DECEMBER 2019

MEANY CENTER
FOR THE PERFORMING ARTS

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Encore Stages is an Encore arts program that features stories about our local arts community alongside information about performances. Encore Stages is a publication of Encore Media Group. We also publish specialty publications, including the SIFF Guide and Catalog, Official Seattle Pride Guide, and the Seafair Commemorative Magazine. Learn more at encorespotlight.com.

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Pacific Northwest Ballet company dancers in the snow scene from *George Balanchine's The Nutcracker* in 2018.

ANGELA STERLING

The Anatomy of a Holiday Show

by DANIELLE MOHLMAN

As we settle into shorter days, performing arts organizations across Seattle are finding ways to bring joy to the region's lengthening nights. And, much like the twinkling lights that decorate the downtown retail district, these arts organizations are doing this by bringing holiday cheer to audiences all month long.

When I sat down to speak with *A Christmas Carol* Director Kelly Kitchens in September, she was already in the holiday mood. After directing *Christmastown* at Seattle Public Theater for the last four years and *The Santaland Diaries* before that, prepping for a Christmas show before fall officially starts, feels natural. "For me, this is when you actually start thinking about the holidays," Kitchens said. "It's the most wonderful time of the year."

Kitchens stepped away from her co-artistic director role at Seattle Public Theater just after Labor Day in order to pursue a full slate of freelance directing opportunities, both in Seattle and nationally. Directing *A Christmas Carol* at A Contemporary Theatre (ACT) is the first directing opportunity in this new phase of her career.

"I'm excited about not just joining the *Christmas Carol* family of the humans in the room and the production team and all of this, but the family at ACT has been so—" Kitchens corrected herself, "the staff. I call them family because it feels so warm and open. They've just thrown their doors and arms open to me and have been generous with their time and with their expertise around the story. Because it is such a tradition."

After directing at nearly every theatre in town, *A Christmas Carol* marks Kitchens' first time directing at ACT. So it's great to hear that the experience has been a wonderful one thus far. "I can't describe how welcoming that place is," Kitchens said. "And when I have an idea, the way we walk through what that means and

Keiko Green and Brandon O'Neill in ACT's 2017 production of *A Christmas Carol*.

CHRIS BENNION

how to make it work. I'm excited about that level of collaboration. I'm having the time of my life."

Midway through our conversation, Kitchens pulled out a facsimile of the original *A Christmas Carol* manuscript from 1843, bound, fittingly, in a holly red cover. "I'm fascinated with the source material," Kitchens said.

And then she showed me the dedication: "My own, and only, MS of the Book. Charles Dickens."

When Charles Dickens set out to write *A Christmas Carol,* he was an artist in desperate need of a paycheck. And yet, as Kitchens read sections of the preface out loud, haunting phrases kept jumping out. "This ghostly little book." "This ghost of an idea." And yet that "little" ghost story went on to become one of the most well-known Christmas stories of the western world, one whose social commentary continues to resonate.

"I totally understand Mrs. Cratchit's point of view," Kitchens said. "When you see your sweet child failing. And I also think about how many children Mrs. Cratchit buried already. They have no health care. They're struggling. And it's not because they're not working hard. And I think about whatever the Christmas goose is for people right next door to me. There are people who are going to be hungry and cold. And some of them will be working hard and working long hours. And that's because of systems that are in place."

Kitchens reflected on what a wonderful tradition *A Christmas Carol* is for so many Seattle families—especially for those who choose to make this show their Christmas gift to each other. "I'm delighted to be part of that tradition," Kitchens said. "It's an honor and a responsibility to tell this story, and to do it justice."

As Seattle Men's Chorus Conductor and Artistic Director Paul Caldwell gears up for his fourth holiday concert with the chorus, what he's most looking forward to is the audience. "Seattle audiences are kind of rabid fans," Caldwell said. "They bring a level of excitement to the concert hall that most cities reserve for the sports arena."

One of his favorite memories comes from last year's holiday concert. The Village People had released a Christmas album earlier that year, and the Seattle Men's Chorus (SMC) was excited to perform holiday music that intersected with their LGBTQAI+ mission.

"They rewrote all of their big hits with Christmas words," Caldwell explained. "So, 'YMCA' became 'NOEL.' And I got the audience on their feet and they were dancing in the aisle the whole time. There was just no way to not be absolutely thrilled with what was happening because the audience was just so energetic and so excited."

'Tis the Season is being billed as a "naughty and nice" holiday tradition and Caldwell is thrilled that the Seattle Men's Chorus has the opportunity to do both in the same concert. "It's ravishing and heart

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The Seattle Men's Chorus performing a holiday show.

JOHN PAI

melting and everything you would expect from a men's chorus of 250 people singing together," Caldwell said. "It's just gorgeous. And that's the nice part. The naughty part is there's always a lot of fun and frivolity. There's this Ella Fitzgerald song we're doing called 'Santa Claus Got Stuck in my Chimney.' It's nothing but absolute fun."

Caldwell also hinted at all 250 members of the chorus dressing up as fruitcake. "We don't take ourselves completely seriously," he said.

And as we talked through the music that SMC is performing this year, Caldwell drew special attention to their Hanukkah selections. This year, the chorus will be performing songs that Woody Guthrie wrote in collaboration with his mother-in-law, the Yiddish poet Aliza Greenblatt, in order to teach his children about their Jewish heritage and culture. Despite the festive Hanukkah subject matter, the songs are very much rooted in the folk music tradition.

"It almost slaps you in the face, the juxtaposition of the style and the content of the text," Caldwell said. "It's a real treasure and I'm really proud to put it on the stage. It is a Jewish didactic work and it is also in the style of clogging and square dancing. It ends up being not one or the other, but both. I don't know if everyone will particularly get it, but the performers know it's there and we treasure it because it's rich in its history."

And it's intersectional, which is part of what makes SMC such a wonderful part of our arts community.

When I sat down to speak with Pacific Northwest Ballet Artistic Director Peter Boal about *George Balanchine's The Nutcracker*, the first memory that popped into his mind was running into a family in the Seattle Center garage at 7:15 p.m. before a 7:30 p.m. curtain. They stopped him to tell him how much they loved *The Nutcracker.* Boal was confused; the show hadn't yet begun. "And they said, 'Oh no, we went to the matinee,'" Boal remembers. "'We've just been in the lobby the whole time.' They were done at four o'clock and they spent three hours in the lobby. But I think people just love it."

For Boal, watching his audiences get swept up in the experience of attending the ballet, taking Christmas card photos in the lobby and reveling in the decorations, is a beautiful form of entertainment in itself.

In a way, *The Nutcracker* is Boal's way of bringing a personal holiday tradition to the city of Seattle. Boal's first professional role was dancing in *The Nutcracker* party scene as a young boy, alongside the dancer responsible for restaging George Balanchine's choreography for Pacific Northwest Ballet (PNB), Judith Fugate.

"We did the Sugar Plum Fairy and the Cavalier together for many years at the New York City Ballet," Boal said. "It's funny. When we started staging the *pas de deux* [for PNB], there were little places where I would nudge her forward and pull up on a hand and she was like 'Oh, I forgot that. I forgot how much that helps me with my next step.' And it was really fun. We were two, more than middle-aged people, standing in the rehearsal room, remembering how we used to dance."

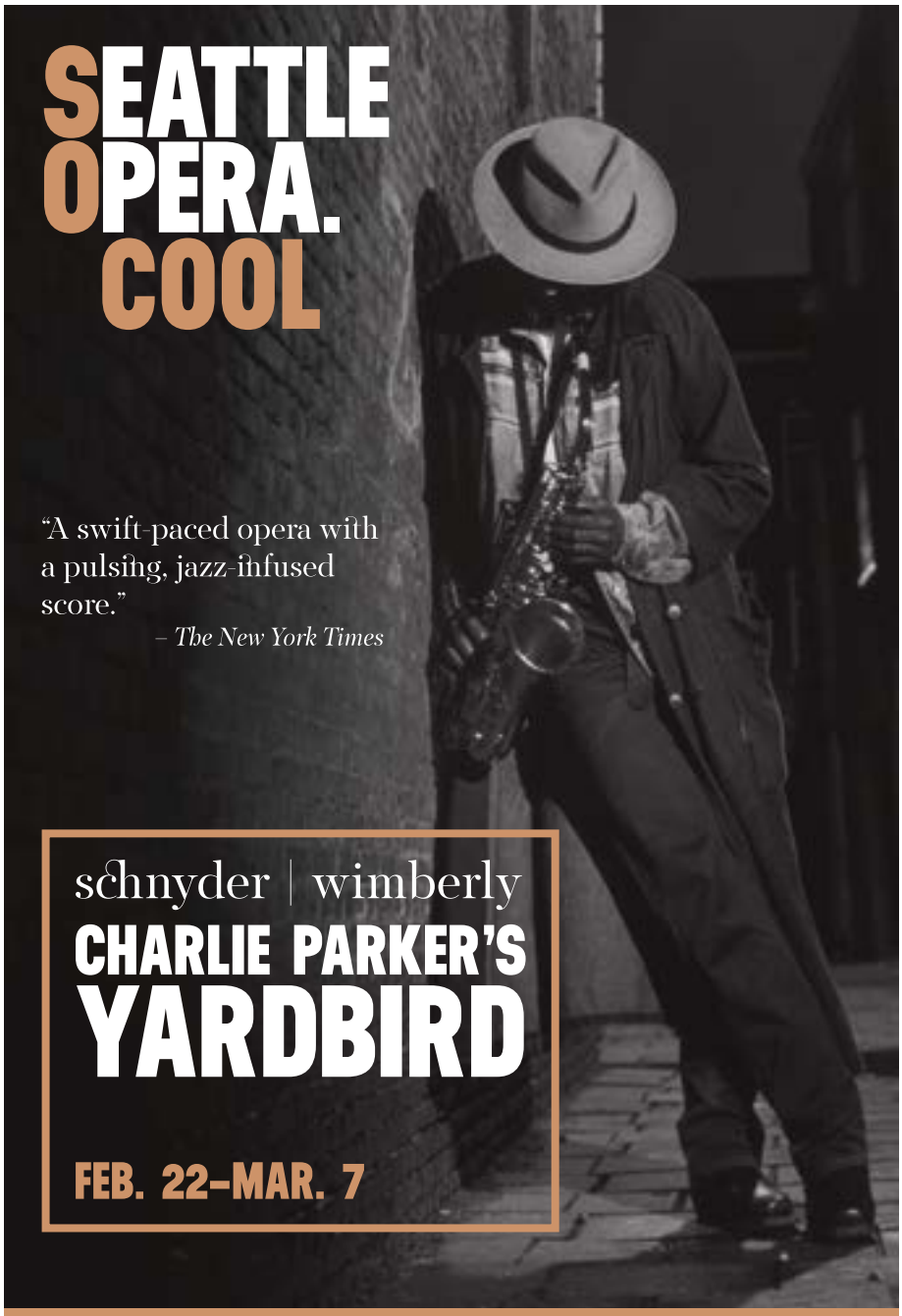
Fugate lives in Las Vegas now, but as we talked on the phone, I felt like I'd been transported to that same rehearsal room. "Peter and I have been good friends for a very long time, so any time he

> "Seattle audiences are kind of rabid fans. They bring a level of excitement to the concert hall that most cities reserve for the sports arena."
>
> —Paul Caldwell

invites me to Seattle to work with the company, I always say yes," Fugate said. "You know, at the time, many of the young boys in *The Nutcracker* were played by young girls. So I distinctly remember the fact that there happened to be an actual young boy playing my son. And I remember the man who took care of the men's wardrobe—his name was Ducky—bringing Peter Boal to the stage before the performance and saying 'Here's yours, Judy. She'll take care of you the rest of the way.' And sure enough, many years later, here we are."

Fugate was 17 years old, in her first year dancing as a company member of the New York City Ballet. Boal was nine years old.

