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JANUARY/FEBRUARY 2017

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**encore**  
**STAGES**

**WINTER 2017**

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

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Performer at La Cocina, photo courtesy of La Sala.

*La Sala was formed to coalesce and mobilize the diasporic Latinx arts community of the region by highlighting the mosaic of Latino heritage.*

---

We recently sat down with Vanessa Villalobos, a board member of La Sala, to discuss why the arts are important to the Latinx community, how the Presidential election may change Latinx arts and how you can help the organization.

#### **What does La Sala do?**

We work to build capacity for Latino artists and have the long-term vision of making space for Latinx artists. Over ten years, La Sala has evolved into a significant cultural incubator and community resource that produces an average of three to five art presentations, trainings, social mixers, arts education and civic engagement ventures annually. From small salons, that bring focused information to groups of 10 to 20 artists, to multi-dimensional productions that encompass multiple workshops and events.

#### **Why is an organization like La Sala important?**

In King County, few organizations are dedicated to serving the needs of our growing Latino population and fewer still utilize art as an advancement tool to bring people together to appreciate, envision, and co-create the future. After ten years, our organization can see the fruit of our labor. Artists at

various stages of development have jumped into curatorial roles, ensembles, ventured into self-production, created pop-up venues, and are now applying and receiving public funds to produce annual seasons. It is essential that the public know we exist, but also for them to see the powerful extent of our reach.

**What are your favorite memories in regards to La Sala?**

Over the summer, our La Cocina exhibit used the notion of cooking as a creative metaphor for the development of new artistic work. In our kitchen, we commissioned cooks, or “cocineros,” to create one week of programming focused around their designated discipline, whether it be theatre, dance, literary, performance art or visual art.

**Do you have an example or two?**

Xavier Lopez Jr.’s teddy bear performance was something very unique, abstract at times, masterful in timing dark humor with a touch of childish play ... there is a climaxing moment when an oversized, life-sized bear gives in to his desire to consume, and hoard his favorite cereal mix, and there is a non-stop pouring of cereal over his nose, neck, chest and body ... then come the milk cartons to top of the cereal that has visually just consumed the teddy bear, the slow, splashing pour



Vanessa Villalobos, La Sala Board Member



Artist at La Cocina, photo courtesy of La Sala.

of milk on the bear’s body gave the spectator a shocking moment of “What just happened?”

Another moment was during Peruvian artist Monica Rojas’ collaborative dance theatre piece entitled *Me Gritaron Negra/They Screamed Black At Me*. The title comes from the notorious Afro-Peruvian female poet Victoria Santa Cruz. During the audience interaction section of the work Venezuelan modern dancer, Milvia Pacheco, brilliantly recounted an audience member’s reflection on the topic of cultural appropriation and racist speech, using improvisational dance techniques to contrast and compare the sentiments expressed by the woman in the audience. The air was thick, the small room was packed, only the sounds of Oaxacan Mexican waving fans could be heard, while you couldn’t help but notice that for this woman, the artist’s physical poetry was hitting something deep within her, perhaps even with a healing element with this acknowledgement work, that the significance of the dance now weighed heavier with symbolism.

This sort of “space,” is what La Sala masterfully creates, even when there is no space, or no official home for La Sala.

**Why are the arts important, and particularly to Latinx community?**

Art is part of our community culture, period. It is how we dress, how we work, how we throw a party, the way we celebrate our dead, our political voice ... it is an extension of our physical body and spiritual being. Today more than anything, art will be a point of relief, release, a vehicle in which to engage others in with political discourse ... art is what balances and fulfills that part of us that gets suppressed throughout the day professionally, where maintaining the status-quo is sometimes more a question about survival.

**Talking about the Latinx political voice, do you think the election changed (or will change) the local Latinx artistic community? In what ways?**

The election has put everything personal at stake for Latino artists. As a multicultural Brown community, we live with the tensions across the spectrum of hate-based Trump-ism. As artists, our lives and art express the pain, ecstasy, passion, vulgarity, anger and love we feel. Knowing our people will be divided due to aggressive deportation tactics, bigotry and anti-gay cultural influence, aside from the economic abuse Trump’s administration threatens, hits us at

the core of who we are, what we carry —our ancestral legacy—and how we create. Artists are our culture keepers, our unity cheerleaders, our greatest agitators, that help us digest and process the American experience of not belonging, and we know we will be pitted against our neighbors because of lifestyle and social-economic-gender-power identities.

---

**Art is part of our community culture, period... it is an extension of our physical body and spiritual being.**

---

I believe that at this tormented, ridiculous political point in time, the Trump presidency will help our Brown communities band tighter together, it will help us weave purpose with resources together with the goal of building a stronger force to protect the beauty, rights and progress we have made under the Obama administration. The presidency challenges our Latino community with action. The result of the elections is really nothing more than a megaphone calling us to step it up and use our common bonds of culture, unity, art and advocacy to *not* accept hate-filled agendas, speech and process at the local level. La Sala, as a power collective, is ready to partner, to build, to support and to lift up the gifted artists that contribute to our city's allure daily.

**How can someone get involved in the organization?**

People can friend us on Facebook, to learn about coming events and about our 2017 season. We also have many volunteer opportunities. ■



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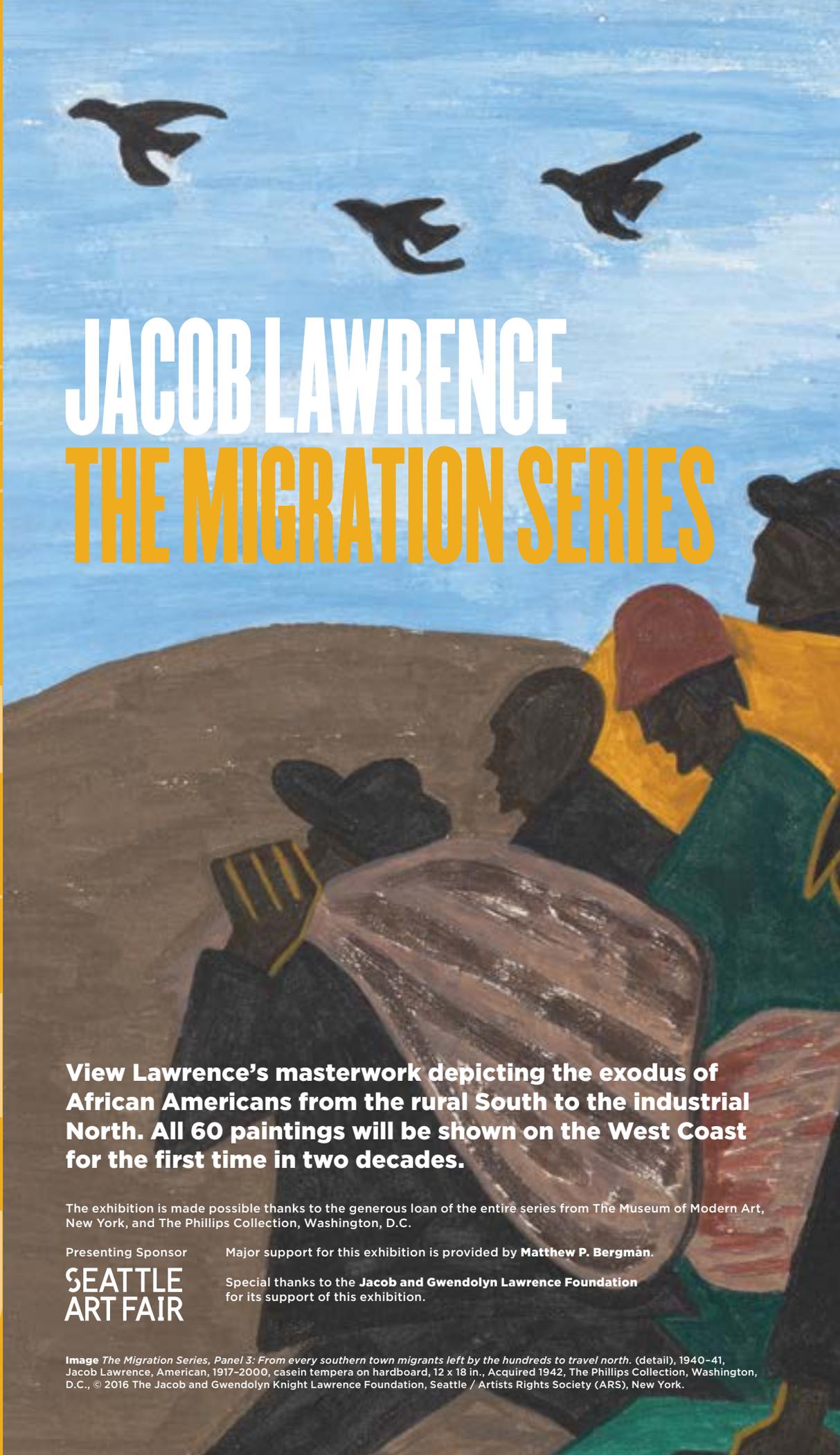
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Major support for this exhibition is provided by **Matthew P. Bergman**.

Special thanks to the **Jacob and Gwendolyn Lawrence Foundation** for its support of this exhibition.

Image *The Migration Series, Panel 3: From every southern town migrants left by the hundreds to travel north.* (detail), 1940–41, Jacob Lawrence, American, 1917–2000, casein tempera on hardboard, 12 x 18 in., Acquired 1942, The Phillips Collection, Washington, D.C., © 2016 The Jacob and Gwendolyn Knight Lawrence Foundation, Seattle / Artists Rights Society (ARS), New York.

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Emel Mathlouthi / May 13

Kirill Gerstein / May 16

Les Ballets Trockadero / May 18-20



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## WELCOME *to* MEANY CENTER

Dear Friends:

Happy New Year, and welcome back to Meany Center.

This is a very exciting time for us. Not only are we presenting public performances by the artists you've come to see tonight, we are also deeply engaged in facilitating exciting research "behind the scenes."

For example, JACK Quartet, who will be performing on the International Chamber Music Series, is also in residence at Meany Center as part of the UW's interdisciplinary Mellon Creative Fellowship Initiative. Even as they focus on their own creative process, JACK is also collaborating with faculty from the School of Music and the Center for Digital Arts and Experimental Media (DXARTS) to explore how the brain and the body work together in music and art performance.

