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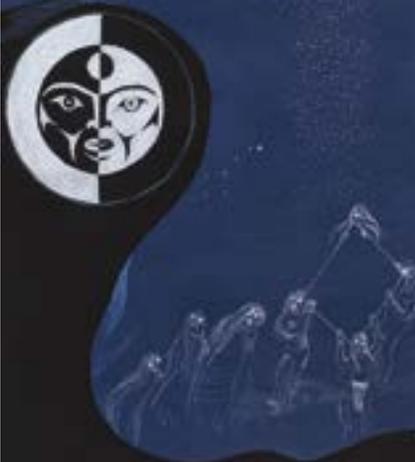
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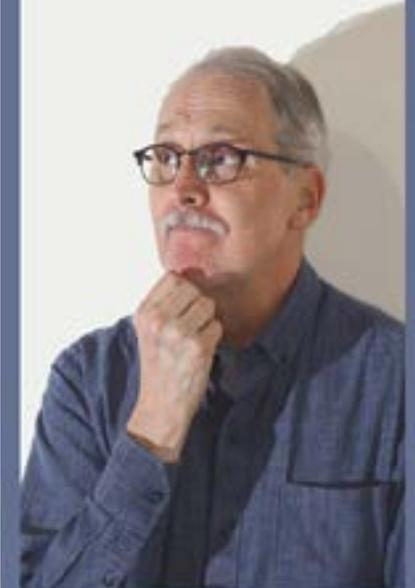


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Winter 2020 | Volume 16, No. 4

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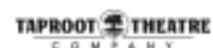
Encore Media Group
425 North 85th Street • Seattle, WA 98103
800.308.2898 • 206.443.0445
info@encoremediagroup.com
encoremediagroup.com

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Encore Stages features the following organizations:





Students at a performance of *Vietgone* at Seattle Rep.

The Joy and Value of a Student Matinee

by DANIELLE MOHLMAN

There's nothing more honest than a teenage audience. They will laugh, but only if you're funny. They will gasp, but only if you move them. And they will engage, but only if you drop all pretense and meet them on their level.

I was lucky enough to witness this firsthand at Seattle Rep's first student matinee of the 2019–20 season. The cast of *Indecent* wasn't accustomed to a 10:30 a.m. curtain, but they matched the audience's energy with their own. After the performance, many students stayed for a post-show discussion with the cast and musicians, where the audience engaged in what felt more like a conversation than a Q&A—covering everything from Jewish identity to intimacy choreography.

“At Seattle Rep, we don't necessarily target our shows to a young audience—or even to a family audience,” said Alex Lee Reed, Seattle Rep's youth engagement manager. But even so, there's always an incredible amount of interest from the schools Reed works with. This season, the only play that doesn't have a student matinee is *True West*. “I'm probably not supposed to say, but these kids get enough plays about middle-aged white guys. School groups

and young people are interested in POC stories. They're interested in plays with music. They're interested in things that are challenging in new and exciting ways.”

At the time of our interview, Reed had a wait list of 600 students for the student matinees of *Jitney* by August Wilson. A wait list for *Shout Sister Shout!* was also forming. And while cultivating sold-out performances is an exciting part of Reed's job, he's always thinking about the educational component. Each student matinee is programmed around Washington's Common Core State Standards Initiative, complete with a play guide that can be taught in the classroom and additional support from Seattle Rep teaching artists.

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“As an artist, director and educator, that’s my jam,” Reed said. “Theatre is for everyone, you know?”

And while Seattle Rep doesn’t program their season with young audiences in mind, Seattle Children’s Theatre (SCT) certainly does. It’s not uncommon for SCT to program four to six student matinees into each week of the performance schedule. “That’s the bare minimum that we’ll do,” said Darioush Mansourzadeh, SCT’s school shows associate.

Mansourzadeh added that he’s become a bit of an expert on the Seattle Public Schools bus system, scheduling student matinees around the transportation needs of the district. “Bus drivers have a very important job, and I don’t think a lot of people respect that community.”

Despite being a member of the marketing department, education is top of mind for Mansourzadeh. Like Reed, Mansourzadeh is always thinking about how SCT’s season ties into the national and state education standards. *Black Beauty*, which opened SCT’s 2019–20 season, centers on empathy toward animals, so the theatre began thinking about how to tie empathy into the classroom curriculum.

“What does it mean to be kind to someone who may never know your kindness?” Mansourzadeh asked.

But the student matinee experience doesn’t end at curtain call. Each performance has a post-show element that’s individually suited to the show and the age of the audience. For *Balloonacy*, a one-man play written for 3- to 6-year-olds, the post-show element was learning a song.

For *The Diary of Anne Frank*, which was geared toward a middle school audience, things went a little differently. “The middle schoolers were a little more rambunctious during the show, and it really affected the cast,” Mansourzadeh said. “One of the cast members went out and spoke about empathy and sympathy and how this play relates to society today. We actually



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had one middle school where every single student wrote an apology letter to the cast, which was really nice for the cast to see. Sometimes learning in theatre isn't what we expect it to be, but that was a learning moment for them."

At the Pacific Northwest Ballet (PNB), filling the nearly 3,000 seats in McCaw Hall with students is a logistical feat in itself. In addition to an annual student matinee of *George Balanchine's The Nutcracker*® and a field trip-friendly excerpt of one of PNB's story ballets each February, Shannon Barnes, director of community education, partners with eleven schools to provide Discover Dance, their in-school residency. It's a residency that goes beyond what's happening on stage, giving students a full view of what it takes to produce a ballet at PNB.

"Part of our philosophy with all of our programming is looking at all the ways people make ballet and dance happen," Barnes said. "We're talking about stage crew; we're talking about the people whose job it is to answer the phones here—and create posters and do the marketing. The arts can be the person on stage, but do you like to draw? You can be a costume designer. We're really peeling back the layers and being transparent about what it takes to put on a performance."

It's also about demystifying the experience of attending a ballet. Barnes knows that the work she does extends far beyond the classroom or even that field trip to McCaw Hall. She's interested in meeting students and their families where they are. And one way she's done that is by translating *The Nutcracker* study guide that students receive into five languages—thinking ahead to what the primary language of the child's household might be.

"That family engagement, even if it's as simple as, 'We see you, we want you to share in this with your student,' is important," Barnes said. "The ideal would be for every student coming to the matinee to have a pre-performance workshop

“School groups and young people are interested in POC stories. They’re interested in plays with music. They’re interested in things that are challenging in new and exciting ways.”

— Alex Lee Reed

and a study guide in their home language. And that’s the goal.”

And PNB is working towards that goal in whatever way they can. This year’s student matinee of *Cinderella* will include live captioning for the show’s host. “And that just feels really good to be able to have that available,” Barnes said. “Just like, no question. We don’t need someone to ask for that accommodation. Here it is. And it’s available because we recognize that in a theatre of that size, someone’s going to benefit from it.”

Barnes added that this live-captioning technology will bleed into the repertory season, with some pre- and post-show conversations captioned.

When I asked if Barnes had a favorite memory from the student matinees she’s facilitated, her answer was strikingly similar to Mansourzadeh’s. “That line of buses is pretty impressive,” Barnes said. “I have 100 percent respect for bus drivers that navigate this area. It is not an easy area to access and we’re just grateful that people value us enough.”

We tend to forget that all great education programs have to start somewhere. So, imagine my excitement when I learned that the

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Upcoming Student Matinees

Scheduling information can be found on each organization's website.

Cinderella

February 6
Pacific Northwest Ballet

Snow White

February 11–March 6
Seattle Children's Theatre

August Wilson's Jitney

February 28–March 29
Seattle Rep

The Best Summer Ever!

March 24–April 17
Seattle Children's Theatre

Don't Let the Pigeon Drive the Bus

April 9–May 20
Seattle Children's Theatre

The Importance of Being Earnest

April 17–May 17
Seattle Rep

La Bohème

May 19
Seattle Opera



Audience members at a Pacific Northwest Ballet student matinee.

Seattle Opera would be hosting its first ever student matinee later this season. When I spoke with Courtney Clark, Seattle Opera's school programs manager, she was hard at work preparing for the May 19 student matinee of *La Bohème*.

"We want to make sure that the students have an opportunity to come in and make McCaw Hall a place of comfort," Clark said, adding that her plan includes a pre-performance lecture, room to move around, and concessions during intermission. "We want them to have a full experience. And everyone in this building has a hand in that. It's a wonderful field trip. It's something that every school should have the opportunity to do."

Clark is both a K-12 certified educator and a classically trained opera singer, a combination that couldn't be better suited to this role. She credits her own student matinee experience for putting her on this path. "It changed my life," Clark said. "And I'm pretty sure it has changed others' lives too."

Clark shared that *La Bohème* is her favorite opera—and that, as a Black woman, this will be the first time she's been able to see herself

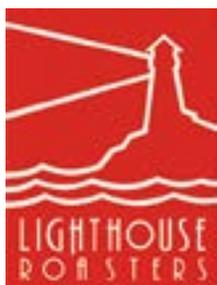
reflected in the role of Mimì, the lead soprano. "It's the most diverse cast I've ever seen," Clark said. "And all I can think about is that every student out there will be able to see themselves in some way. How powerful is that? When you can see yourself and say, 'Oh, well I can do that.' This can't be an elitist art form when I see everybody represented on that stage. And that is why I do the work I do."

And that's the power of arts education: to be able to see yourself reflected back in the performance and know that you belong.

More information regarding student matinees and programming can be found in the panel on this page.

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: Eric Richmond

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UPCOMING PERFORMANCES

Jerusalem Quartet | March 24

Los Angeles Master Chorale | March 26

RUBBERBAND | April 2-4

Hagen Quartet | April 23

George Li | April 29

Third Coast Percussion | May 2

Step Afrika! | May 7-9

David Finckel & Wu Han with Philip Setzer | May 18



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Welcome to Meany Center

Dear Friends,

Every year, we program a mix of established and emerging artists; artists from across the U.S. and around the world; artists who are well-known to Meany audiences and those who have never appeared on our stage before.

The artists performing in the next few weeks exemplify this commitment across each of our series: Grupo Corpo dancers from Brazil; the Orlando Consort vocalists from Britain; pianist H el ene Grimaud from France, the Iranian-Canadian musical duo Niyaz — and of course the American fiddler Mark O'Connor (born right here in Seattle!).

Why is bringing culturally diverse performances to our community important? In a world that is growing increasingly smaller, expanded understanding of each other is more vital than ever. Art is one means of accessing our emotions in ways that uniquely spark empathy

and connection. Attending a live performance offers an invitation to enter into a special relationship with an artist and share in that artist's worldview.

In a perfect world, every one of us would have the opportunity to travel and to see art in the place where it is being created. I believe there is tremendous value in experiencing artists' work in their own countries and learning about what that work means in context.

Until that day comes, however, Meany Center provides the next best thing: we bring the world's artists to our stage.

Michelle Witt
Executive and Artistic Director

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ORLANDO CONSORT

The Passion of Joan of Arc

February 4 | 7:30 p.m.

Matthew Venner, countertenor

Mark Dobell, tenor

Angus Smith, tenor

Donald Greig, baritone

Robert Macdonald, bass

The Passion of Joan of Arc (La Passion de Jeanne d'Arc) (1928)

Originally exhibited in Denmark as

Jeanne d'Arc's Lidelse og Død (Joan of Arc's Suffering and Death)

Director: **Carl Theodor Dreyer**

Script: **Carl Theodor Dreyer**

Historical Adviser: **Pierre Champion**

Cinematography: **Rudolf Maté**

Art Directors: **Hermann Warm** and **Jean Hugo**

Costumes: **Valentine Hugo**

Assistant Directors: **Paul La Cour** and **Ralph Holm**

Jeanne: **Renée Maria Falconetti**

Pierre Cauchon: **Eugène Silvain**

Jean D'Estivet: **André Berley**

Nicolas Loyseleur: **Maurice Schutz**

Jean Massieu: **Antonin Artaud**

Jean Lemaître: **Gilbert Dalleu**

Guillaume Erard: **Jean d'Yd**

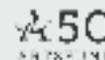
Jean Beaupère: **Louis Ravet**

Soundtrack devised and developed by Donald Greig.