It's a ballet that's lived with Fugate for most of her life, starting with her first performance as Clara at eight years old. And while *The Nutcracker*, and her time dancing with George Balanchine, who she affectionately calls "Mr. B," continues to be a large part of her life, Fugate is always thinking about her audience, "It can be a child's first introduction to live theatre—or even the ballet itself. And many adults choose to go to *The Nutcracker* to see if they even like ballet. The



THE MAN BEHIND A LEGEND

What if you could realize one last dream before you die? While the body of tormented bebop innovator Charlie "Yardbird" Parker lies unidentified in a New York City morgue, his ghost travels back to the heyday of Birdland, the jazz club named after him. As he struggles to complete his final masterpiece, the legendary saxophonist revisits the demons, inspirations, and women who have fueled and hindered his creative genius.

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Elise Hueffed, with Pacific Northwest Ballet School students in *George Balanchine's The Nutcracker* in 2018.

LINDSAY THOMAS

energy of the auditorium is very unique. It's maybe one chance in the year that a family actually has an outing together. It's a very special occasion. Not to mention, it's also the holiday season, which already adds to the excitement."

And with so many entertainment options out there—live music, theatre and streaming services at home, just to name a few—the fact that so many audience members actively make the decision to see *The Nutcracker* each year is something that Boal never takes for granted.

"The process starts long before they get to the theatre," Boal said. "Whatever they choose to wear, what time they're leaving the house, where they're eating—the whole thing. And at the end of the day, we're asking people to pay an amount you can't ignore, for tickets. It's a high ticket price for many people. But that person I met in the garage at 7:15 p.m. after a matinee—they didn't question what they had invested. They got a whole day, and it was going to stick with them for a long, long time."

And it's those audience experiences that make it all worthwhile.

A Christmas Carol runs November 29 to December 28 at ACT Theatre. Tickets are available online (acttheatre.org) or by calling the box office at 206.292.7676.

The Seattle Men's Chorus' concert *'Tis the Season* runs November 30 to December 22 at Benaroya Hall, the Rialto Theater in Tacoma and the Everett Civic Auditorium. Tickets are available online (seattlechoruses.org) or by calling the box office at 206.388.1400.

George Balanchine's The Nutcracker runs November 29 to December 28 at the Pacific Northwest Ballet. Tickets are available online (pnb.org) or by calling the box office at 206.441.2424.

Danielle Mohlman *is a Seattle-based playwright and arts journalist. She's a frequent contributor to Encore, where she's written about everything from the intersection of sports and theatre to the landscape of sensory-friendly performances. Danielle's work can also be found in* American Theatre, The Dramatist *and on the Quirk Books blog. daniellemohlman.com*

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Photo: Benjamin Ealovega

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UPCOMING PERFORMANCES

Orlando Consort | February 4, 2020
Mark & Maggie O'Connor | February 14, 2020
Grupo Corpo | February 20–22, 2020
Niyaz | February 28, 2020
Hélène Grimaud | March 4, 2020
Jerusalem Quartet | March 24, 2020
Los Angeles Master Chorale | March 26, 2020
RUBBERBANDance Group | April 2–4, 2020
Hagen Quartet | April 23, 2020
George Li | April 29, 2020
Third Coast Percussion | May 2, 2020
Step Afrika! | May 7–9, 2020
David Finckel & Wu Han with Philip Setzer | May 18, 2020

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,

Three years ago, Meany Center, in collaboration with the Schools of Music, Drama and the Department of Dance, launched the Creative Fellowships Initiative funded by the Andrew W. Mellon Foundation. This exciting Initiative supports creative research and the development of new work by inviting artists and ensembles from across multiple disciplines to participate in extended residencies here at the UW.

Though producing a complete work was not a requirement of the residency, I'm proud to say that two of the events listed in this issue of *Encore* are the work of Creative Research Fellows Daniel Alexander Jones and Brian Brooks.

Over the course of his residency, Daniel explored the fusion of the Black American Freedom Movement, Afro mysticism and the influence of soul music. His work on these subjects suffuses the performance of his alter ego — legendary singer Jomama Jones — in his musical and theatrical experience, *Black Light*.

In November, Brian Brooks and I were invited to New York to discuss his Creative Fellowship's focus on immersive technologies and dance as part of the Guggenheim Museum's Works & Process series. Now Meany Center audiences will be the first to see the world premiere of these works, performed by Brian Brooks Moving Company.

At Meany Center, we welcome you to experience the ever-expanding possibilities for creative expression in the performing arts with us. I hope you enjoy the performance tonight!

With many thanks,

Michelle Witt
Executive and Artistic Director

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JONATHAN BISS

Celebrating Beethoven, Part II

December 11 | 7:30 p.m.

BEETHOVEN (1770–1827)

Piano Sonata No. 25 in G Major, Op. 79
Presto alla tedesca
Andante
Vivace

BEETHOVEN

Piano Sonata No. 11 in B-flat Major, Op. 22
Allegro con brio
Adagio con molto espressione
Menuetto
Rondo: Allegretto

BEETHOVEN

Piano Sonata No. 14 in C-sharp Minor, Op. 27, "Moonlight"
Adagio sostenuto
Allegretto
Presto agitato

INTERMISSION

BEETHOVEN

Piano Sonata No. 24 in F-sharp Major, Op. 78, "À Thérèse"
Adagio cantabile—Allegro ma non troppo
Allegro vivace

BEETHOVEN

Piano Sonata No. 30 in E Major, Op. 109
Vivace ma non troppo—Adagio espressivo
Prestissimo
Andante molto cantabile ed espressivo

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Photo: Benjamin Ealovega

Jonathan Biss is a world-renowned pianist who channels his deep musical curiosity into performances and projects in the concert hall and beyond. In addition to performing with today's leading orchestras, he continues to expand his reputation as a teacher, musical thinker and one of the great Beethoven interpreters of our time. Mr. Biss was recently named co-artistic director alongside Mitsuko Uchida at the Marlboro Music Festival, where he has spent thirteen summers. He also leads a massive open online course (MOOC) via Coursera, which has reached more than 150,000 people from nearly every country in the world. He has written extensively about the music he plays, and has authored three e-books, including *Beethoven's Shadow,* the first Kindle Single written by a classical musician, published by Rosetta Books in 2011.

For more than a decade, he has fully immersed himself in the music of Beethoven, exploring the composer's works and musical thought through a wide variety of projects, In 2011, Mr. Biss set out on a journey to record the composer's 32 piano sonatas on nine discs over nine years. The project concludes with the final volume to be released in the fall of 2019 and a complete box set scheduled for release in 2020, both on Orchid Classics. Complementing this cycle is the online Coursera lecture series *Exploring Beethoven's Piano Sonatas,* of which the final two sets of lectures will appear in September and January, at which time all the sonatas will have been examined.

Mr. Biss has taken a different approach to surveying Beethoven's five piano concertos, embarking on a commissioning project, *Beethoven/5,* that pairs each Beethoven concerto with a new concerto composed in response. This season, Mr. Biss premieres Brett Dean's *Gneixendorfer Musik* with The Swedish Radio Symphony Orchestra, performing the concerto in Stockholm alongside the work that inspired it, Beethoven's "Emperor" Concerto. He then brings the new commission to the Dresden Philharmonic, Melbourne Symphony Orchestra and the Wrocław Philharmonic in Poland. Additionally, Mr. Biss performs the "Emperor" with orchestras worldwide, including with the Curtis Symphony Orchestra led by Osmo Vänskä at Carnegie Hall and Philadelphia's Kimmel Center as part of a seven-city East Coast U.S. tour.

Throughout his career, Mr. Biss has been an advocate for new music. Prior to *Beethoven/5,* he commissioned *Lunaire Variations* by David Ludwig, *Interlude II* by Leon Kirchner, *Wonderer* by Lewis Spratlan, and *Three Pieces for Piano* and a concerto by Bernard Rands, which he premiered with the Boston Symphony Orchestra. He has also premiered a piano quintet by William Bolcom.

Mr. Biss' projects represent his complete approach to music-making and connecting his audience to his own passion for the music. Previous projects have included an exploration of composers' "Late Style" in various concert programs. *Schumann: Under the Influence* was a 30-concert exploration of the composer's role in musical history, for which Mr. Biss also recorded Schumann and Dvořák piano quintets with the Elias String Quartet and wrote *A Pianist Under the Influence.*

Mr. Biss represents the third generation in a family of professional musicians that includes his grandmother Raya Garbousova, one of the first well-known female cellists (for whom Samuel Barber composed his Cello Concerto), and his parents, violinist Miriam Fried and violist/violinist Paul Biss. Growing up surrounded by music, Mr. Biss began his piano studies at age 6, and his first musical collaborations were with his mother and father. He studied with Evelyne Brancart at Indiana University and with Leon Fleisher at the Curtis Institute of Music, where he is now on faculty and holds the Neubauer Family Chair in Piano Studies.

Q:e For Jonathan Biss on empathy, see page A-10.

Piano Sonata No. 25 in G Major, Op. 79 (1809)
LUDWIG VAN BEETHOVEN

Beethoven's early works show a young genius absorbing the lessons of Haydn and Mozart while exploring nascent Romanticism. His middle works express a fully emergent personality and attending desire to share it with the world, while his late works aspire to transcend the earthly strife. It is as if he were addressing a "higher" audience, be it his own refined consciousness or that level of communication many call spiritual. By the time he reached age 50, Beethoven was not old in years, but life had exacted a great toll on his physical and psychic energy. In his final piano sonatas and string quartets, he experimented with new modes of expression that would better serve his hard-fought insights and revelations.

The Op. 79 Sonata from his middle period is shorter than many individual movements in most Beethoven sonatas. Marked *Presto alla tedesca*, this animated and light-hearted mini-essay sounds like an improvisatory aside. The music skips along merrily with sudden bursts of energy complemented by a brief quiet section. The few minor key phrases don't really darken the outlook. A deft upward arpeggio closes the scintillating movement.

Equally improvisatory, the following *Andante* is cast in the minor but is not especially dark or implicitly tragic; rather it suggests skillfully articulated wistful musing. The concluding *Vivace* returns to the exhilarating vivacity of the opening movement.

Piano Sonata No. 11 in B-flat Major, Op. 22 (1800)
LUDWIG VAN BEETHOVEN

It seems that the Op. 22 Sonata is a relatively unfamiliar piece to music lovers and many pianists alike. Yet this work was one of Beethoven's favorites among his early efforts in that genre. Indeed, the eminent musicologist Donald Tovey extolled this four-movement work as the finest of the early sonatas, adding that "Beethoven felt that while dramatic force and surprising originality were all very well, it was a fine thing to achieve smoothness and show that he was no longer inferior to Mozart in Mozart's own line."

The *Allegro con brio* captures the scurrying energy of the first movement. A short, nearly manic, opening theme is propelled by a quickly rising "Mannheim rocket" figure. A profusion of scalar activity and dotted rhythms abound in both hands. The movement already has dramatic implications for his future pianistic essays. The scurrying accompaniment urges the music forward, gaining further energy via bounding unison arpeggios.

The following *Adagio con molto espressione* calmly posits a gentle and romantic theme supported by repeated chords in the left hand. A rising arpeggio theme is enhanced by ever so subtle dissonant chords. The middle shifts into the minor, darkening the ambience with well-positioned anxious harmonies.

A *Menuet* returns to lightheartedness, though anxiously "shaking" tremolos and dynamic shifts into the minor suggest the less courtly *Scherzo* that became a frequent inhabitant of much of his music.

Beethoven provides a *Rondo: Allegretto* finale, a Classical era tradition. The main theme exudes grace and buoyancy. The ensuing episodes explore all manner of variants and look both forward and backwards, nodding to *rococo* courtliness as well as positing forceful proto-Romantic urgings. One of the episodes is a *fugato* that reflects Beethoven's studies of Bach's Well-tempered Clavier.

Piano Sonata No. 14 in C-sharp Minor, Op. 27, "Moonlight" (1801)
LUDWIG VAN BEETHOVEN

Beethoven's immensely popular C-sharp Minor Sonata owes at least part of its fame to the German poet and music critic Ludwig Rellstab, who in 1836, wrote that the music evoked in him memories of reflected moonlight on Lake Lucerne. Since then, the nickname *Mondschein* ("Moonlight") has endured as an iconic if unofficial title for a piece the composer originally called *Quasi una fantasia* ("almost a fantasy").