During their two-week visit to campus in October, the Quartet was hooked up to a portable EEG to see their brains "on music"—both while listening and while playing. Might these new brain and nervous system sensing methodologies one day work as "extensions" to a musician's practice with traditional instruments and voice?

That's just one of many questions being examined through several Mellon Creative Fellowships in music, dance and drama. Perhaps one day you'll see some of the answers on our stage.

In the meantime, enjoy the performance tonight—we are so happy to have you here with us.

Gratefully yours,

**Michelle Witt**  
Executive & Artistic Director

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# JACK QUARTET

JANUARY 10, 2017 | 7:30 P.M.

**CHRISTOPHER OTTO, VIOLIN**  
**AUSTIN WULLIMAN, VIOLIN**  
**JOHN PICKFORD RICHARDS, VIOLA**  
**JAY CAMPBELL, CELLO**

MORTON FELDMAN  
(1926-1987)

*Structures*

RUTH CRAWFORD SEEGER  
(1901-1953)

String Quartet (1931)  
*Rubato assai*  
*Leggiero*  
*Andante*  
*Allegro possibile*

JULIA WOLFE  
(b. 1958)

*Early that Summer*

## INTERMISSION

IANNIS XENAKIS  
(1922-2001)

*Tetora*

DEREK BERMEL  
(b. 1967)

*Intonations*  
*I. HARMONICA*  
*II. HYMN/HOMILY*  
*III. HUSTLE*

**Morton Feldman (1926-1987)**

**Structures (1951)**

Duration: 7 minutes

One of the most remarkable pieces is "Structures for String Quartet" (1951). It is a classical string quartet without sonata development, without serial development in general without benefit of clergy. Like Emily Dickinson's best poems, it does not seem to be what it is until all questions of "seeming" have disappeared in its own projection. Its form reveals itself after its meaning is revealed, as Dickinson's passion ignores her dazzling technique. As with several other Feldman pieces, if you cannot hear "Structures", I doubt that studying the score would be a help, though it is a thoroughly notated field of dynamic incident, whose vertical elements are linked through some sort of shy contrapuntal stimulation of great delicacy and tautness.

—Frank O'Hara

(excerpted from: *Morton Feldman Essays*: edited by Walter Zimmermann, beginners press, Cologne 1985)

**Ruth Crawford Seeger (1901-1953)**

**String Quartet (1931)**

Duration: 12 minutes

Ruth Crawford (who married her composition teacher Charles Seeger in November 1931, shortly after writing this quartet) was among the most daring and accomplished American avant garde composers. She wrote music in which a lot happens all at once, on every possible level. She exercised strict control over all aspects of the music, rhythm and tone color, as well as the individual notes of the melodic lines, creating music of extraordinary dramatic tension. This quartet is often considered her masterpiece.

The quartet, a 12-minute work is fully as concentrated and advanced as any work for a similarly sized ensemble produced by Anton Webern, Schoenberg's most radical disciple. The texture throughout favors lines that are highly independent

from each other. The first movement, *Rubato assai*, has the kind of wide, arching intervals that are a part of the Webern-Schoenberg style, perhaps not surprising since Crawford wrote the quartet in Berlin during her Guggenheim Fellowship year of 1930-1931. The way the movement increases in energy by piling up on itself, so to speak, is typical of Crawford's music and sets the work apart from its European models.

The second movement, *Leggiero* (lightly), is canonic, with imitative entrances cast in distinct registers; the lines of the music are often linked from one instrument to the next like a chain. The third movement is a remarkable study in what Crawford called "dissonant dynamics." Each of the four instruments has its own independent rise and fall in loudness on different held notes. The assertion of one particular note transfers the listener's attention to it, so the melody emerges note by note from an ever-shifting cloud of dissonance. Later, Crawford would attempt to make this effect even clearer to the audience by arranging this movement as an *Andante* for string orchestra, trusting that the conductor would control these emerging melodies even better than individual string players could.

The *Allegro* finale features hard-edged playing at the frog of the bow by the first violin, juxtaposed with fast unison or doubled answers by the other strings, posing a tricky problem in dynamic balance for the performers. As the movement progresses, the three lower strings adopt the material and manner of the violin, and vice versa, by stages, then return via the same path to the texture of the beginning. It's a bold concept, brilliantly executed.

This quartet represented both the high point of Crawford's career as an avant-garde composer and a premature end to it. The Seegers became Communists, necessarily involved in the "proletarian music movement." Crawford Seeger's music veered sharply in that direction with the couple's subsequent pioneering work in American folk song

taking all her career time. She did not return to the path indicated by this great quartet again until 1952, by which time she was already fatally stricken with cancer. — Joseph Stevenson

**Julia Wolfe (b. 1958)**

**Early that Summer (1993)**

Duration: 12 minutes

"While living in Amsterdam [in 1992] I began *Early that Summer*. I was reading a book about U.S. political history and the author kept introducing small incidents with phrases like "Early that summer..." The incidents would eventually snowball into major political crises or events. I realized that the music I was writing was exactly like this — that I was creating a constant state of anticipation and forward build. *Early that Summer* was written for the Lark Quartet. I asked them to play it the way they play Beethoven. They are so clear and strong, full of fire and aggression." — Julia Wolfe

Commissioner: MTC Lila Wallace/ Readers Digest Consortium Program  
Premiere: The Lark Quartet, The Kitchen, New York City, 30 May 1993

**Iannis Xenakis (1922-2001)**

**Tetora (1990)**

Duration: 14 minutes

By 1990, Xenakis was approaching 70 years of age, and the ill health that would plague him until his death in 2001 was already upon him. Nonetheless, this was a remarkably prolific period: between 1989-1991 he completed 14 works. Among these is *Tetora*, composed in 1990, again for the Arditti String Quartet. While the gap of seven years between *Tetras* and *Tetora* seems short compared to the gap between *ST/4* and *Tetras*, we should note that in 1986 Xenakis had also composed *Akea*, for string quartet and piano. Clearly, the quartet was a genre he was becoming increasingly interested in! While *Tetora* also means "four" as does *Tetras*, it is a very different work. For one thing, there

isn't a single instance of glissando in the entire score, to that point a hallmark of the Xenakis string sound. The steely non-vibrato sonority is still fundamental to the sonorities of the piece, but gone is the exhilarating virtuosity of *Tetras*. Instead, *Tetora* is a more reflective score, one that particularly explores the continuum between timbre and pitch. Over several years, Xenakis had been drawing on ordered pitch collections that he called "sieves" (one might compare this concept to "mode" or "scale"). These sieves differ from traditional pitch collections in that the intervallic configurations that characterize them do not repeat at the octave (as the major scale does, or the dorian mode). As a result, melodic and harmonic elements derived from such a sieve produce different intervals (and different harmonic or melodic qualities, thereby) depending on register or transposition.

Xenakis draws us into this resonant soundworld right from the start, as the first violin intones a rather solemn melody, with each note of the phrase quietly sustained by the other instruments. The accompaniment gradually pulls apart from the melody, but the supporting harmonies are all drawn from the same pitch sieve. This unifies the texture while the unique intervallic characteristics of the sieve provide for variety and harmonic-timbral color. Xenakis does not stick to the same sieve throughout *Tetora*, but much of the piece is in fact based on the one heard at the beginning, including transpositions. Melody is given great prominence in *Tetora*, but the music resembles Schubert or Mozart not at all. The music sounds at once modern and ancient. The melodies are usually limited in register and are not shaped into expressive contours as one would find in Classical-Romantic music. The lack of vibrato also lends a non-traditional edge to the sonorities.

Along with melodies, and their harmonizations, Xenakis makes great play in *Tetora* of register (often pitting high sonorities against low ones) and

contrapuntal texture (solo passages, two parts, four parts, two against two, etc.). In addition, he gives prominence, later in the piece (notably at the end), to chordal textures that cycle rhythmically in unpredictable ways around a fixed set of harmonies. The result in such passages is a sense of stasis on the global scale with constant movement on the local scale. The rhythmic patterns in these passages are also limited but unpredictable. One is reminded of chaos theory (a scientific development Xenakis was very much aware of), where the controlling conditions are known, but the detailed unfolding of the system behavior is not. While *Tetora* eschews overt virtuosity, it is nonetheless extremely challenging to perform, particularly in the balance and intonation. If one comes to the piece without preconception of what a Xenakis piece should sound like, the music is beguiling and richly hued, again in a way that is utterly original.

— James Harley

**Derek Bermel (b. 1967)**  
***Intonations* (2016)**

Duration: 20 minutes

"*Intonations* is my first multi-movement quartet, inspired in part by the novel *The Invisible Man* by Ralph Ellison. Each movement explores a distinct quality of the human voice, from the breath of harmonica blues to a gospel singer's melodic thread to vocal cadences in hip hop.

It has been a great joy to collaborate with the JACK Quartet for several years, both as performer and composer. I'm grateful to Clement So at the 92nd Street Y and to Ellen Highstein at the Tanglewood Music Center for helping bring this new composition to life."  
— Derek Bermel

Commissioner: The 92nd Street Y  
Premiere: May 23, 2016 by JACK Quartet at the 92nd Street Y as part of the opening concert of the 2016 NY PHIL BIENNIAL.

JAN  
14



**Opera Workshop:  
*Mozart Scenes***

Artists-in-residence Stephen Stubbs and Cyndia Sieden lead students from the vocal performance program in scenes from Mozart's operas.

7:30 pm Meany Studio Theater

JAN  
26



**UW Symphony and Seattle Symphony:  
*Side by Side***

Ludovic Morlot and David Alexander Rahbee conduct works by Beethoven, Shostakovich, Berlioz, Copland, and Gershwin.

7:30 pm Meany Theater

FEB  
2



**SCHOLARSHIP CHAMBER GROUP  
*Evergreen Trio***

Trio members Vijay Chalasani, viola; Natalie Ham, flute; and Lauren Wessels, harp present their debut UW program.