Running time: 96 minutes.

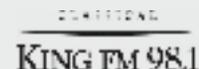
There will be no intermission.

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Photo: Eric Richmond

Formed in 1988 by the Early Music Network of Great Britain, the Orlando Consort rapidly achieved a reputation as one of Europe's most expert and consistently challenging groups performing repertoire from the years 1050 to 1550. Their work successfully combines captivating entertainment and fresh scholarly insight; the unique imagination and originality of their programming together with their superb vocal skills has marked the Consort as the outstanding leaders of their field. The Consort has performed at many of Britain's top festivals (including the BBC Proms and the Edinburgh International Festival) and has in recent years made visits to France, Holland, Belgium, Germany, Italy, Sweden, Poland, the Czech Republic, Estonia, the USA and Canada, South America, Singapore, Japan, Greece, Russia, Austria, Slovenia, Portugal and Spain.

The Consort's impressive discography for Saydisc, Metronome, Linn, Deutsche Grammophon and Harmonia Mundi USA includes a collection of music by John Dunstaple and *The Call of the Phoenix*, selected as Early Music CDs of the Year by *Gramophone Magazine* in 1996 and 2003 respectively; their CDs of music by Compère, Machaut, Ockeghem, Josquin, *Popes & Antipopes*, *The Saracen and the Dove* and *Passion* have also all been short-listed for awards. Their 2008 release of Machaut's *Messe de Notre Dame* and *Scattered Rhymes*, an outstanding new work by the young British composer Tarik O'Regan and featuring the Estonian Philharmonic Chamber Choir, was nominated for a *BBC Music Magazine* Award. Thus far they have released eight discs for Hyperion Records exploring the polyphonic songs of Guillaume de Machaut, three of which have been *Gramophone* Editor's Choice. The first release, *Le Voir Dit*

was selected by *The New York Times'* critics as one of their favorite classical CD releases of 2013.

The Consort's performances also embrace the spheres of contemporary music and improvisation: to date they have performed over 30 world premieres. They have also created striking collaborations with the jazz group Perfect Houseplants and, for a project exploring historic Portuguese and Goan music, with the brilliant tabla player Kuljit Bhamra. Recent concert highlights include a return visit to New York's Carnegie Hall, a performance for the Library of Congress in Washington, D.C., a concert at the Wigmore Hall, and numerous performances worldwide of the *Voices Appeared* project, including the Utrecht Early Music Festival and the Salzburg Festival.



For the Orlando Consort on empathy, see page A-16.

Voices Appeared

SILENT CINEMA & MEDIEVAL MUSIC

by Donald Greig

“Voices appeared” is Jeanne d’Arc’s gnomic explanation of how St. Michael, St. Catherine and St. Margaret announced themselves to her. It aptly describes the paradox of a silent movie that is essentially a courtroom drama about a woman inspired by the sound of voices, and is also the starting point for our project.

In common with many other great works of art, when Carl Theodor Dreyer’s *La Passion de Jeanne d’Arc* was first released, its qualities weren’t immediately recognized. It opened in Copenhagen in April 1928, though it wasn’t until October in that same year that it received its second premiere in Paris, and that only after changes insisted upon by the French church. Across the channel in England, it was banned for a year because of its depiction of the brutality of the English soldier, ironic given that their real treatment of Joan was considerably worse. Of the reviewers, only Mordaunt Hall, writing in *The New York Times*, focused on the things for which the film is now known — its startling visual style and the central performance: “France can well be proud of ... *The Passion of Jeanne d’Arc*, for while Carl Dreyer, a Dane, is responsible for the conspicuously fine and imaginative use of the camera, it is the gifted performance of Maria Falconetti as the Maid of Orléans that rises above everything in this artistic achievement.”

A historical context informed Dreyer’s choice of Joan of Arc as his subject. She was canonized in 1920, and in 1925, Joseph Delteil published a flamboyant biography of the new saint, the rights to which Dreyer acquired. Ultimately, he set Delteil’s text aside and instead devoted himself to his more familiar approach — research. His main source was the transcript of the trial, specifically Pierre Champion’s edition, published in 1922. Champion acted as historical advisor and though some of the film’s dialogue comes directly from this source, the later nullification trial of 1455–6 informs a great deal of the drama. This commitment to authenticity extended to the design, and a staggering one million of the seven-million franc budget was given over to building the set. The production designer Hermann Warm had worked on the German Expressionist classic *The Cabinet of Dr*

Caligari, but Dreyer eschewed grand vistas of medieval architecture and townscapes in favor of close-ups and fast editing, reducing the art direction to mere details glimpsed in the background. The producers were not best pleased and one can only assume Warm was considerably more irked.

Much has been written about Dreyer’s visual rhetoric. The anachronistic use of irises to mask the image, a refusal to adhere to the conventions of screen direction in looks and movement (well-established since the first decade of the 20th century), the concentration on close-ups to the exclusion of comprehensible spatial logic, and the low camera positions produce paralyzing claustrophobia and confusion. Maria Renée Falconetti’s appearance is ranked among the greatest of screen performances, but part of its power is due to an effect first noted by Kuleshov, the Russian film director, who demonstrated that the spectator’s reading of an actor’s emotion is contingent on the surrounding shots. Falconetti’s face here becomes a second screen onto which we project our own psychic discomfort, thereby doubling the heroine’s emotional state.

Music, no less than montage, contains the same potential power to construct meaning. With this in mind, our initial task was to determine the emotional contours of each scene and second-guess Dreyer’s wishes. Here we followed the tried-and-tested method of matching music to image that continues today, where the director and composer “spot” the film, i.e., decide where the music cues should begin and end and its function. Sometimes the music we chose has a secondary, tangential relation to the scene — textual, historical, liturgical; and we have certainly not eschewed the more obvious clichés of film music — “mickey mousing” as it is pejoratively known — where a dynamic or rhythmic motif coincides with specific action. But our guiding principle is that at all times the musical performance should serve and ultimately illuminate this extraordinary film.

Exactly what kind of music Dreyer wanted to accompany screenings of *La Passion de Jeanne d’Arc* is unknown but the

ORLANDO CONSORT | About the Program

notion that he wanted his film to be appreciated in chaste silence is an exaggeration. He made a passing comment along such lines to Eileen Bowers, curator of film at the Museum of Modern Art in New York City, but qualified it: he wasn't happy with the scores that he had thus far heard. And one only has to look at his next project, *Vampyr* (1932), a very different film in many ways (not least because it was the first time he worked with sound), to note a preference for a through-composed score.

As the director, he would have had little control over the exhibition of his film, nor did he have any hand in the two scores written for its premieres. His thoughts about the 1952 version, cobbled together by Giuseppe Maria Lo Duca with music by JS Bach and Scarlatti among others, are well documented. Aside from what the film historian did to the careful compositions (the added sound strip involved cropping the image), Dreyer's main objection was that the music was anachronistic. But Dreyer went further than this: why didn't Lo Duca use music from the era of Joan's own life? A further criticism leveled by others at the Lo Duca version was that in using religious music the soundtrack misrepresented the anti-clerical argument of the film, yet this point was never made by Dreyer, and with good reason: Joan's own faith is never in doubt and Dreyer himself argued that the priests were not so much hypocrites as misguided zealots. Hopefully our approach answers those specific points and might even have met with Dreyer's approval.

Certainly Dreyer makes the would-be composer's task difficult. With no establishing shots at all — obvious moments for musical cues — and an almost schizophrenic alternation between rapid cutting (the film has 1,500 cuts in its 96 minutes) and still contemplation, most notably of Falconetti's face, the rhythm of the film poses specific problems. All of which makes our choice of pre-existing music surprisingly

appropriate. The *tactus* (beat) of this music remains broadly organic, as opposed to the enslaved cueing of modern scores (where computers dictate metronome speeds measured to the second decimal place). Our response echoes the practice of original silent-film accompaniment, though instead of a conductor we use a visual guide track. Throughout, the film is our emotional prompt and the fluid flexibility of ensemble singing governs our performance.

All of the music you will hear comes from the early years of the 15th century, the period of Joan's brief life, though whether Joan herself would ever have heard it is an unanswerable question. Charles VII, her king, was so short of money that he could no longer afford his own traveling choir (given such circumstances, it is hardly surprising that so many French-born composers took up offers of employment in Italy), whereas Philip the Good, Duke of Burgundy, was patron to Dufay and Binchois, and the Regent of France, the Duke of Bedford, was patron to the English composer John Dunstable. It seems likely that Joan would have encountered at least some of the repertoire. An assiduous attendee of Mass, her travels took her to many large towns and cities, like Orléans, Troyes and Blois, all of which had choral foundations of one sort or another.

The early 15th century was a transitional period for polyphonic music. The earlier style is rooted in the 14th century, represented here by Richard Loqueville's *Sanctus* (used in the scene in the torture room) and Billart's *Salve Virgo virginum* (for the final hectic crowd scenes). Parallel fifths, fourths and octaves abound, as do the characteristic stark sixth-to-octave cadences. What will most strike the listener is the rhythmic interest and virtuosic flair in the upper parts which contrasts with the stolid plainchant in the accompanying voices. The later,

more melodic style is evinced, not surprisingly, in the secular chansons — Dufay's *Je me complains* (for which we have substituted words from the contemporary chronicler Christine de Pizan's *La Ditié de Jeanne d'Arc*, written a year before Joan's capture) and Gautier Libert's haunting *De Tristesse*. Several other pieces display this sweeter, more consonant approach, such as Johannes De Lymburgia's *Descendi in hortum meum*, and several instances of fauxbourdon — an improvised system of parallel first-inversion chords — which display a fondness for thirds and sixths characteristic of English music. For though England, France and Burgundy were almost constantly at war with each other, musical influence paid no heed to territorial boundaries. Indeed the English style, represented here by the *Agincourt Carol* and the anonymous *O Redemptor*, initiated the very transition from the earlier to the later styles. It was described by Martin Le Franc as the *Contenance Angloise* in his *Le Champion des Dames*, a work dedicated to Philip the Good, Duke of Burgundy, which elsewhere in its 24,000 verses made daring reference to Jeanne d'Arc, whom Philip had sold to the English.

A final note on the performance of the music: it is now generally accepted that all of the music you will hear was performed by voices alone, even where it is untexted. Whatever one's position on this musicological issue, the more intimate medium of five unaccompanied voices is particularly appropriate to the portrayal of a woman whose divine inspiration came in the form of saintly voices.

© Donald Greig

Read a full scene breakdown with complete details of the music used and the reasons behind its selection:

[www.orlandoconsort.com/
scenebreakdown.htm](http://www.orlandoconsort.com/scenebreakdown.htm)

Special Event

MARK & MAGGIE O'CONNOR

American Classics

February 14 | 8 p.m.

Mark O'Connor, violin, vocals, guitar, mandolin, mandocello

Maggie O'Connor, violin, vocals

The program will be announced from the stage.

There will be a short intermission.

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Photo: J. Elon Goodman

Mark O'Connor began his creative journey at the feet of American fiddling legend Benny Thomasson and the iconic French jazz violinist Stéphane Grappelli. Now, at age 55, he has melded these influences into a new American classical music and is perpetuating his vision of a *New American School of String Playing*. Mr. O'Connor has won three Grammys, seven CMA awards and several national fiddle, guitar and mandolin champion titles. His distinguished career includes representing the United States Information Agency in cultural diplomacy to six continents and performing in front of several U.S. presidents, including being invited as a teenager to perform at the White House for President Reagan.