Marked *Adagio sostenuto,* the opening movement serves as an extended introduction for the remainder of the sonata. It is barely in sonata form, lacking a second contrasting theme to its slowly rising three-note motive, and virtually no real central development section. Its quiet mood suggests a poet's evocation of nocturnal romance, anticipating the private emotional world of Chopin's nocturnes. Rellstab's impression of the piece — really, just the first movement — is dead-on.

Franz Liszt likened the ensuing *Allegretto* as "a flower between two chasms." Given the enormous contrast in mood between the nocturnal first movement and the furious finale, Liszt's comment aptly captures Beethoven's decision to bridge the emotional gap by positing a calming minuet and trio (with a bit of humor suggesting a *scherzo*) that both clears the air of inchoate romance and allows for the eruption of a powerful, highly motoric finale.

The concluding *Presto agitato* is as long as the first two movements combined. Its mood is stormy and impassioned, arguably reflecting the intense feelings barely contained in Beethoven's heart. Two themes constitute the elements of the "story," a tempestuous motive built upon arpeggios (as is the first movement, though to an entirely different effect) and a comparatively

lyrical second melodic idea for contrast. Beethoven cannily isolates and combines the two themes to great effect. Of note is that the score indicates *piano,* rather than *forte* or *fortissimo.* Fierce emotion is conveyed through emphatic *sforzandos* and the sheer energy generated by the constituent notes that fly by at breakneck speed.

Piano Sonata No. 24 in F-sharp Major, Op. 78, "À Thérèse" (1809)
LUDWIG VAN BEETHOVEN

Named compositions, be they composer-given or sobriquets added by others — often publishers — provide better odds for frequent performance than work titles that simply use opus numbers and keys. "Moonlight," "Pathétique," "Pastorale," "Appassionata" and other named sonatas enjoy wider currency than many of equal musical worth but which stand naked, as it were, deprived of an enticing title.

A case in point is the Sonata No. 24 in F-sharp Major, Op. 78, a personal favorite of the composer's 32 works in that genre. He dedicated it to Countess Therese von Brunvik (often given an English spelling, Brunswick). Though many of Beethoven's middle period works are famed for their drama and narrative character — triumph over adversity a frequent theme — the unassuming equanimity of the Op. 78 Sonata is among a select group of works that show the composer's gentler side, e.g., the Fourth Piano Concerto, Violin Concerto and Fourth Symphony, to name but a few representative examples.

Somewhat unusually, the Sonata contains but two movements. The *Adagio cantabile* opening of the first movement is all of four short measures that serve as an introduction to the larger *Allegro ma non troppo* section that follows. Short as it is, those four bars evoke a spirit of gentle supplication. The following *Allegro ma non troppo* carries an additional *dolce* marking, that is beguilingly sweet and lyrical, virtually a 180-degree turnabout from the terse and assertive four-note figure that launches the Fifth Symphony. This *dolce* theme flits along in a light-hearted manner with the fingers skipping up and down over the keyboard. Even with a number of brief though markedly louder asides, the prevailing mood is positive and buoyant. Forward motion continues unabated, urged on by rapid scale work and enlivening trills. The main theme returns frequently to show its unforced dominance through its disarming charm and warmth.

In its scarcely three-plus minutes the ensuing *Allegro vivace* posed a challenge to Beethoven. Cast in the same key as the opening movement (as opposed to a more typical three- or four-movement sonata in which a composer has the chance to provide contrast through working in related but different keys), Beethoven meets the challenge through extensive detours into other tonalities and by quirky sudden changes of emphasis, mood and dynamics. The main theme itself bears an odd similarity to "Rule Britannia."

Piano Sonata No. 30 in E Major, Op. 109, (1820)
LUDWIG VAN BEETHOVEN

After several years of legal squabbles surrounding Beethoven's attempt to gain custody of his dead brother's son Karl, the composer was ready and eager to renew composition. Some of his greatest works date from his last years including the Ninth Symphony, last piano sonatas and quartets.

Beethoven composed the E-Major Sonata while working simultaneously on the *Missa Solemnis,* in essence his personal "credo" using the traditional Catholic liturgical text. His late piano sonatas can be heard as an instrumental parallel to his internal spiritual quest as well as marking a bold departure from the strictures of Classical period composition.

Such is the case with the Op. 109 Sonata. The *Vivace ma non troppo* of the opening movement proceeds from a fantasy-like anticipatory suggestion of the main theme, which is not heard in final form until a dominant seventh chord leads into the movement's *Adagio espressivo.* The radiant hymn-like nature of this section gives credence to a spiritual interpretation of the music as well as highlighting exploratory newness. Great contrast occurs between the two sections: the *Vivace* is cast in the largely untroubled major key while the *Adagio* is filled with diminished seventh chords, a gambit traditionally used by composers to create tension and anxious expectation.

In E minor, the tempestuous and scherzo-like *Prestissimo* in 6/8 time starts with an insistent fortissimo theme whose shape recalls the *Adagio* theme from the first movement. Highly imitative, contrapuntal variants employ canonic rather than fugal implications. Urgent repeated notes in the bass register push the music forward almost unceasingly. A complementary rather than highly differentiated second theme in B minor departs from convention by not providing a strong contrast with the main motive.

The finale lasts longer than the first two movements combined; it is a set of six variations on a tender aria-like theme. The most striking aspect of the movement is the enormous contrast among the variations, encompassing intimations of dance intermixed with episodes of deep expressiveness, active counterpoint, and still others of an overtly virtuosic nature. Each variation is set at a different tempo, furthering contrast. (Sudden tempo changes also characterize the late string quartets.) Beethoven does not end with the final variation but reprises the opening theme to unify the disparate elements within.

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Special Event

BLACK LIGHT

Jomama Jones

December 12–14 | 7:30 p.m.

Presented in partnership with UW School of Drama.

Created by **Daniel Alexander Jones**
Original songs by **Jomama Jones**
With **Bobby Halvorson, Laura Jean Anderson, Dylan Meek** and **Josh Quat**
Additional Music and Arrangements by **Samora Pinderhughes**

ARTISTS
Jomama Jones, vocals
Trevor Bachman, vocals
Clarissa Marie Ligon, vocals
Sean Dixon, drums
Josh Quat, guitar and vocals
Benjamin James Kelly, bass and vocals
Sterling Overshown, keys and vocals

PRODUCTION STAFF
Steve Carlino, stage management
Jay McAleer, lighting design & master electrician
Luke Kehrwald/Performance Sound, audio engineer
Matt Starritt, stage management
Oana Botez, costume design

***Black Light* will be performed without an intermission.**

New York premiere produced by The Public Theater at Joe's Pub on February 12, 2018. Off-Broadway run produced by Diana DiMenna at Greenwich House Theatre, directed by Tea Alagic, premiered September 24, 2018. A commission of the Joe's Pub New York Voices Program. Developed in association with the Kimmel Center for the Performing Arts' Theater Residency program.

This project is presented with support from the Creative Fellowships Initiative, an interdisciplinary pilot project at the University of Washington exploring the nature of creative research, with funding from the Andrew W. Mellon Foundation.

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Hans & Kristin Mandt
Marcella D. McCaffray
Craig Miller & Rebecca Norton
Chelsey Owen & Robert Harris
Cecilia Paul & Harry Reinert
John C. Robinson & Maya Sonenberg
Eric & Margaret Rothchild
Maryanne Tagney & David Jones

Photo: Joan Marcus

Jomama Jones (performer) is a soulsonic superstar. She began her career as a young R&B songstress in the early 1980s, covering *Jet Magazine*, *Right On!* and *Black Beat* and making live appearances on *Soul Train* and *Solid Gold*, before departing the U.S. for personal and political reasons. After making her comeback at Joe's Pub in 2010 with her album *Lone Star*, Jomama has toured widely across the country, appearing in the Soho Rep shows, *Radiate* and *Duat*, as well as a number of concert appearances. She recently released her fifth album, *Anew*.

Daniel Alexander Jones (creator) has made a wildflower body of live artwork over more than 25 years. His critically acclaimed theater pieces include *Duat*, *Phoenix Fabrik*, *Blood:Shock:Boogie*, *Bel Canto*, the musical *Bright Now Beyond* and a multi-chapter series of solo autobiographical performances, *The Book of Daniel*. Daniel received the prestigious Doris Duke Artist Award in 2015, in recognition of his risk-taking practice. He is a 2019 Guggenheim Fellow and the recipient of a 2019 Helen Merrill Playwriting Award. Daniel was a Mellon Creative Research Fellow at the University of Washington from 2017–2019, where he worked on his forthcoming book *Waves*. Daniel is an associate professor of theater at Fordham University and a proud alumnus of New Dramatists and the Playwrights' Center.

Trevor Bachman (vocals) is thrilled to return to *Black Light*. In 2018, he received residencies, commissions and concerts through American Theater Company, Kickstarter HQ, Fresh Ground Pepper, New York Theatre Ballet, Orchard Project, Theatre C, Joe's Pub and more. Creator, composer and host of *Farmed*, a concert/interview series documenting grassroots movements, his 25-person choir creates community through conversation and song. *Farmed* began streaming via podcast and music platforms in 2018. Inaugural recipient of the 2018 Denovan Grant, his newest piece, *Shapeshifters*, is a musical about LGBTQIA youth.

Sean Dixon (drums) is a drummer, bassist, composer, producer and teacher in New York City. He has performed with Gotye, Aloe Blacc, Maxwell, Zammuto and Amy Helm. He has toured in 12 countries and performed at high profile festivals such as Trans-Musicales (France), Mona Foma (Tazmania), Sydney Festival (Australia) and River to River (USA). He appeared in past productions of *Black Light* at The Public Theater and Kimmel Center in Philadelphia.

Benjamin James Kelly (bass, vocals) is a Minnesota based performer and designer. As a bass player, he has toured with acts such as Sexy Delicious and John Mark Nelson. As a producer, he has staged a number of variety shows such as *Bear & the Barrel* and *Chewing Marbles*. In 2016, Benjamin founded the Good Arts Collective, which is an operating venue and arts organization in Minneapolis. Most recently Kelly has dedicated his time

to clothing design under his own label Dinosaur Hampton.

Clarissa Marie Ligon (vocals) is a self-proclaimed Renaissance woman who makes art because she believes it can change the world. When she's not singing her heart out, Clarissa can be found behind the scenes, stage managing around New York City. Recent production work includes *Before the Meeting* at Williamstown Theatre Festival, *Jack &* at BAM Fisher, *Cruel Intentions: The Musical* at Le Poisson Rouge, *3/Fifths* at 3LD and Penny Arcade's *Longing Lasts Longer* at St. Ann's Warehouse.

Sterling Overshown (keys, vocals). Sterling Weldon Paul Overshown, a native of Houston, Texas, has called New York City home since 2012. The son of professional guitarist Lawrence Overshown, Sterling's gifts are in the areas of jazz and classical piano. He has had the pleasure of performing and working with Frank Foster, Dr. Billy Taylor, Erykah Badu, Ellis Marsalis and the Count Basie Orchestra on various projects. Since moving to New York, Sterling has served as organist and choirmaster at various churches throughout Brooklyn and Manhattan, and has also been in charge of directing music for several off-Broadway musicals. He has served as Artistic Director of Lavender Light since 2016. Sterling holds any opportunity to perform as a sacred occasion because he believes that artists have deep power to impact audiences and transform society.

Josh Quat (guitar, vocals, music collaborator) is a musician, actor and writer based out of Brooklyn. He's thrilled to be back with the talented, inspiring cast of *Black Light* and the rock trio The Kristys, and frequently collaborates with other theatrical and musical artists. Recent credits include *Duat* (Soho Rep), *We Live in Cairo* (Eugene O'Neill Center) and *Olympics Über Alles* (St. Luke's). Graduate of the Walnut Hill School for the Performing Arts and The New School University. Proud member of the AEA and ASCAP.

