



MEANY CENTER
FOR THE PERFORMING ARTS
UNIVERSITY of WASHINGTON



IN THIS ISSUE

**TESSA LARK, JOSHUA ROMAN
AND EDGAR MEYER**

October 16

PILOBOLUS

October 17-19

PURA FÉ AND CHARLY LOWRY

October 26

EMANUEL AX

October 29

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September/October 2024

Volume 20, No. 1

In This Issue

Encore Media Group acknowledges that we are on the lands of the Duwamish People, and their other Coast Salish relations—past and present. We recognize that these lands are unceded and we support the Duwamish Tribe in their struggle to gain Federal Tribal Recognition. We honor with gratitude the land itself. This acknowledgement does not take the place of authentic relationships with Indigenous communities, which we seek to build. We hope that this step of honoring these lands, and the First People of Seattle who remain their stewards, will help us become better neighbors to the Duwamish Tribe and all the people who have called the Pacific Northwest home since time immemorial.

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Encore—Connecting Arts, Culture, and Community.

Encore Stages is an Encore arts program that features stories about our local arts community alongside information about performances. Encore Stages is a publication of Encore Media Group. We also publish specialty publications, including the SIFF Program, Seattle Pride Magazine, and Seattle Art Dealers' SADA. Learn more at encoreplus.app.

Encore Stages features the following organizations:





Cast of *Mr. Popper's Penguins* at Seattle Children's Theatre.

Seattle Theatres Leverage Collaboration to Grow Stronger

BY DAVID DRURY

Change is in the air for a growing handful of Seattle's vaunted performing arts organizations, and perhaps for once it feels less like the old familiar struggle-to-survive story, and more like signs of strength, life, and new growth in the theatre arts industry. The name of the game is strategic collaboration. »

Over the summer, longtime Seattle Center neighbors Seattle Rep and Seattle Children's Theatre joined forces by way of a phased rollout, sharing box office and administrative services. The move was precipitated by extensive studies and months of internal conversation. One of those studies was produced in partnership with ArtsFund, which has long supported the arts sector in Washington through leadership, advocacy, and grantmaking,



distributing more than \$115 million to arts organizations since its founding in 1969.

“Arts organizations are confronting shifting realities with new and innovative solutions that rely on collaborative approaches,” said ArtsFund President and CEO Michael Greer. “Seattle Rep and Seattle Children’s Theatre are critical participants in the Washington state arts and culture community and their willingness to cooperate around shared solutions is encouraging to see.”

“Our part-time box office team has been able to offer stellar customer service, but with limited resources,” said Seattle Children Theatre’s Managing Director Kevin Malgesini. “Collaborating with Seattle Rep on a shared box office will allow us to offer staff more career pathways and theatergoers a more consistent customer experience.”

Founded in 1963 and winner of the 1990 Tony Award for Outstanding Regional Theatre, Seattle Rep is the largest nonprofit resident theatre in the Pacific Northwest. Led by Artistic Director Dámaso Rodríguez



and Managing Director Jeffrey Herrmann, the theatre begins its 62nd Season in September with Thornton Wilder’s *The Skin of Our Teeth*. Seattle Children’s Theatre, likewise, has grown to be one of the premiere theatres for youth facilities in the country, producing over 280 plays and reaching 4 million children. SCT is launching its 50th anniversary season with a production of *Cat Kid Comic Club: The Musical*.

But the pair of venerated companies aren’t the only regional theatre pillars locking arms. Seattle

icons ACT Contemporary Theatre and Seattle Shakespeare Company have announced that they are exploring a merger of their own.

For 59 years and counting, ACT has anchored the voice of contemporary theatre in the Pacific Northwest, producing more than 300 plays and musicals, including 49 world premieres. Led by Artistic Director John Langs, ACT pursues work that sparks curiosity in the human condition and nurtures theatre-makers of the next generation. Seattle Shakespeare Company was founded in 1991 by



Left: Seattle Children's Theatre
Right: ACT Theatre
Below: Seattle Rep



Photo © Philip Newton

SEATTLE OPERA.

JUBILEE

OCTOBER 12-26

local theatre artists and quickly developed into Washington State's only year-round, professional classical theatre company. Their education programs have served thousands, and touring productions have brought Shakespeare into schools and communities throughout Washington State. A partnership between the two would aim to serve the mission of both theatres under one roof in ACT's current home at 700 Union Street, the city's historic theatre district.

So why are such mergers happening? Is this a matter of survival; a shake-up after the Covid

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Not long after Emancipation, the historic Fisk Jubilee Singers changed music forever. Telling the story of the ensemble's early members, this opera—which includes over 40 African-American spirituals—follows them on their first tours, raising funds for the fledgling Fisk University and spreading their music around the world.

Jubilee features spirituals such as "Swing Low, Sweet Chariot," "Balm In Gilead," "Deep River," "Go Down, Moses," "Wade In The Water," "Steal Away," "Didn't My Lord Deliver Daniel," and many more.

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Left: *Shout, Sister, Shout* at Pasadena Playhouse.
Right: Cast of *Familiar* at Seattle Rep.



pandemic; a seasoned business strategy; a combination of factors?

“It’s all of the above!” said Alyssa Montgomery, ACT’s general manager who has served in various roles with ACT since 2007. “Even before Covid, there were signs that our industry needed to adapt its business model. Some signals were declining subscriptions and expenses increasing at exponential rates. As we respond to all these pressures, changes in thinking and new solutions are necessary and theatres are responding to all those pressures.” Montgomery affirmed that the phenomenon is happening in markets beyond Washington State, pointing to a recently announced partnership between SoHo Rep and Playwrights Horizons, two powerhouse New York City theatres looking to leverage the strengths of each company and share venue space.

ACT Artistic Director John Langs went further. “This is an extraordinary time in our industry,” he said. “The head winds are strong but so is the theatre. It always has been. What we are trying to do is get out of the box. Meet the moment with an idea that isn’t zero sum thinking. We are creating something new and

building something different. The energy we need to break the cycle of shrink and cut can’t happen by doing the same thing harder. We have to do something different. That is what the merger represents. We can’t allow fear to hold us back. If this doesn’t happen it’s because the folks who had the power to make decisions got scared.”

While both initiatives have the potential to evolve into long-term, permanent partnerships, for Seattle Rep and Seattle Children’s Theatre, they have initially committed to a single pilot year of investigation and implementation during the 2024/25 Season, after which they may explore expanding their collaboration. For ACT and Seattle Shakespeare Company, a Memorandum of Understanding was still pending at press time, with an eye towards having a legally sound agreement in place by the end of the year.

“What has made Seattle theatre incredibly special over the years is the sense of collaboration and collegiality among the different theatre organizations,” said Seattle Shakespeare Company Executive Director John Bradshaw. “This is what makes Seattle one

of the most important cities for theatre in the country.”

Dámaso Rodríguez, artistic director at Seattle Rep, pointed out that while an outsider might see collaboration as serving to make organizations more similar, it actually allows each theatre to better pursue its own individual artistic vision and mission.

“We have mounted a lot of co-productions (shared shows that are built and rehearsed at one venue before traveling to others) with other regional theatres over the years,” said Rodríguez. “While those projects have helped us share some costs and build relationships with artists, they have also required us to compromise with our partners on certain key artistic decisions, from selecting the director and creative team to refining set designs to meeting space needs or budget constraints across all partner venues.”

What that means is that not every choice audiences see on stage reflects Seattle Rep’s own independent artistic vision and values, which Rodríguez suggested can undermine our artistic identity. “I’m committed to moving our theatre toward producing as many of our shows as possible on our



own. Increasing our internal capacity to build all or most of our core season puts us in a good position to identify and bring in exciting shows from elsewhere that we might not be able to produce from scratch ourselves.”

Early indications are that theatregoers are adapting well to the idea of collaboration.

“I see a lot of reasons for hope,” said Rodríguez. “Especially when I look at the enthusiastic response we’ve received from Seattle Rep supporters, many of whom also bring their family to Seattle Children’s Theatre and are excited to see two of their favorite organizations finding new ways to adapt to changing times. This is a great opportunity to experiment with how we can collaborate with another theatre and adapt the way we go about our work together, while retaining complete artistic independence and control over the work on our stages.”

David Drury is a Seattle-based writer, journalist, and Best American fiction author whose creative work can be found at daviddruryauthor.com.

JIM COX PHOTOGRAPHY

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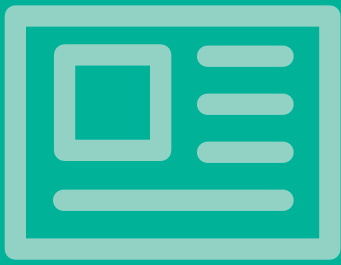


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The Word Around Town

Do you keep up to date on all the news and reviews for Seattle performances? Match the quote from a review to the correct title or artist of an upcoming show.