After recording a series of albums for Rounder and Warner Bros., including his multiple Grammy-winning *New Nashville Cats*, his recordings for Sony Classical with Yo-Yo Ma, *Appalachia Waltz* and *Appalachian Journey* sold a million CDs and gained Mr. O'Connor

worldwide recognition as a leading proponent of a new American musical idiom.

Mr. O'Connor's *Fiddle Concerto*, released on Warner Bros., has become the most-performed violin concerto composed in the last 50 years. On his own OMAC Records label, the Baltimore Symphony Orchestra recorded his sweeping *Americana Symphony* while his groundbreaking ninth concerto, *The Improvised Violin Concerto*, was recorded at Boston Symphony Hall. His new touring group, the Mark O'Connor Band, consisting of family members (wife, son and daughter-in-law), debuted at number one on *Billboard Magazine's* bluegrass album chart and their first album, *Coming Home*, won a Grammy in 2017. Mr. O'Connor released his 47th feature album in 2017, *Mark O'Connor Band Live!*

Mr. O'Connor has authored a series of educational books titled the *O'Connor Method*, which is now the

fastest growing violin method in the country — tens of thousands can credit the O'Connor books for learning how to play stringed instruments. The *O'Connor Method* features American music styles, creativity, cultural diversity and western classical technical training.

Mr. O'Connor is currently artist-in-residence with the Charlotte Symphony Orchestra, and tours nationally with the Mark O'Connor Band. He resides in North Carolina with his wife, fellow bandmate and duo partner, Maggie O'Connor.

Violinist and American fiddler **Maggie O'Connor** performs a variety of musical styles throughout the U.S. and beyond, most recently as a member of the Grammy-winning Mark O'Connor Band. Frequently performing with her husband, Mark O'Connor, together they have appeared as guest soloists with the Singapore Chinese Orchestra, the Santa Rosa Symphony, the Walla Walla Symphony, the Nashville

MARK & MAGGIE O'CONNOR | About the Program

Symphony and many other orchestras. Maggie tours with the O'Connor Band and continues to work as co-director with Mark at O'Connor Method String Camps.

Growing up in a musical family in the suburbs of Atlanta, Maggie was a member of numerous bluegrass and rock bands while also performing with Atlanta's top youth orchestras. She continued her professional training at the Peabody Institute of the Johns Hopkins University where she studied with violinist Herbert Greenberg, earning bachelor's and master's degrees of music in violin performance. She had the honor of being accepted into the Five-Year Advanced Degree Program along with being awarded the Career Development Grant while at Peabody. Maggie currently resides in North Carolina with her husband and plays a beautifully handcrafted 1996 violin made by Lukas Wronski.

ABOUT THE PROGRAM by Mark O'Connor

American Classics identifies the cornerstones of repertoire, style and wonderful diversity of a *New American School of String Playing*. Mining a huge body of repertoire that has made its impact on American music, the tunes I have selected and the arrangements I have created from them represent stylistic importance, pedagogical value and have timeless appeal. 400 years of music informed by string playing in the Americas establishes relevance for the 21st century music audience as well as the student of music through the *O'Connor Method* book series. It does so by returning the violin to its rightful place at the center of the very music it helped to create and promote.

The American music styles and compositions contained in *American Classics* helped to create culture and inspire deep understanding between people of various ethnicities and races. The music emanating from great musicians of the Americas was

not only for the purpose of telling their stories, but also to inspire future stories to be told. An American song or tune is a living artistic monument — one that changes or even transforms itself with each era, with each musician and in fact with each performance. The music can change with each performance because it was designed to be changed. Western European classical masterpieces are meant to be replicated; American musical pieces are intended to be recreated again and again. There is no better musical path through which a musician can learn creativity.

American Classics and the *O'Connor Method*, at its core, pushes violin playing technique and stylistic development, unlocking the key to further creativity through the improvisational spirit of string playing that has reached across the Americas for hundreds of years of music history. It also establishes foundational musical languages by way of four major traditional styles — hoedown, blues, spiritual and ragtime.

Master European composer Antonin Dvořák, during his sojourn in America in the 1880s, identified a few pieces that he felt could be significant in developing American Classical music. I include my arrangements of three of these pieces in *American Classics*: the soulful spirituals "Deep River," "Swing Low Sweet Chariot" and perhaps the greatest melody from the pen of Stephen Foster — "Old Folks at Home."

Legendary French composer, Maurice Ravel, came to America in the 1920s and, like Dvořák 40 years earlier, identified some of the stylistic musical hallmarks indigenous to our American culture that he felt could be built upon to create a truly American Classical repertoire. He felt that spirituals, popular songs, blues and jazz were the authentic foundation of a noble heritage of a new classical music as yet to be developed in America. From my own

life experience in music — falling in love with American repertoire — I whole-heartedly agree with these masters from Europe. The foundation of American music, and therefore our developing American Classical music, stems from "our" collective language created in the melting pot of America by the interconnecting of immigrant cultures from Europe, Africa, Latin America, the Middle East and Near Asia. Our blues, gospel, rags and hoedowns, popular songs and jazz are the wellspring of this collective spirit of people from all over the world living in America and making music together.

The American music system has rewarded professional composers such as Aaron Copland, George Gershwin and Bob Wills from who we offer the western swing classic "Faded Love" as one of our violin duos. Equal status, however, is given to pieces of music penned by amateurs and tunes of unknown origin that are so utterly captivating that they have caused the world to play, sing and dance. The irresistible Cajun tune "Jole Blon" is an example. Furthermore, recognition is given to good music born of any class, race or group that has endured and made a difference in people's lives. "La Bamba" is an old 17th century Mexican song of unknown origin, although all indications point to the source being Aztec Indians and African slaves in Veracruz, that has had a tremendous social impact. I also add my arrangement for violin duo of "Libertango" by Argentina's Astor Piazzolla.

Musical high points of my own career involved my recording duets with violinists/fiddlers such as Doug Kershaw, Byron Berline, Kenny Baker, Pinchas Zuckerman and Johnny Gimble featured on my 1992 Grammy-nominated recording *Heroes* — experiences that inspired me to share the joy of duet playing with more audiences and with students through the *O'Connor Method* as well. Included in *American Classics* are the bluegrass instrumental standards

MARK & MAGGIE O'CONNOR | About the Program

"Gold Rush" and "Jerusalem Ridge," western swing's "Fiddlin' Around" and the poignant "Ashokan Farewell" by Jay Ungar from the PBS series, *The Civil War*.

Two particular styles represent music from my own great teachers and mentors — the creative genius of Benny Thomasson's Texas style fiddling and the playing of the greatest improviser and jazz player to ever hold a violin, Stephane Grappelli. My lessons with these musical giants inspired my arrangements of key pieces from their respective repertoires for *American Classics*. My tribute to Texas fiddle great Benny Thomasson is revealed in his classic arrangements of "College Hornpipe" and "Limerock" — cornerstones of fiddling — and of the million-selling projects I recorded with Yo-Yo Ma and Edgar Meyer: *Appalachian Waltz* and *Appalachian Journey*.

American Classics includes music reaching across the U.S. border too. The well-known Mexican tunes "Jessie Polka" as well as the popular Canadian tune "Rippling Water Jig" are featured, continuing the theme that the American Music System includes the music of our immediate neighbors to the south and north, all adding to our rich and diverse cross-pollination of musical cultures.

Of all the influences of European classical composers, it is that of Johann Sebastian Bach that remains most universal. Bach's vast body of dance-based literature, his solidifying of Western harmony and his extensive use of counterpoint, improvisation and theme development, create a substantial bridge to the music of the Americas. I studied Bach as a young violinist. The *allemande* from Violin Partita No. 2 and the *presto* from Sonata No. 1 are featured solo works. In addition to honoring Bach's original version, I have offered arrangements using new bowings, articulation, dynamics, tempo variances, double-stops and rhythmical syncopation

as an example of creative study and exploring unique expressive opportunities.

Included in *American Classics* are a few of my own compositions that have already become staples in modern-day string playing. Perhaps my most well-known piece, "Appalachia Waltz," is featured as a violin duet. My "Emily's Reel," dedicated to Yo-Yo Ma's daughter, and "Olympic Reel," composed for the 1996 Olympic Games and later recorded by Natalie MacMaster on her gold-selling recordings in Canada, have been heard by millions of listeners. "Strings and Threads Suite" is one of the most performed string compositions with orchestra today, music that depicts the evolution and development of American folk music genres by way of ethnic cross-pollination. I have added one of my own pieces to the blues progression, a favorite from my Hot Swing Band: "In the Cluster Blues." This blues reveals how 6/8 rhythm can be used to understand and experience the feeling of the "shuffle" created by the African style of 6 beats over 2 beats, a style created in the American South hundreds of years ago.

In addition to some of my own American Classical pieces, I feature "Simple Gifts" and "Hoedown (Bonaparte's Retreat)," perhaps two of the signature American melodies most associated with American Classical music through the symphonic work of Aaron Copland. I offer my arrangement of the theme and a set of variations of this Shaker song and the old fiddle tune for the purpose of instilling creative concepts and revealing the many ways a theme can be interpreted.

Recently I have become reacquainted with my first instrument, the guitar. Twenty years ago when I put the guitar aside, I left it at a place where my contemporary bluegrass flat-picking style was well established. Because of the wonderful guitars

and guitar playing in and around the O'Connor Band over the last few years, I have really enjoyed picking up where I left off. For solo performances, I have created new guitar arrangements of American flat-pick guitar classics such as "Beaumont Rag," "Alabama Jubilee" and "Salt Creek." While I have the guitar in hand, Maggie sings a few Americana classics, including a song by Dolly Parton called "Wild Flowers" that I recorded with her on the Grammy-winning *Trio* in the 1980s.

American Classics offers a broad and interconnecting compendium of American music through the presentation of violin solos performed by me and violin duos performed by myself and Maggie O'Connor, my beautiful wife. Audiences as well as students of the violin will find themselves inspired by the songbook of America as they have never heard it before.

GRUPO CORPO

February 20–22 | 8 p.m.

Artistic Director **Paulo Pederneiras**
Choreographer **Rodrigo Pederneiras**

Dancers

**Ágatha Faro | Bianca Victal | Dayanne Amaral | Débora Roots
Edésio Nunes | Edmárcio Júnior | Edson Hayzer | Elias Bouza
Filipe Bruschi | Helbert Pimenta | Janaina Castro | Jonathan de Paula
Karen Rangel | Luan Batista | Lucas Saraiva | Malu Figueirôa
Mariana do Rosário | Rafael Bittar | Rafaela Fernandes | Sílvia Gaspar
Williene Sampaio | Yasmin Almeida**

Rehearsal Director **Carmen Purri**
Choreography Assistants **Ana Paula Caçado, Carmen Purri,
Miriam Pederneiras**

Ballet Mistress **Bettina Bellomo**

Pianist **Anna Maria Ferreira**

Technical Director **Pedro Pederneiras**

Technical Coordinator **Gabriel Pederneiras**

Technicians **Átilla Gomes, Murilo Oliveira, Stefan Böttcher**

Wardrobe Assistants **Alexandre Vasconcelos, Maria Luiza Magalhães**

Administrator **Marcello Cláudio Teixeira**

Administrative Manager **Kênia Marques**

Administrative Assistant **Marcel Gordon Firing**

Secretary **Flávia Labbate**

Documentation **Cândida Braz**

Communication Director **Cristina Castilho**

Communication Assistant **Mateus Castilho**

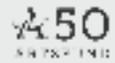
Program Director **Cláudia Ribeiro**

Executive Producer **Michelle Deslandes**

Production **Instituto Cultural Corpo**

World Dance Series
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Maryanne Tagney & David Jones
Donna & Joshua Taylor
George Wilson & Claire McClenny
Ellen Wallach & Thomas Darden

GRUPO CORPO | About the Program

BACH (1996)

Choreography	Rodrigo Pederneiras
Music	Marco Antônio Guimarães (based on the music of JS Bach)
Set Design:	Fernando Velloso and Paulo Pederneiras
Costume Design:	Freusa Zechmeister
Lighting:	Paulo Pederneiras

It's like a game between what one hears and sees. This is where Bach's baroque and the baroque of the state of Minas Gerais are fulfilled in the form of dance. Composer Marco Antonio Guimarães helps unveil what is inside Bach's music score. Among shades of blue, gold and darkness, a dance celebrates the architecture of life: the continuous flow from where surprising kinetic constructions emerge.