7:30 pm Brechemin Auditorium

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## About the Artists | JACK QUARTET



Deemed "superheroes of the new music world" (*Boston Globe*), the JACK Quartet is "the go-to quartet for contemporary music, tying impeccable musicianship to intellectual ferocity and a take-no-prisoners sense of commitment." (*Washington Post*) "They are a musical vehicle of choice to the next great composers who walk among us." (*Toronto Star*)

The recipient of Lincoln Center's Martin E. Segal Award, New Music USA's Trailblazer Award, and the CMA/ASCAP Award for Adventurous Programming, JACK has performed to critical acclaim at Carnegie Hall (USA), Lincoln Center

(USA), Miller Theatre (USA), Wigmore Hall (United Kingdom), Muziekgebouw aan 't IJ (Netherlands), IRCAM (France), Kölner Philharmonie (Germany), the Lucerne Festival (Switzerland), La Biennale di Venezia (Italy), Suntory Hall (Japan), Bali Arts Festival (Indonesia), Festival Internacional Cervantino (Mexico) and Teatro Colón (Argentina).

Comprising violinists Christopher Otto and Austin Wulliman, violist John Pickford Richards and cellist Jay Campbell, JACK is focused on new work, leading them to collaborate with composers John Luther Adams, Chaya Czernowin, Simon Steen-Andersen, Caroline Shaw, Helmut

Lachenmann, Steve Reich, Matthias Pintscher and John Zorn. Upcoming and recent premieres include works by Derek Bermel, Cenk Ergün, Roger Reynolds, Toby Twining, and Georg Friedrich Haas.

JACK operates as a nonprofit organization dedicated to the performance, commissioning, and spread of new string quartet music.

Dedicated to education, the Quartet spends two weeks each summer teaching at New Music on the Point, a contemporary chamber music festival in Vermont for young performers and composers. JACK has a long-standing relationships with the University of Iowa String Quartet Residency Program, where they teach and collaborate with students each fall, and the Boston University Center for New Music, where they visit each semester. Additionally, the quartet makes regular visits to schools including Columbia University, Harvard University, New York University, Princeton University, Stanford University and the University of Washington.

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# LOUIS LORTIE

JANUARY 11, 2017 | 7:30 P.M.

FRÉDÉRIC CHOPIN  
(1810-1849)

Études, Op. 10

No. 1 in C Major / No. 2 in A minor /  
No. 3 in E Major / No. 4 in C-sharp minor /  
No. 5 in G-flat Major / No. 6 in E-flat minor /  
No. 7 in C Major / No. 8 in F Major /  
No. 9 in F minor / No. 10 in A-flat Major /  
No. 11 in E-flat Major / No. 12 in C minor

FRÉDÉRIC CHOPIN

Études, Op. 25

No. 1 in A-flat Major / No. 2 in F minor /  
No. 3 in F Major / No. 4 in A minor /  
No. 5 in E minor / No. 6 in G-sharp minor /  
No. 7 in C-sharp minor / No. 8 in D-flat Major /  
No. 9 in G-flat Major / No. 10 in b minor /  
No. 11 in A minor / No. 12 in C minor

## INTERMISSION

FRÉDÉRIC CHOPIN

Préludes, Op. 28

No. 1 in C Major / No. 2 in A Minor /  
No. 3 in G Major / No. 4 in E Minor /  
No. 5 in D Major / No. 6 in B Minor /  
No. 7 in A Major / No. 8 in F-Sharp Minor /  
No. 9 in E Major / No. 10 in C-Sharp Minor /  
No. 11 in B Major / No. 12 in G-Sharp Minor /  
No. 13 in F-Sharp Major / No. 14 in E-Flat Minor /  
No. 15 in D-Flat Major / No. 16 in B-Flat Minor /  
No. 17 in A-Flat Major / No. 18 in F Minor /  
No. 19 in E-Flat Major / No. 20 in C Minor /  
No. 21 in B-Flat Major / No. 22 in G Minor /  
No. 23 in F Major / No. 24 in D Minor

Louis Lortie appears by arrangement with Seldy Cramer Artists.  
His recordings are available on the Chandos and Decca/London Labels

**Frédéric Chopin (1810–1849)**

Taking full advantage of the rapid modernization of the piano in the first several decades of the 19th century, Frédéric Chopin brought Italian *bel canto* melody and tone production to the keyboard, no mean feat with a Rube Goldberg mechanism pieced together with 30,000 parts of metal, wood and adhesives. Like virtually everyone else at the time, Chopin adored the music of Bellini and his violin-playing counterpart, Paganini, transferring the legato potentialities of the human voice and the violin to the keyboard. Not until Debussy do we encounter a composer who so fully extended the piano’s range of color and timbre.

If Chopin borrowed from the Italians, he had scant use for most of his musical contemporaries. His pantheon of great composers included Bach and Mozart, both of whom he played to calm himself before recitals. He was profoundly respectful but wary of Beethoven’s titanic utterances, and loathed the piano music of Schumann. Beneath the ardor and at times perfumed romanticism of Chopin, lies a true classicist’s economy and chasteness. The filigree in a Chopin melodic line is always intrinsic to the musical meaning and never serves mere display. A slow and painstaking craftsman, he polished and honed each piece to jewelled precision, yet never lost the sense of apparent spontaneity that courses through his music. Almost every piano piece he wrote has remained part of the core repertoire.

Though weakened by tuberculosis (his dynamic range was considerably flexible limited at its loudest to only mezzo-forte), this meticulous craftsman of piano music gave careful attention to gauntlet of pitfalls and challenges that every pianist must face. To help pianists perfect their techniques he composed two sets of études (literally “studies”) that are brilliant in their technical/pedagogic aspects and artistically rewarding in their range of expression and contrasts in sonority. Between 1829 and 1933 Chopin wrote the Op. 10 Études, dedicating them to Franz Liszt. The second set, Op. 25, dates from 1837; Chopin dedicated it to Marie

d’Agoult, mistress of Franz Liszt. It has been said that Liszt sight-read the Études at full tempo!

**Études, Op. 10 (1829–1833)**

The opening C major Étude unfolds as a series of arpeggios that look easy but require large hands or, at least, the ability to produce a seamless arc up and down the keyboard. Skipping to the Étude in E major No. 3 we encounter a short piece that flows with tenderness courtesy of a lyrical theme that some argue is the most beautiful melody Chopin ever dreamed up. Its rambunctious middle section stands in high relief to the main tune. Of the 12 Études in the Op. 10 collection, numbers 1, 2 and 4 are often considered the most challenging and, in fact, not included in the repertoire of some major pianists. The Étude in F Minor, the ninth of the set, proceeds with a fitful melody generated by short energy-inducing figures in the bass clef. Anxious obsessive repeated notes dot the landscape in this study designed to promote flexibility in the left hand. No. 12, the “Revolutionary” Étude is by far the most popular of this set. Its roiling passion taps into Chopin’s fervent love of Poland, occasionally recalling the zeal of some of his polonaises.

**Études, Op. 25 (1832-1836)**

A contemporary admirer of Chopin, fellow composer Robert Schumann likened the first Op. 25 Étude in A-Flat to an “Aeolian harp,” writing “throughout all the harmonies one always heard in great tones a wondrous melody. After the Étude a feeling came over one as of having seen in a dream a beatific picture which when half-awake one would gladly recall.”

The second etude from this set, cast in F minor, is a delicate finger study as well as an example of polyrhythms. Eighth note triplets in the right hand glitter over quarter note triplets below.

No. 3 in F Major bears the nickname “The Horseman” or “The Knight,” which the composer is reported to have

abhorred. Still, one must admit that the galloping style of the short piece could easily lead to such a descriptive title.

Marked Agitato, No.4 in A Minor is a study in staccato and legato passagework. At times Chopin requires the top note in the right hand to be held while the remaining fingers in the same hand are to be played staccato. Syncopation defines much of the piece, though it ends *lento* and *pianissimo* with both hands playing together.

Shifting to the key of E Minor, the fifth Étude is impelled initially by jaunty, jabbing dotted figuration before calming down for a lyrical mid-section with rippling right hand arpeggios and a rising, then falling, singing theme in the left hand. After returning to the “A” section he ends after a quirkily energetic mini-episode.

The sixth etude, in G-sharp minor, is a well-known study in sequences of rapidly trilling—and thrilling— thirds, a challenge and inspiration to pianists wanting/ needing to achieve great independence of the fingers.

No. 7, in C-sharp Minor, is a veritable mini-drama often called the “Cello Étude” because of a lovely left-hand theme that emerges from a recitative-like opening passage. A complementary tune in the right hand enters into a friendly conversation with the first theme.

As in No. 6, Étude No. 8 in D-flat Major flows by in parallel motion, this time in sixths in the right hand while its southpaw counterpart has to contend with parallel thirds, sixths and other intervals. One of the challenges herein is maintaining smooth and even scales and arpeggios throughout the piece, which is a virtual exercise in perpetual motion.

The short G-flat Major etude, No. 9 in the Op. 25 set, bears the tacked-on title “Butterfly,” no doubt the result of the delicate nature of its much-repeated guiding figuration. As is often the case in much of Chopin’s music, a central crescendo provides stormy contrast.

The tenth etude is a study in rapid legato octaves that tests the stretch-ability of

pianists with small hands. More than what is implied elsewhere in the set this etude clearly shows a three-part formal arrangement. In 2/2 time, the initial section is paced at Allegro; the second part, in triple meter, posits a major-key alternate to the tonic key of B minor; the finale episode returns to the opening meter and minor key.

The penultimate Étude in A Minor opens with a quiet introduction before the main thematic idea manifests itself in an energetic and demanding series of cascading 16th-notes and an upward jumping figure for the left hand in C Major. After a brief development, the piece ends with a bold fortissimo coda. Throughout the piece Chopin demonstrates a keen sense of good polyphonic writing, no doubt a reflection of his undying admiration for the music of J.S. Bach.

Étude No. 12 in C Minor flows by in a series of rising and falling arpeggios. Here, too, the spirit of Bach makes an appearance in the opening bars whose harmonies recall the second prelude in Book I of *The Well-Tempered Clavier*.

For both performer and listener, the joy of all of Chopin's Études is that while fully satisfying the pedagogical aims of the genre, they are unequivocally musical works, filled with drama, pathos and undiluted beauty.