A
The Skin of Our Teeth

B
Mary Poppins

C
Majel Connery
(*Elderflora*)

D
Lila Downs

E
Dracula

F
Pura Fé

1
"This beautiful songbird transcends time and brings the message of our Ancestors who have sown this beautiful seed that makes powerful music." – Taj Mahal

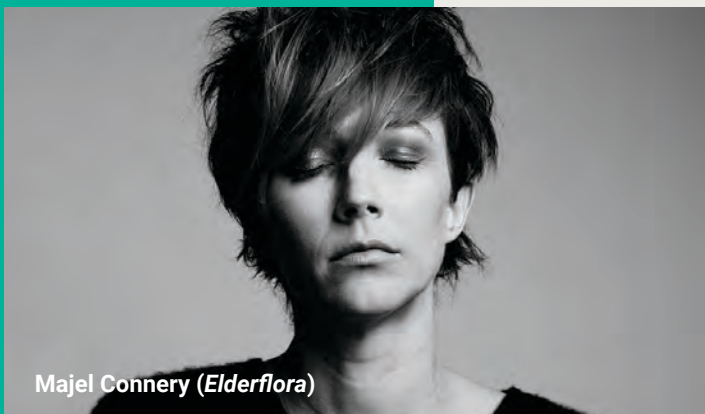
2
"Hilarious, imaginative, creative, satirical and exciting...This laugh-a-second, multi-millennia mindbender shouldn't be missed." – *The Oregonian*

3
"[She] has multiple voices, from an airborne near-falsetto down to a forthright alto and a sultry, emotive contralto." – *The New York Times*

4
"...a dazzling, practically perfect musical." – *The AU Review*

5
"...expertly drawing upon a wide swath of approaches—British folk, madrigal, art rock." – *Bandcamp Daily*

6
"...rock-solid, bringing the story to life with a rhythm, sensuality, and lyrical ferocity..." – *The Austin Chronicle*



Majel Connery (*Elderflora*)

1) F—Pura Fé; 2) A—*The Skin of Our Teeth*; 3) D—Lila Downs; 4) B—*Mary Poppins*; 5) C—Majel Connery (*Elderflora*); 6) E—*Dracula*

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Photo: Steven Pisano

Upcoming PERFORMANCES

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Hila Baggio, Soprano | December 3

Mark & Maggie O'Connor's

An Appalachian Christmas | December 13

VOCES8 | December 17

Les Ballets Trockadero de Monte Carlo | January 23–25

Kodō | January 31–February 1

Conrad Tao & Caleb Teicher | February 14

Amjad Ali Khan & Sons | February 21

Isidore String Quartet | February 25

Ronald K. Brown/EVIDENCE | February 27–March 1

Jeremy Denk | March 18

Silkroad Ensemble: Uplifted Voices | March 28

Alonzo King LINES Ballet | April 3–5

Lara Downes | April 8

Taj Mahal & Leyla McCalla | April 12

Third Coast Percussion & Jessie Montgomery | May 3

Complexions Contemporary Ballet | May 8–10

Jonathan Biss | May 13

Hamid Rahmanian's Song of the North | May 17



MEANY CENTER
FOR THE PERFORMING ARTS

UNIVERSITY of WASHINGTON

We acknowledge that Meany Center is on unceded and traditional land of the Coast Salish, including the Duwamish People, the first people of Seattle. We honor with gratitude the land itself and those who have cared for it, past and present. Meany Center is committed to better understanding our relationship with this land and to building authentic relationships with the first people of this region.



Welcome to Meany Center

Dear Friends,

The vibrant 2024-25 Season continues with an exceptional lineup of artists who will inspire and move you. This month, we're honored to host the dynamic "strad-grass" musical trio of Tessa Lark, Joshua Roman and Edgar Meyer, featuring the world premiere of Meyer's new work, showcasing his unparalleled compositional skills.

Returning favorites Pilobolus enliven our stage and push the boundaries of human physicality with their innovative choreography and stunning visual storytelling.

On October 26, we present Pura Fé and Charly Lowry as part of our Artistic Partner Rhiannon Giddens' curated series, "The Transcendence of Cultural Connections." This powerful performance celebrates Indigenous voices and musical traditions. We're grateful for our partnership with Daybreak Star Indian Cultural Center, further enriching our community connections.

To close out October, we welcome back the incomparable Emanuel Ax, whose masterful piano artistry continues to captivate audiences here and around the world.

We're appreciative of your support and enthusiasm as we continue our journey together.

Warmly,

Michelle Witt
Executive and Artistic Director

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2024/25

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Friday, December 6, 2024 | 7:30 PM

Sunday, December 8, 2024 | 2:00 PM

Nordstrom Recital Hall

PROGRAM I (DEC 6)

BEETHOVEN Violin Sonata No. 1 in D Major, Op. 12, No. 1
Violin Sonata No. 2 in A Major, Op. 12, No. 2
Violin Sonata No. 3 in E-flat Major, Op. 12, No. 3
Violin Sonata No. 4 in A minor, Op. 23
Violin Sonata No. 5 in F Major, Op. 24, "Spring"

PROGRAM II (DEC 8)

BEETHOVEN Violin Sonata No. 6 in A Major, Op. 30, No. 1
Violin Sonata No. 7 in C minor, Op. 30, No. 2
Violin Sonata No. 8 in G Major, Op. 30, No. 3
Violin Sonata No. 9 in A Major, Op. 47, "Kreutzer"
Violin Sonata No. 10 in G Major, Op. 96

MUSICIANS

James Ehnes, violin

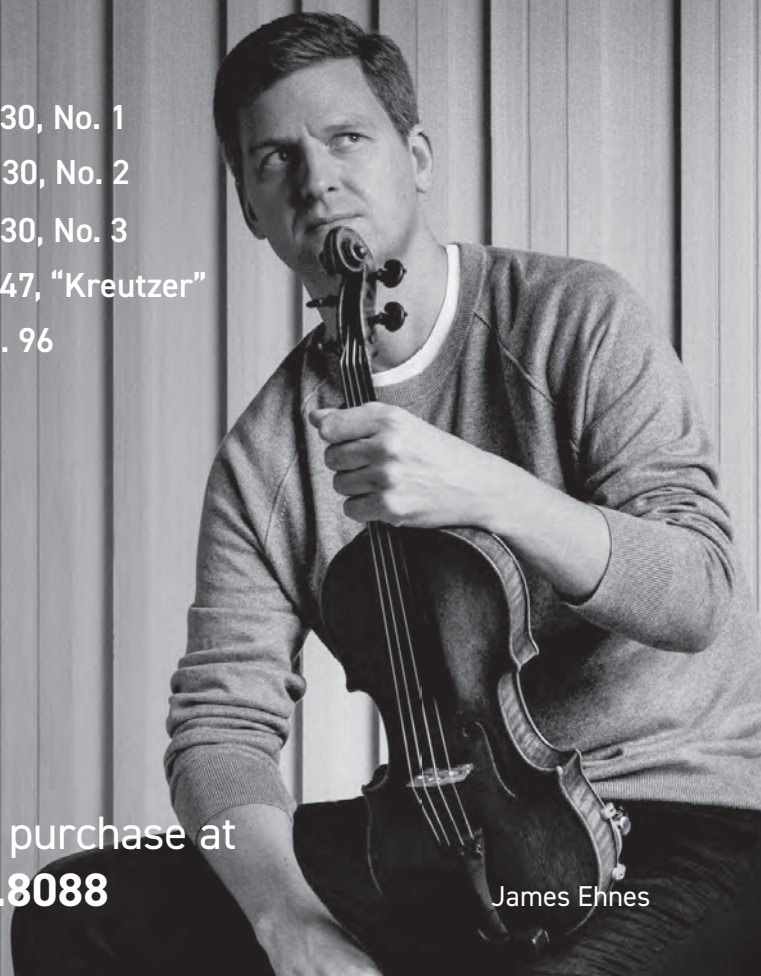
Orion Weiss, piano



Orion Weiss

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James Ehnes



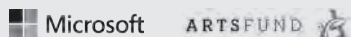
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CHAMBER MUSIC SERIES

TESSA LARK, JOSHUA ROMAN AND EDGAR MEYER

Timeless

October 16 | 7:30 p.m.

Tessa Lark, violin
Joshua Roman, cello
Edgar Meyer, double bass

JOHANN SEBASTIAN BACH Sonata for Viola da Gamba and Harpsichord,
(1685–1750) No. 1 in G Major, BWV 1027
Adagio
Allegro ma non tanto
Andante
Allegro moderato

EDGAR MEYER Trio 1986
(b. 1960) I
II
III
IV

EDGAR MEYER New Trio 2024
I
II
III
IV

INTERMISSION

EDGAR MEYER Trio 1988
I
II
III
IV

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Tessa Lark

Violinist Tessa Lark is one of the most captivating artistic voices of our time, consistently praised by critics and audiences for her astounding range of sounds, technical agility and musical elegance. Increasingly in demand in the classical realm, in 2020 she was nominated for a GRAMMY in the Best Classical Instrumental Solo category. She is also a highly acclaimed fiddler in the tradition of her native Kentucky, delighting audiences with programming that includes Appalachian and bluegrass music and inspiring composers to write for her.