INTERMISSION

GIRA (2017)

Choreography	Rodrigo Pederneiras
Music	Metá Metá
Set Design	Paulo Pederneiras
Costume Design	Freusa Zechmeister
Lighting	Paulo Pederneiras and Gabriel Pederneiras

The rites of *Umbanda* — one of the most widely-practiced Brazil-born religions, combining *Candomblé*, Catholicism and Kardecism — serve as the great source of inspiration for the aesthetic scene design of *Gira. Exu*, the most human of the *Orixás* — without whom, in religions of African origin, the ritual simply doesn't happen — is the main poetic imagery which evokes the 11 musical themes especially created by Metá Metá for *Gira*.

In preparation for the theme proposed by Metá Metá, the artistic directors of Grupo Corpo delved into the universe of Afro-Brazilian religions — however, the performance is far from being a mimetic representation of these syncretic rituals. Instead, the choreographer Rodrigo Pederneiras re(constructs) the powerful glossary of gestures and movement he accessed as he experienced rites of *Candomblé* and *Umbanda*, particularly *Exu* ceremonies (*giras de Exu*).

Paulo Pederneiras conceived the stage design as an installation or a non-setting, in which he covers the bodies of the dancers off stage with the same black tulle as the three walls of the black box, turning them into the ether and creating an eerie atmosphere of endlessness. For the costumes, Freusa Zechmeister adopts the same language for both female and male dancers: naked torso and the other half of the body in white skirts of primitive cutting and raw linen.



Photo: José Luiz Pederneiras

The contemporary Brazilian dance company Grupo Corpo, founded by Paulo Pederneiras in 1975, in Belo Horizonte, State of Minas Gerais, Brazil, debuted its first work, *Maria Maria*, the very next year. Featuring original music by Milton Nascimento, a script by Fernando Brandt and choreography by the Argentine Oscar Araiz, the ballet would go on to spend six years on stage and tour fourteen countries. But even though the piece was an immediate critical, popular and commercial success, the group's distinctive artistic identity, its long-term popularity and its artistic achievements have been the fruits of a long, arduous journey.

After the success of *Maria Maria*, Grupo Corpo (literally Body Group in English) never stopped working, staging no less than six productions between 1976 and 1982. In the first phase of the group's existence, the influence of Araiz, who in 1980 would write *O Último Trem*, was

evident in varying degrees in the dance troupe's work. However, the company's distinctive features and personality were chiefly molded by Paulo Pederneiras, the man responsible for sets, lighting and its artistic direction, and the dancer Rodrigo Pederneiras, who left the stage in 1981 to assume the role of full-time choreographer.

In 1985, the company launched what would be its second great success: *Prelúdios*, a theatrical piece incorporating twenty-four Chopin preludes interpreted by pianist Nelson Freire. The show debuted to public and critical acclaim at the First International Dance Festival of Rio de Janeiro and would cement the group's reputation in the world of contemporary Brazilian dance.

Grupo Corpo entered a new phase, establishing its own unique theatrical language and choreography. Starting with an erudite repertoire featuring the works of Richard Strauss, Heitor

Villa-Lobos and Edward Elgar, among others, the company began combining classical technique with a contemporary re-reading of popular Brazilian dance forms. This would become the group's trademark.

In 1989, the company debuted *Missa do Orfanato*, a complex theatrical reading of Mozart's *Missa Solemnis K.139*. Almost operatic in dimensions, this ballet became such an esthetic triumph that, nearly two decades later, it remains in the company's repertoire.

The group underwent a radical transformation in 1992 with the production of *21*, a ballet which confirmed the uniqueness of Rodrigo Pederneiras' choreography and the unmistakable persona of the dance troupe. Utilizing the singular sounds of Brazilian instrumental group Uakti, as well as ten themes composed by Marco Antônio Guimarães, *21* leaves behind the group's preoccupation with technical form and sees it

GRUPO CORPO | About the Artist

taking apart melodies and rhythms in order to explore their underlying ideas. The decision to once again use specifically composed scores — a mark of the group's first three shows in the 1970s — allowed it to further explore the language of popular Brazilian dance.

In the work that followed, *Nazareth* (1993), Rodrigo Pederneiras' fascination with traversing the worlds of both popular and erudite music found a perfect opportunity for fuller expression. Inspired by the verbal games of Brazilian literary icon Machado de Assis (1839–1908) and by the works of Ernesto Nazareth (1863–1934), a seminal figure in the formation of Brazilian popular music, the work was scored by composer and literary theorist José Miguel Wisnik. Though built on a solid, classical foundation, the production brought together the light-hearted and sensual elements inherent in Brazilian popular dances.

The partnership of Grupo Corpo with contemporary authors has been such a success that scores composed especially for the company have become the norm, and each score has inspired a new creation. An exception came in 2004 with the production of *Lecuona*, a work that drew on thirteen love songs by the Cuban composer Ernesto Lecuona (1895–1963) and in which Rodrigo Pederneiras demonstrated his gift for the creation of pas-de-deux.

Beginning in the mid-1990s, Grupo Corpo intensified its international touring. Between 1996 and 1999, it was the resident dance company of the Maison de la Danse in Lyon, France. Several of the group's creations (*Bach*, *Parabelo* and *Benguelê*) were first staged in Europe over this period.

Today, having created over 40 choreographies, the Brazilian dance company gives performances in places as distinctive as Iceland and

South Korea, the United States and Lebanon, Italy and Singapore, the Netherlands and Israel, France and Japan, Canada and Mexico.

The minimalism of Philip Glass (*Sete ou Oito Peças para um Ballet*, 1994); the vigorous pop and urban sounds of Arnaldo Antunes (*O Corpo*, 2000); the primordial experimentalism of Tom Zé (*Santagustin* and *Parabelo*, 1997); the African sensibility of João Bosco (*Benguelê*, 1998); the metaphysical verse of Luís de Camões and Gregório de Mattos with the light touch of Caetano Veloso and Wisnik (*Onqotô*, 2005); the rootsy modernity of Lenine (*Breu*, 2007 and *Triz*, 2013); the sound diversity of Moreno, Domenico and Kassin (*Ímã*, 2009); the contemporary vision of Martin Codax's medieval songs by Carlos Núñez and José Miguel Wisnik (*Sem Mim*, 2011), the pop style of Samuel Rosa (*Suíte Branca*, 2015); Grupo Corpo has drawn on all of these elements and more to produce shows of a very diverse character — cerebral, cosmopolitan, primitive, existential, tough — while always keeping in sight the company's distinctive traits.

ARTISTIC DIRECTION

As founder and artistic director of Grupo Corpo, **Paulo Pederneiras**, is also responsible for the lighting of the ballets and since 1996, has also participated in the scenic design creation. Commenting on the light as a strong presence, which both illuminates and serves as a space for dancing, he states, "I think of the space the same way I think of the lighting. Sometimes the light is the space."

Besides his work with Grupo Corpo, Paulo has done lighting projects for several operas and set design for many exhibits. Of Grupo Corpo, it is stated that this "Brazilian company has great physical diversity. Each dancer's movement is different, and yet the idea of being a group is not lost. That's where the dance draws its strength from." The words

describe what happens with the bodies, but equally serve to describe the company. Under the direction of Paulo, Grupo Corpo has made a virtue out of its diversities. And it continues making this virtue the principle of creation: a way of knowing and not knowing, a bet on the unknown in order to always reach a new dance, which will always be its own dance.

Rodrigo Pederneiras has been Grupo Corpo's choreographer since 1978. He has choreographed for the most important Brazilian companies and has choreographed for companies that include Deutsche Oper Berlin (Germany), Gulbenkian (Portugal), Les Ballets Jazz de Montréal (Canada), Stadttheater Saint Gallen (Switzerland), José Limón Dance Company (USA) and Opéra du Rhin (France).

Rodrigo's choreography offers a synthesis of the issues lying between the universal and the individual. The ruptures of the traditional ballet lines that he brings into performance construct new designs.

THE COMPANY

Ágatha Faro joined Grupo Corpo in 2017, having previously danced with Cia Sesc de Dança.

Bianca Victal began her dance studies in 2006 and danced with Companhia Jovem de Ballet do Rio de Janeiro and Companhia de Dança do Sesc before joining Grupo Corpo in June 2014.

Dayanne Amaral began her dance studies in 2001 and danced with Cia de Dança Sesiminas before joining Grupo Corpo in 2012.

Débora Roots joined Grupo Corpo in 2019, having previously danced with Cia Cisne Negro and Cia Mário Nascimento.

Edésio Nunes started his dance studies in 2004 and worked with Cia

GRUPO CORPO | About the Artist

de Dança Sesiminas before joining Grupo Corpo in 2018.

Edmárcio Junior began his dance studies in 2002 and danced with Ballet Jovem do Palácio das Artes before joining Grupo Corpo in 2014.

Edson Hayzer began his dance studies in 1997 and worked with Ballet do Teatro Guaira before joining Grupo Corpo in 2001.

Elias Bouza started his dance studies in 1989 and danced with Ballet Nacional de Cuba, Companhia de Dança de Minas Gerais, Ballet do Teatro Castro Alves and Cia Deborah Colker before joining Grupo Corpo in 2009.

Filipe Bruschi began his dance studies in 1993 and danced with Raça Companhia de Dança and Ballet do Teatro Castro Alves before joining Grupo Corpo in 2005.

Helbert Pimenta began his studies in 1996 and danced with Companhia de Dança de Minas Gerais, Grupo Camaleão and Quik Companhia de Dança before joining Grupo Corpo in 2004.

Janaina Castro began her dance studies in 1981 and danced with Companhia de Dança de Minas Gerais before joining Grupo Corpo in 2000.

Jonathan de Paula danced with Cia Sesi Minas and Compagnia Zapallà Danza before joining Grupo Corpo in 2019.

Karen Rangel began her dance studies in 2008 and danced with Cia Sesc de Dança before joining Grupo Corpo in 2017.

Luan Batista began his dance studies in 2007 and danced with Cia de Ballet Jovem do Rio de Janeiro, Cia Nós da Dança and Cia Sesc de Dança, before joining Grupo Corpo in 2016.

Lucas Saraiva began his dance studies in 2006 and danced with Cia de Teatro e DançaIVALDO Bertazzo, Bial de Dança Contemporânea de Veneza and Cia de Dança Deborah Colker before joining Grupo Corpo in December 2013.

Malu Figueiroa began her dance studies in 1990 and danced with Grupo Camaleão, Ballet do Teatro Castro Alves and Ballet Jovem do Palácio das Artes before joining Grupo Corpo in 2011.

Mariana do Rosário began her dance studies in 1989 and danced with Ballet do Teatro Guaira and Balé da Cidade de São Paulo before joining Grupo Corpo in 2005.