COLLABORATORS

Oana Botez (costume design) has designed for productions at BAM, The Kitchen, PS122, The Joyce Theater, BRIC Arts Media, The Classic Stage Company, The Public Theater, Peak Performances (Montclair), Lincoln Center Theater, Wilma Theatre (Philadelphia), The Old Globe (San Diego), Bucharest National Theater (Romania), Théâtre National de Chaillot (Paris), Les Subsistances (Lyon), Budapest National Theater, The International Festival of Contemporary Theater (Adana, Turkey), Le Quartz (Brest, France), La Filature (Mulhousse, France), Exit Festival/Maison des Arts Créteil (Paris, France).

Laura Jean Anderson (musical collaborator) is a Los Angeles-based artist, writer and multi-instrumentalist. Through her original work, she has garnered support from *NPR*, *Noisey*, *Salon* and *Fader*, among others. She holds a B.F.A. in vocal performance from California Institute of the Arts, leading her to a multi-faceted career as a writer, vocal teacher, touring artist, vocalist and guitarist.

Dylan Meek (musical collaborator) is originally from Wimberley, Texas. He was a jazz piano prodigy as a kid and moved to New York City at 18 to study at the New School of Jazz and Contemporary Music where he completed a bachelor's degree in Music. Dylan has performed at Madison Square Garden, *The Tonight Show Starring Jimmy Fallon*, *Late Night with Seth Meyers*, *Good Morning America*, *The Late Late Show with James Corden*, Red Rocks, The Forum, Rock in Rio and the Cannes Film Festival. He has recorded with Questlove, Ray Angry, Gregory Hutchinson, Ben Wolfe, Alex Blake, Victor Jones, Aminè, Angelina Jordan and Stanaj. Dylan Meek is now a composer, multi-instrumentalist, vocalist, producer, arranger, bandleader, session musician, musical director now residing in Los Angeles.

Bobby Halvorson (musical collaborator) is a composer, arranger, vocalist and multi-instrumentalist based in Lost Angeles. He has composed the music for two critically acclaimed musicals as well as scores for several independent films and commercials. His arrangement and performance of Leonard Cohen's "Hallelujah" was featured in the Lytro VR film by the same title and appeared at both Tribeca and Cannes Film Festivals. Halvorson is the lead vocalist and songwriter for the progressive-pop band Brother, Sister.

Samora Pinderhughes (musical collaborator) was born a mixed-race kid in the Bay Area, a hotbed of revolutionary organizing and incredible music and art that immediately seeped into his soul. He started playing music at 2 years old; his father played him The Delfonics, Tupac and Bob Marley, while his mother introduced him to Nina Simone, Fela Kuti and Pete Seeger. He became serious about making music his life after living in Cuba studying spiritual musical traditions. He moved to New York City to study at Juilliard under master teachers Kenny Barron and Kendall Briggs; it was during this time that he also met his artistic mentor, MacArthur-winning playwright Anna Deavere Smith. This started him down the path of writing lyrics and combining film/theater with his music in radical new ways. Samora is currently pursuing a Ph.D. in Creative Practice and Critical Inquiry under mentor Vijay Iyer at Harvard University.

SPECIAL THANKS FROM JOMAMA JONES

Shanta Thake, Alex Knowlton, Jeanie O'Hare, The Public Theater, Barbara Maier Gustern, Todd London, the incredible community of Meany Center and the University of Washington, Michelle Witt, Elizabeth Duffel, Kristen Kosmas, Leon Finley, Jyana Browne, Valerie Curtis-Newton, Rachel Cook, Betsey Brock, The Lady Krishna, Buffy Sedlachek and the Seattle arts community.

Q: A QUESTION *of* EMPATHY

A SEASON-LONG EXPLORATION

Created in collaboration with Daniel Alexander Jones

Q:e ARTISTS ON EMPATHY

> *In a time when our national politics are so divisive and upsetting, I personally feel music more intensely and feel that the arts are especially vital as a means of connection.*
>
> ***— JONATHAN BISS***

With Jonathan Biss

WHAT IS THE ROLE OF EMPATHY IN YOUR ART?

Being a performer of classical music is an inherently empathetic act. We don't play our own music. The simple task is to try to come as close as possible to an understanding of the mind, heart and soul of another individual. The essence of that idea is present in any musical context, but certainly this year, as my work is focused exclusively on one composer, I'm trying to better understand and better represent someone who is neither like me nor even around to answer my questions. This focus on Beethoven's music has forced me to be more empathetic as a musician than I ever would be. You have to want to share music with others if you want to be a performer. It's not exactly walking in another's shoes, but you have to be interested in the individual audience members and what their experience might be. What do they bring to that moment and that music. Having empathy makes you less closed off and is the foundation for the deep connection you have to have with he composer.

HOW DO YOU REMAIN OPEN AND VULNERABLE IN THE FACE OF ARTISTIC OR PERSONAL CHALLENGES?

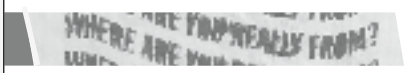
Vulnerability is absolutely essential for an artist. The part of us that is confident and surefooted and uncomplicated is the least interesting part of any of us. If you put that forward when you try to perform, you are concealing the part of you that is most interesting and has the greatest capacity to connect with others. This can be difficult, but remains a responsibility. Our brokenness is what connects us. If you can embrace that part of you and listen and share that with others, then that is what has the power to connect us.

PLEASE SHARE A TIME WHEN YOU EXPERIENCED THE ARTS CULTIVATING A SENSE OF CONNECTION BETWEEN PEOPLE.

I've traveled and performed in many countries that existed behind the iron curtain. Although I've never met anyone who was nostalgic for those days, I have spoken to many people who admit that music and art meant more then. In a time when our national politics are so divisive and upsetting, I personally feel music more intensely and feel that the arts are especially vital as a means of connection.

MEANY CENTER ART GALLERY

EMPATHY ART EXHIBIT



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MEANY CENTER

LOCATED *in the* LOWER LOBBY

Special Event

MIDORI *with* JEAN-YVES THIBAUDET

January 23 | 7:30 p.m.

BEETHOVEN
(1770–1827)

Sonata for Violin and Piano No. 1 in D Major, Op. 12, No. 1
Allegro con brio
Tema con variazioni: Andante con moto
Rondo: Allegro

BEETHOVEN

Sonata for Violin and Piano No. 4 in A Minor, Op. 23
Presto
Andante scherzoso, più allegretto
Allegro molto

INTERMISSION

BEETHOVEN

Sonata for Violin and Piano No. 8 in G Major, Op. 30, No. 3
Allegro assai
Tempo di minuetto, ma molto moderato e grazioso
Allegro vivace

BEETHOVEN

Sonata for Violin and Piano No. 7 in C Minor, Op. 30, No. 2
Allegro con brio
Adagio cantabile
Scherzo: Allegro
Finale: Allegro

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Cecilia Paul & Harry Reinert
John C. Robinson & Maya Sonenberg
Eric & Margaret Rothchild
Maryanne Tagney & David Jones

Photo: Timothy Greenfield-Sanders

A **leading concert violinist** for over 30 years, Midori regularly transfixes audiences around the world, bringing together graceful precision and intimate expression that allows the listening public not just to hear music but to be personally moved by it. She has performed with, among many others, the symphony orchestras of London, Chicago, Boston, San Francisco and the Sinfonieorchester des Bayerischen Rundfunks, the Berlin, Vienna, New York, Los Angeles, St Petersburg and Czech philharmonics and the Mahler Chamber Orchestra. She has collaborated with such outstanding musicians as Claudio Abbado, Leonard Bernstein, Christoph Eschenbach, Mariss Jansons, Paavo Järvi, Yo-Yo Ma, Susanna Mälkki, Menahem Pressler and Mstislav Rostropovich.

Midori's recent and upcoming engagements highlight her versatility with performances of orchestral and chamber works by Tchaikovsky, Bernstein, Schumann, Hindemith, Brahms, Mozart, Franck, Respighi, Schubert and Enescu in Europe, Asia, North and South America. She makes guest appearances with the Deutsches Symphonie-Orchester Berlin, Schleswig-Holstein Festival Orchestra, Staatskapelle Dresden, Boston Symphony Orchestra, Philadelphia Orchestra, Aspen Festival Orchestra, Pittsburgh Symphony, Sydney Symphony Orchestra, Orchestre Philharmonique de Radio France and Orchestre Symphonique de Montréal. She tours Europe with the Munich Chamber Orchestra and Japan with Estonian Festival Orchestra and Paavo Järvi. She undertakes a world-wide recital tour with pianist Jean-Yves Thibaudet and performs trio concerts with pianist Jonathan Biss and cellist Antoine Lederlin.

Midori not only brings a fresh perspective to established standards for violin but also ceaselessly strives to expand the repertoire, including through the creation of new works. Midori inspired Peter Eötvös to compose the violin concerto *DoReMi*, which she then recorded with Eötvös and the Orchestre Philharmonique de Radio France. The 2016 CD joins her diverse discography that includes sonatas by Bloch, Janáček and Shostakovich performed with pianist Özgür Aydin, and a 2013 Grammy Award-winning recording of Hindemith's violin concerto with Christoph Eschenbach conducting the NDR Symphony Orchestra. The two-CD set of her highly-acclaimed interpretation of J.S. Bach's Sonatas and Partitas for Solo Violin was released in 2015, followed in 2017 by a DVD of the same repertoire, filmed at Köthen Castle, where Bach served as *Kapellmeister*.

In her quest to explore and expand how music is essential to people everywhere, Midori goes beyond the concert hall and recording studio to those areas where music access is most needed. In 2017, Midori celebrated the 25th anniversary of the activities of two of her non-profit organizations: Midori & Friends, which brings high-quality music education to New York City youth, and MUSIC SHARING, a Japan-based program that provides access to both western classical and Japanese music traditions through innovative events, activities, instruction and presentations in local schools, institutions and hospitals. Her Partners In Performance organization, founded in 2003, promotes interest in classical music outside of major urban centers across the United States, while her Orchestra Residencies Program, begun in 2004, encourages young musicians in the United States and beyond to develop a life-long and multifaceted engagement with the performing arts, helping to ensure that the classical scene will continue vibrantly for years to come.

Midori also brings her activism to a global level. MUSIC SHARING's International Community Engagement Program (ICEP) promotes intercultural exchange by enabling young musicians from around the world to come together and present community performances for audiences with limited exposure to classical music. The program's ensembles have performed in Myanmar, Bangladesh, Laos, Mongolia, Indonesia, Cambodia, Nepal, Vietnam and India with follow-up appearances each season in Japan. The 2018–2019 ICEP returns to Vietnam.

A persuasive advocate of cultural diplomacy, Midori has been invited to speak at the Johns Hopkins School of Advanced International Studies in Washington, D.C., among others. She has been honored for her international activism: in 2007, UN Secretary-General Ban Ki-moon named Midori a Messenger of Peace, and in 2012 she received the Crystal Award from the World Economic Forum in Davos.

The same vision that motivates Midori's activism — discovering and

strengthening the bonds between people and music — also guides her educational approach. In the 2018-19 school year, she joins the renowned violin faculty roster at the Curtis Institute of Music, bringing her musical expertise as an active top-level performer to her studio and her experience as an activist to the school's community engagement programs.

Until May 2018, Midori held the Jascha Heifetz Chair at the University of Southern California's Thornton School of Music, where she spent 14 years working one-on-one with her violin students. She will continue her involvement at USC in a visiting artist role as Judge Widney Professor of Music alongside a distinguished visiting artist position at the Peabody Institute of Johns Hopkins University.

Midori is also an honorary professor at Beijing's Central Conservatory of Music and a guest professor at both Soai University in Osaka and the Shanghai Conservatory of Music in addition to teaching regularly at Ravinia's Steans Music Institute and the Weimar Meisterkurse. Her own degrees in gender studies and psychology from New York University (B.A. 2000, M.A. 2005) strongly inform her holistic teaching philosophy: "In our studio, the tenets of Honesty, Health, and Dignity guide us through the times of trial, self-doubt, self-questioning and growth."

Midori was born in Osaka, Japan in 1971 and began her violin studies with her mother, Setsu Goto, after displaying a strong aptitude for music at an early age. In 1982, conductor Zubin Mehta invited the then 11-year-old Midori to perform with the New York Philharmonic in the orchestra's annual New Year's Eve concert. The standing ovation that followed her debut spurred Midori to pursue a major musical career at the highest level.