Following a busy summer that saw her perform with New York’s Carnegie Hall Citywide, La Jolla Music Society SummerFest, and the Ravinia Festival, among many others, highlights of Lark’s 2023-24 season include the world premiere of Carlos Izcaray’s Violin Concerto — written

for her — under the composer’s baton with the Alabama Symphony; and concerts with the Stuttgarter Philharmoniker marking both her European orchestral debut and her first performances of Gang Chen and Zhanhao He’s violin concerto, *Butterfly Lovers*. She reprises Michael Torke’s violin concerto, *Sky* — also written for her, and the 2020 recording of which earned her a GRAMMY nomination — with Oklahoma’s Signature Symphony and the Sarasota Orchestra; returns to South Carolina’s Greenville Symphony, the Virginia Symphony, the Buffalo Philharmonic and England’s City of Birmingham Symphony Orchestra; and performs as a chamber musician in duos with double bassist Michael Thurber and jazz guitarist Frank Vignola.

Lark’s newest album, *The Stradgrass Sessions*, released in spring 2023, features an all-star roster of

collaborators and composers including double-bassist Edgar Meyer, pianist Jon Batiste, mandolinist Sierra Hull and fiddler Michael Cleveland. Album selections mix original compositions by Lark and her collaborators with a sonata by Eugène Ysaÿe, a selection of Bartók’s violin duets arranged for violin and mandolin and the world premiere recording of John Corigliano’s *STOMP*.

The violinist has performed with orchestras, recital venues and festivals around the world. She has appeared with the Royal Scottish National Orchestra; the Louisville Orchestra; and the Albany, Indianapolis, Knoxville and Seattle Symphonies; as well as being presented by Carnegie Hall, New York’s Lincoln Center, London’s Wigmore Hall, Amsterdam’s Concertgebouw, the Music Center at Strathmore, the Isabella Stewart Gardner Museum in Boston, Cal Performances, San Francisco

Performances, the Seattle Chamber Music Society, Australia's Musica Viva Festival, and the Marlboro, Mostly Mozart, and Bridgehampton summer festivals.

Lark's debut commercial recording was the GRAMMY-nominated *SKY*, a bluegrass-inspired violin concerto written for her by Michael Torke and performed with the Albany Symphony Orchestra. Besides *The Stradgrass Sessions*, her discography also includes *Fantasy* on First Hand Records: fantasias by Schubert, Telemann and Fritz Kreisler; Ravel's *Tzigane*; and Lark's own composition *Appalachian Fantasy. Invention*, marking the debut album for the violin-bass duo made up of Lark and Michael Thurber, comprises arrangements of Two-Part Inventions by J. S. Bach along with original compositions by both duo partners. A live performance recording of Astor Piazzolla's *Four Seasons of Buenos Aires* was released in 2021 by the Buffalo Philharmonic in honor of Piazzolla's centenary.

Lark is a recipient of the Hunt Family Award, one of Lincoln Center's prestigious Emerging Artist Awards, as well as a 2018 Borletti-Buitoni Trust Fellowship and a 2016 Avery Fisher Career Grant. She was Silver Medalist in the 9th Quadrennial International Violin Competition of Indianapolis and winner of the 2012 Naumburg International Violin Competition.

In addition to her performance schedule, Lark was recently named Artistic Director of Musical Masterworks, a chamber music presenter in Old Lyme, Connecticut. She champions young aspiring artists and supports the next generation of musicians through her work as Co-host/Creative of NPR's *From the Top*, the premier radio showcase for the nation's most talented young musicians. She also serves as mentor and board member of the Irving M. Klein International Strings Competition.

Lark is a graduate of New England Conservatory and completed her Artist Diploma at The Juilliard School, where she studied with Sylvia Rosenberg, Ida Kavafian and Daniel Phillips. Her primary mentors include Cathy McGlasson, Kurt Sasmannshaus, Miriam Fried and Lucy Chapman. She plays a ca. 1600 G.P. Maggini violin on loan from an anonymous donor through the Stradivari Society of Chicago.

Joshua Roman

Joshua Roman is a cello soloist and composer, hailed for his "effortlessly expressive tone... and playful zest for exploration" (*The New York Times*), as well as his "extraordinary technical and musical gifts" and "blend of precision and almost improvisatory freedom... that goes straight to the heart" (*The San Francisco Chronicle*). His genre-bending programs and wide-ranging collaborations have grown out of an "enthusiasm for musical evolution that is as contagious as his love for the classics" (*The Seattle Times*).

Committed to bringing classical music to new audiences, Roman opened the acclaimed 2017 TED Conference — and his performance of the complete Bach Cello Suites after the 2016 U.S. presidential election was the most-viewed event in the history of TED's social channels, with nearly a million live viewers. Roman has collaborated with world-class artists across genres and disciplines, including Yo-Yo Ma, Edgar Meyer, DJ Spooky, Tony-winner/MacArthur Genius Bill T. Jones, GRAMMY-winning East African vocalist Somi and Tony-nominated actor Anna Deavere Smith.

As a soloist, Roman's "exceptionally high quality of performances" (*The Los Angeles Times*) combine "the expressive control of Casals with the creative individuality and virtuoso flair of Hendrix himself" (*Gramophone*). He has performed with leading orchestras around the United States and the world, including the Los

Angeles Philharmonic, San Francisco Symphony, New World Symphony, Toronto Symphony, BBC Scottish and Mariinsky Symphony Orchestra, and he was principal cellist of the Seattle Symphony from age 22 to 24.

Roman's singular 2024-25 season opens with the launch of his ambitious and deeply personal project *Immunity*, an intimate musical exploration of his life-altering experience of ongoing Long COVID, with music ranging from J.S. Bach to George Crumb to Caroline Shaw, as well as Roman's own compositions. A recording of the full program will be released October 4 on Bright Shiny Things, coinciding with a tour where Roman will perform music from *Immunity* in Long COVID clinics across the United States, including New York City, Philadelphia, Seattle, Portland, Kansas City, St. Louis and more. By sharing music and community with other Long COVID patients, Roman aims to raise awareness of the condition and communicate the project's core message of finding strength in vulnerability.

Additional 2024-25 highlights include a national Trio tour with violinist Tessa Lark and double bassist Edgar Meyer, the world premiere of a new Cello Concerto composed by James Lee III with the Baltimore Symphony Orchestra, two Well-Being concerts with Carnegie Hall, a residency at Stanford University that will center around *Immunity*, concerto performances with the Pacific Symphony, Louisiana Philharmonic Orchestra and Asheville Symphony, and solo recitals around the country.

As a composer, Roman has been commissioned by Music Academy of the West, Illinois Philharmonic, ProMusica Chamber Orchestra, San Francisco Girls Chorus, Grace Cathedral, and more, and he has written for the JACK Quartet, violinist Vadim Gluzman and conductor David Danzmayr. Equally accomplished as an interpreter of the music of other

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contemporary composers, Roman has premiered works by Mason Bates, Reena Esmail, Timo Andres, Gabriela Lena Frank, Aaron Jay Kernis, Lisa Bielawa and others. Roman also curated a forward-looking chamber music series at Town Hall in Seattle for 15 years, presenting artists like Jennifer Koh, JACK Quartet, Sō Percussion and more.

Edgar Meyer

Hailed by *The New Yorker* as “the most remarkable virtuoso in the relatively un-chronicled history of his instrument,” Edgar Meyer’s uniqueness in the field was recognized when he became the only bassist to be awarded the Avery Fisher Prize in addition to a MacArthur Fellowship Award. He was honored with his sixth and seventh GRAMMY Awards this year for the recording entitled *As We Speak* with Béla Fleck, Zakir Hussain, Rakesh Chaurasia and Meyer, released in May 2023. The first leg of the *As We Speak* tour in April and May preceded the album release, and they went out again in November of 2023 for the second leg. They will play a couple of weeks this summer at U.S. festivals and go to Asia and Australia in early 2025. Meyer recently completed a duo recording with Christian McBride, coming out this March, as well as a recording of his three concertos with The Knights, conducted by Eric Jacobsen and produced by Chris Thile.

In June of 2023, to complete the concerto project, he recorded his *Concertino for Bass and 14 Strings* in the U.K. with the Scottish Ensemble led by Jonathan Morton, who commissioned and toured the piece with Meyer in spring of 2022. Additionally, Meyer is part of a five-composer group, each having composed a movement for a U.S. premiere with Joshua Bell and the New York Philharmonic in September of 2023.

In fall of 2024, his newly formed trio with violinist Tessa Lark and cellist Joshua Roman will tour the U.S.,

performing string trios he composed in the 1980s as well as a newly commissioned work. Mr. Meyer is the subject of an ongoing documentary filmed and produced by Tessa Lark, Andrew Adair and Michael Thurber.

Meyer began studying bass at the age of five under the instruction of his father and continued further to study with Stuart Sankey. In 1994 he received the Avery Fisher Career Grant and in 2000 became the only bassist to receive the Avery Fisher Prize. Currently, he is Visiting Professor of Double Bass at the Curtis Institute of Music in Philadelphia. For more info, visit edgarmeyer.com

ABOUT THE PROGRAM

Trios (1986, 1988, 2024) EDGAR MEYER

In 1986–88 I wrote a series of three string trios that I premiered with Daniel Phillips and Carter Brey at the Santa Fe Chamber Music Festival. These were the first longer pieces that I had conceived as such, and they set the tone for my next four decades. Only one was partially recorded. After meeting Tessa and Joshua a few years ago, I realized that they were perfect for helping me document this personal milestone. I have now written a new trio for us to “complete the thought.” Following this tour, we plan to record the old trios and the new one as a set.
— *Edgar Meyer*

Sonata for Viola da Gamba and Harpsichord, No. 1 in G Major, BWV 1027 JOHANN SEBASTIAN BACH

Cellists today treasure the three *Sonatas for Viola da Gamba and Harpsichord* and six *Suites for Unaccompanied Cello* that Bach wrote as Director of Music for Prince Leopold’s court at AnhaltCöthen from 1717 until 1723. The viola da gamba, an instrument that had been popular in Europe since the Renaissance, was

almost obsolete by Bach’s time. It disappeared almost completely before the 18th century was over. For a long time, the gamba was the principal string instrument in the baritone or bass range, and later, it was often played interchangeably with the cello, which came into wide use in the 17th century. It took its name from the Italian word for “leg,” because it was usually played in an upright position while it rested on the seated player’s lap or knees. It differed somewhat from the cello in shape and manner of construction; consequently, its six strings produced a softer tone.

