643.2610 • www.dacels.com





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.

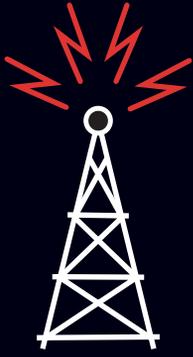
If you could perform in front of any author, living or dead, who would you pick? What sort of tune would you play?

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?

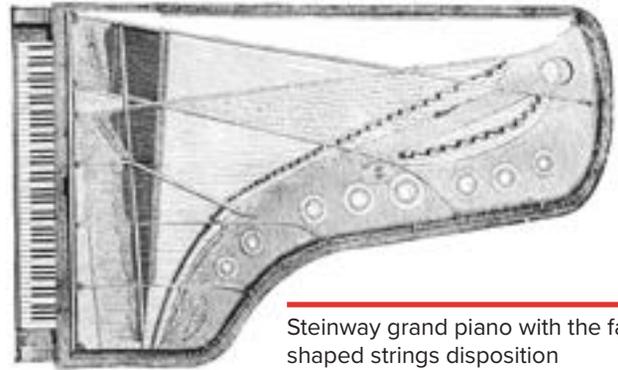
- a) Jean-Pian Forté
- b) Bartolomeo Cristofori
- c) Giovanni Battista Guadagnini
- d) Sébastien Érard

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 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 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.

A WHOLE WIDE WORLD AWAITS.

✈ Fly to 900+ destinations worldwide with Alaska and our global partners.

Alaska
AIRLINES