### **Preludes, Op. 28 (1838-1839)**

What is a prelude? Common sense would suggest that it's a piece that precedes or introduces another musical work. In its earliest incarnations in the late 16th/early 17th century English virginal music, the "praeludium" served as a rudimentary opening movement to dance-based suites. Yet it is to Bach we turn when we first think of preludes, specifically the two volumes of his *Well-Tempered Clavier*. In each set, a prelude (and connected fugue) is cast in a different key, so caste in order to demonstrate the superiority of "tempered tuning." There is no "prelude form," even in Bach's usage, the prelude functioned as a character piece, albeit one tied inextricably to its contrapuntal mate.

When Chopin fled the pressures of Parisian society in 1838 for the presumed bliss of Majorca (where, as it turned out, unseasonably rainy weather hastened the tubercular condition that shortened his life), he took with him a well-worn copy of *The Well-Tempered Clavier*. The fruit of that Majorca visit was a set of 24 preludes without fugues. Ranging in duration from scarcely half-a-minute to five minutes or longer, these "detached" preludes introduce no other works save the next prelude. The odd-numbered preludes are laid out in a circle of fifths beginning with C Major; the even-numbered works are in the relative minor of each odd-numbered (major-key) piece. This scheme was musically considered in terms of continuous performance, in contrast to Bach's mechanical sequence (C, C Minor, D-flat, C-sharp Minor, D, etc.), which was chosen to prove the viability of tempered tuning.

Chopin invested these short works with concentrations of emotion and sensation resulting in an astonishing breadth of color, mood and passion. In their brevity the preludes distill the essence of Chopin's richly expressive inner life, fashioned with the chaste economy of his models, Bach and Mozart.

The set opens with the C Major prelude, its rapid scale-work in the right hand roving nervously over punctuated rhythmic jabs in the left hand. The A Minor piece is audaciously chromatic and filled with disquieting mystery; it still sounds remarkably modern in its harmonies. Lightly rippling filigree provides an airy foundation in the G Major prelude over which floats a beguiling melody. The one in E Minor is in every beginning student's repertoire, yet its technical simplicity only enhances its deep sadness. This brief, touching prelude was performed at Chopin's funeral service. The remaining preludes further demonstrate the composer's unrivalled gift for conveying feeling and pianistic color with immediacy and a sense of spontaneity, which belie the painstaking and constant finessing of each piece that eventually emerged with jewel-like precision and completeness.

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The highly-esteemed French Canadian pianist Louis Lortie has extended his interpretative voice across a broad range of repertoire rather than choosing to specialize in one particular style.

He has recently performed with the Chicago Symphony, Sydney Symphony, Royal Philharmonic, Boston Symphony and Warsaw Philharmonic; both the Dallas Symphony and Hong Kong Philharmonic with conductor Jaap Van Zweden; and toured with the Leipzig Gewanhaus, the

La Scala Orchestra and Beethoven Orchester Bonn. Engagements this season include the Philadelphia Orchestra, the Montreal Symphony (where he will perform the rarely heard Vaughn Williams Piano Concerto), OSESP Sao Paulo, Berlin, Adelaide Symphony and WASO Perth, and recitals at London's Wigmore, in Aldeburgh, Raiding Liszt Festival and Sao Paulo (performing the complete *Annees de Pelerinage*), and Chopin recitals in Toronto, Ottawa, Atlanta, Montreal, Vancouver, Seattle, La Jolla, Berlin, Bonn, Rheingau and Florence.

Louis Lortie has been named Artist in Residence of the Shanghai Symphony for the 2017-2018 season, which will involve three different residency periods, plus a tour including performances in Tibet. Mr. Lortie has performed with the world's leading conductors, including Riccardo Chailly, Jaap Van Zweden, Kurt Masur, Seiji Ozawa, Charles Dutoit, Neeme Järvi, Sir Andrew Davis, Emmanuel Krivine, Sir Mark Elder, Andres Orozco-Estrada, Yannick Nezet-Seguín and Osmo Vänskä. He also makes play/conducting engagements with great orchestras world-wide.

He has made more than 45 recordings for the Chandos label, covering repertoire from Mozart to Stravinsky, including a set of the complete Beethoven sonatas and the complete Liszt *Annees de Pelerinage*, which was named one of the ten best recordings of 2012 by the *New Yorker Magazine*. His recording of the Lutosławski Piano Concerto with Edward Gardner and the BBC Symphony received high praise, as did a recent Chopin recording (he is recording all of Chopin's solo piano music for Chandos), which was named one of the best recordings of the year by the *New York Times*. Recently released recordings are Chopin Waltzes ("This is Chopin playing of sublime genius" — *Fanfare Magazine*), Saint Saëns' *Africa*, *Wedding Cake*, and *Carnival of the Animals* with Neeme Jarvi and the Bergen Philharmonic, and Rachmaninov's complete works for two pianos with Helene Mercier. Future recordings are Poulenc works for piano and orchestra with the BBC Philharmonic, Faure piano works, and Scriabin piano works. For the Onyx label, he has recorded two highly-acclaimed CDs with violinist Augustin Dumay.

In October, 2016, Louis Lortie became the new Master in Residence at The Queen Elisabeth Music Chapel of Brussels, following Maria João Pires, who carried that title for four years. Mr. Lortie studied in Montreal with Yvonne Hubert (a pupil of the legendary Alfred Cortot), in Vienna with Beethoven specialist Dieter Weber, and subsequently with Schnabel disciple Leon Fleisher. In 1984, he won First Prize in the Busoni Competition and was also prizewinner at the Leeds Competition. He has lived in Berlin since 1997 and also resides in Canada and Italy.



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# ESCHER QUARTET

FEBRUARY 1, 2017 | 7:30 P.M.

**ADAM BARNETT-HART, VIOLIN**

**AARON BOYD, VIOLIN**

**PIERRE LAPOINTE, VIOLA**

**BROOK SPELTZ, CELLO**

BEETHOVEN  
(1770-1827)

Quartet in E-flat Major, Op. 127

*Maestoso – Allegro*

*Adagio, ma non troppo e molto cantabile*

*Scherzando vivace*

*Finale*

**INTERMISSION**

WEBERN  
(1883-1945)

Five Pieces for Quartet, Op. 5

*Heftig bewegt*

*Sehr langsam*

*Sehr bewegt*

*Sehr langsam*

*In zarter bewegung*

DEBUSSY  
(1862-1919)

Quartet in G Minor, Op. 10

*Animé et très décidé*

*Assez vif et bien rythmé*

*Andantino, doucement expressif*

*Très modéré—Très mouvementé et avec passion*

**String Quartet in E-flat Major,  
Op. 127 (1825)  
Ludwig Van Beethoven (1770–1827)**

Beethoven's 16 quartets fall conveniently into the three periods many commentators use to define his life's work. The six Op. 18 quartets, completed in 1800, demonstrated the young composer's absorption and mastery of models inherited from Haydn and Mozart. His three Op. 59 "Razoumovsky" and single Op. 74 "Harp" quartet—bolder, more explorative and personality-assertive—capture the essence of his middle period. The Op. 95 "Serioso" quartet of 1810 is the last of this genre until the mid-1820s and conveys the ardor of the middle period while hinting at the sublimities and future-mindedness of the final quartets.

The five "late" quartets and *Grosse Fuge* (the original finale to his Op. 130 quartet) all date from 1824-26 and show Beethoven at his most reflective, experimental, rhythmically quirky and harmonically novel. This was music that puzzled many performers and listeners at the time. Its strangeness was long attributed to his deafness; Tchaikovsky thought him mad, yet in our own time an appreciation for their depth and strikingly "modern" tone bears out Beethoven's admonition that this was, indeed, music for another time.

The Quartet in E-flat, Op. 127, was one of three commissioned by Prince Nikolai Galitzin, a Russian noble and amateur cellist. Beethoven began work on it in May 1824 and completed it the following February. Unlike Opp. 130, 131 and 132, the Op. 127 quartet (and his final work in this genre, Op. 135) is laid out in the traditional four-movement schema. The E-flat quartet opens with a slow *Maestoso* introduction comprised of richly textured homophonic chords heavily accented and is followed by a quicker sequence of themes marked *teneramente* ("tenderly"). The solemn introductory chords reappear twice during the movement, separated by music of contrasting linearity and higher voltage. Though not called such, the

Adagio second movement is a set of five variations based on two themes notable for their noble simplicity.

The *Scherzando vivace* is at great remove from the rarified beauty of the sublime *Adagio*. Here Beethoven revels in the earthly delights of propulsive rhythms and dazzling instrumental virtuosity. The *Finale* bears no tempo indication but calls for speed and deftness of execution. Rhythmically active and often light in mood, the music sails forward, yet curiously ends with a coda that is paced far slower than the rest of movement. Even so, the concluding moments suggest a positive mood, perhaps a personal celebration of the composer's return to the world of quartet-writing.

**Five Pieces for Quartet, Op. 5 (1909)  
Anton Webern (1883–1945)**

Along with Alban Berg, Anton von Webern (he dropped the "von" when Germany became a republic following World War I) spread the gospel of dodecaphony (the so-called "12-tone technique") invented by Arnold Schoenberg. Schoenberg remained close to his expressionistic origins, his music always anxious and angst-ridden, even when returning to the chromatic tonality of some of his late works (e.g., the String Trio of 1945). Berg showed that tone rows could still suggest tonality and a range of feelings essentially Romantic in nature (e.g., his Violin Concerto of 1935).

Webern, more than his two confreres, ultimately rejected the near past, i.e., post-Wagnerian late Romantic harmony and sumptuousness. Instead, he established an economical, subtle and distinctly original style of composition. Other than his earliest works—strongly Mahlerian in tone, timbre and narrative quality—he became a master of the epigram, an advocate of extreme terseness in music. After his death, a new generation of composers ascribed to him the concept of "total serialism," in which all musical elements—rhythm, dynamics, etc., not just pitch—are organized according to rigorous serial principles.