Rafael Bittar started his dance studies in 2002 and danced with Cia Mario Nascimento before joining Grupo Corpo in 2012.

Rafaela Fernandes started her dance studies in 1998 and joined Grupo Corpo in 2011.

Silvia Gaspar danced with Ballet da Cidade de São Paulo and Companhia de Dança de Minas Gerais before joining Grupo Corpo in 2001.

Williene Sampaio began her dance studies in 1990 and worked with Washington Ballet and São Paulo Cia de Dança before joining Grupo Corpo in 2012.

Yasmin Almeida started his dance studies in 1999 and joined Grupo Corpo in 2012.

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Q: A QUESTION of EMPATHY

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Q:e

ARTISTS ON EMPATHY



Almost all of the music that we perform from the 10th to the 15th century was written by singers, like ourselves, who had to travel to distant lands to make a living. The songs they wrote are peppered with biographical details that reveal their social interactions.

— DONALD GRIEG,
ORLANDO CONSORT

**With Donald Grieg,
baritone and founding member
of the Orlando Consort**

WHAT IS THE ROLE OF EMPATHY IN YOUR ART?

As we see it, empathy is an essential component of musical expression. Empathy is thus intrinsic to the work of the composer, and to understand the music, it unquestionably helps us to learn about their lives. We thus seek out biographical detail and try to understand the cultural and social context of the music. Our own modern response to the music is also very valuable, as our job is essentially to channel that and express it for a modern audience. Only through empathy, then, can we hope to serve both the music and the audience.

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

Some of the music we perform is nearly a thousand years old and comes from a time when they did things differently. The odds then would seem to be against us creating or experiencing a connection between people, but in fact the opposite is true. We have performed music from the 13th century with children, and on each occasion, we have been startled by the way they have responded. In Peru, children clapped their hands and stamped their feet in time; in Wisconsin, we appeared with 120 children aged from 6 to 16 and

were amazed at their enthusiasm and commitment. Both are examples of music from a distant past uniting disparate cultures.

GIVE AN EXAMPLE OF A TIME WHEN YOU FELT AS IF YOU WERE WALKING IN SOME ELSE'S SHOES, AND HOW IT IMPACTED YOUR CREATIVE WORK.

I think this is a very common experience for us. Almost all of the music that we perform from the 10th to the 15th century was written by singers, like ourselves, who had to travel to distant lands to make a living. The songs they wrote are peppered with biographical details that reveal their social interactions. So, when we stand on stage in a foreign country and sing a song, such as Dufay's *Adieu ces bons vins* (which expresses his sorrow that he is going to have to leave his home town, his favorite wine and his friends) it's easy for us to understand that emotion.

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MINA KANG · AGNES MING LEE
ABIGAIL MASSARANO · TODD MCKINNEY
SHADRAK MUSAFIRI · JULIA POWERS

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NIYAZ

The Fourth Light Project

February 28 | 8 p.m.

Azam Ali, voice and percussion

Loga Ramin Torkian, kamaan and lafta

Sinan C, kaval and kopuz

Ravi Naimpally, tabla

Stephane Gervais, programming and keyboards

Tanya Evanson, whirling dervish

Jérôme Delapierre, interactive designer/visual artist

The program will be announced from the stage.

There will be no intermission.

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Catherine & David Hughes
Yumi Iwasaki & Anoop Gupta
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Marcella D. McCaffray
Craig Miller & Rebecca Norton
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Seema Pareek & Gurdeep Pall
Cecilia Paul & Harry Reinert
John C. Robinson & Maya Sonenberg
Eric & Margaret Rothchild
Richard Szeliski & Lyn McCoy
Maryanne Tagney & David Jones
Donna & Joshua Taylor



Photo: Courtesy of Niyaz

Described by *The Huffington Post* as “an evolutionary force in contemporary Middle Eastern music,” Niyaz (which means “yearning”) defies most standards of world music and makes a bold statement to a global audience. Founded in 2004 by Iranian-born, Indian-raised vocalist/composer Azam Ali and Iranian multi-instrumentalist/composer Loga R. Torkian, Niyaz has created a 21st century global trance tradition by seamlessly blending medieval Sufi poetry and ancient folk songs from their native Iran and its surrounding countries in the Persian Gulf, with rich acoustic instrumentation and state-of-the-art modern electronics.

With *The Fourth Light Project*, Niyaz pays tribute to Rabi’a al-Basri, the first female Sufi mystic and poet, one of the greatest women of the East. Born in the 8th century

in modern day Iraq into a life of extreme poverty and suffering, she sought liberation through struggle. She became known as the mother of Sufism for setting forth the doctrine of Divine Love and non-duality.

Niyaz blends Persian folk songs and poetry with immersive multi-media projections by artist Jérôme Delapierre and the sacred dance of the dervish to create a shared experience that’s both sensual and devotional. This immersive multi-media show combines live music and sacred dance performance with advanced projection/body-mapping techniques that respond to sound and movement in real time. The end result is a new kind of digital scenography and live musical experience, in which virtual and real space merge to create an illusionistic three-dimensional environment. By eliminating the distance between audience and

performers, this seamless synthesis of sound, space, image and light invites the audience inside the art to share in a unique narrative and multi-sensory experience.

On stage, Niyaz is comprised of three additional world-class musicians as well as a female whirling dervish. Together, the musicians of Niyaz harmoniously bring together traditional and modern instruments to create a sublime musical experience aimed at uniting people from different cultural and spiritual backgrounds through our shared humanity. In essence, Niyaz is best described as a “Post-Modern Decolonial” band. During a time of polarized ideologies between the East and the West, Niyaz conjures a bridge of understanding and mutual respect through music that takes the listener on a philosophical quest into the human depths. It is a journey filled with a message of hope

NIYAZ | About the Artist

against injustice and oppression, a universal tribute to beauty, cultural and spiritual diversity, freedom and dignity for all.

At the center of Niyaz's music is the spellbinding voice of **Azam Ali**, a two-time nominee of the prestigious Canadian JUNO Award whose otherworldly singing has been featured in many major Hollywood film and television soundtracks such as *The Matrix Revolutions*, *Prince of Persia*, *Thor: The Dark World*, *True Blood*, *Alias* and *Prison Break*. Azam has also released three critically acclaimed solo albums since 2002 and has collaborated with a wide range of artists such as Serj Tankian of System of a Down, the world renowned Japanese group Kodo, Zakir Hussain, Omar Faruk Tekbilek, Mercan Dede, Peter Murphy of Bauhaus, The Crystal

Method, Pat Mastellato and Trey Gunn of King Crimson, Dredg, Chris Vrenna formerly of Nine Inch Nails, Ben Watkins of Juno Reactor, Buckethead, Steve Stevens and Mickey Hart.

Niyaz co-founding member and JUNO-Award-nominee **Loga Ramin Torkian** is internationally recognized as a visionary in his field for his unique ability to adapt the Persian classical repertoire to modern composition. He is credited for creating the first-ever quarter-tone guitar with movable frets which allowed him to apply many of the traditional Iranian techniques, melodies and ornamentation to his unique musical expression and compositions. Loga's talents have become sought after by many renowned film composers in Hollywood such as Mychael Danna,

Harry Gregson Williams, Hans Zimmer and Ramin Djawdi. His talents have been featured on major film scores which include *Body of Lies*, *Iron Man* and *Prince of Persia*.

Today, with four best selling and critically acclaimed albums released on Six Degrees Records, all of which have garnered media attention including features on *NPR*, *The BBC World*, *The Huffington Post*, *MTV Iggy* and *PRI*, Niyaz continues to tour internationally and build on its loyal fan base worldwide.

"It's a daring task to try and bridge the chasms between people," says Azam, "but if we can make that happen even for the one hour that people are there just to listen to our music, then who's to say we did not triumph in our goal?"



GEORGE
Li
APRIL 23 | 7:30 P.M.

PROGRAM

HAYDN: Sonata in E-flat Major, Hob. XVI:49, Op. 69

SCHUBERT: Impromptu No. 3 in G-flat Major, Op. 90, D. 899

SCHUBERT: Fantasie in C Major, Op. 15, D. 760 "Wanderer Fantasy"

RAVEL: Three pieces from Miroirs

SCHUMANN: Carnaval Op. 9.

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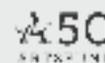
HÉLÈNE GRIMAUD

March 4 | 7:30 p.m.

SILVESTROV (1937-)	Bagatelle I, Op. 1 No. 1
DEBUSSY (1862-1918)	<i>Arabesque</i> No. 1
SILVESTROV	Bagatelle II, Op. 1 No. 2
SATIE (1866-1925)	<i>Gnossienne</i> No. 4
CHOPIN (1866-1925)	Nocturne No. 19 in E Minor, Op. 72 No. 1
SATIE	<i>Gnossienne</i> No. 1
SATIE	<i>Danse de travers</i> No. 1 from <i>Six Pièces Froides</i>
DEBUSSY	<i>La Plus que Lente</i> , Waltz
CHOPIN	Mazurka in A Minor, Op. 17 No. 4
CHOPIN	Waltz in A Minor, Op. 34 No. 2
DEBUSSY	<i>Clair de lune</i> , No. 3 from <i>Suite Bergamasque</i>
DEBUSSY	<i>Rêverie</i>
SATIE	<i>Danses de travers</i> No. 2 from <i>Six Pièces Froides</i>
INTERMISSION	
SCHUMANN (1810-1856)	<i>Kreisleriana</i> , Eight Fantasies for Piano, Op. 16

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Photo: Mat Hennek

Renaissance woman

Hélène Grimaud is not just a deeply passionate and committed musical artist whose pianistic accomplishments play a central role in her life — she is a woman with multiple talents that extend beyond the instrument she plays with such poetic expression and peerless technical control. The French artist has established herself as a committed wildlife conservationist, a compassionate human rights activist and as a writer. Her deep dedication to her musical career, both in performances and recordings, is reflected and reciprocally amplified by the scope and depth of her environmental, literary and artistic interests.

Grimaud was born in 1969 in Aix-en-Provence and began her piano studies at the local conservatory with Jacqueline Courtin before going on to work with Pierre Barbizet in Marseille. She was accepted into the Paris Conservatoire at just 13 and won first prize in piano performance three years later. She continued to study with György Sándor and Leon Fleisher until, in 1987, she gave her

debut recital in Tokyo. That same year, renowned conductor Daniel Barenboim invited her to perform with the Orchestre de Paris: this marked the launch of Grimaud's musical career, characterized by concerts with most of the world's major orchestras and many celebrated conductors.

Between her debut in 1995 with the Berliner Philharmoniker under Claudio Abbado and her first performance with the New York Philharmonic under Kurt Masur in 1999 — just two of many notable musical milestones — Grimaud made a wholly different kind of debut: in upper New York State she established the Wolf Conservation Center.

Her love for the endangered species was sparked by a chance encounter with a wolf in northern Florida; this led to her determination to open an environmental education center. "To be involved in direct conservation and being able to put animals back where they belong," she says, "there's just nothing more fulfilling." But Grimaud's engagement doesn't end there: she is also a member of the organization Musicians for Human Rights, a worldwide network of musicians and people working in the field of music to promote a culture of human rights and social change.

It is through her thoughtful and expressive music-making that Grimaud most deeply touches the emotions of audiences. A committed chamber musician, she has also performed at the most prestigious festivals and cultural events with a wide range of musical collaborators, including Sol Gabetta, Rolando Villazón, Jan Vogler, Truls Mørk, Clemens Hagen, Gidon Kremer, Gil Shaham and the Capuçon brothers. Her prodigious contributions to the world of classical music were recognized by the French government when she was admitted into the *Ordre National de la Légion d'Honneur* (France's highest decoration) at the rank of Chevalier (Knight).