Though the sonata requires only two instruments, it is a variant of the trio sonata, because there are always three lines of music in play, one by the gamba and one by each hand at the keyboard. In fact, this earlier version of *Sonata No. 1* was scored as a conventional trio sonata for two flutes and continuo. The sonata’s four movements follow the slowfastslowfast sequence that was once suitable for performance in church, with the tempo designations *Adagio*, *Allegro ma non tanto*, *Andante* and *Allegro moderato*. The first movement, with its slow measures of twelve beats, stretches its melodies to great lengths, but Bach, with incomparable skill, organizes them into rhythmic units whose length does not exceed the listener’s ability to grasp them. The fast second and fourth movements are marvels of imitative counterpoint in which the voices speak and then echo and answer one another. The third is like the instrumental accompaniment to an arioso in one of Bach’s Passions, except that the musical line of the arioso itself (something between an aria and a recitative in style) is only suggested, never directly stated.

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DANCE SERIES

PILOBOLUS

re:CREATION

October 17–19 | 8 p.m.

Executive/Co-artistic Director **Renée Jaworski**

Artistic Directors **Matt Kent**

Dancers

Connor Chaparro, Hannah Klinkman, Sean Langford, Derion Loman, Darren Robinson, Jessica Robling, Zach Weiss (on injury leave)

Dance Captain

Hannah Klinkman

General Managers **Anna Bate, Kirsten Leon**

Education Director **Emily Kent**

Marketing Director **Emily Denaro**

Development Associate **Rya Greene**

Office Assistant **Abra Leonard**

Lighting Supervisor **Gabriel Esparza**

Stage Manager **Evan Hausthor**

Deck Manager **Max Jabara**

Touring: IMG Artists · +1.212.994.3500 · imgartists.com

General inquiries: +1.860.868.0538 · info@pilobolus.org

Tour Marketing and Publicity: C Major Marketing, Inc.

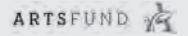
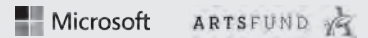
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Donna & Joshua Taylor
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Ellen Wallach & Thomas Darden
George S. Wilson & Claire L. McClenny
Anonymous

TALES FROM THE UNDERWORLD

Created by Stuart Bogie, Renée Jaworski and Matt Kent based on original material developed with Nathaniel Buchsbaum, Krystal Butler, Isabella Diaz, Heather Favretto, Casey Howes, Teo Spencer and Jacob Michael Warren and created in collaboration with Connor Chaparro, Quincy Ellis, Marlon Feliz, Hannah Klinkman, Sean Langford, Derion Loman, and Zack Weiss

Performed by Connor Chaparro, Hannah Klinkman, Sean Langford, Derion Loman, Darren Robinson, and Jessica Robling

Music Composition Stuart Bogie
Performance Dramaturg Aaron Posner
Lighting Design Thom Weaver
Costume Design Valerie St Pierre Smith
Prop Design Yannick Godts

Tales from the Underworld was created with support from The O'Donnell-Green Music and Dance Foundation. Additional funding from The Ballet Foundation and Hudson Bay Capital.

WALKLYNDON

Choreographed by Robby Barnett, Lee Harris, Moses Pendleton, and Jonathan Wolken

Performed by Connor Chaparro, Hannah Klinkman, Sean Langford, Derion Loman, Darren Robinson, and Jessica Robling

Costume Design Kitty Daly

Lighting Design Neil Peter Jampolis

BLOODLINES

Created by Renée Jaworski, Matt Kent in collaboration with Marlon Feliz and Hannah Klinkman

Performed by Hannah Klinkman and Jessica Robling

Music Andre Heller, Michael Gordon, Elisapie Isaac, Eva Reiter, Meredith Monk
Costume Design Márion Talán de la Rosa
Lighting Design Diane Ferry Williams

Bloodlines was supported by the Thompson Family Foundation with additional support from the Tracy Lukoff New Work Fund.

THRESH|HOLD

Created by	Javier de Frutos, Renée Jaworski and Matt Kent in collaboration with Robby Barnett, Itamar Kubovy, Shawn Fitzgerald Ahern, Antoine Banks-Sullivan, Krystal Butler, Benjamin Coalter, Jordan Kriston, Derion Loman, Sayer Mansfield, Daniel O'Neill, Teo Spencer and Mike Tyus
Performed by	Connor Chaparro, Hannah Klinkman, Sean Langford, Derion Loman, and Darren Robinson
Original Music and Sound Design	David Van Tieghem Incorporating <i>Casta Diva</i> from <i>Norma</i> , by Vincenzo Bellini
Costume Design	Sarah Laux
Lighting Design	Russell Champa
Scenic Design	Neil Patel

The revival of *Thresh|Hold* was made possible in part by funding from the Consulate General of Spain in New York, and was originally commissioned by the American Dance Festival with support from the Doris Duke/SHS Foundations Award for New Dance, and by the National Endowment for the Arts, which believes a great nation deserves great art.

INTERMISSION

RUSHES

Choreographed by	Inbal Pinto, Avshalom Pollak and Robby Barnett, based on original material developed with Talia Beck, Otis Cook, Josie M Coyoc, Matt Kent, Renée Jaworski and Andreas Merk, and created in collaboration with Andy Herro, Jeffrey Huang, Renée Jaworski, Jun Kuribayashi, Jenny Mendez, Manelich Minniefee, Edwin Olvera, and Annika Sheaff.
Performed by	Connor Chaparro, Hannah Klinkman, Sean Langford, Derion Loman, Darren Robinson and Jessica Robling
Music	Eddie Sauter, Miles Davis, John Blow, "Big Noise from Winnetka" used by permission, Dukes of Dixieland (dukesofdixieland.com), Arvo Pärt
Costume Design	Avshalom Pollak & Inbal Pinto
Lighting Design	Yoann Tivoli
Film Animation	Peter Sluszka

Rushes was co-commissioned by the American Dance Festival with support from the Doris Duke Awards for New Work and additional funding from the Andrew W. Mellon Foundation; by the Joyce Theater's Stephen and Cathy Weinroth Fund for New Work; and by Ruth Eckerd Hall, Clearwater, Florida. It was also made possible in part by generous contributions from the Office of Cultural Affairs, Consulate General of Israel in New York and from Jonathan M. Nadler. *Rushes* was created through Pilobolus's International Collaborators Project with support from the National Endowment for the Arts.



Photo: Grant Halverson

Pilobolus is a rebellious dance company. Since 1971, it has tested the limits of human physicality to explore the beauty and the power of connected bodies creating awe-inspiring and accessible performances. In the five decades since, Pilobolus has continued to propel the seeds of expression through their collaborations with some of the greatest influencers, thinkers and creators in the world. With its unique educational programming, the company offers classes serving all ages and movement abilities, using movement to teach dancers and non-dancers alike to harness the creative potential of groups. Bespoke leadership workshops for corporate executives, employees and business schools teach teams how to maximize

creativity, solve problems, create surprise and generate joy through the power of nonverbal communication. Pilobolus continues to bring the beauty of movement to the world, growing and changing each year while reaching new audiences and exploring new visual and physical planes. Learn more at pilobolus.org.

THE COMPANY

Renée Jaworski (executive/co-artistic director) has been an indelible force in Pilobolus's artistic landscape since joining in 2000. A performer who captivated audiences worldwide, her magnetic stage presence laid the foundation for an expansive creative career. In 2011, she was chosen to lead Pilobolus's

post-succession evolution, becoming Artistic Director, and in 2022 became the first Executive Director with an intimate dance background. Her choreographic experience has been extensive and pioneering, crafting pieces reflecting her innovative dance and theater approach. Her exceptional work spans various platforms, from the 79th Annual Academy Awards to the Grammy-nominated video for OK Go's "All is Not Lost," as well as overseeing prestigious projects like *Radiolab Live: In the Dark* and the World Science Festival, *Time and the Creative Cosmos*. The University of the Arts honored her with the Silver Star Alumni Award, and her collaborative work on Round House Theater's production of *The Tempest*, directed by Aaron Posner and Teller, earned

Pilobolus the Helen Hayes Award for Best Choreography in a Play in 2023. Guiding Pilobolus with vision and creativity, she ensures it remains a vibrant, celebrated arts organization.