Webern studied formally with Schoenberg for four years beginning in 1904, though kept in touch with his mentor and eventually embraced the 12-tone technique in 1924 with his Three Sacred Folksongs, Op. 17, and thereafter composed only in the new manner. Because of its brevity and its intentional avoidance of repetition (long regarded as a basic ingredient in music—the yin to the yang of newness), people have been confounded by Webern's pointillistic musical excursions. A cellist declined to perform his String Trio in 1938, dismissing the work as "not music, but mathematics." (Haven't we all heard Bach's magnificent fugues described similarly, or worse, e.g., "sewing machine counterpoint"?) After Webern's studies with Schoenberg ended he began writing in a style that embraced atonality, that is, music not in a specific key.

In 1909, Webern composed Five Movements for String Quartet, whose very title gave the composer conniptions. Because he didn't consider the five constituent entities as consistently unified as a quartet "should be," he considered the rubric "Five Pieces," but rejected that alternative as too unrelated, ultimately settling on "Five Movements..." The acknowledged impetus for the spare chamber work was the death of the composer's mother in 1906, which he admitted to his erstwhile mentor Schoenberg, adding that her passing profoundly affected him for the rest of life (sadly ended in 1945 when shot by an American soldier when the musician stepped outside for a smoke).

The opening *Heftig bewegt* ("Vehement, agitated"), though dissonant and (typically) concise, is a compressed sonata-allegro movement based on a two-note theme formed by that most dissonant of intervals, a minor-ninth. (Note that a contemporary of Schubert faulted that composer's use of a minor-ninth in the fearful shriek of the young boy in the famous song *Die Erlkönig*.) The movement's exposition, lasting but 13 measures ends with three abrasive strokes played *col legno* (striking the strings with the bow's wood). A brief

development section is launched by rapid pizzicatos.

The ensuing *Sehr langsam* ("Very slow"), consisting of a total of 13 bars, begins with slowly evolving chords supporting a grieving melodic line that meanders between the first violin, viola and second violin.

The following *Sehr bewegt* ("Very agitated"), launched by rapid plucked notes attacked by pungent chords, clocks in at a mere half-minute or so, functioning as a ferocious and maximally tart scherzo.

Equally terse, the fourth movement reuses the *Sehr langsam* tempo indication. It begins with a fluttering in the high strings and is countered by rumbling lower in the overall tessitura. A series of plucked low notes contrasts with more stratospheric etching with lots of aural space between the two extremes.

The concluding and longest movement, *In zarter Bewegung* ("In tender motion"), draws theme fragments from the previous music until the piece ebbs into the approaching silence of death.

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### **String Quartet in G Minor (1893) Claude Debussy (1862–1919)**

In 1889 Debussy (any many other French composers and artists) attended the 1889 Paris Exhibition. This event turned out to help inspire Debussy to embrace non-Western musical ideas as a way of breaking away from three centuries of tonally based minor and major scales. Four years later he composed his only String Quartet, Op. 10, a year before the premiere of his early "signature" piece *Prélude l'après-midi d'un faune*. The Quartet, in fact, includes the phrase "in G minor," the only one of his works that carries by a specified key signature and an opus number.

Some early critics complained about the work: a doubting French commentator noted in 1902: "Rhythm, melody, tonality, these are three things unknown to

Monsieur Debussy and deliberately disdained by him. His music is vague, floating, without color and without shape, without movement and without life. ...What a collection of dissonances, sevenths and ninths, ascending with energy, even disjunct intervals! No, decidedly, I will never agree with these anarchists of music!"

Debussy had his supporters, of course, including composer Paul Dukas, who opined: "Everything is clear and concisely drawn, although the form is exceedingly free. The melodic essence of the work is concentrated, but of rich flavor... The harmony itself, although greatly daring, is never rough or hard. Debussy takes particular delight in successions of rich chords that are dissonant without being crude, and more harmonious in their complexity than any consonances could be; over them his melody proceeds as on a sumptuous, skillfully designed carpet of strange coloring that contains no violent or discordant tints."

The Quartet draws all of its thematic material from the principal subject announced at the beginning of the opening *Animé et très décidé*. The theme is cast in Phrygian mode—essentially a descending scale from e to e an octave lower using only the equivalent of the white keys of a piano. (Like many composers of the past century-plus, Debussy sought further release from the dominance of the minor and major scales through the employment of the older Church modes.) The theme sounds somewhat harsh initially and engenders considerable energy through complex rhythms and sheer vehemence.

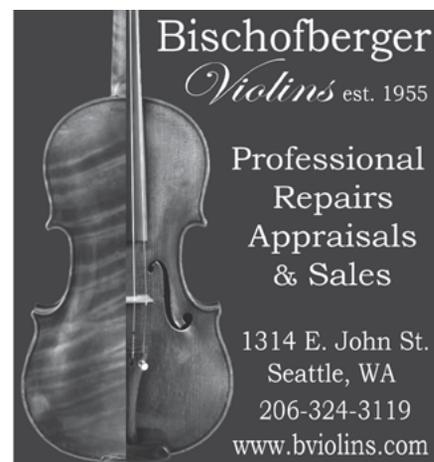
The ensuing *Assez vif et bien rythmé* functions as a traditional scherzo and employs a dazzling array of rhythmic and coloristic devices to greatly expand the harmonies and sonorities of his day. Here in particular he established what soon became termed "Impressionism" in music. Strongly accented pizzicato chords are immediately countered by a quirky motive from the viola. A profusion of sudden sforzandos adds to the energy and chip-on-shoulder challenge Debussy

was throwing into the gantlet. The plucked notes may have been inspired by Javanese gamelan, which had so intrigued him when he attended the 1889 Paris Exhibition, though he most likely knew Tchaikovsky's use of pizzicato in the Russian composer's Fourth Symphony.

Debussy placed the slow movement—*Andantino, doucement expressif*—as third in the sequence (as Ravel did in his solitary quartet). Here too one hears pizzicatos to underline the rhythm, though they are more internally derived. The luxuriant romance of this music reminds us that Debussy was by no means an anti-Romantic; he was specifically anti-Wagnerian and anti-German. Many of his works are signed "Claude Debussy, musicien français."

Debussy expressed a strong dislike for what he perceived as the academicism of German music, yet the finale of the Quartet, marked *Très modéré—Très mouvementé et avec passion*, belies his assessment; here he actually includes a rare fugal passage, introduced by the cello, that transforms the first movement's main theme. As the music progresses it grows increasingly quick as new thematic variants leap into the fray. A coda that recalls the very opening music of the Quartet ties up matters.

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The Escher String Quartet has received acclaim for its profound musical insight and rare tonal beauty. A former BBC New Generation Artist, the Quartet has performed at the BBC Proms at Cadogan Hall and is a regular guest at Wigmore Hall. Based in New York, the ensemble serves as Season Artists of The Chamber Music Society of Lincoln Center, where it not only presented the complete Zemlinsky Quartets Cycle in a concert streamed live from the Rose Studio, but was also one of five quartets chosen to collaborate in a complete presentation of Beethoven's string quartets. This season, the Quartet is invited to tour China with CMS.

Within months of its inception in 2005, the ensemble came to the attention of key musical figures worldwide. Championed by the Emerson Quartet, the Escher Quartet was invited by both Pinchas Zukerman and Itzhak Perlman to be Quartet in Residence at each artist's respective summer festival. The Quartet has since collaborated with artists including David Finckel, Leon Fleischer, Wu Han, Lynn Harrell, Cho Liang Lin, Joshua Bell, Paul Watkins, and David Shifrin. In 2013, the Quartet became one of the very few chamber ensembles to be awarded the prestigious Avery Fisher Career Grant.

Known for their wide stylistic interests, the Escher Quartet has collaborated with jazz saxophonist Joshua Redman, vocalist Kurt Elling, legendary Latin artist Paquito D'Rivera, and tours regularly with Grammy award winning guitarist Jason Vieaux. The Escher Quartet has made recent European debuts with the Amsterdam Concertgebouw, Berlin Konzerthaus, London's Kings Place, Slovenian Philharmonic Hall and Auditorium du Louvre. The group has also appeared at festivals such as Heidelberg Spring Festival, Dublin's Great Music in Irish Houses, Risør Chamber Music Festival in Norway, Hong Kong International Chamber Music Festival and Perth International Arts Festival in Australia.

The current season sees a return to the Tel Aviv Museum of Art and subsequent tour of Israel, a return to Les Grands Interprètes series in Geneva and three UK tours, including Wigmore Hall. The Escher Quartet also continues to flourish in America, performing in New York's Alice Tully Hall, the Kennedy Center in Washington DC and the Ravinia and Caramoor festivals. In 2014, the quartet gave a highly praised debut at Chamber Music San Francisco and in 2015 presented a Schubert Quartets focus at Music@Menlo in California, where it returns in the current season.

Currently String Quartet in Residence at Southern Methodist University in Dallas, Texas, the quartet fervently supports the education of young musicians and has given masterclasses at Royal Academy of Music in London and Campos do Jordão Music Festival in Brazil.

Volumes I and II of the complete Mendelssohn Quartets, released on the BIS label in 2015, were received with the highest critical acclaim. The Mendelssohn series is concluded this season with the release of Volume III. The Quartet has also recorded the complete Zemlinsky String Quartets in two volumes, released on the Naxos label in 2013 and 2014 respectively, to accolades including five stars in the *Guardian* with "Classical CD of the Year", a Recommendation in *The Strad*, "Recording of the Month" on *MusicWeb International* and a nomination for a BBC Music Magazine Award.

The Escher Quartet takes its name from Dutch graphic artist M.C. Escher, inspired by Escher's method of interplay between individual components working together to form a whole.

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Artist-in-residence performs *Program Notes*, by faculty composer Richard Karpen; *Tombeau de Rameau*, by faculty composer Joël-François Durand; *Petites esquisses d'oiseaux*, by Olivier Messiaen; and *Shimmer, Tree/In Memoriam Jonathan Harvey*, by Kotoka Suzuki.

Wed. February 8, 2017  
7:30 pm Meany Theater

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# KODO:DADAN

FEBRUARY 3-4, 2017 | 8 P.M.