Midori plays the 1734 Guarnerius del Gesù "ex-Huberman." She uses four bows — two by Dominique Peccatte, one by François Peccatte and one by Paul Siefried.

Photo: Andrew Eccles

For more than three decades, Jean-Yves Thibaudet has performed world-wide, recorded more than 50 albums, and built a reputation as one of today's finest pianists. He plays a range of solo, chamber and orchestral repertoire — from Beethoven through Liszt, Grieg and Saint-Saëns; to Khachaturian and Gershwin, and to contemporary composers Qigang Chen and James MacMillan. From the very start of his career, he delighted in music beyond the standard repertoire, from jazz to opera, which he transcribed to play on the piano. His profound professional friendships crisscross the globe and have led to spontaneous and fruitful collaborations in film, fashion and visual art.

In 2019–20, Thibaudet renews many longstanding musical partnerships. As the St. Louis Symphony's Artist-in-Residence, he plays a pair of season-opening concerts conducted by longtime friend and collaborator Stéphane Denève, returning for additional programming later in the season. He also tours a program of Schumann, Fauré, Debussy and Enescu with Midori, followed by the complete Beethoven sonatas for piano and violin. Thibaudet gives the world premiere of Aaron Zigman's *Tango Manos* concerto for piano and orchestra with the China Philharmonic, and goes on to perform it with the Orchestre Philharmonique de Radio France and San Francisco Symphony. Zigman composed the score for Robin Swicord's *Wakefield*, for which Thibaudet was the soloist; this was the first time that the composer had allowed a pianist other than himself to perform his film work.

A noted interpreter of French music, Thibaudet performs works by Ravel, Saint-Saëns, Connesson and Debussy around the world; as one of the premiere interpreters of Messiaen's *Turangalîla-Symphonie*, Thibaudet plays the piece in his hometown as Artist-in-Residence of the Orchestre National de Lyon, with conductor Susanna Mälkki. He also brings along his passion for Gershwin this season, performing the Concerto for Piano in F Major in Lyon as well as in Houston, Los Angeles, Boston, New York, Naples, Tokyo and at the Bad Kissinger Sommer Festival, where he is Artist-in-Residence.

He also expresses his passion for education and fostering young musical talent as the first-ever Artist-in-Residence at the Colburn School in Los Angeles, where he makes his home. The school has extended the residency for an additional three years and has announced the Jean-Yves Thibaudet Scholarships to provide aid for

Music Academy students, whom Thibaudet will select for the merit-based awards, regardless of their instrument choice.

Thibaudet's recording catalogue of more than 50 albums has received two Grammy nominations, the *Preis der Deutschen Schallplattenkritik*, the *Diapason d'Or*, the *Choc du Monde de la Musique*, the Edison Prize, as well as Gramophone and Echo awards. Last season he released to great acclaim Bernstein's *Age of Anxiety* with the Baltimore Symphony Orchestra and Marin Alsop, with whom he previously recorded *Gershwin* (2010), which featured big jazz band orchestrations of *Rhapsody in Blue*, *Variations on I Got Rhythm*, and the Concerto in F. In 2016, on the 150th anniversary of Erik Satie's birth, Decca released a box set of Satie's complete solo piano music performed by Thibaudet — one of the foremost interpreters and champions of the composer's works. On his Grammy-nominated recording *Saint-Saëns, Piano Concerti Nos. 2 & 5*, released in 2007, he is joined by Dutoit and Orchestre de la Suisse Romande. Thibaudet's *Aria — Opera Without Words*, released the same year, features aria transcriptions, some of which are Thibaudet's own. His other recordings include the jazz albums *Reflections on Duke: Jean-Yves Thibaudet Plays the Music of Duke Ellington* and *Conversations with Bill Evans*.

Thibaudet has also had an impact on the world of fashion, film and philanthropy. He played Aaron Zigman's soundtrack for *Wakefield*, a drama by Robin Swicord, which was the first time that the composer had allowed a pianist other than himself to perform his film work. Thibaudet was soloist in Dario Marianelli's award-winning scores for the films *Atonement* (which won an Oscar for Best Original Score) and *Pride and Prejudice*, and recorded Alexandre Desplat's soundtrack for the 2012 film *Extremely Loud & Incredibly Close*. He had a cameo in Bruce Beresford's film on *Alma Mahler, Bride of the Wind*, and his playing is showcased throughout. In 2004 he served as president of the prestigious charity auction Hospices de Beaune. His concert wardrobe is designed by Dame Vivienne Westwood.

Jean-Yves Thibaudet was born in Lyon, France, where he began his piano studies at age 5 and made his first public appearance at age seven. At 12, he entered the Paris Conservatory to study with Aldo Ciccolini and Lucette Descaves, a friend and collaborator of Ravel. At age 15, he won the Premier Prix du Conservatoire and, three years later, the Young Concert Artists Auditions in New York City. Among his numerous commendations is the *Victoire d'Honneur*, a lifetime career achievement award and the highest honor given by France's *Victoires de la Musique*. In 2010 the Hollywood Bowl honored Thibaudet for his musical achievements by inducting him into its Hall of Fame. Previously a *Chevalier of the Ordre des Arts et des Lettres*, Thibaudet was awarded the title Officier by the French Ministry of Culture in 2012.

Mr. Thibaudet's worldwide representation: Harrison Parrott.

Mr. Thibaudet records exclusively for Decca Records.

jeanyvesthibaudet.com

Sonata for Violin and Piano No. 1 in D Major, Op. 12 ,No. 1 (1798)
LUDWIG VAN BEETHOVEN

Beethoven wrote ten violin sonatas, the foundation of the violin sonata repertoire. When he composed the first three, in the 1790's, it was customary generally for sonatas to be performed only in private performance in homes, although Beethoven and his friend Schuppanzigh played at least one of them (we do not know which one) at a public concert on March 29, 1798. At the year's end, Beethoven published the music with a dedication to his teacher, Antonio Salieri (1750–1825).

It is difficult for today's listeners to imagine the experience of those who heard this sonata then and found it to be problematic modern music. An early critic describes it as "overladen with difficulties." After struggling through them, he said, "I felt like a man who had hoped to take a walk through a pleasant park with a friend but found the path closed by hostile barriers, and at the end returned exhausted without having had any pleasure. Nevertheless, this work must not be entirely rejected. There are those who love difficulties, and they may find delight and satisfaction in this music."

Sonata No. 1, overall a very bright and spirited work, begins with an intricately written *Allegro con brio* movement, long, powerful and expressive. The violin seems initially to be confined to its then traditional function of filling in and accompanying the piano, but before long, it becomes a liberated partner in an exciting and new kind of collaboration where violin and piano are much more equal partners. The music is rich in ideas, which Beethoven extends to such great length that instead of the usual development section after the exposition, the brief middle section aims simply to return the music to the initial key.

A theme with four variations makes up the second movement, *Andante con moto.* The theme is elongated and complicated, Mozartian in character but also very distinctively Beethovenian. At moments Beethoven seems to be stretching the limits of what was then standard harmonic practice, yet it is not clear if he was motivated by artistic necessity or that he just wanted to show that he could. The variations differ considerably from one another in tension and texture and in the shifting of emphasis from violin to piano. The final variation foreshadows the exceptional rhythmic freedom and power of Beethoven's last works.

Beethoven used a *Rondo: Allegro,* a favorite form of Classical composers, for the third movement. As usual in rondos, the opening theme alternates with contrasting material throughout. The main subject is an Italianate melody of the kind Salieri must have taught Beethoven, yet in this movement, even more than in the preceding one, Beethoven journeys beyond the musical language of his contemporaries. He creates new effects, for example, in his modulations, in a way that 21st century ears have difficulty hearing as experimental, yet there is no doubt he intended this piece to be daring, maybe even difficult.

Sonata for Violin and Piano No. 4 in A Minor, Op. 23 (1801)
LUDWIG VAN BEETHOVEN

Beethoven wrote Sonata No. 4, Op. 23 and Sonata No. 5, Op. 24 more or less simultaneously during 1800 and 1801, originally intending that they be paired as Op. 23, Nos. 1 and 2, but when the publisher's engraver erred by preparing some of the printing plates for them in different formats, the simplest way to deal with the problem was to make them separate publications. Beethoven dedicated both to Count Moritz von Fries, a wealthy Chamberlain at the Imperial Court, a banker, art collector and music lover who had probably commissioned them. Fries commissioned the C Major String Quintet, Op. 29 at about the same time, and Beethoven dedicated it to him. Beethoven became caught in an enormous tangle of lawsuits as a result of liberties that Fries took with the publication rights, but by 1816, all was forgiven, and the composer dedicated Symphony No. 7 to him.

At a chamber music evening at Fries's house in the spring of 1800, when Beethoven was beginning these sonatas, the composer Daniel Steibelt (1765-1823) decided to challenge Beethoven's reputation as the best pianist in Vienna. After hearing the variations in Beethoven's Clarinet Trio at Fries', Steibelt improvised on the same theme in a manner that was obviously intended to impress the company with his superior skills, but it soon became evident that his "improvisations" were not extemporaneously conceived. He had carefully prepared them, which infuriated Beethoven. Beethoven picked up the cello part of a Steibelt quintet that was on the evening's program, put it on the piano's music rack upside down, picked out a tune from it with one finger, and then improvised with such power and imagination that Steibelt left the room before Beethoven had finished. Steibelt's reputation in Vienna was permanently damaged; his next concert was a failure, but he later succeeded in an area where Beethoven had a minor failure: Czar Alexander I, who never paid Beethoven for the dedication of three violin sonatas, Op. 30, made Steibelt music director of his court in St. Petersburg in 1810.

Sonata No. 4 in A Minor, Op. 23 is a great advance over its predecessors in several ways. Beethoven is now clearly at ease with his advanced musical ideas; the music never strains for effect. Changing moods do

not interrupt its flow. The complex counterpoint in parts of the unusual *Presto* first movement, which must have been difficult to write, sounds easy and agreeable. This movement has been said to foreshadow the more famous *Kreutzer* Sonata in its experimental nature: it has a quick pace with a compact exposition of its basic ideas, and when Beethoven begins to develop them, wholly new but related themes are generated.

An extraordinary bright middle movement, *Andante scherzoso, più allegretto,* combines the contrasting functions of both slow movement and *scherzo* with the dramatic structure of the usual first movement sonata form. Returning to the minor home key in the finale, *Allegro molto,* Beethoven presents a free rondo with counterpoint like that which enriched the first movement.

Sonata for Violin and Piano No. 8 in G Major, Op. 30 ,No. 3 (1803)
LUDWIG VAN BEETHOVEN

The Op. 30 sonatas were published in spring 1803, with the outmoded designation "Three Piano Sonatas with the Accompaniment of a Violin." Here, as in the other Op. 30 sonatas, the instrumental writing is highly original and perfectly idiomatic for the piano and the violin.

This sonata was first understood as a pastoral idyll, which pictured rustic dances and other bucolic pleasures. Now it is more often interpreted as a forcefully passionate composition containing contrasting passages of high spirits, qualities demonstrated in the two principal themes of the opening movement, *Allegro assai.* The rhythmic dynamism of the first continues into the second, which is both tender and rugged. The second movement, *Tempo di menuetto ma molto moderato e grazioso,* (in the tempo of a minuet) feels graceful and gracious. The music takes the shape of a protracted song, melodious and gently paced, in the rhythm of a popular contemporary dance form that frequently found its way into serious musical works. Near the end of the movement, Beethoven has written an especially charming passage in which the main theme is fragmented into tiny elements played first by one instrument and then by the other. The last movement is a vigorous, witty rondo, *Allegro vivace,* whose almost perpetual motion provides a vibrant contrast with the music that preceded it.