Matt Kent (artistic director) joined Pilobolus in 1996 without any formal dance training. His unconventional entrance into dance and theater parallels the Founders. In Pilobolus, he found an outlet for his artistic and creative vision and began a diverse and prolific career. He has performed on prestigious stages around the world and created choreography for colleges, professional dance companies, as well as grand productions involving shadow, horses, acrobats, large scale Michael Curry puppets, actors, stunt men, hip hop dancers, athletes, zombies and more. His work on Shakespeare's *The Tempest* won the Helen Hayes Award for best choreography. He developed the movement vocabulary for *The Walking Dead*. His work has appeared on the Academy Awards, Conan O'Brien, Penn & Teller's *Fool Us*, *Wetten Dass* and multiple television commercials. As Artistic Director of Pilobolus, he brings an unconventional approach to innovative theatrical experiences. A powerhouse of creativity, he leads the 50 plus year old Company, keeping the vintage historic works authentic and relative, while breaking new ground to create transformative experiences to engage, inspire and leave audiences in awe.

Connor Chaparro (dancer) was born in Lakeland, Florida. He attended the University of Memphis where he graduated with a double concentration in Dance and Dance Science. You can find him cooking his mother's secret salsa recipe and sharing it with people in his spare time. He loves to explore nature, see people's smiles, and learn about the crazy world we live in. This is Connor's first season with Pilobolus.

Hannah Klinkman (dancer) was born and raised in Dexter, Michigan

where she was classically trained at Ballet Chelsea. She studied at Grand Valley State University and completed her training with BalletMet Columbus in 2016. She has since danced and created with Festival Ballet Providence, Dance the Yard, co-founded the Rhode Island Women's Choreography Project, and toured and created new work with MOMIX. She creates costumes and her own choreography when not on the road. Hannah is a Mindfulness Meditation teacher, Pilates instructor and dance teacher. Hannah joined Pilobolus in 2021.

Sean Langford (dancer) is originally from New Jersey. He graduated cum laude from Mason Gross School of the Arts in 2016 under the mentorship of Kim Gibilisco. His performance career includes Punchdrunk's *Sleep No More*, MOMIX, Alison Chase Performance, Keith Thompson's danceTactics, Rock Dance Collective, Moving On and Erick Montes/Danceable projects as a dancer and creator. As a choreographer/director, he's presented his work at Gold Coast Dance Festival, The Craft NYC, Spoke the Hub Winter Follies, Gowanus Arts Annex, Park Slope BID and Local Produce. He is passionate about the healing power of movement and shares this through his work as a Pilates instructor and personal trainer.

Derion Loman (dancer and collaborator) is a multimedia artist/dancer based in Los Angeles. He holds a B.A. in Psychology and B.F.A. in Dance, both from the University of California, Santa Barbara. He began his career in Ballet Hispanico's Second Company, then joined Pilobolus, touring internationally and domestically from 2013-17. In 2017 he joined the cast of DIAVOLO: Architecture in Motion, competing on *America's Got Talent* and touring. He was a Finalist on NBC's *World of Dance Season 3* and now is a freelance choreographer with organizations including Portland Opera, Dallas Black Dance Theatre and The Los Angeles

Dance Film Festival. Recently, he was awarded two wins for films in the Pacific Northwest Ballet Film Festival.

Darren Robinson (dancer) was born in Enoch, Utah. The youngest of nine children, he studied dance at the University of Utah. Darren has an impressive background in musical theater, performing in shows such as *Little Mermaid*, *Newsies*, *Grease*, and *Les Miserables*. He has graced audiences with performances at the Hale Center Theater, Universal Studios Japan, Royal Caribbean Cruise Lines, and the Broadway national tour of *Jesus Christ Superstar*. He was most recently featured as a dancer/aerialist with Brian Sanders' *JUNK in Prototype*.

Jessica Robling (dancer) was born in China and raised in Brooklyn, NY. She began her training at The New York Chinese Cultural Center, learning Chinese Traditional dance under the guidance of Bei Bei Gu and Yuezhen Hu. She continued training in modern dance at Dancewave, performing works by Andrea Miller, Camille Brown, Kyle Abraham and Larry Keigwin. In 2019 Jessica graduated from The University of Wisconsin-Madison with a BFA in Dance and Pilates Certificate. Since graduating, Jessica has danced and worked in collaboration with Jenny Boissiere, Jin Wen Yu, Li Chiao-Ping, Liz Sexe Dance, Michel Kouakou and Nimbus2 Dance Company.

Zachary Weiss (dancer, on injury leave) grew up in Chapel Hill, NC and began his formal dance training at age eight. He has always been a performer whether playing the saxophone, singing, acting or dancing. Zack studied contemporary dance at UNC School of the Arts for a year before transferring to Swarthmore College. He graduated in 2020 with a major in Engineering and a minor in Dance. After working as a Data Engineer in D.C. for a year, Zack joined Pilobolus in 2021.



Photo: Bridgid Pierce

Robby Barnett (co-founder, choreographer) was born and raised in the Adirondack Mountains and attended Dartmouth College. He joined Pilobolus in 1971.

Moses Pendleton (co-founder, choreographer) has been one of America's most innovative and widely performed choreographers for almost 50 years. A co-founder of the ground-breaking Pilobolus in 1971, he formed his own company, MOMIX, in 1980, which rapidly established an international reputation for inventive and illusionistic choreography. Mr. Pendleton has also worked extensively in film, TV and opera, and as a choreographer for ballet companies and special events, including two Winter Olympics.

Jonathan Wolken (1949-2010) (co-founder, choreographer) co-founded Pilobolus and remained an Artistic Director until his death, creating

46 Pilobolus works in collaboration with co-artistic directors and guest artists, and as sole choreographer. He also choreographed Glyndebourne Festival Opera's production of Maurice Sendak's *Where the Wild Things Are*, and the Royal Danish Ballet's *Oneiric*. Mr. Wolken taught many workshops and was dedicated to the furtherance of Pilobolus technique in dance and as a model for creative thinking.

Javier De Frutos (collaborator) trained at the London School of Contemporary Dance and the Merce Cunningham School in NYC. In 1994, he established the Javier De Frutos Dance Company and his work has been performed by Rotterdam Dance Group, Ballet Shindowski, Nuremberg Ballet, Rambert Dance Company, The Royal New Zealand Ballet, Candoco, The Royal Ballet, and Gothenburg Ballet. He has received numerous accolades: Olivier Awards nominations for Best Theatre Choreographer, Best

New Dance Production, and Best Achievement in Dance; Time Out Live Award and Critics Circle National Dance Award for Best Choreography. Javier's collaboration with the Pet Shop Boys earned him the 2011 Evening Standard 'Beyond Theatre' Award, and a nomination from the Critics Circle as Best Choreographer.

Inbal Pinto (choreographer) attended the Bezalel Academy of Arts and Design before establishing the Inbal Pinto dance company in 1992. In 2002 she founded the Inbal Pinto and Avshalom Pollak Dance Company. Pinto and Pollack collaborated on a number of works in the world of dance and opera including including *Boobies*, *Shaker*, *Wallflower*, *Bombyx Mori*, *Icetree*, and *Trout*. Pinto and Pollack's directing credits include Willibald Gluck's *Armide*, *The Cat Who Lived a Million Times* and original collaboration *Fugue*.

Avshalom Pollak (choreographer) Initially trained as an actor, Pollak performed in many films, TV programs and theatrical productions. In 1992 Pollak began working with Inbal Pinto, with whom he founded The Inbal Pinto & Avshalom Pollak Dance Company. Together, they created, choreographed and designed multiple works performed by the Company. Pollak has directed designed and choreographed opera productions globally as well as directing musical productions in Japan. In 2018 he founded Avshalom Pollak Dance Theatre.

Stuart Bogie (composer, instrumentalist) writes for film, television and the stage. He has released nine albums as a band leader and collaborates with artists including James Murphy, Kronos Quartet, Arcade Fire, Colin Stetson, Matana Roberts and Will Butler. He is the recipient of a Meet the Composer grant and co-composed the score for the Oscar nominated documentary *How to Survive a Plague* with Luke O'Malley.

PILOBOLUS | ABOUT THE ARTIST

Upcoming projects include a score for *Flood*, a new documentary by Katy Scoggin (*Citizen Four*) and a series of solo clarinet and drone performances aimed at bringing Bogie's singular improvisational voice to unexpected locations around New York City.

David Van Tieghem (sound designer)

Broadway: *Doubt*, *Heisenberg*, *The Lyons*, *Romeo and Juliet*, *The Big Knife*, *Born Yesterday*, *Arcadia*, *The Normal Heart*, *Reckless*, *A Man for All Seasons*, *Inherit the Wind*, *Frozen*, *Judgment at Nuremberg*, *The Crucible*, *Three Days of Rain*, *The Best Man*. Off-Broadway: *Wit*, *Incognito*, *Plenty*, *Through a Glass Darkly*, *How I Learned to Drive*. Film/TV: *Buried Prayers*, *Working Girls*, *Penn & Teller*, *Wooster Group*. Dance: *Twyla Tharp*, *Doug Varone*, *Elizabeth Streb*, *Elisa Monte*, *Michael Moschen*. Percussionist: Laurie Anderson, Talking Heads, Brian Eno, Steve Reich. CDs: *Thrown for a Loop*, *Strange Cargo*, *Safety in Numbers*, *These Things Happen*.