**ARTISTIC DIRECTOR**

Tamasaburo Bando

**PERFORMERS**

Masayuki Sakamoto / Yosuke Kusa / Yuta Sumiyoshi / Jun Jidai /  
Shunichiro Kamiya / Ryoma Tsurumi / Kengo Watanabe /  
Ryotaro Leo Ikenaga / Reo Kitabayashi / Hayato Otsuka / Issei Kohira /  
Masayasu Maeda / Koji Miyagi / Kodai Yoshida

**STAFF**

Technical Director: Martin Lechner / Lighting Designer: Kenichi Mashiko (S.L.S.)  
Stage Manager: Takeshi Arai / Company Manager: Yui Kawamoto  
Assistant Company Manager: Shingo Kawamura  
Assistant Manager: Donnie Keeton

PART I

***Toudoufuu***

Tomohiro Mitome, 2009

***Kaden***

Tamasaburo Bando, 2012

***Color***

Masayuki Sakamoto, 2009

***Biei***

Tomohiro Mitome, 1999

***Tomoe***

Kodo, 2003

**INTERMISSION**

PART II

***Ajara***

Mitsuru Ishizuka, 2006

***Phobos***

Kenta Nakagome, 2009

***Mute***

Yosuke Oda, 2013

***Kusawake***

Yuta Sumiyoshi, 2013

***Kei Kei***

Yuta Sumiyoshi, 2012

***Dan***

Kodo, arr. Tamasaburo Bando, 2014

**DADAN**

Simultaneously raw and refined, the performance piece *DADAN* features only KODO's young male performers. Simply meaning "drumming men" in Japanese, *DADAN* was designed by Tamasaburo Bando, and is unique among KODO performances in its absence of singing, dancing, flutes and female performers. Instead, this production uses *taiko* drums of all shapes and sizes, as well as other forms of percussion. This piece has continued to evolve on stage to this day, gaining new power and dynamism with each performance. The climax of *DADAN* features a succession of compelling solos. With each new drummer's relentless and rhythmic pounding of the *hirado o-daiko* (big low drum), the reverberations build to soul-stirring heights. These solos then crescendo into a round of rousing ensemble pieces, completely immersing the audience in sound as they watch the *taiko*, and its musical possibilities, soar to new levels. One could say that this

performance tests the limits of a player's physical, technical, psychological and spiritual abilities, all at the same time.

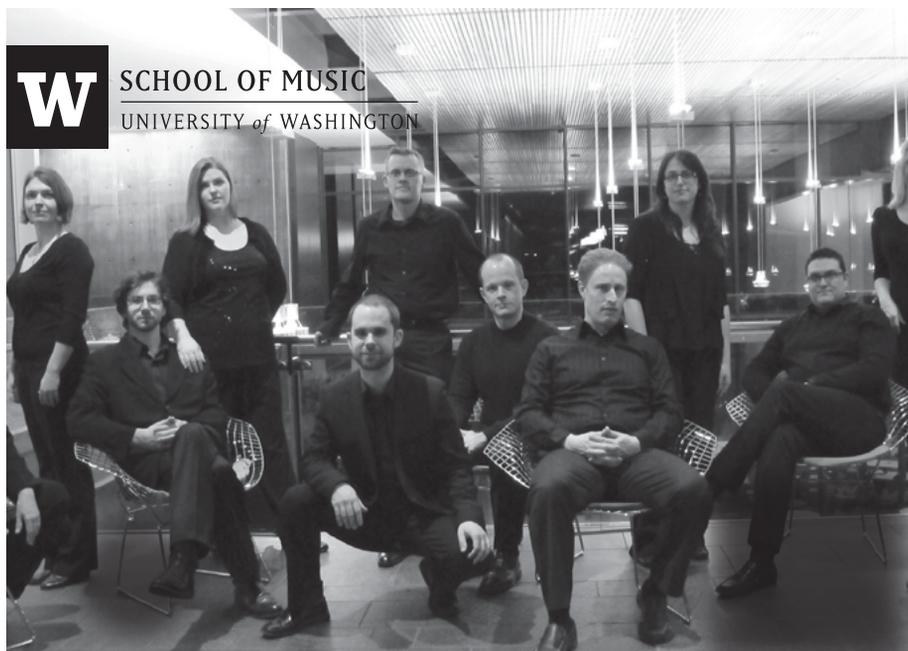
*DADAN* saw its world premiere in Tokyo during September 2009, and the success of this initial run led to its foreign debut at Théâtre du Châtelet in Paris, France, with four sold-out performances in 2012. Following such success abroad, *DADAN* toured across Japan in 2012 and was showcased twice at the "Earth Celebration" annual international performing arts festival on Sado Island. Tours in Spain and France followed during 2014, and then in October 2015, *DADAN* was performed in Hong Kong — a first in Asia outside of Japan. The South American debut took place in March of 2016 in Brazil, and the 2017 *DADAN* performances will be part of its first North American tour, and will be presented as a part of KODO's 35th Anniversary celebrations.

**A Message from Tamasaburo Bando, DADAN Artistic Director**

In order to create *DADAN*, I started rehearsals with the performers in the summer of 2007. At that time we had no idea that that we would create a piece like this. If a group of men who just wanted to strike the drums would gather and practice intensely, a performance would come out of that energy. So we told ourselves. As for the name of the piece, we didn't have any assurance that we could complete it in the future. But fortunately, in 2009 we were able to create this work called *DADAN*, and show it to the public. The word *DADAN* is written with the kanji characters "打男" that literally mean "men drumming," but at the same time we tried to come up with a name which would put across the sense of drumming when written in roman letters, would feel dynamic, and be easy for people around the world to say.

*DADAN* performances have been held almost every year since its premiere in 2009, both in Japan and abroad. The production's foreign debut in 2012 at Paris' Théâtre du Châtelet was a great success, followed by further sell-out performances in Spain, France, Hong Kong, and Brazil. At last, we have the opportunity to share *DADAN* in the U.S. for the first time.

For *DADAN*'s U.S. tour, I would like to express my gratitude to the sponsors who made this possible. I hope to be able to continue to create even better performances in the future. I will be very happy if you enjoy our performance.



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**Tamasaburo Bando**

Tamasaburo Bando is a leading Kabuki actor, and the most popular and celebrated *onnagata* (actor specializing in female roles) currently on stage. His profound aesthetic sense has been demonstrated across numerous platforms as he received high acclaim for his many artistic endeavors. His stage direction of productions such as *Romeo & Juliet* and *Kaijin Besso* garnered accolades, while as a movie director he demonstrated his artistic prowess in the films *Gekashitsu*, *Yume no Onna*, and *Tenshu Monogatari*, which caused a splash in the arts world. In 2012, Bando was invited to become the artistic director of the KODO ensemble, a position that he upheld until 2016. In September 2012, he was recognized as an Important Intangible Cultural Property Holder ("Living National Treasure") in Japan. In 2013 he was decorated with the highest honor of France's Order of Arts and Letters, Commander.

**KODO**

Exploring the limitless possibilities of the traditional Japanese drum, the *taiko*, KODO is forging new directions for a vibrant living art form. The vibrations created by the drummers not only reach the ears of the audience, they move listeners on a visceral level. In Japanese, the word "Kodo" holds a double meaning. It can be translated as "heartbeat," the primal source of all rhythm. If read in a different context however, KODO can also mean "children of the drum," which reflects the group's desire to play the drums with the simple heart of a child. Since the group's debut at the Berlin Festival in 1981, Kodo has given around 5,800 performances in over 45 countries on five continents. This figure

includes 3,900 performances under the "One Earth" banner, a theme that embodies KODO's desire to transcend language and cultural boundaries, all while reminding their audiences of the common bonds we all share as human beings. The ensemble also participates in a wide range of projects and events, which includes headlining major international festivals, contributing to motion picture soundtracks, and collaborating with a wide variety of global performing arts leaders.

**Tamasaburo Bando & KODO**

The first KODO performance directed by Tamasaburo Bando was held in 2003. Titled "KODO One Earth Tour Special," the production was crafted over the course of two years with Bando making five visits to Sado Island for rehearsals. The year 2006 marked the first on-stage collaboration between Bando and KODO with "Amaterasu," a musical dance play based on a famous Japanese myth. Featuring Bando as the sun goddess Amaterasu and KODO as the gods of the story, this performance will be remembered as a catalyst for KODO to break new ground in taiko expression. It has continued to receive high acclaim in its encore performances in 2007, and then in updated performances in 2013 and 2015.

Under Bando's direction, five distinct "KODO One Earth Tour" productions have been created to date. "Legend" (2012) and "Mystery" (2013) both toured throughout Japan, North America and Europe. The following two productions, "Eternity" (2014) and "Chaos" (2015), were comprised entirely of new compositions, each presenting a new and diverse set of challenges

for the group, including unfamiliar instrumentation and a fusion within the ensemble. These two works toured exclusively throughout Japan. Then in August 2016, Bando's fifth production as artistic director, "Spiral," premiered as one of the three unique KODO 35th Anniversary Commemorative Concerts at Suntory Hall in Tokyo, Japan.

The cutting-edge Bando and KODO collaboration *DADAN* remains an ever-evolving production that boldly portrays the essence of drumming. First premiering in Japan in 2009, it made its foreign debut in Europe in 2012 and continues to deliver pulsating performances that have received acclaim to date across Japan, Spain, France, Hong Kong and Brazil. In 2017, *DADAN* will make its North American debut with a two-month, multi-city tour that will be followed by summer performances in Europe.



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## 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 8pm. Special Event, Piano, and Chamber Music Series events begin at 7:30pm. Out of respect for the artists and seated patrons, late seating may be limited. Late arrivals will be escorted into the theater at appropriate intervals, to be determined by the artists and theater personnel.

## CELL PHONES, CAMERAS & OTHER ELECTRONIC DEVICES

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

## LOST AND FOUND

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

## EVACUATION

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

## ADMISSION OF CHILDREN

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

## WHEELCHAIR SEATING

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

## SMOKING POLICY

Smoking is not permitted on the University of Washington campus.

## 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.

## 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

## TAXI SERVICE

**For Yellow Cab use only.** To arrange door-to-door service, provide this Meany Hall address: 4140 George Washington Lane.

## MEANY CENTER ART EXHIBIT

Visit the Meany Center Art Exhibit in the Lower Lobby for an installation of work by students in the UW School of Art + Art History + Design, including Ballo Conservatio: Dance Conservation.