Grimaud has been an exclusive Deutsche Grammophon artist since 2002. Her recordings have been critically acclaimed and awarded numerous accolades, among them the Cannes Classical Recording of the Year, Choc du Monde de la musique, Diapason d'or, Grand Prix du disque, Record Academy Prize (Tokyo), Midem Classic Award and the Echo Klassik Award.

In 2010 Grimaud recorded the solo recital album *Resonances*, showcasing music by Mozart, Berg, Liszt and Bartók. This was followed in 2011 by a disc featuring her readings of Mozart's Piano Concertos Nos. 19 and 23 as well as a collaboration with singer Mojca Erdmann in the same composer's *Ch'io mi scordi di te?* Her next release, *Duo*, recorded with cellist Sol Gabetta, won the 2013 Echo Klassik Award for "chamber recording of the year," and her album of the two Brahms piano concertos, the First recorded with Andris Nelsons and the Bavarian Radio Symphony Orchestra, the Second with Nelsons and the Vienna Philharmonic, appeared in September 2013.

This was followed by *Water* in 2016, a live recording of performances at the critically-acclaimed large-scale immersive installation at New York's Park Avenue Armory created by Turner Prize-winning artist Douglas Gordon in collaboration with Grimaud. *Water* features works by nine composers: Berio, Takemitsu, Fauré, Ravel, Albéniz, Liszt, Janáček, Debussy and Nitin Sawhney, who wrote seven short *Water Transitions* for the album as well as producing it. April 2017 then saw the release of *Perspectives*, a two-disc personal selection of highlights from her DG catalogue.

Grimaud's latest album, *Memory*, was released in September 2018. Exploring music's ability to bring the past back to life, it comprises a selection of evanescent miniatures by Chopin, Debussy, Satie and Valentin Silvestrov.

HÉLÈNE GRIMAUD | About the Program

In speaking of many of the short works included in this program, Ms. Grimaud has said: "Each of the pieces here is evocative of distinct features inspiring such contemplation: transparent textures, nostalgic, melancholic moods, cyclical structures. The works are simple, or rather there is a simplicity to them; it is, in a sense, immaterial music. It serves to conjure atmospheres of fragile reflection, a mirage of what was — or what could have been. I think of the [pieces] as a sequence of crystalline miniatures capturing time."

Bagatelles I and II (2000) **VALENTIN SILVESTROV**

Silvestrov, for whom the piano was the most important instrument, was a leader of the "Kiev avant-garde" of the 1960s, for which he was violently criticized by conservative Soviet musical authorities, causing three of his experimental early works to be banned in the Ukraine. After 1970, Silvestrov withdrew from this radical direction, increasingly using harmonies and forms from the Classical and Romantic eras.

In 2000, Silvestrov began to compose little pieces in the form of bagatelles, compiling five cycles from his many "Bagatellen." What he liked about bagatelles was melody, "not as a complete statement but rather as an answer to 'momentarily' flashing intonations, calls, or motifs" that did not impose a burden of thematic elaboration. Bagatelles made it possible for him to capture the moment; the little pieces are not just little nothings (bagatelle equaling trivial matters or trifles); they are, as Silvestrov said half-jokingly, "sublime trivia in which there is nothing except ... music." He continued, "Bagatelles are valuable because, above all, they are not ideologically weighted and the creative act always passes by in a flash ... If you can play the piece on the piano, it is already finished, even if it has not yet been written down."

Arabesque No. 1 (1888) **CLAUDE DEBUSSY**

Debussy's 1888 *Arabesque* No. 1, an early work, is his first published piano piece. This music is not Impressionist, a style which he developed later. Becoming extremely popular in the early 20th century, *Arabesque* No. 1 is still widely known and performed today on various instruments. The word "arabesque" is associated with complexity in decoration and embroidery or with a dancer's position in ballet. *Arabesque* No. 1 seems to mesh with both meanings because it possesses the graceful balletic style, yet has a main theme with an intricate accumulation of notes descending then rising in a sequence. The work has a balanced and symmetrical ternary (A-B-A) pattern without any abrupt boundaries between sections. Debussy incorporates the ancient modal texture of the Dorian mode yet moves smoothly from it into the diatonic.

Frank Dawes commented that *Arabesque* No. 1 sounds "as near a notated version of the song of the willow warbler as could be imagined." The playful middle section retains a jovial character, even though it often feels reflective and includes several athletically demanding passages. The piece ends after the recapitulation of the principal theme.

Gnossiennes Nos. 1 and 4 (1890–91) **ERIK SATIE**

Satie wrote a small number of extraordinarily idiosyncratic works that were at first little admired and infrequently performed. His paradoxical aesthetics, which rejected art while creating it, made his music difficult to understand yet some believe Satie had as much influence on 20th century music as Ravel and Debussy. He was colleagues with Cocteau, Diaghilev and Picasso and became the mentor of Honegger, Milhaud and Poulenc.

Gnossienne, which has prompted much discussion and research among

musicologists, did not exist as a word before Satie used it for these piano compositions. It has been supposed that it refers to a ritualistic dance of antique Knossos (*Gnosse*, in French) outside the labyrinth where the Minotaur was held captive in ancient Crete. Satie might have been aware of these dances from the *Iliad* where they appear among the images engraved on Achilles' shield. Others hypothesize *gnossienne* might originate in the Greek word *gnosis*, or knowledge.

Each piece features short melodic lines of irregular phrase length repeated over a uniform rhythmic accompaniment and a slowly shifting harmonic accompaniment using unusual harmonies with modal effects and dissonances, lacking climaxes. Alfred Cortot wrote, "One cannot help but share the composer's almost hypnotic pleasure as he untiringly repeats to himself the same phrase that falls softly on the ear, like [one] who breathes, from one minute to the next, the captivating scent of a rose shedding its petals." Satie heard Romanian folk music with haunting modal scales and distinctive rhythms at the Exposition Universelle in Paris in the summer of 1889 which may have inspired these works.

Satie became as concerned about the works' appearance on paper as he was about the sound it created; as a result, he removed bar lines and added fanciful observations, and eccentric, ironic performance indications to amuse the pianist.

Satie composed *Gnossienne* No. 1 in 1890 and published it in 1893. He wrote *Gnossienne* No. 4 in 1891 but it was not published until 1968. No. 1, *Lent*, in F minor, is slow with a feeling of sadness and melancholy and a timeless quality; the music has no distinct beginning or end. Satie commented, "It begins and it ends ... when it ends!" The melodic theme has grace notes that contribute to its exotic feeling.

Gnossienne No. 4 was actually an untitled piece. No. 4 is more fluid

HÉLÈNE GRIMAUD | About the Program

than the first three *Gnossiennes* and anticipates the arpeggiated but repetitive *Danses de travers* (see below). The melody has similar chromatic surprises as No. 1 but its wide-ranging, wave-like accompaniment is quite different. Like many of Satie's early pieces, its final chord is quite a surprise.

Nocturne No. 19 in E minor, Op. 72, No. 1 (date unknown) FRÉDÉRIC CHOPIN

The dating of this Nocturne is uncertain: according to Fontana's first publication six years after Chopin's death, it was an early work, composed in 1827; another editor suggests the date was 1828–30, and a third, Tadeusz Zieliński wondered if this was not, in fact, Chopin's last nocturne, not published for some unknown reason.

The Nocturne was understood as late Chopin in the 1890's because its music was mature and melancholy; now, generally, musicologists feel it was his first nocturne, although it was the 19th to be published. Its slow, nostalgic melody in its expressive right-hand writing is set over an arpeggio accompaniment containing triplets with a regular triple rhythm in the left hand. The right hand melody reflects Chopin's love of long, legato, sustained, elaborately embellished Italian vocal lines. The pianist Angela Hewitt has commented: "The melodic material, rather than merely being slightly melancholic, seems to utter a haunting farewell."

Six Pièces Froides: Danses de travers No. 1, Danses de travers No. 2 (1897) ERIK SATIE

When Satie composed *Six Pièces Froides* ("Six Cold Pieces") in 1897 in two sets of three, he branched out into composing longer pieces with more supple melodies. He did not give the pieces their collective title until their 1912 publication. Commentators have found the titles to these remarkably similar textured pieces misleading, because the pieces are not "cold," although their regular accompaniments and bass-lines

firmly root them. Explanations of their titles abound: "froid" could refer to a memory of Satie's years in an icy garret apartment on Rue Cortot, or maybe, as has been suggested, Satie called them "cold" because he had written them about 15 years before.

The pieces create the sense that they are repeatedly beginning again. *Danses de travers* were meant to be continuous (rather than "cross-wise") and, unusually, Satie added his own fingerings which indicated that he played octaves in an unusual way. He did not, however, specify any dynamics for his melodies or their arpeggiated accompaniments.

His subtitles have an ironic, sarcastic tenor, which has made them easily perceived as the expression of a life crisis. The dances contain a series of broken chords and plaintive melodic fragments, which are rather static. Satie sent them to the pianist Ricardo Viñes, which began a long and fruitful collaboration between them that originated a series of "humorous" piano pieces, for which Satie appended whole poems inspired by Viñes' interpretations.

In musical terms the pieces might be termed retrospective, a further development of the style Satie used in *Gnossiennes*; however, the music here is more rhythmically vivid, more attractive from a purely pianistic point of view. In the *Danses*, Satie has almost composed the same piece in different ways: based on rising triad figures from which a melodic line detaches itself, they are remarkably alike, and have little dance character. Musicologists sometimes describe them as "Early minimalist" and hypothesize that perhaps their singular structure gave them their titles because optically their notation appears to be a series of oblique lines.

La Plus que Lente, Waltz (1910) CLAUDE DEBUSSY

In 1909, Debussy was appointed to the Supreme Council of the Music Section of the Paris Conservatory. He

composed *La Plus que Lente* in 1910 as a little private joke. *La Valse lente* ("The Slow Waltz,") was a very popular tune heard everywhere throughout Paris at the time, so Debussy gave his little piece the title, "The More than Slow." He added the information that the piece is a waltz and instructed performers to play it freely and perhaps even frivolously. It is tea-party music, he said; he even made an arrangement of it two years later in the style of pieces the then popular cafe orchestras played.

Mazurka in A Minor, Op. 17 No. 4 (1832) FRÉDÉRIC CHOPIN

The mazurka, a folk dance, takes its name from the Mazury region in northeast Poland, where Chopin was born. Although always in triple meter, because of its frequent displacement of accents and variety of rhythmic figures, the mazurka differs from the smoother sounding waltz. In its original form, the mazurka, accompanied by the Polish version of the bagpipe, the *dudy*, was danced by groups of couples.

Chopin adapted the mazurka to art music, writing about sixty mazurkas. Franz Liszt remarked, "It is only in Poland that it is possible to catch the haughty yet tender and alluring character of the mazurka. To understand how perfectly Chopin succeeded in displaying [its] magic, it is necessary to have seen that dance performed on its native soil." Chopin's mazurkas are highly stylized but usually retain some characteristics of traditional mazurkas, like an accented third beat and a drone bass. Chopin never quoted folk melodies directly but used folk rhythms and melodies as inspiration. His contemporaries noticed his use of chromaticism as one of the most unusual and striking qualities of his mazurkas.

Chopin composed the four Mazurkas, Op. 17, in 1832–3 in Paris. The long, extremely chromatic No. 4 in A minor, *Lento, ma non troppo*, begins with a harmonically ambiguous introduction suggestive of the Lydian mode often

heard in Polish folk music. Its noble theme is tinged with sadness; the second theme has a vigorous folk flavor. The more energetic and hopeful trio's theme has drone underpinnings; it builds to an anguished climax before the main theme returns, slightly varied. In the coda, Chopin introduces new material from fragments of the theme, bringing the piece to a mysterious conclusion with a distant echo of the work's introductory chordal measures. The final harmonically daring chord does not resolve on the tonic, but rather ends the piece enigmatically on a major chord.