Sonata for Violin and Piano No. 7 in C Minor, Op. 30, No. 2 (1802)
LUDWIG VAN BEETHOVEN

Beethoven wrote this sonata and two more in the same set in early 1802, just months before he confronted the disturbing symptoms of hearing loss that he could no longer try to hide or rationalize away. Just after he composed these violin sonatas, on the advice of his doctor, he went for several months to the quiet country village of Heiligenstadt. These months were a wrenching and tragic time for him, and on October 6, shortly before returning to Vienna, he wrote a will in the form of a letter to his two brothers, the famous Heiligenstadt testament, a moving document in which he expressed the horror and pain of his terrible, secret affliction. He gave vent to utter despair, but returned to the city without sending the testament to his brothers It was not discovered until after his death, and is now read as a symbol of his determination to overcome his fate rather than succumb to it. His work continued unabated, and he resumed his busy, public career.

He published the violin sonatas the following spring with the already antiquated designation "Three Piano Sonatas with the Accompaniment of a Violin." They bore a dedication to "His Majesty Alexander I, Emperor of all the Russias," who had ascended to the throne in 1801. Beethoven never received the diamond ring he had been led to expect as a gift from the Emperor, nor any other acknowledgment.

The sentiments Beethoven expresses in the rich, mature Op. 30 sonatas are elevated, the emotions powerful, and the forms original. This sonata, the second and most difficult of the three, has great dramatic power; it is occasionally referred to by a subtitle, "Eroica," identifying it with Symphony No. 3. The *Allegro con brio* beginning makes a huge, extended statement, energetically developed. This passionate initial movement starts with a concentrated and characteristic Beethoven motive. One notable critic has said that the "entire first movement is like Beethoven's assertion that a sonata movement might be 'the conflict between head and heart.'"

The lovely slow movement, *Adagio cantabile,* is, in essence, a set of free variations of ever-increasing intensity built on a central dramatic theme. The following light-hearted movement, an impish *Scherzo: Allegro,* provides relief. The odd phrase lengths and difficult rhythms of the contrasting Trio reflect the sonata's Russian association. The work closes with a fierce, stormy *Finale: Allegro,* of renewed intensity, balancing the first movement in concentration and fervor as well as in structure, since both grow from a single motival cell.

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World Dance

BRIAN BROOKS MOVING COMPANY

January 30–31 & February 1 | 8 p.m.

Artistic Director **Brian Brooks**

Dancers
Carlye Eckert | Evan Fisk | Marielis Garcia | Zachary Gonder
Leo Hishikawa | Taylor LaBruzzo | Stephanie Terasaki | Spencer Weidie

Lighting Designer **Nicole Pearce**

Costume Designer **Karen Young**

Production Stage Manager **Steven Carlino**

Major support for Brian Brooks Moving Company has been provided by the SHS Foundation.

General Inquiries: info@brianbrooksmovingcompany.com

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Department of Dance | Meany Center for the Performing Arts

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DRAWING ROOM (2020, WORLD PREMIERE)

Before the performance and during intermission, experience an augmented reality movement installation and explore AR/VR tools developed by Brian Brooks during his residency as a Creative Research Fellow at the University of Washington. *Drawing Room* was commissioned by Meany Center for the Performing Arts as part of the Creative Fellowships Initiative funded by the Andrew W. Mellon Foundation.

AM I SUPPOSED TO BE SOMEBODY ELSE (2020, WORLD PREMIERE)

Choreography	Brian Brooks
Performance	Brian Brooks
Music	Bryce Dessner, "Aheym" Recorded by Ensemble Resonanz
Lighting Design	Nicole Pearce
Costume Design	Karen Young

Am I Supposed to Be Somebody Else was commissioned by Meany Center for the Performing Arts at the University of Washington as part of the Creative Fellowships Initiative funded by the Andrew W. Mellon Foundation. Music used with permission from Chester Music, Ltd.

TORRENT (2013, SEATTLE PREMIERE)

Choreography	Brian Brooks
Dancers	Carlye Eckert, Evan Fisk, Marielis Garcia, Zachary Gonder, Leo Hishikawa, Taylor LaBruzzo, Stephanie Terasaki, Spencer Weidie
Music	Recomposed by Max Richter: Vivaldi, *The Four Seasons*
Lighting Design	Nicole Pearce
Costume Design	Karen Young

Torrent was originally commissioned by Juilliard Dance for New Dances: Edition 2013. The company reconstruction occurred during a Creative Residency awarded by the Joyce Theater, made possible with funding by The Andrew W. Mellon Foundation. Music used with permission from Mute Song Limited.

MOTOR (EXCERPT, 2010, SEATTLE PREMIERE)

Choreography	Brian Brooks
Dancers	Evan Fisk, Zachary Gonder
Original Music	Jonathan Pratt
Lighting Design	Philip Treviño
Costume Design	Liz Prince

INTERMISSION

CLOSING DISTANCE (2020, WORLD PREMIERE)

Choreography	Brian Brooks
Dancers	Carlye Eckert, Evan Fisk, Zachary Gonder, Leo Hishikawa, Taylor LaBruzzo, Stephanie Terasaki, Spencer Weidie
Music	Caroline Shaw, "Partita for 8 Voices" Recorded by Roomful of Teeth
Lighting Design	Nicole Pearce
Costume Design	Karen Young

Closing Distance was commissioned by Meany Center for the Performing Arts at the University of Washington as part of the Creative Fellowships Initiative funded by the Andrew W. Mellon Foundation. Music used with permission from First Chair Promotions.

This program is subject to change.

Photo: Erin Baiano

Brian Brooks Moving Company, presented nationally and internationally since 2002, creates and performs new work by founding choreographer Brian Brooks. *The Boston Globe* described Brooks' choreography as a "tour de force of breathtaking ceaselessness," and *The New York Times* says "the coiling fullness of Mr. Brooks' choreography, brimming with detail, frequently mesmerizes; you wonder how the dancers keep up." At its home base in New York City, the group has been presented by such organizations as The Joyce Theater, Lumberyard Performing Arts, BAM's 2013 Next Wave Festival, NY City Center's Fall for Dance, The Guggenheim Museum, Dance Theater Workshop, Lincoln Center Out of Doors and the 92nd Street Y Harkness Festival. Brooks' work for his company has been supported by creative residencies as part of the Creative Fellowships Initiative at the University of Washington, The Harris Theater for Music & Dance, Lumberyard Performing Arts, The Joyce Theater, and Jacob's Pillow Dance Festival, among others.

Brian Brooks (choreographer) recently completed a 2018–2019 Mellon Foundation Creative Artist Fellowship at the University of Washington and a three-year term as choreographer in residence at Chicago's Harris Theater for Music and Dance, creating work for Hubbard Street Dance Chicago and Miami City Ballet. Past awards include a Guggenheim Fellowship, Joyce Theater Artist Residency and NY City Center Fellowship. Brooks' company has toured internationally since 2002 with presentations by American Dance Festival, BAM's Next Wave Festival, The Joyce Theater, Jacob's Pillow and Lumberyard Performing Arts. He has collaborated with New York City Ballet Associate Artistic Director and former principal Wendy Whelan since 2012, recently touring a duet evening accompanied by string quartet Brooklyn Rider. Brooks has choreographed off-Broadway at Theatre for a New Audience, including *A Midsummer Night's Dream* (2013), directed by Julie Taymor, and *Pericles* (2016), directed by Trevor Nunn, and has created dances for Ballet Tech, The Juilliard School, Boston Conservatory, The School at Jacob's Pillow and Harvard University. He teaches extensively at universities across the U.S. and served as a Teaching Artist at Lincoln Center Education for 12 years.

Carlye Eckert (dancer) is a movement artist based in New York and a graduate of the Juilliard School (B.F.A., 2009). As a performer, Eckert has worked and collaborated with Boris Charmatz/Musée de la Danse, Tino Sehgal, Jonah Bokaer, Jack Ferver, Luke Murphy/Attic Productions, Meghan Frederick Performance Project, Yara Travieso, Lucie Baker, Esme Boyce Dance, The Equus Projects, Aszure Barton & Artists and Keigwin+Company. Since 2013, she has been a performer with Brian Brooks in New York City, teaching and setting Mr. Brooks' work at the University of Washington, Rutgers University Mason Gross School of the Arts, DANCECleveland/ADF, YPAS (Louisville, KY) and Gibney Dance Center (New York City). Eckert is the founder and co-artistic director of STUFFED: Dinner and Dance, a free performance series established in 2011 at Judson Church in New York City and the director of Chapman Steamer Arts, an artist residency and performance space in upstate New York. Eckert teaches contemporary technique, improvisation and choreography at Rutgers University Mason Gross School of the Arts and is a Kundalini yoga and meditation instructor.

Evan Fisk (dancer) is currently in his third season with Brian Brooks Moving Company and also performs with Punchdrunk's *Sleep No More*. He received his B.F.A. in 2017 from The Juilliard School, where he explored his interest in choreography by contributing work to the school's various performance opportunities. Fisk also pursued collaborative efforts with composers, working with T.J. Keanu Tario, as well as Will Stackpole on dance video projects. His solo work, *Weep, Rinse, Repeat* premiered at Judson Church for their event STUFFED, and his piece *are you carrying more than you need?* was shown at a more recent STUFFED evening. Bi-weekly, Fisk and collaborator Caitlin Javech have created a creative choreographic lab called Uptown Comp Club, that facilitates studio time for artists to expand their toolkit for choreographing and set up grounds for collaboration.

Marielis Garcia (dancer) was born in New York City and received a B.F.A. in Dance from Marymount Manhattan College. Along with performing in the work of Brian Brooks since 2014, Marielis currently dances with Peter Kyle Dance. She has been commissioned for work and teaching at Appalachian State University, Salem College, Howard Community College and University of North Carolina. Marielis teaches

dance at Rutgers University Mason Gross School of the Arts and in New York City public schools. She has been selected for residencies through Kaatsbaan, CUNY Dance Initiative and UNCSA Choreographic Development Institute. In addition to creating and producing collaborative dance projects, she is pursuing an M.F.A. in Digital and Interdisciplinary Art Practices, teaching with The Leadership Program and co-directing STUFFED Arts.

Zachary Gonder (dancer) started dancing at the age of 5 at The Dance Connection, a local studio in his hometown north of Chicago. He then trained at the Chicago Academy for the Arts High School under the tutelage of renowned choreographer Randy Duncan. He graduated from Juilliard in 2018 and performed in works there by Austin McCormick, José Limón, Aszure Barton, Pam Tanowitz, Richard Alston, Gustavo Ramirez Sansano and Crystal Pite. Gonder has worked for BODYTRAFFIC in Los Angeles as well as the Barton Sisters' Axis Connect Program. He currently dances for Pam Tanowitz Dance and ZviDance. He is in his second season with Brian Brooks Moving Company.

Leo Hishikawa (dancer), born in Queens, New York, began his formal dance training at The Ailey School and then continued his training at Fiorello H. LaGuardia High School and received his B.F.A. from Purchase College Conservatory of Dance. Leo has had the privilege of participating in various summer intensives including Hubbard Street Dance Chicago, San Francisco Conservatory of Dance, and Springboard Danse Montreal under the direction of Alexandra Wells. Leo has performed works by Ohad Naharin, Marco Goecke, Adam Barruch, Merce Cunningham, Rena Butler, Norbert De La Cruz III, Kevin Wynn and many others.

Taylor LaBruzzo (dancer) a recent graduate of The Juilliard School, is originally from Las Vegas, Nevada, where she began dancing at the age of 6. She trained in various dance styles at both Bunker Dance Center and the Las Vegas Academy of the Arts, where she graduated as valedictorian in 2014. During her time at Juilliard, LaBruzzo performed works by Crystal Pite, José Limón, Aszure Barton and Pam Tanowitz and choreographed for many student concerts. In the fall of 2018, she assisted Peter Chu as a guest teacher at Harvard University and served as his rehearsal director during his creation for Juilliard New Dances: 2018. LaBruzzo was recently commissioned to create a piece for the Juilliard Summer Dance Intensive 2019 and is in her first season with Brian Brooks Moving Company in New York City.

Stephanie Terasaki (dancer) was born and raised in Southern California. She attended the Orange County School of the Arts and received her B.F.A. in 2016 from The Juilliard School. During her time at Juilliard she had the opportunity to perform works by Kyle Abraham, Martha Graham, Eliot Feld, Camille Brown, Brian Brooks, Kate Weare, Paul Taylor, Loni Landon and Bobbi Jene Smith. She has also worked with GroundWorks Dance Theater for their summer and fall seasons and performed works by Robyn Mineko Williams, Adam Barruch, Beth Corning and David Shimotakahara. She currently dances for Brian Brooks Moving Company, MeenMoves and ZviDance.