Aaron Posner (performance dramaturg) is an award-winning director and playwright. He is a founder and former Artistic Director of Philadelphia's Arden Theatre and the former Artistic Director of Two River Theater Company. His plays include *Stupid Fu**ing Bird*, *Life Sucks*, *District Merchants*, *JQA* and *The Heal*. Notable directing credits include *The Tempest* and *MacBeth* at Chicago Shakespeare Theater and many productions at the Folger Theater where he was an Associate Artist. He is the recipient of numerous Helen Hayes Awards, the Charles MacArthur Award for Outstanding Play, an Outer Critics Circle Award and the John Gassner Award. He is published by DPS.

Russell H. Champa (lighting designer) Current and recent projects include: *The Light Years* (Playwrights Horizons), *Picasso at Lapin Agile* (Old Globe), *The Hard Problem* (ACT), *When We Were Young And Unafraid* (MTC). Broadway: *China Doll* (Schoenfeld Theater), *In the Next Room or The*

Vibrator Play (Lyceum Theater/Lincoln Center), *Julia Sweeney's God Said "Ha!"* (Lyceum Theater). Other New York theaters: Lincoln Center, The Public, Second Stage, The Vineyard, New York Stage & Film. Regional: ACT/SF, Long Wharf, Wilma, CalShakes, Trinity Rep, Mark Taper Forum, Kennedy Center.

Neil Peter Jampolis (lighting designer, 1943-2019) designed for Pilobolus since 1975, spanning 40 years and creating more than 60 new works for the company. He also had a fifty-year active career as a set, lighting and costume designer for Broadway — where he received four Tony Nominations and a Tony Award — and for Off-Broadway, Dance, Regional Theater and Opera, which he also directed. His designs appeared on every continent. Neil was a Distinguished Professor of Theater at UCLA.

Yoann Tivoli (lighting designer) was born in France in 1974 and resides in Lyon. After a BTS of lighting design and sound engineer and four years as lighting manager, he signed his first lightings designs in 1994 in all areas of performing arts in France and abroad. He produced numerous lightings designs for dance, theater, music and opera. He also creates set lights for exhibitions and he designs scenography sets for theater.

Thom Weaver (lighting designer) studied at Carnegie-Mellon and Yale and first worked with Pilobolus on Teller and Aaron Posner's *The Tempest* at Chicago Shakespeare Theatre. In NY his work has been seen at NYSF/Public Theatre, Primary Stages, Signature Theatre, Player's Theatre (*Play Dead* with Teller), 37ARTS, Cherry Lane, Lincoln Center Festival, Lincoln Center Institute, and SPF. Thom has worked regionally at CenterStage, Syracuse Stage, Huntington, Milwaukee Rep, Shakespeare Theatre, Asolo, Berkshire Theatre Festival, Williamstown, Folger Theatre, Roundhouse Theatre, Cincinnati Playhouse, Hangar, Spoleto

NOV
1



UW Symphony Orchestra with Bonnie Whiting

David Alexander Rahbee leads the UW Symphony performing works by Ludwig van Beethoven and Akira Ifukube. With Percussion Studies Chair Bonnie Whiting, marimba.
7:30 pm Meany Hall—Gerlich Theater

NOV
18



Faculty Recital: Craig Sheppard, Fauré Piano Quartet

Pianist Craig Sheppard is joined by Rachel Lee Priday, violin; Noah Geller, viola; and Efe Baltacigil, cello, in performing Gabriel Fauré Piano Quartet #1 in C minor, Opus 15; and Piano Quartet #2 in G minor, Opus 45.
7:30 pm Meany Hall—Gerlich Theater

JAN
11



Opera Workshop: Excerpts, Turn of the Screw; Hansel and Gretel

Stage director Kelly Kitchens and music director Andrew Romanick lead UW Voice students in performing excerpts from Benjamin Britten's *Turn of the Screw* and Engelbert Humperdinck's *Hansel and Gretel*. With members of the UW Symphony.
7:30 pm Meany Hall—Studio Theatre

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Festival USA, City Theatre, Pittsburgh Public Theatre, and Yale Rep. Thom has received 3 Barrymore Awards (21 nominations), 1 Helen Hayes Award (4 nominations) and 2 AUDELCO Awards.

Diane Ferry Williams (lighting designer) is a free-lance lighting designer who has lit well over 300 productions of theatre, dance, dance festivals and opera in the US, Canada, Europe and Asia. Awards include a Jeff Award, an After Dark Award, a Carbonelle Award, six Drammy awards, and six Jeff nominations. Diane has a BA from Ashland University in Ohio with a theatre major and a Master of Fine Arts in Theatrical Design from Northwestern University.

Neil Patel (scenic designer) designs for theater, dance, film and television. He recently participated in the opening of the NMACC in Mumbai with his designs for *Civilization to Nation* and designed David Byrne's immersive *Theater of the Mind* for the DCPA and Arbutus. Notable work in film and television include the Peabody winning *In Treatment* for HBO and *Dickinson* for Apple TV+. He has twice been recognized with an OBIE for Sustained Excellence, won the Helen Hayes Award and has been nominated many times for the Hewes, Drama Desk and Lortels Awards.

Kitty Daly (costume designer) created costumes for Pilobolus's *Molly's Not Dead*, *The Detail of Phoebe Strickland*, *Bonsai*, *The Empty Suitor*, *Moonblind*, *Lost in Fauna*, *Mirage*, *What Grows in Huygen's Window*, *Stabat Mater*, *Elegy for the Moment*. She has designed for the Ohio Ballet, the Pennsylvania Ballet, the Milwaukee Ballet, Merce Cunningham, Crowsnest and Parker/Pucci.

Sarah Laux (costume designer) Recent design credits include: *Come Back Little Sheba* (Huntington Theatre), *Women or Nothing* (Atlantic Theatre Company), *Really, Really* (MCC), *Baby Screams Miracle* (Clubbed Thumb)

Broadway Associate Credits: *The Last Ship*, *If/Then*, *WarHorse*, *Addams Family*, *Shrek* and *Xanadu*.

Valerie St. Pierre Smith (costume designer) White Earth Ojibwe-kwe, mischief maker, scholar and author has an eclectic design background including stage, fashion, dance, film, opera and themed entertainment. Her designs have been seen at The Kennedy Center, Woolly Mammoth Theatre, Mixed Blood Theatre, Sea World: San Diego, the National Museum of the American Indian and more. Valerie's scholarly work on cultural appropriation, inspiration and representation in design has her presenting for a variety of institutions and conferences, including Central Saint-Martins Fashion Programme in London, England, and writing for a variety of publications.

Márió Talán de la Rosa (costume designer) Dance collaborators include choreographers Caleb Teicher, Hope Boykin, Sonya Tayeh, Jennifer Freedman, Matthew Neenan, Raja Feather Kelly, Chanel DaSilva, Spencer Theberge, Jermaine Spivey, Antonio Brown, Norbert De La Cruz, Cindy Salgado, and Bryan Arias among many others. Her work has been featured with many companies, notably Bodytraffic, AMP Dance, Ballet X, Gibney Dance Company, Limon Dance Company, Buglisi Dance Theater, Parsons Dance and the Juilliard School. Márió is a proud member of United Scenic Artists Local 829.

Eileen Thomas (costume designer) was a dancer of some repute in NYC for 20 years, receiving a *Bessie* New York Dance and Performance Award in 1993. In addition, Ms. Thomas created costumes, dance wear and yoga clothes since 1988.

Gabriel Esparza (lighting supervisor) was born and raised in Durham, North Carolina and grew up going to Pilobolus performances at The American Dance Festival. A

graduate of Lewis and Clark College, Gabriel now lives in New York City. Gabriel has previously worked with The American Dance Festival, A.I.M by Kyle Abraham, Beth Morrison Projects and The Whitney Museum of American Art among others. Gabriel draws on his experiences, heritage and observations of our world to bring artistic visions to the stage through light.

Evan Hausthor (production stage manager) hails from Topeka, Kansas, and holds a BFA in Stage Management from the University of North Carolina School of the Arts. His recent credits include Circus EVO, American Dance Festival, The Pluck Project and Utah Festival Opera. Evan is always looking for new art that brings joy into the space.

Maxwell Jabara (deck manager) is from southeastern Michigan and studied Technical Theatre at Kent State University in Ohio. Max worked with Pilobolus as a production intern and after completing his internship joined the crew of Blue Man Group. He returned to Pilobolus in 2021.

CROSSROADS SERIES

PURA FÉ AND CHARLY LOWRY

Indigenous Women

October 26 | 8 p.m.

Curated by Artistic Partner Rhiannon Giddens as part of

The Transcendence of Cultural Connections

Pura Fé, vocals, lap-steel guitar, hand percussion

Charly Lowry, vocals, hand drum, guitar

Cary Morin, vocals, guitar

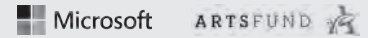
The program will be announced from the stage.

There will be a 20-minute intermission.



Co-presented by Meany Center for the Performing Arts and United Indians of All Tribes Foundation's Daybreak Star Radio Network. This partnership represents a deeper engagement with Indigenous Peoples to increase Native American artist awareness and amplify Native voices.