**Waltz in A Minor, Op. 34 No. 2 (1831)
FRÉDÉRIC CHOPIN**

Chopin's published waltzes divide into two groups: those intended for or at least suitable for actual ballroom use and the more introspective, often rather melancholy miniature set pieces that are not like fashionable Viennese waltzes. Chopin found the Viennese waltz entirely foreign to his nature. When he returned to Paris from Vienna, he exclaimed, "I am still unable to play *valse*," yet he seemed to take to the form readily enough.

He composed Opus 34, No. 2, in A minor, *Lento*, in 1831; although it was the first to be written of Op. 32, it was the second to be published. Unusual in its character, it is quite melancholic in tone.

It has a dark-toned and slow-moving aspect and is appreciated as one of Chopin's more introspective works, a sad, slow waltz. Its theme is a rather timid melody, interrupted, then continuing, resignedly. At its center a lyrical theme appears; subsequently, the melody changes mode, dynamics, and timbre, becoming more dejected and dark.

Clair de lune from Suite Bergamasque (1905)

CLAUDE DEBUSSY

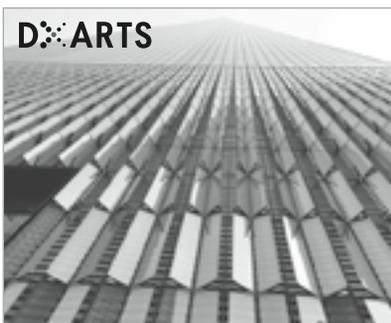
Debussy used Paul Verlaine's (1844–96) poem *Clair de lune* ("Moonlight")



FEBRUARY 7, 2020

**UW SYMPHONY:
RE-IMAGINATION**

David Alexander Rahbee leads the UW Symphony in a program of music by Claudio Monteverdi, Igor Stravinsky, and Bizet/Shchedrin.



DXARTS

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An evening of experimental works in ambisonic surround sound, presented by UW Digital Arts and Experimental Media (DXARTS) and the School of Music.



FEBRUARY 29, 2020

**BEETHOVEN:
THE PIANO TRIOS**

Beethoven trios performed by faculty colleagues Craig Sheppard, piano; Sæunn Thorsteinsdóttir, cello; and Rachel Lee Priday, violin.



MARCH 9, 2020

**SÆUNN THORSTEINSDÓTTIR,
CELLO;
JULIO ELIZALDE, PIANO**

Faculty cellist Sæunn Thorsteinsdóttir is joined by pianist Julio Elizalde in a duo recital at Meany Hall.

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HÉLÈNE GRIMAUD | About the Program

for three of his works. Although the young composer must have met Verlaine during his studies, it does not appear that they met in the composer's adulthood, yet Verlaine's influence on Debussy's creativity was quite pronounced.

Debussy captured the nocturnal feel of Verlaine's poem *Clair de lune*, which he used instead of a slow dance as the third movement of his *Suite Bergamasque*. The suite's title puzzles because the music itself has little in common with connotations of *bergamasque*: a reference to the plodding dances of Italian peasants of the Bergamo region or to the comic characters they inspired in the early *commedia dell'arte*. Most probably, Debussy, like Verlaine who also used the term, was referring to a 16th century Italian dance, and used the word as an archaism purely for its suggestive musicality.

In his *Clair de lune*, Verlaine invites watching a troupe of *commedia dell'arte* players who believe that illusion is reality. His text refers to maskers singing of love, moonlight, and ecstasy to the accompaniment of a lute. In his work, Debussy captures a mysterious but whimsical atmosphere with a quiet rolling melody, creating a melodically haunting evocation of moonlight.

Clair de lune, *Andante très expressif*, has recently been featured in films, commercials, and television shows, most notably in *Ocean's Eleven* and *Twilight*.

Rêverie (1890) **CLAUDE DEBUSSY**

Debussy himself dismissed *Rêverie*, which he composed in 1890 and published the following year. It is a kind of romance without words in which a tender, cantabile melody glides over an undulating accompaniment, hesitating from time to time in its movement over brief, static chords. Contemplatively modal, *Rêverie* appears to be related to the

music of Fauré or Grieg, composers who followed paths analogous to those of Debussy in interpreting Art Nouveau in music. The beginning sounds like a reverie or dream with its very atmospheric pattern in the left hand, played very softly and very sweetly with great expression. It has been said that Ravel might well have noticed the falling fourths in the expansive opening melody, as they became one of his hallmarks. *Rêverie* has a contrasting middle section and an abbreviated coda.

Kreisleriana, Eight Fantasies for Piano, Op. 16 (1831) **ROBERT SCHUMANN**

Schumann was inspired to compose *Kreisleriana* by the work of the fabulist E.T.A. Hoffman (1776–1822) a lawyer, judge, conductor, composer, music critic and writer of fiction.

Hoffman invented Johannes Kreisler, a fictional conductor and composer; Hoffmann even signed some of his essays Johannes Kreisler, as the Kreisler of his fiction became his own alter ego, whom he pictured as a musician in emotional turmoil with an artistic soul preventing him from making peace with the Philistine society that he served.

After making appearances in two early volumes of Hoffmann's tales, Kreisler's "life" came to a literary climax in the unfinished novel *Kater Murr* ("Murr, the Tomcat, His Views on Life — Together with Fragments of the Biography of Johannes Kreisler, the Conductor — From Loose and Dirty Scraps of Paper"). In this fantastic, disjointed text, Murr appears, contented and robust, after writing his bourgeois philosophy of life on paper torn from Kappellmeister Kreisler's biography. The printer, who prepares the manuscript for publication, sets both texts in type as a book-within-a-book, or two concurrent books, so that Murr's worldly wisdom becomes interwoven with the story of Kreisler's struggles to live and work as an artist.

Some musicians find reflections of specific incidents from the Murr-Kreisler stories in Schumann's *Kreisleriana*. Schumann, who became Brahms's mentor and idol, entitled a set of eight short piano pieces *Kreisleriana*. In 1838, when Schumann composed *Kreisleriana*, he was deeply in love with his piano teacher's daughter, Clara, then only nineteen, two years shy of the date when her father's objections could no longer prevent her from marrying him. Robert wrote to her, "There is so much music in me now, and such beautiful melody! I have written a whole sheaf of new things, and I shall call them *Kreisleriana*. You and the thought of you play the principal role in them and I shall dedicate them to you — yes to you and to no one else. You will smile so sweetly when you discover yourself in them."

A year later, Schumann wrote to a Belgian admirer that he liked *Kreisleriana* best of his recent compositions, but in explaining Kreisler's identity, he added, "The titles of all my works never come to me until after I have finished writing them." These statements make *Kreisleriana* seem less a series of pictures of Hoffman characters than a collection of imaginative romantic images conceived in the struggling, romantic artist's spirit. For reasons lost to history, when he published the music, Schumann dedicated it not to Clara but to Chopin, who, in return, in 1840, dedicated his *F Major Ballade* to Schumann.

In *Kreisleriana*, the beauty of the musical statements outshines their presumed literary source. The eight fantasies of *Kreisleriana* contain a sequence of lovely romantic effusions that change quickly in character as they alternate between fast and slow, and are, by turns, passionate, contemplative, agitated, introspective, elfin (or perhaps feline), retrospective and valedictory.

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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.

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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.

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

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

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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.

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

Jerusalem Quartet

MARCH 24 | 7:30 P.M.



PROGRAM

MOZART: Quartet No. 15 in D Minor, K. 421
KORNGOLD: Quartet No. 2 in E-flat Major, Op. 26
BRAHMS: Quartet No. 1 in C Minor, Op. 51



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— BERNARD OF CHARTRES

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Karen Lund Returns to 'The Shop Around the Corner' with 'She Loves Me' at Village Theatre

by DANIELLE MOHLMAN

To say that Karen Lund is easy to talk to would be a gross understatement. Lund, who has served as associate artistic director of Taproot Theatre Company since 1993, is making her Village Theatre directorial debut this month with *She Loves Me*, and the joy she's bringing to the pre-production process is contagious.

Within minutes, we'd talked about everything from the 1940 movie *The Shop Around the Corner*—which serves as the musical's source material—to our shared love of Laura Benanti, who played Amalia when the musical was last on Broadway. "I love her so much," Lund said, matching my energy for the 2016 Broadway cast album. "Have you seen her on [*The Late Show with Stephen*] *Colbert*?"

It's clear that *She Loves Me* is a deeply personal story for Lund, one that's been part of her life for over 20 years—from her first viewing of *The Shop Around the Corner* to *You've Got Mail* and beyond. And after directing three

to four shows a year at Taproot Theatre for the last several seasons, Lund is ready to work away from her artistic home base.

"The thing is, I've been raising kids," Lund said. "And I just haven't wanted to be away from home that much—especially when they were younger. I've really had a lot of artistic fulfillment at Taproot, so I haven't necessarily gone searching. But now's the time."

Danielle Mohlman: Why this musical now? What makes it right for 2020 audiences?

Karen Lund: I found myself sitting across from Jerry Dixon [Village



Karen Lund,
director of
She Loves Me.

Theatre artistic director], talking about how they chose this season. And what he was really looking for was a season that would bring joy to his audience. He had a list of plays and he would rate them based on how joyful they were—and *She Loves Me* kept rising to the top. And I have to applaud him. Right now, I think we all need an antidote to some of the toxic stuff that we're hearing in the news. These characters are very earnest and very simple. No one is trying to be the next best great this or that. Their idea of happiness is a great love. And a steady income and a family. It's really simple for them.

And, of course, this takes place in a really turbulent time. It's 1930s Europe where the Depression was as rough there as it was here. And to have a job and a steady income was difficult—so you valued it so much more. I think in a lot of ways the play asks us to value the simple things, like your connections with your family and your connections



Eric Ankrum and Allison Standley. *She Love Me* pre-production photo.

with your friends, and know that those have worth. And it's so sweet and so simple. And yet it's so difficult for us to do that right now.

And we see these characters in this sweet pocket, even though it might not feel like that on the inside, because World War II is going to be worse. And they just don't know what will happen.

Right. But what we do know is they're going to have each other. And it's not just about the romantic relationships. It's about this family of perfumery workers who go through a difficult time and actually become closer. The support they give each other to be better people is just wonderful.

It's way closer than coworkers. There are real, deep friendships there.

Yeah. You know they're going to last. You know they're going to support each other during the war. That's how I see it, at least.

Is there a particular moment or song you're excited to explore in rehearsals?

I'm really interested in the relationship between Georg and Amalia. They are really intellectual equals, which doesn't typically happen in stories from that era. They read the same books, they have the same philosophy of life. They have razor-sharp wit. There's a lot of sparring that happens between them and I'm really excited about creating those moments. I think their battles are going to be outstanding; they're going to be super fun to watch.

Oh, that's so exciting! I do want to pivot a bit and talk about arts administration—and your role as associate artistic director of Taproot Theatre. How does arts administration inform the way you direct?

Oh wow. You know what it is? I'm always very mindful of the audience. I have to be, because of my work as an arts administrator. But I also feel like it's my pleasure to be. At Taproot, we're in an ongoing conversation with our audience—about the world around us, about truth, about beauty, and about how one person can make an impact on the world. When I was offered

the opportunity to direct *She Loves Me*, one of the first things I said was, "Tell me about your audience. Tell me what they're looking for."

And I want to be clear: I'm not talking about pandering to an audience. I'm talking about knowing them and meeting them where they are, so I know how best to challenge them. I have this theory that if you can make somebody laugh, you can actually tell them some pretty hard truths. So, I need to get you comfortable. You feel like you're in your home, you're laughing, your heart is open. And then I can tell you a hard truth that might change the way you think or the way you behave.