Spencer James Weidie (dancer) grew up in Kailua, Hawaii. He began his dance training at 24-VII DanceForce under the direction of Marcelo Pacleb. Weidie graduated from the Conservatory of Dance at Purchase College, SUNY (B.F.A. Honors) in Dance with a concentration in Composition. He also studied at London Contemporary Dance School, Springboard Danse Montreal and with the Merce Cunningham Trust. Weidie is a current company member of Brian Brooks Moving Company, MADBOOTS

DANCE, The Metropolitan Opera Ballet and was a featured guest artist with Gallim Dance at The Metropolitan Museum of Art.

Steven Carlino (production stage manager) is an artist, writer and performer who assists other artists in producing their own work. In New York City, he worked with the late Magnificent Fred Ho and the Afro-Asian Music Ensemble, the experimental theater collective Mabou Mines and for ten years toured as the production manager for the Paul Taylor Dance Company. In addition to working with Brian Brooks Moving Company, Carlino is currently the tour and production manager for Aszure Barton's *Where There's Form*, Ahamefule Oluo's *Susan* and for Havana Cuba's Malpaso Dance Company. When not on tour, Carlino lives in Seattle.

Nicole Pearce (lighting designer) is an international lighting designer for dance, opera and theater based out of Queens, New York. Her work has been seen across the United States, Europe, Siberia, Japan, Korea, New Zealand and Cuba. Recent works include *Garden Blue* with Jessica Lang and American Ballet Theater/Alvin Ailey American Dance Theater, *Das Rhinegold* with Brian Staufenbeil and Opera Montreal, and *Detroit '67* by Domonique Morriseau and directed by Jade King Carroll at the McCarter Theatre Center, New Jersey. Other collaborations in dance includes work with choreographers Mark Morris, Jessica Lang, John Heginbotham, Aszure Barton, Brian Brooks, Kyle Abraham, Robert Battle, Alexander Ekaman, Sonya Tayeh, Andrea Miller, Jorma Elo and Annabelle Lopez-Ochoa along with companies including Joffrey Ballet, Atlanta Ballet, Houston Ballet, Boston Ballet, Finnish National Opera, Gallim, Mark Morris Dance Group, Dance Heginbotham, Jessica Lang Dance, Aszure & Artists, Hubbard Street, Birmingham Royal Ballet, The National Ballet of Japan, Malpaso Dance Company of Havana, Cuba and Nederlands Dance Theater.

Karen Young (costume designer) is a New York based costume designer who has designed clothes for many of Brian Brooks works including: *Division*, *Torrent*, *Wilderness*, *One Line Drawn* (for Miami City Ballet) and *Some of a Thousand Words* with Wendy Whelan. Other design work for dance is included in the repertoires of the Martha Graham Dance Company, Paul Taylor Dance Company, Alvin Ailey American Dance Theater, Ballet Basel, Sidi Larbi Cherkaoui, Acosta Danza Cuba, Malpaso Dance Cuba, Hubbard Street Dance, Kyle Abraham, Lucinda Childs, Pontus Lidberg, Pam Tanowitz, Troy Schumacher and Sonya Tayeh. She designed the costumes for Wendy Whelan's projects *Restless Creature* and *The Day*. Recent design for theater includes Geoff Sobelle's *Home* (BAM) and Third Rail Projects' highly acclaimed immersive shows *Then She Fell* and *Confection* (Folger Theater).

SheshBesh

Saturday, January 18, 2020
7:30 pm | $19–$49

An Arab-Jewish ensemble searching for an elusive balance of East and West in music, SheshBesh embodies two cultures living together in harmony. Three members of the Israel Philharmonic Orchestra play alongside four of the finest musicians from Israel's Arab community.

6:00 pm | FREE *Pre-Show Artist Talk*
Co-presented by ECA and the University of Washington Bothell

In 2007, SheshBesh was awarded the European Medal of Honor for commitment to tolerance and mutual respect in a turbulent Middle East. In this pre-show program, the artists will speak to a model of two cultures living together in harmony, and the belief that music can build bridges between people.

International Guitar Night's 20th Anniversary Tour

Wednesday, March 4 | 7:30 pm | $19–$49

Each year, International Guitar Night's founder Brian Gore invites a new cast of guitar luminaries from around the world for special concert tours of North America highlighting the diversity of the acoustic guitar. The 20th special Anniversary Tour features guest host Mike Dawes, joined by electrifying jazz virtuoso Olli Soikkeli from Finland, Hawaiian slack key master Jim Kimo West, and Cenk Erdoğan from Turkey with an intriguing, exotic style on fretless guitar.

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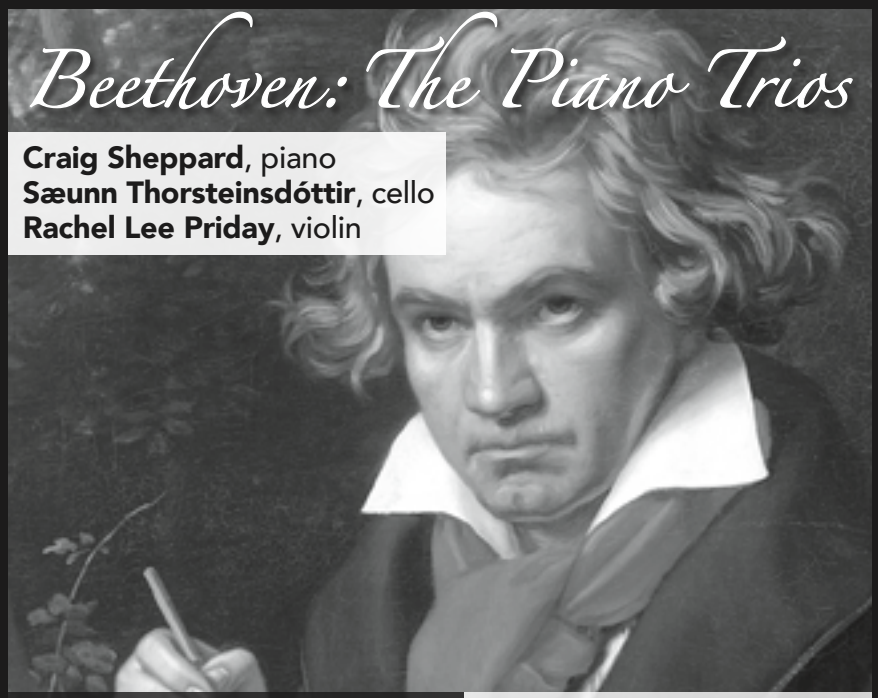

Program

Piano Trio Opus 70/1 in D, 'Ghost'
Piano Trio Opus 70/2 in E flat
Allegretto in E flat, WoO39 (1812)
Piano Trio Opus 97, 'Archduke'

SATURDAY, FEB. 29, 2020
7:30 PM Meany Hall—
Katharyn Alvord Gerlich Theater
TICKETS: $20 ($10 students/seniors)

Sæunn Thorsteinsdóttir, cello
Julio Elizalde, piano

MONDAY, MARCH 9, 2020
7:30 PM Meany Hall—
Katharyn Alvord Gerlich Theater
TICKETS: $20 ($10 students/seniors)

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IN MEMORY OF
KIM JOHNSON-BOGART

In September, Meany Center lost a treasured friend, Kim Johnson-Bogart. Kim started her career at the University of Washington in 1987, as a doctoral student in English; she was still serving the UW community 33 years later as Senior Director of Corporate and Foundation Relations when she died on September 26, 2019.

Kim was a passionate supporter of the arts and a long-time subscriber to our World Dance Series. But her support went far beyond attending performances at Meany Center.

She was instrumental in successfully shepherding Meany Center's first application to the Andrew W. Mellon Foundation, which resulted in the three-year Creative Fellowships Initiative that invited 13 artists and ensembles across multiple disciplines to come to the UW and dedicate themselves to their own creative process.

Brian Brooks was one of those 13 Fellows, and his creative residency informs much of the work his Company is presenting on our stage this season.

We can't think of a better way to honor Kim than by dedicating the performances she helped make possible to her memory.

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 Crossroads 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 & 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.

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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.

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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
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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.

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

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
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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.

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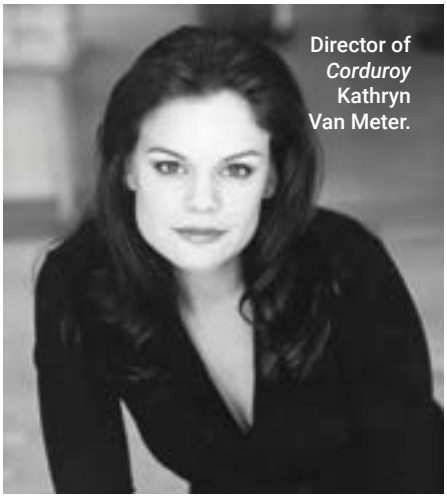
For Kathryn Van Meter, 'Corduroy' is a Beautiful Gift for Audiences of All Ages



Director of *Corduroy* Kathryn Van Meter.

KEVIN CLARK

by DANIELLE MOHLMAN

If you're an avid theatregoer, chances are you've seen Kathryn Van Meter's work, either on stage or off. She's an accomplished actor who, last season alone, played Judy in *The Curious Incident of the Dog in the Night-Time* at Village Theatre and originated the role of Liz in *Fire Season* at Seattle Public Theater.

She's an incredible choreographer with credits on the stage and the screen. (The choreography in Netflix's *Thirteen Reasons Why*—that's her.) And she's a prolific director, making her Seattle Children's Theatre directing debut with *Corduroy* this winter. We spoke before the start of rehearsals about what it means to bring this childhood favorite to life.

Danielle Mohlman: For so many folks, there's a childhood association with *Corduroy*—either they remember it from their own childhood or they've shared this book with a child in their life. Can you talk to me about what it means to direct the play *Corduroy*? Why this play now?

Kathryn Van Meter: Yes, yes. Or as my friend said the other day "Why this bear now?" Which I really love. I've worked off and on at the Seattle Children's Theatre for the last several decades, primarily as a choreographer. And when Courtney Sale [SCT's artistic director] approached me about doing this project I said, "The bear?!" This book is 50 years old and I deeply remember both *Corduroy* and *A Pocket for Corduroy* as a huge part of my childhood. I just loved both books tremendously. And to take something that we have a great love of and put it in front of a multigenerational audience feels like such an unbelievable gift. Especially around the holidays.

The play really expands on what is happening at Lisa and her mom's house. So the book pretty much deals with Corduroy trying to find his buttons—and the delicious spectacular mess he makes along the way. And the play adaptation also shows side by side what Lisa is doing to convince her mom to let her get Corduroy. She is going through her evening trying to figure out new and exciting ways to get an advance on her allowance. And they're both just making these spectacular messes along the way as they strive for their goal. They both have these beautiful versions of the hero's journey. And I particularly get really excited when I see actual mess being made in the theatre. I think messes are really exciting.

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>
> —Kathryn Van Meter

And messes that feel like messes. Like, real messes. Not staged messes.

Yeah! And I think that's really fun. So the piece is two distinct feels. One of them is just pants wettingly funny slapstick—old school clown physical comedy. And then underlying all of that is this beautiful, touching, tender story of how we are awakened when we meet a new friend. And how that awakens a part of us we didn't know was there. And the ability to have both of those things side by side in a production is really exciting.

I noticed that this show is being advertised for ages three and up. What excites you about directing with this young audience in mind?

Young audiences are the most honest audience you can perform for. If they love it, they'll tell you. If they don't love it, they'll tell you. And so there's something about that immediacy that is so exciting to make theatre for. You know that giggle where they laugh so hard they can't breathe? This show is that kind of fun. And it's a tricky time that we're in. And the opportunity to be in communion with our community and create that kind of laughter feels really exciting. And the most wonderful thing about theatre for young audiences, no matter what age you are, when you step inside that theatre you give yourself permission to be a younger version of you. And I think there's a softening that can happen in an extraordinary way.