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ADDITIONAL SUPPORT COMES FROM

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Katharyn Alvord Gerlich
Hsiao-Wuen & Tiffany Hon
Yumi Iwasaki & Anoop Gupta
Matthew & Christina Krashan
Dennis Lund & Martha Taylor
Richard Szeliski & Lyn McCoy
Scott VanGerpen & Britt East



Photo: Robert Flanagan

Pura Fé (Tuscarora/Taino) is an Indigenous activist, singer-songwriter and storyteller known for her distinct, soulful vocals and for breathing life into several musical genres. Her work as a musician has brought her around the world to do work at festivals, benefits, in classrooms, online and in the studio. As a Native activist and cultural leader, she has done work to combat the erasure of native culture, restore traditions, build community, fight corporate takeover of native land, and give a voice to those facing social injustice.

As the founding member of the internationally renowned Native Women's a cappella trio Ulali, Pura Fé helped to create a movement throughout Indian Country, which not only empowered Native Women's hand drum and harmony, but also built a bridge for Native music into the mainstream music scene. Ulali's unique fusion of ancestral music, cultural roots and message has left its mark. Ulali has recorded music for soundtracks, television commercials,

has had platinum sales in Italy, and appeared at several events for the benefit of Indigenous Peoples and the environment.

Pura Fé's solo career has produced six studio albums with her Native Blues and lap-steel slide guitar work. While touring Europe with Music Maker Blues Review under Dixie Frog and Nueva Onda French labels, she won the Grand Prix du Disque from L'Académie Charles Cros (French Grammy) for Best World Album in 2006 for *Tuscarora Nation Blues*, and a Native American Music Award (NAMMY) for Best Female Artist for *Follow Your Heart's Desire* in the same year.

Pura Fé and Ulali appeared in and consulted for the Rezolution Pictures Documentary *RUMBLE: The Indians That Rocked the World*, which won first place at the 2017 Sundance Film Festival. Pura Fé commented on her experience with the documentary, "This gave me a chance to reenact a piece of the historical birth of blues music that no

one considers or hears about." United States Poet Laureate Joy Harjo once said, "We are systematically being written out of everything." To have a platform to help bring awareness to the mainstream was crucial to Pura Fé and Ulali.

Born and raised in New York City, Pura Fé was classically trained in dance and vocals. As a child, show business paid for her education by way of Broadway plays, truck and bus tours, television commercials, and jingles. She was raised by her mother, Nanice Lund, who also sang professionally, performing for Duke Ellington's Sacred Concert Series. Pura Fé later went on to sing with the Mercer Ellington Orchestra.

Though she was a city kid, the influence of her grandparents' mixed-race ancestry with at least eight generations of women singers, continues to be the doorway to her musical creativity. Pura Fé is the ninth generation of singers in her family, whom hail from the North Carolina

PURA FÉ AND CHARLY LOWRY | ABOUT THE ARTIST

Indigenous Tuscarora Deer Clan, who have black and Scotch-Irish ancestry as well. She later moved to North Carolina to connect with family from her maternal line and maintains ties with family and many Indigenous communities in the area. Her black ancestry stems from African banjo pickers from The Lee and Monk Plantations (from which world-renowned Jazz pianist Thelonius Monk descended) who married Tuscarora women during the Civil War.

Music is woven into the DNA on both sides of Pura Fé's family. Although she did not grow up with him, her father, Juan Antonio Crescioni, was from Puerto Rico and grew up singing alongside his mother who played a *cuatro*, strumming out Jibaro music. Ancestry on Pura Fé's paternal side is Taíno Indian of Puerto Rico, Corsican and Spanish-Berber of the Canary Islands.

In her early teens, Pura Fé and her family became a part of the Urban Indian Scene through the American Indian Community House (AICH) based in NYC. AICH housed a collection of talented creators from Indigenous Nations all over North America. This is where she met what would later be the members of Ulali. With AICH, the group was able to take part in the beginnings of the United Nations Indigenous Permanent Forum. This brought the group around Indian Country, sharing their music and participating in Indigenous rights activism. Through the years, the group created a family network from all over Indian Country.

Today, Pura Fé lives in Canada and is writing a film for Rezolution Pictures. She is also working with First Nations dance and theater troops while recording a new album.

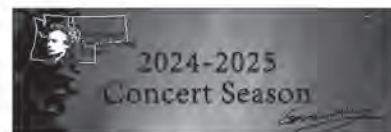
Charly Lowry, a musical powerhouse from Pembroke, NC, is proud to be an Indigenous woman belonging to the Lumbee/Tuscarora Tribes. She is passionate about raising

awareness around issues that plague underdeveloped and underserved communities. Since her teenage years, Charly has established a career as a professional singer-songwriter with unique passion and voice. In addition to performing solo, for over 10 years Charly has been the frontwoman for the multi award-winning band Dark Water Rising. Most recently, Charly and the members of her newest project Charly & The Sunshine were selected by the U.S. Department of State and American Music Aboard to participate in the 2021–2022 American Music Abroad Virtual Season.

Among her community, Native women are traditionally barred from the hand-drum, singing behind the men's drum and/or dancing instead. Lowry defies that norm, following in the footsteps of her mentor Pura Fé; choosing to battle with her songs, hand drum and guitar to deliver songs that not only tell the plight of her people but all humankind that face oppression. Robeson County, her home, is one of the most diverse counties in the U.S., and Charly celebrates that diversity in all aspects of her life. While she may be familiar to some from her success as a semi-finalist on *American Idol*, she has maintained close ties to her Native American roots and culture. It is important to her to express the struggle, sacrifice and obstacles her people have overcome throughout history.

She serves as a voice for her ancestors, as well as the youth of today, and remains committed to music that honors roots but lives vibrantly in the here and now.

Cary Morin's soul-stirring voice and jaw-dropping fingerstyle guitar playing have captivated audiences for decades. Dial into Morin's career catalog and discover a musical chameleon whose sonic landscapes fuse together the best of American roots music: blues, folk, soul, bluegrass and the timeless and distinctive sounds of the countryside, from the



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October 25, 7 pm
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PURA FÉ AND CHARLY LOWRY

Western Plains and Rocky Mountains to the rolling Appalachian Piedmont and the rhythmic melting pot of the deep South.

Morin has traveled the world with prestigious performances at the Kennedy Center, Lincoln Center, Paris Jazz Festival, Vancouver Olympics, Copenhagen Blues Festival, Folk Alliance International and has been featured on international television and radio programs hosted by the BBC and NPR. These travels have given him the honor of sharing stages as a collaborator or supporting act for musical luminaries such as Taj Mahal, Los Lobos, Jackson Browne, Bonnie Raitt, Joan Osborne, David Bromberg and Arlo Guthrie, to name a few.

Morin's musical talents and creative contributions have garnered a multitude of awards and accolades: two-time winner of the Indigenous Music Award for Best Blues CD; Telluride Blues and Brews Blues Champion; Native Arts and Cultures Fellowship; and, First Peoples Fund Artist in Business Leadership fellowship. He received an honorable mention in the 2018 International Songwriting Competition as well as other awards and nominations.

Born in Billings, Montana, he hails from a rich cultural heritage as a Crow tribal member with Assiniboine Sioux and Black ancestry. The son of an Air Force officer, he spent the formative years of his youth in Great Falls, picking through guitar standards at neighborhood gatherings. Morin currently maintains a busy performance schedule as a solo artist, with his vocal partner Celeste, and with his band Cary Morin & Ghost Dog, a high-energy roots rock band. He also collaborates with renowned Indigenous artist, Pura Fé. When not captivating audiences across the U.S. and Europe, he finds solace and inspiration in Northern Colorado, which he proudly calls home.

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Alonzo King LINES Ballet, Photo By Rj Muna

PIANO SERIES

EMANUEL AX

October 29 | 7:30 p.m.

LUDWIG VAN BEETHOVEN Sonata No. 13 in E-flat Major, Op. 27, No. 1,
(1770–1827) “Quasi una fantasia”

Andante
Allegro molto vivace
Adagio con espressione
Allegro vivace

ARNOLD SCHOENBERG *Drei Klavierstücke*, Op. 11
(1874–1951)
I. *Mässige* (at a moderate speed)
II. *Mässige* (very slowly)
III. *Bewegte* (with motion)

LUDWIG VAN BEETHOVEN Sonata No. 14 in C-sharp Minor, Op. 27, No. 2,
“Moonlight”
Adagio sostenuto
Allegretto
Presto agitato

INTERMISSION

ARNOLD SCHOENBERG *Six Little Piano Pieces*, Op. 19
I. *Leicht, zart* (Light, delicate)
II. *Langsam* (Slow)
III. *Sehr langsame* (Very slow)
IV. *Rasch, aber leicht* (Brisk, but light)
V. *Etwas rasch* (Somewhat brisk)
VI. *Sehr langsam* (Very slow)

ROBERT SCHUMANN *Fantasy* in C Major, Op. 17
(1810–1856)
I. *Durchaus fantastisch und leidenschaftlich vorzutragen*
II. *Mäßig. Durchaus energisch*
III. *Langsam getragen. Durchweg leise zu halten.*

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
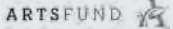
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Photo: Lisa Marie Mazzucco

Born to Polish parents in what is today Lviv, Ukraine, Emanuel Ax moved to Winnipeg, Canada, with his family when he was a young boy. Mr. Ax made his New York debut in the Young Concert Artists Series, and in 1974 won the first Arthur Rubinstein International Piano Competition in Tel Aviv. In 1975 he won the Michaels Award of Young Concert Artists, followed four years later by the Avery Fisher Prize.