## TAPESTRIES DISPLAYED ON STAGE

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

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Production of *Mariela in the Desert*, photo by Michael Brunk.

*Latino Theatre Projects is a Seattle-based professional theatre company that seeks to inform, enlighten, and engage audiences through presentation of thought-provoking literature—what LTP terms “useful theatre” or “Teatro Útil.”*

We recently sat down with Fernando Luna, LTP’s Producing Artistic Director, to discuss the local Latinx artistic community, good memories and future hopes.

#### **Tell me about Latino Theatre Projects.**

Founded in 2011, the primary purpose of Latino Theatre Projects is to produce plays from Latin America and the Caribbean presenting diverse cultural worlds that allow theater audiences to more fully understand the Latino experience in the twenty-first century.

Latino is a heterogeneous term that includes the diversity of all Spanish-speaking and indigenous cultures existing in the US from Mexico, the Caribbean, Spain, Central and Latin America, and the complexities which arise from the intersections of these cultures with non-Latino cultures. To that end, we strive to illuminate those rich and tense intersections.

## THE PIRATES OF PENZANCE

Saturday, March 11, 2017

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Join the New York Gilbert & Sullivan Players' band of swashbuckling buccaneers, bumbling British bobbies, frolicsome Victorian maidens, and the delightfully dotty "model of a modern Major-General" for a rollicking romp over the rocky coast of Cornwall.



## NIYAZ featuring AZAM ALI

Friday, March 17, 2017

7:30 pm | \$14-\$44

Niyaz has created a 21st century global trance tradition, seamlessly blending poetry and folk songs from their native Iran and surrounding countries. Niyaz will perform with an electric/acoustic quintet and feature a classically-trained whirling dervish.



## LILA DOWNS

Thursday, March 30, 2017

7:30 pm | \$34-\$69

Lila's music and vocal artistry has many influences, including the folk and ranchera music of Mexico and South America and American folk, jazz, blues, and hip-hop. Many of her lyrics focus on issues relating to social justice, and often tell the stories of the workers who migrate from rural Mexico to work in the U.S.



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*Anna in the Tropics* at Burien Actors Theatre. Producing Director Fernando Luna at center, in the hat. Photo courtesy of Latino Theatre Projects.

### What are the stumbling blocks of Latinx artists?

Like much of the country, the Seattle-area has a rapidly expanding Latino population. However, outside of folkloric art and works that feature less than positive images of Latinos—the incarcerated, barrio gangs, struggling immigrants—there are few artistic works presented that feature a more positive perspective on Latino culture. We strive to break through those barriers to present rich and varied Latino experiences, both through established plays and original pieces created to illuminate the true Latino culture in all its diversity both in and outside of the U.S.

### Why did you found LTP?

I am the co-founder of LTP. I come from a professional theatrical background in my native Mexico. After emigrating to the U.S., I took a different life and professional course through social work and other community-based services. However, the pull of the theatre, artistic expression and pride in my identity as a Latino never dissipated.

In 2010, I began networking with other Latino theatre artists in hope of creating a foothold in the local scene for serious Latino art. In 2011, I saw an opportunity to create a production of a provocative Mexican play, *Mujeres*

*de Arena/Women of Sand*, with student leaders at the UW La Raza Center. The energy and excitement generated by that production led to the establishment of Latino Theatre Projects as an ongoing, active organization. Along with my creative collaborator Robert Harkins, with very limited resources, I developed our mission and embarked on building a presence for the kind of work that we do.

### Do you work with other organizations to help get Latino arts further enmeshed in the community?

It is a hallmark of our work to partner with other artists and organizations to fulfill our mission of helping Latinos find a voice to share their identity and culture. For example, we joined with Para Los Niños and Burien Parks to create a free educational program of theatre arts and storytelling for low-income, elementary school students in Burien. Our work on this program was featured in a news story on the local Spanish-language television station and that story was picked up by the national Univision network.

This past summer, we partnered with La Sala, a local collective of Latino artists, to stage a multi-disciplinary "pop-up" of Latino arts in Pioneer Square. The pop-up, titled La Cocina, demonstrated the rich cross-section of Latino art being created in Seattle.

In November, we collaborated with classically trained Latino artists to stage the 2016 Encanto music program at the Moore Theater. This concert combined mariachi, boleros, opera, and symphonic music for the first time in the region and possibly the nation. The concert was headlined by tenor José Iñiguez and featured the Mariachi Huenachi, the Ballard Civic Symphony, and Latino instrumental soloists.

**What would you want the Seattle community at-large to know about the local Latino arts community?**

I work to present the richness of Latino culture in this region to the community at large. Our work is a statement of visibility and validation of our rich stories and our humanity. We strive to create intersections where we can connect and develop understanding across different narratives.

We take audiences beyond piñatas and margaritas to places where they see the positive contribution of Latinos to the world. We put a realistic face on who we are. Latino Theater Projects has a committed artistic vision of portraying positive role models that dignify and represent the high values of our community and the places we came from.

---

**Our work is a statement of visibility and validation of our rich stories and our humanity.**

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# SEATTLE OPERA.

Janáček

## KATYA KABANOVA

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Recently awakened to true love, sheltered Katya longs to be free of her dreary arranged marriage and dominating mother-in-law. Can her fragile world survive when pent-up passions finally burst forth? Janáček, a contemporary of Puccini, takes inspiration from Slavic folk songs to weave a dreamlike story of isolation, longing, and provincial oppression. Don't miss this Seattle Opera premiere.

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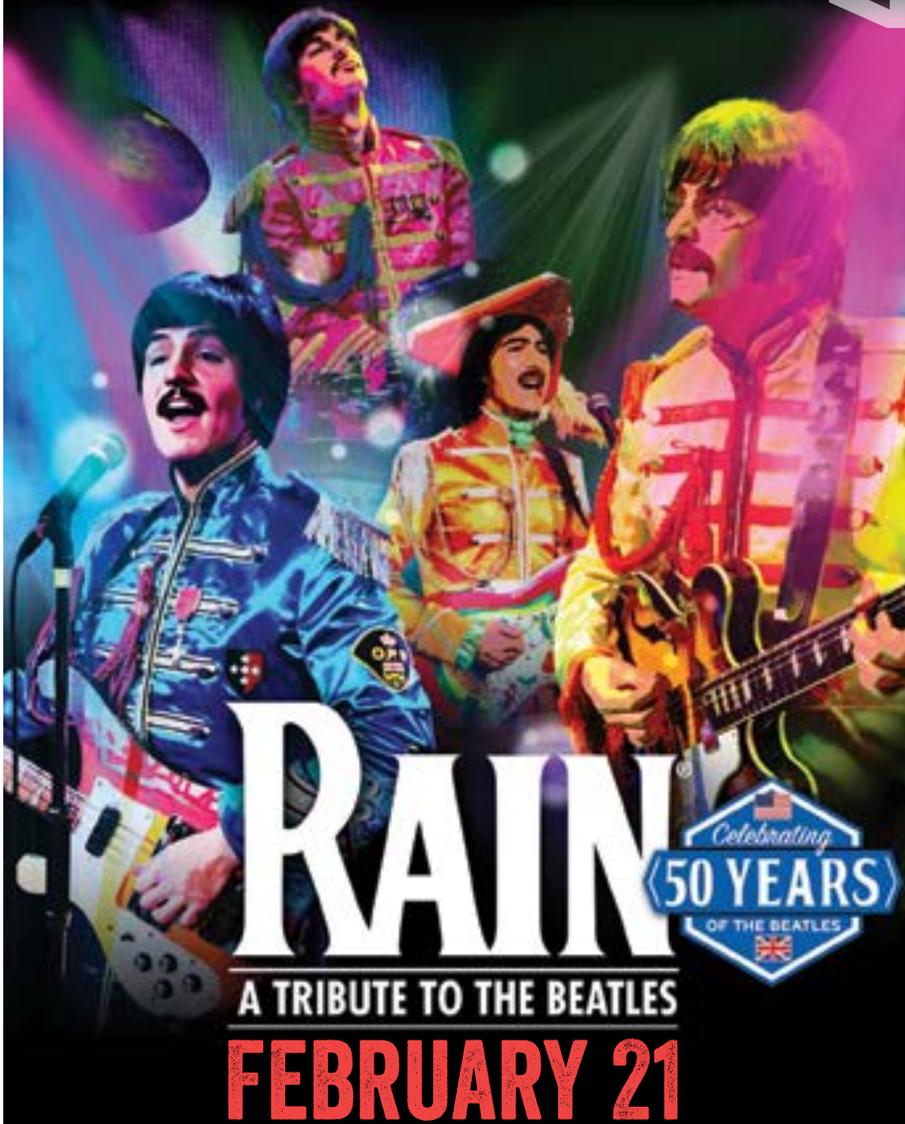
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**What are some forthcoming events or performances that you're excited about?**

We are very busy right now. From March 16 through April 8, we will be producing the play *26 Miles* by Pulitzer Prize-winner Quiara Alegría Hudes. The play will be presented at West of Lenin in Fremont.

In *26 Miles*, Olivia has been estranged from her Cuban-American mother for eight years, involuntarily torn apart by a nasty custody dispute. When she finds herself alone, scared and violently throwing up, she calls her mother who impetuously kidnaps the 15-year-old and takes her on a road trip to Yellowstone. In the process, we get to know this beautiful and broken family and the ways each of them has been loved and wounded.

We are very excited about the accomplished actors and designers that are helping to create this beautiful story. The play is directed by one of Seattle's leading stage directors, Julie Beckman, who has crafted a string of highly acclaimed, popular shows.

**What are some of your favorite memories of being a part of the Latino Theatre Projects?**

It's hard to choose just a couple. This has been an exciting and personally enriching five years.

Certainly, an early highlight was working with five Latino immigrants to write and perform their own expressions of their experience of leaving their home country and having to establish new roots. The result, titled *Voces y Raíces/Voices and Roots*, was performed as the keynote of a statewide summit of 350 Latino leaders.