And for some audience members, this might be their first live theatre experience.

And that's a tremendous honor and responsibility. You know, one of my first mentors many, many years ago was giving an opening night speech to the cast and he said, "Every time you perform, you've got to remember that somebody in that audience—if not more than one—really sacrificed something to be there." They chose to do that. And I think the opportunity to ignite the imagination and delight of kids in particular, to give them the opportunity to see things transform in front of them, feels like a beautiful gift to give.

And there's something that really does charge a cast to see and hear really young people in the audience. And part of that is because the reactions are so audible and immediate. It's different from playing to an audience of adults who are polite or exhausted. For so many reasons, we think that adults are content to be quieter at performances. But the gift of the sounds that the kids make is pretty exciting.

Before I let you go, I have to ask. Do you have a favorite holiday tradition?

I do! So, in the 80s, my parents recorded *A Muppet Family Christmas* and a *Sesame Street* Christmas special on our VCR. And a couple of years ago, my sister-in-law converted it to DVD, so now I watch that every Christmas. And the great thing about it is it still has all the commercials.

SEATTLE CHILDREN'S THEATRE

I was just going to ask what those commercials were like.

There's a lot of OshKosh B'gosh. There's a lot of Doublemint gum, with all the twins. And there's a lot of *(sings)* "I've got that M&M feelin'." It's pretty great. That is my holiday tradition. *Muppet Family Christmas*—with the commercials.

Corduroy will play at Seattle Children's Theatre November 21–December 29. Tickets are available online at www.sct.org.

***Danielle Mohlman** is a Seattle-based playwright and arts journalist. She's a frequent contributor to Encore, where she's written about everything from the intersection of sports and theatre to the landscape of sensory-friendly performances. Danielle's work can also be found in* American Theatre, The Dramatist *and on the Quirk Books blog. daniellemohlman.com*

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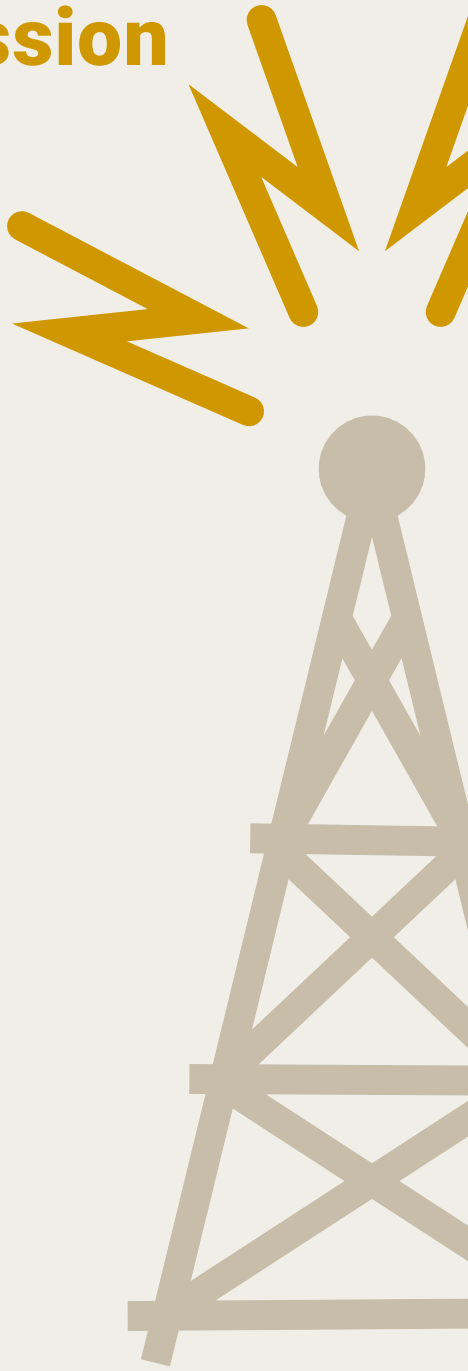

1 *The Bishop's Wife: A Live Radio Play* can be seen at Taproot Theatre beginning November 27 through December 28. This is an adaptation of a 1947 film, which itself was based on a novel. In the film, David Niven and Cary Grant play a bishop and guardian angel. Who stars in the title role?

A Loretta Young
B Deborah Kerr
C Anne Sheridan
D Betsy Drake

2 At ACT Theatre, *A Christmas Carol* will be performed November 29 through December 28, as it is every year. This beloved adaptation was written by a legend of Seattle theatre and founder of ACT. Whom is it?

A Gregory Falls
B Arne Zaslove
C Stephen Dietz
D Daniel Sullivan

3 November 29 through December 29, *Howl's Moving Castle* will play at Book-It Repertory Theatre. This musical features Rachel Guyer-Mafune as heroine Sophie Hatter. Who played this character during the premiere run of this show in 2017?

A Keiko Green
B Jasmine Jean Sim
C Sara Porkalob
D Christine Marie Brown

4 December 12–14 at Meany Center, UW Creative Research Fellow Daniel Alexander Jones will perform the new musical *Black Light*, starring his alter-ego, Jomama Jones. A theatrical powerhouse, Jones is a proponent and practitioner of what esoteric movement?

A Theosophy
B Afromysticism
C Rolfing
D Dialectical meditation

BONUS

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

Email your answer with "Trivia Quiz" in the subject line to: production@encoremediagroup.com or post your answer to social media and tag @encorespotlight.

1—A Loretta Young. She went on to win the 1948 Academy Award for Best Actress for her work in *The Farmer's Daughter*. 2—A Gregory Falls. The Gregory Awards, the most significant technical, artistic and community-focused awards in the region, were named for him. 3—C Sara Porkalob. The Seattle-based theatre artist's trilogy of plays, the *Dragon Cycle*, has won three Gregory Awards and two Elliot Norton Awards. 4—B Afromysticism. From UW's web page about Jones' work: "Rooted in civic, practical and esoteric processes, ideas of Afromysticism engage a holistic approach to art making geared toward creating emancipatory and transformative experiences."

Carrie Compere is Ready to Channel Sister Rosetta Tharpe in 'Shout Sister Shout!'

Actor Carrie Compere who will play Rosetta Tharpe in *Shout Sister Shout!*

by DANIELLE MOHLMAN

When I spoke with actress Carrie Compere mere days before *Shout Sister Shout!* rehearsals were scheduled to begin at Seattle Rep, her excitement surrounding Sister Rosetta Tharpe and this play was palpable.

"I think the thing that I'm most excited about, is for people to hear about who she was," Compere said, adding that Tharpe's contribution to rock and roll wasn't just musical, it was cultural as well. "That this beautiful black woman from the middle of nowhere influenced so much of what we hear today—I'm just glad her name is going to start to ring out there, you know?" And as we continued to discuss The Godmother of Rock 'N' Roll, that excitement only grew.

Danielle Mohlman: I'll admit that I didn't learn about Sister Rosetta Tharpe until probably two years ago when the book that *Shout Sister Shout!* is based on started making the rounds again. I was like "Who's this? I need to know more!"

Carrie Compere: Yeah and it's so cool because the first time I ever heard about Rosetta Tharpe—the very first time I ever heard her name mentioned—I happened to be on my first tour that I was in. And we were in Memphis and went to go visit Graceland. And there was a man there with a small group of people—I don't know if they were his family or if he was giving a tour or what. And he sounded like he was from Great Britain. He was the one who mentioned her! And he was talking about how Elvis had been influenced by Sister Rosetta. And the way he talked about her, he was so excited, and I was just like, "Oh this woman must have been something else." You know? Because that was the very first time I'd ever heard about her. And to now know who she really was and what she did for music is really amazing.

Yeah. And one thing I find really fascinating, the more I learn about her and the more she comes up in these pop culture conversations, is the fact that her queerness was left out of the conversation for a very long time.

And the play has tones of that, but it's not overt. And I think that—now, I don't know—but I think that's just out of respect for how Rosetta handled it in her own life. She never really talked about it in a public forum. Behind closed doors, when she was in areas where she felt comfortable, that was something she felt free to display. But in the script, they do touch on her

SEATTLE REP

> "That this beautiful black woman from the middle of nowhere influenced so much of what we hear today—I'm just glad her name is going to start to ring out there, you know?"
>
> —Carrie Compere

relationship with Marie Knight and how they loved each other beyond the sisterly way. But they build it in a way that's respectful to Rosetta.

And it's wonderful to hear you portray it that way—in respect to her and the way she lived her life. Because it was a completely different time and it wasn't safe to be public about sexuality—not in that way.

Absolutely. And she was a woman who came from not only American culture where it was such a taboo [in the 1930s and 1940s] but also in the church culture.

Do you have a favorite Sister Rosetta Tharpe song? Maybe one you're excited to dig into in rehearsal?

I don't know if I have a favorite. I love "Up Above My Head" and the words are so simple. "Up above my head, I hear music in the air." I think the reason why I love it so much is because I've watched her perform it over and over and over again. I've been watching videos of her and—I'm going to get emotional right now—but once she's singing it, you know that she's talking about something more than just these lyrics. She's just so rooted and grounded in gospel music—and in the message that she wanted to bring to the world. She's a woman of faith. And I am as well. And it resonates so deeply with me, you know? And it's an upbeat song. *(Sings)* "Up above my head / I hear music in the air / And I really do believe / There's a Heaven somewhere."

And you know she believes that. And she's singing it and she's playing her guitar and she's sweating—and she's giving everything. You know, in the book *Shout, Sister, Shout!*—and I'm paraphrasing this—one of her friends said there's a difference between just singing the song and having a relationship with the words you're singing about. And that's who Rosetta was. It went so far beyond just the music.

Do you have a favorite moment from the play that you're really looking forward to digging into in the rehearsal room?

Oh man. Right now I'm learning the electric guitar and acoustic guitar. Because that's how she established herself in rock and roll, with her picking. I am excited and terrified to really dig into the actual play. And I feel completely supported by our creative team and our music department. But before this experience, I had never played guitar before in my life. So, for me, this was something that on the onset looked insurmountable. So, it's just been me spending time with the guitar. Sometimes I will literally just strap the guitar on my shoulder and just walk around the house—just really trying to develop a relationship with this instrument.

Because for Rosetta it wasn't just her instrument. It was an extension of who she was. And sometimes when she wasn't being confident—when she wasn't speaking—you could see the way she was holding the guitar, as if she was speaking through the guitar. She was using the guitar to express what she was trying to say, or to support what she was saying. And Rosetta! Oh my god, her speed? Her tempo? It's otherworldly. It's amazing what this woman did.

Shout Sister Shout! runs November 8 to December 22 at Seattle Rep. Tickets are available at seattlerep.org or by calling 206.443.2222.

***Danielle Mohlman** is a Seattle-based playwright and arts journalist. She's a frequent contributor to Encore, where she's written about everything from the intersection of sports and theatre to the landscape of sensory-friendly performances. Danielle's work can also be found in* American Theatre, The Dramatist *and on the* Quirk Books *blog. www.daniellemohlman.com*

Cast of Mark Morris Dance Group's *The Hard Nut.*

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Corduroy
November 21–December 29
Seattle Children's Theatre

Howl's Moving Castle
November 27–December 29
Book-It Repertory Theatre

The Bishop's Wife
November 27–December 28
Taproot Theatre Company

A Christmas Carol
November 29–December 28
ACT Theatre

George Balanchine's The Nutcracker®
November 29–December 28
Pacific Northwest Ballet

Cirque Dreams Holidaze
November 30
Tacoma Arts Live

Seattle Rock Orchestra: Led Zeppelin I & II
November 30
Seattle Theatre Group

'Tis the Season
November 30–December 14
Seattle Men's Chorus

Holiday Pops
December 6–8
Seattle Symphony

The Hard Nut
December 6–15
Broadway at The Paramount

Jonathan Biss: Celebrating Beethoven Part 2
December 11
Meany Center for the Performing Arts

Taylor Mac: Hoilday Sauce
December 19–20
Seattle Theatre Group

A Christmas Carol
December 21
Tacoma Arts Live

New Year's Eve Meow Meow
December 31
Seattle Symphony

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