One thing that I love about Taproot is that there's consciously a dramaturg attached to each play, which feels like a rarity, especially in Seattle. Can you talk a little about the value of dramaturgy in Taproot's artistry?

I just find dramaturgy to be so important to the work that we're doing. I don't care what the play is: dramaturgy can add so much



At the show or on the go

to the depth and breadth of the actors' work on stage. Any little thing that you learn can spark your creativity in ways that you couldn't ever imagine. And it's not just for the actors. Dramaturgy can inform props, the set, costume design. It helps me as a director. I always think, if I wasn't a director, I might be a dramaturg. Because I love it so much.

She Loves Me runs January 16 to February 23 at Village Theatre in Issaquah and from February 28 to March 22 at Village Theatre in Everett. Tickets are available online at villagetheatre.org or by calling 425.257.8600.

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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Intermission Brain Transmission

Why stare at your phone for the hundredth time today when you could treat your brain to this scintillating trivia quiz. Better yet, send us your answer to the bonus question for a chance to win tickets to an upcoming performance.

1 *The Rivals*, a comedy of manners that first debuted more than 240 years ago, will play at Seattle Shakespeare Company January 7 through February 2. A now common term was coined in reference to a character in this play. It means to use a word that sounds similar to, but has a different meaning than the one you intended. Which word is it?

- A Spoonerism
- B Folderol
- C Malapropism
- D Mondegreen

2 At Taproot Theatre Company, *Steel Magnolias* will play from January 22 to February 29. A star-studded movie version, made soon after this play debuted, featured a young Julia Roberts. Which actor played her character's husband, Jackson Latcherie?

- A David Duchovny
- B James Spader
- C Kyle MacLachlan
- D Dylan McDermott

3 Book-It Repertory Theatre presents *The Turn of the Screw* February 12 through March 8. The classic horror novella on which this play is based was originally published in 1898 as part of *The Two Magics*. This book's publisher recently caused widespread outcry for barring public libraries from purchasing more than one copy of new e-books. Which publisher was it?

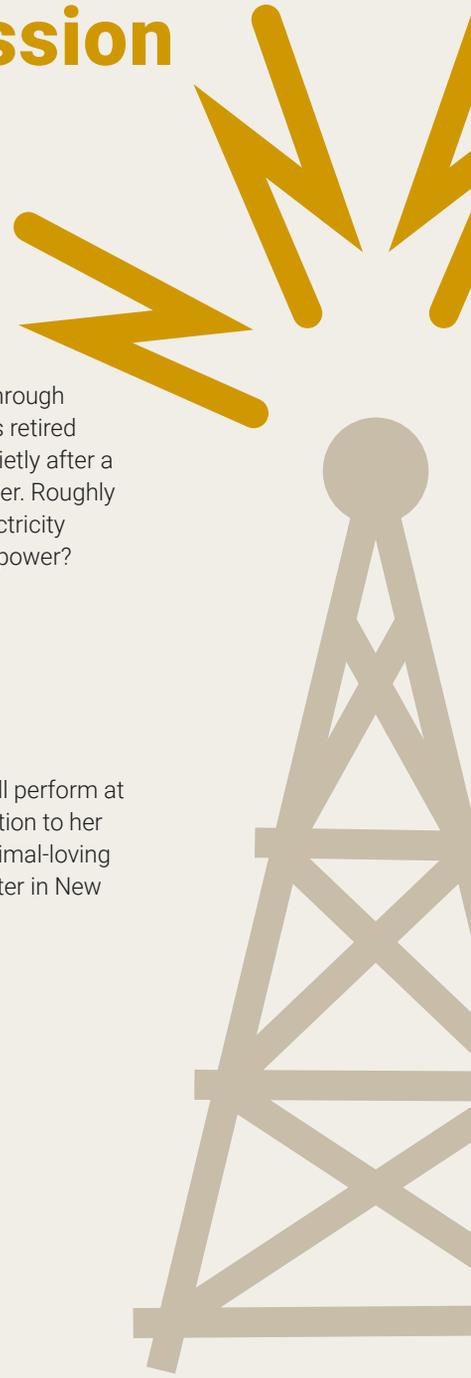
- A Simon and Schuster
- B Macmillan
- C Random House
- D Hachette

4 *The Children*, playing February 7 through March 15 at Seattle Rep, concerns retired nuclear physicists trying to live quietly after a nuclear power plant-related disaster. Roughly how much of the U.S. national electricity generation is provided by nuclear power?

- A 6%
- B 14%
- C 19%
- D 63%

5 French pianist Hélène Grimaud will perform at Meany Center on March 4. In addition to her musical accomplishments, the animal-loving artist founded a conservation center in New York state for which species?

- A Mink
- B Wolves
- C Bobcats
- D Black Bears



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: info@encoremediagroup.com or post your answer to social media and tag @encorespotlight.

1-C Malapropism. So called for comedic character Mrs. Malaprop, for whose name playwright Richard Sheridan appropriated the French term "mal à propos," or "inappropriate." 2-D Dylan McDermott 3-B Macmillan. The embargo limits the number of new e-books a library can purchase in an attempt to increase sales immediately following publication. 4-C 19 5-B Wolves. The non-profit works to protect wolves through public education and recovery and release programs.



Rachel Atkins Makes 'The Turn of the Screw' Her Own at Book-It

BY DANIELLE MOHLMAN

Rachel Atkins has a long and wonderful history with Book-It Repertory Theatre. She spent several years as a teaching artist in the education department before writing her first play for the company, an adaptation of *Rebecca* by Daphne du Maurier, in 2005.

Fifteen years later, almost to the day, Atkins will open *The Turn of the Screw*, an adaptation she's been periodically pitching Book-It for years.

"*The Turn of the Screw* has been on my list for a long time," Atkins said. "And I think it's been on their list for a long time too. I'm certain I'm not the only adaptor to suggest that *The Turn of the Screw* would be a good Book-It style production. And things just fell into place."

After simmering on the idea for several years, Atkins has

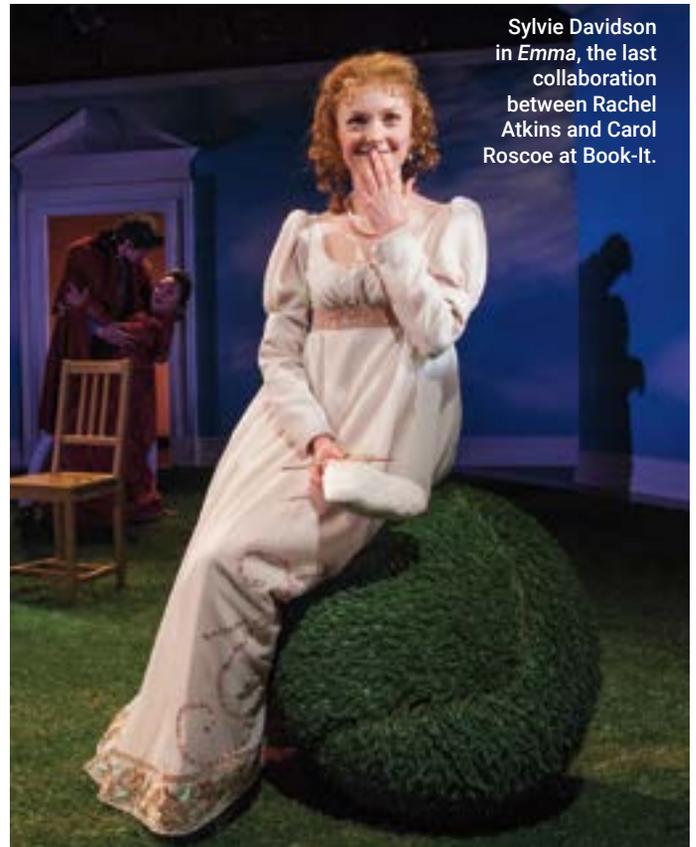
found a way to make this Henry James novel wholly her own.

Danielle Mohlman: What drew you to *The Turn of the Screw* initially?

Rachel Atkins: There is something about this story where you read the whole thing and you never really know what's going on. And everybody thinks something different is happening. I've talked to Carol Roscoe, who's directing it, about how much her experience with this book has changed. She remembered what she thought was the truth of the story when she first read it in high school. And then reading

it years later as an adult, she now thinks something completely different. And I think there's just something really interesting about a story that leaves so much open for readers and audiences.

Even in the structure of his narrative—the frequency with which he uses pronouns but doesn't identify who he's talking about. What "he" does he mean in this sentence? It could be anybody. And the challenge is: how do you take that and turn it into a play that people are still going to be able to understand and follow, but still leave some essence of that mystery?



Sylvie Davidson in *Emma*, the last collaboration between Rachel Atkins and Carol Roscoe at Book-It.



Cast of *Rebecca* at Book-It.

And having to make some decisions, I'm sure, about who those pronouns belong to.

Yeah, absolutely.

We're speaking before the start of rehearsals. Is there a moment or character relationship that you're looking forward to exploring in rehearsals?

There is, but I sort of don't want to tell you because it's part of the mystery of the story.

You don't have to tell me.

I will say that one of the things that I had a lot of fun with was bringing in some other materials into the story. I mean, it's a novella. It's short. This may be the shortest mainstage Book-It production ever, just because it's really tightened up. One thing I did was pull in other materials of songs and poems and things that the children would be reading or reciting or studying. I've tried to use that stuff to draw out more of the mysterious, weird creepiness of the story and what might be happening with these children.

That sounds so incredible and creepy.

I hope so. That's what I'm going for.

Because some of those nursery rhymes from back in the day...

I got some creepy stuff in there, so we'll see.

What excites you about working with this cast of Pacific Northwest actors?

I'm really excited that we're telling this story with an all-female cast. That's something that Carol [and I] are both really excited about. I mean, we're really excited about this cast. We've got this really strong group of actors. And the idea of this particular story—about a young woman who takes her first job as a governess and is sent way out to this isolated situation, way beyond her depth. And the idea of telling that story only through female bodies feels really right.

I love that. And I loved seeing that echoed in the reading of *This is Not (Y)Our History* at Seattle Public Theater, where you had an all-female and non-binary cast playing both male and female roles.

Yeah, and for a totally different reason. With that piece, which is about the suffrage movement, it just feels like a women's story. And I felt really strongly that not only would there be no men on stage, there would be no men involved in the production.

Of course, the women's suffrage movement is a big topic right now as we approach the centennial. And I keep hearing about other projects that people are working on across the country. And every time, it's either that men are writing it or men are in major artistic positions and I'm like "Come on, people. Let them tell their story!"

The Turn of the Screw runs February 12 to March 8 at Book-It Repertory Theatre. Tickets can be purchased online (book-it.org) or by calling 206.216.0833.

*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*



Seth Orza and Maria Chapman with company dancers in Pacific Northwest Ballet's *Cinderella*.

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The Rivals

January 7–February 2
Seattle Shakespeare Company

She Loves Me

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Village Theatre

True West

January 17–February 15
Seattle Rep

Steel Magnolias

January 22–February 29
Taproot Theatre Company

Italian Baroque

January 24–25
Seattle Symphony

Brian Brooks Moving Company

January 30–February 1
Meany Center for the Performing Arts

Cinderella

January 31–February 9
Pacific Northwest Ballet

Revolution 2020

January 31–February 8
Seattle Women's Chorus

Oleanna

February 6–23
Tacoma Arts Live

Disney's Frozen

February 7–March 1
Broadway at The Paramount

The Turn of the Screw

February 12–March 8
Book-It Repertory Theatre

Grupo Corpo

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