In 2012, we partnered with Burién Actors Theatre to create a production of the Pulitzer-winning *Anna in the Tropics* by Cuban playwright Nilo Cruz. This production featured what had to be the most multi-cultural cast in Greater Seattle. We had nine actors of eight different nationalities, races, and

ethnicities. I was proud to be a part of this cast. We truly formed an extended family that still gets together and shares their collective love all these years later.

---

**We take audiences beyond piñatas and margaritas to places where they see the positive contribution of Latinos to the world.**

---

Last spring, I was honored to direct a production of *Mariela in the Desert* by noted Mexican playwright Karen Zacarias at Theatre Off Jackson. This beautiful and moving production brought in sell-out audiences.

**What can our readers do to help your organization?**

Well, first and foremost, we hope people will come see our upcoming production of *26 Miles* at West of Lenin. It promises to be another powerful, thought-provoking experience for our theatergoers.

And, of course, there is always the need for financial support. It is an inescapable fact that making quality theatre takes a lot of money. We are fortunate to have built a base to help us continue to tell important Latino stories, but there are never enough contributors. We hope people who care about a rich and diverse arts community in Seattle will join us in enriching their appreciation and experience of Latino culture. ■

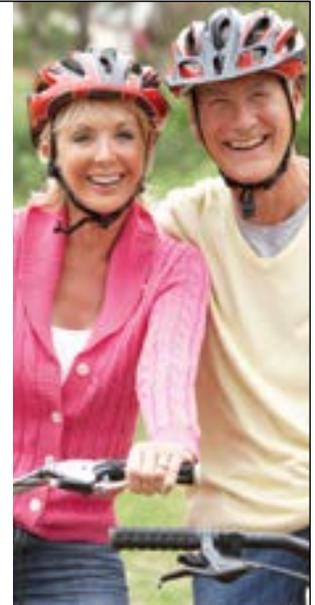
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Ana Maria Campoy



Tina Polzin

*1-Off Productions is a theatre company invested in producing multilingual works to underserved Seattle communities*

---

We recently sat down with Ana Maria Campoy, a bilingual teaching artist for many Seattle theatres, and Tina Polzin, who has worked as a producer for the Intiman Festival. We discussed their coming bilingual production of *Proof*, how politics will affect Latinx art and what you can do to help.

**How did 1-Off Productions get started? What's your mission?**

**Polzin:** I approached Ana Maria when I was submitting grants for *Blood Wedding* and she happened to also be submitting for *Proof*. We decided [to start a company] to help each other produce since our missions of equal representation onstage and bringing theater to those without easy access were aligned.

**Why is an organization like 1-Off Production important?**

**Campoy:** I really appreciate 1-Off Production as a place where we can talk about how we can create equity on stage and in the audience and then actually implement our ideas. With *Proof*, I was drawn to how Catherine and Claire, appear to speak different languages, which lead me to draw parallels with bilingual families. Our stories and how we communicate to each other are not performed on Seattle stages.

**Polzin:** 1-Off Production brings plays to the people. We are working to have the people we bring theater to equally represented onstage. We examine how modern and classical text can be made even richer through the layering of another language.

**Why did you choose to produce *Proof*?**

**Polzin:** The idea behind the Spanish being another layer in the complex relationship of this father and daughter and the use of language to explore and illustrate his decline struck a chord with me. The play brings about important questions about how women are

treated in the sciences, how we view mental illness and now a look at first generation Americans—the added pressure that is on them to succeed when their parents often sacrificed so much for them to be here. I think it's important that all people see themselves represented onstage and to open these conversations in diverse communities.

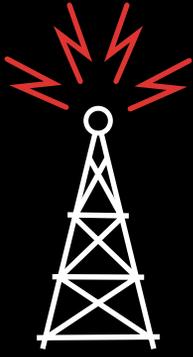
**Campoy:** When you communicate between two languages regularly, it is hard and tragic to see someone who lives in two worlds suddenly lose one half of it. Setting *Proof* within a bilingual family gave me a window into that experience unlike it had before.

**Talking about the Latinx political voice, do you think the election changed the local Latinx artistic community?**

**Campoy:** Oh yes, it will impact us and, I believe, further galvanize us to get organized, keep working, and demand space—on stages, in classrooms as teaching artists, or as administrators and producers of our art form. I think we are going to get louder. I think we are going to get bolder. I think we are going to give less fucks and go for it. Latinx stories are American stories. We have been a part of it for a long time.

**How can someone get involved in the organization?**

**Campoy:** So many ways! Donate, volunteer at a show, help us canvas before events and or calling local organizations to make them aware of us and our performances, and of course, come! ■



# Intermission Brain Transmission

Are you waiting for the curtain to rise? Or, perhaps, you've just returned 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) Book-It Repertory Theatre is presenting *A Moveable Feast* in conjunction with Café Nordo. The ticket comes with a 4-course meal and an appetizer. About Ernest Hemingway's time in Paris in the 1920s, when was *A Moveable Feast* first published?
  - a) 1924
  - b) 1944
  - c) 1954
  - d) 1964
- 2) Company Wayne McGregor comes to the Moore Theatre in January with the production *Atamos*. Where does McGregor originate from?
  - a) Canada
  - b) England
  - c) Wales
  - d) United States
- 3) Taproot Theatre is presenting the comedy *Room Service*. After it debuted in 1937, RKO Pictures bought the rights to use as a movie starring who?
  - a) Marx Brothers
  - b) Charlie Chaplin
  - c) Abbott and Costello
  - d) Laurel and Hardy



Step Afrika!, photo courtesy of Wikimedia Commons.

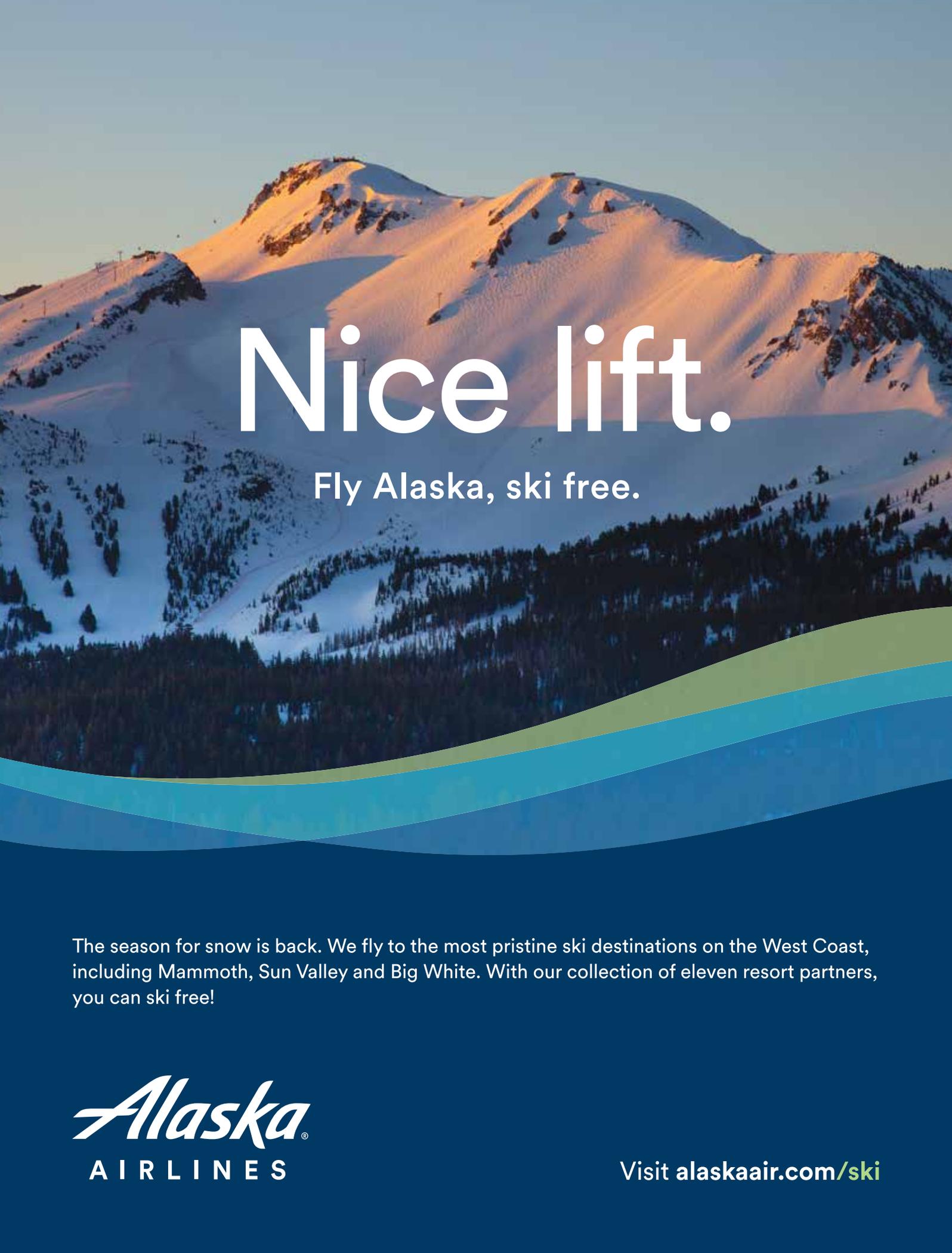
- 4) Seattle Shakespeare Company's *Bring Down the House* is a new epic two-part adaptation of what Shakespeare play?
  - a) *Macbeth*
  - b) *Henry VI* trilogy
  - c) *Hamlet*
  - d) *The Tempest*
- 5) Performing in February at Meany Hall will be Step Afrika!. It is the first professional company dedicated to stepping. Where did the dance form originate?
  - a) Ghana
  - b) South Africa
  - c) United States
  - d) Morocco

## Bonus Question

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

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

**ANSWERS** 1) D - 1964. It was published posthumously. Hemingway died in 1961 in Ketchikan, Idaho. 2) B - England. McGregor has created work for the San Francisco Ballet, Paris Opera Ballet and many other organizations. 3) A - Marx Brothers. Also starring a young Lucille Ball, the movie ultimately recorded a \$330,000 loss. 4) B - *Henry VI* trilogy. Produced in partnership with the upstart crew collective, it's an all-female ensemble. 5) C - United States. The dance originated in the 1990s at African-American sororities and fraternities.



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