His 2024–25 season begins with a continuation of the Beethoven For Three touring and recording project with partners Leonidas Kavakos and Yo-Yo Ma which takes them to European festivals including BBC Proms, Dresden, Hamburg, Vienna and Luxembourg. As guest soloist he will appear during the New York Philharmonic's opening week which will mark his 47th annual visit to the orchestra. During the season he will return to the Cleveland and Philadelphia orchestras, National, San Diego, Nashville and Pittsburgh symphonies and Rochester Philharmonic. A fall recital tour from Toronto and Boston moves west to include San Francisco, Seattle and Los Angeles, culminating in the spring in Chicago and his annual Carnegie Hall appearance. A special project in duo with clarinetist Anthony McGill takes them from the West Coast through the Midwest to Georgia and Carnegie Hall, and in chamber music with Itzhak Perlman and Friends to Los Angeles, Santa Barbara

and San Francisco. An extensive European tour will include concerts in Paris, Oslo, Cologne, Hamburg, Berlin, Warsaw and Israel.

Mr. Ax has been a Sony Classical exclusive recording artist since 1987. Following the success of the Brahms Trios with Kavakos and Ma, the trio launched an ambitious, multi-year project to record all the Beethoven Trios and Symphonies arranged for trio, of which the first three discs have been released. He has received Grammy Awards for the second and third volumes of his cycle of Haydn's piano sonatas. He has also made a series of Grammy-winning recordings with Yo-Yo Ma of the Beethoven and Brahms sonatas for cello and piano. In the 2004–05 season Mr. Ax contributed to an award-winning BBC documentary commemorating the Holocaust that aired on the 60th anniversary of the liberation of Auschwitz. In 2013 Mr. Ax's recording *Variations* received the Echo Klassik Award for Solo Recording of the Year (19th Century Music/Piano).

Mr. Ax is a Fellow of the American Academy of Arts and Sciences and holds honorary doctorates of music from Skidmore College, New England Conservatory of Music, Yale University and Columbia University. For more information about Mr. Ax's career, please visit EmanuelAx.com.

Sonata for Piano No. 13 in E-flat Major, Op. 27, No. 1, "Quasi una fantasia" (1801)

LUDWIG VAN BEETHOVEN

In 1800 and 1801, Beethoven wrote two unconventional piano sonatas that were published separately although by the same publisher in 1802. Known together as Op. 27, each bore the title *Sonata quasi una fantasia* (almost a fantasy). The second of the pair is the one that is now popularly known as the "Moonlight Sonata." "Fantasia," or "fantasy," was a term then loosely used for several different kinds of freelyformed pieces, often improvisational in character and highly personal in expression and usually based on musical ideas that did not readily fit the organized, structural discipline of the sonata or the analytical process of development. Sonata No. 13, Op. 27, No. 1 displays a variety of innovative approaches to the sonata form, in particular to the issue of melding movements together for formal unity.

Although based on a four-movement structure, Op. 27, No. 1 also has what we might dub the basic idea of the fantasy sonata that later composers would adopt with varying degrees of emphasis: several movements played without pause between them, but with occasional interruption by themes that are carried forward from one movement to another. Each of the movements starts "*attaca subito*," that is to say with a sudden articulation. As Charles Rosen says in his book-length study of Beethoven's piano sonatas, "for the first time in Beethoven's work, the movements are paradoxically well-formed independent movements in completely rounded structures that are nevertheless unintelligible played on their own" because they interpenetrate one another.

Sonata No. 13 went farther than any work Beethoven had composed thus far to unify stylistically all the movements of the sonata. It begins, *Andante*, with a tripartite form, ABA,

and the whole movement is quite soft. The allegro section of the movement makes a large contrast to the initial andante in style and dynamic level. Although the bulk of the movement takes a straightforward binary form, its texture is both original and complex. The second movement, *Allegro molto vivace*, is, as Rosen says, "swift, shadowy and mysterious." It is a scherzo and has a trio section that feels very Beethovenian, with relentless bass chords rising to a fortissimo crescendo before descending back to a soft level.

The somewhat brief *Adagio con espressione* comes without a pause; it is halfway between a separate movement and an introduction to the finale. Characterized by rich sonority, it has a theme that often appears in doubled octaves. After a short cadenza, the music goes directly into the finale, *Allegro vivace*. In this movement, the most elaborate in the sonata, Beethoven experiments with making the finale bear some of the importance and weight usually accorded to the first movement. It takes the form of a sonata rondo with some fugal development. Before it ends, Beethoven makes not only the first theme recur but also that of the slow movement. He gives the piano a final cadenza; then a presto coda closes the movement with a last permutation of the main subject.

Drei Klavierstücke, Op. 11 (1909)
ARNOLD SCHOENBERG

Arnold Schoenberg was a crucial creative figure, an inventor who single-handedly changed the course of the art of music. He felt the need of a new kind of musical expression, formulated a means of developing one, and gathered about him disciples whose highly varied works proved its flexibility and breadth. When he was a young musician, he earned a meager living as a turn-of-the-century equivalent of our arrangers of Broadway musical shows, orchestrating some 6,000 pages of

music for popular operettas. All the while, however, he was composing the early works in which he both consolidated the advances of Wagner, Strauss and Mahler and stretched the language of music far beyond the limits allowed by the existing "rules."

He first began to express his new kind of musical freedom in which tonality, with a key center, was no longer a barrier to his imagination in his String Quartet No. 2, which he completed in 1908, just before he began work on Op. 11. String Quartet No. 2 was met with violent reactions interpreted mostly as hostility or at least incomprehension at its premiere. Some music historians say that turbulent events in Schoenberg's life at that time impacted his divergence from tradition and can account for what seemed its suddenness and violence. His wife Mathilde had, at almost the same time, eloped with a painter, Richard Gerstl, who later committed suicide when Mathilde left him to return to Schoenberg.

Schoenberg turned to the piano at important points of transformation in his stylistic development, and this work, Op. 11, is often cited as marking the point at which he abandoned the last vestiges of traditional tonality, making it a milestone in the development of piano music and his music in general. Schoenberg had already composed a few other atonal works, but they had always been for voice with sung text. The Op. 11 piano pieces were his first instrumental compositions in "free atonality." These works seemed to the composer, if not to his critics, not truly experimental in character, but rather a conscious cautious step along a predictable path. Schoenberg believed that his work grew naturally out of post-Wagnerian chromaticism and post-Brahmsian asymmetrical phrasing.

Completed in 1909, each of the *Three Piano Pieces* is short and tightly coherent and each is classically

structured with the first piece being a sonata-like “first movement”; the second is slow, and is followed by the third and final piece, a turbulent finale. In the first piece, *Mässige*, (at a moderate speed) a march-like rhythmic figure persists despite interruption, finally rising to a climax. Along the way, musical lines expressively stop and start, rise and fall, and establish relationships among themselves.

The second piece is also marked *Mässige*, while the third, written several months later, is marked *Bewegte*, (with motion). Schoenberg inserts material from the first piece, especially that of recurring use motivic material, into the other two. The first of the three motivic cells of the initial piece is used throughout the second, and the first and third cells of the first piece recur in the final piece. It can be difficult to distinguish where the first ends and the second begins as there is not a noticeable contrast of mood. The third and shortest piece introduces a raucous, abrasive, even violent and turbulent sound, unrelentingly, in sharp contrast to the eerie spaciousness created in the first two pieces. Schoenberg aimed for concision, rather than elaboration, which played out in an innovative density of emotional content enclosed in sections of short durations in which he communicated constantly shifting emotions in very brief compass.

Schoenberg defended these succinct pieces in letters to the Ferruccio Busoni: “My music must be brief. Concise! . . . And the results I wish for: no stylized and sterile protracted emotion. People are not like that: it is impossible for a person to have only one sensation at a time. One has thousands simultaneously... And this variegation, this multifariousness, this illogicality which our senses demonstrate, the illogicality presented by their interactions, set forth by some mounting rush of blood, by some reaction of the senses or the nerves, this I should like to have in my music.

It should be an expression of feeling, as our feelings, which bring us in contact with our subconscious, really are, and no false child of feelings and conscious logic.”

Sonata for Piano No. 14 in C-sharp Minor, Op. 27, No. 2, “Moonlight Sonata” (1801)

LUDWIG VAN BEETHOVEN

The second of the pair of Op. 27 sonatas is the one that is now popularly known as the “Moonlight Sonata.” In Op. 27, No. 1, the sonata that precedes this one, Beethoven used the basic ideas of the fantasy sonata that later composers would adopt with varying degrees of emphasis. He incorporated several movements played without pause between them but made them subject to occasional interruption by themes that are carried forward from one movement to another. Important later works of a similar kind are Schubert’s *Wanderer Fantasy* of 1822, Schumann’s C-Major *Fantasy* of the late 1830’s, and Liszt’s *Dante Sonata* of the 1840’s which, in a reversal of Beethoven’s formulation, Liszt subtitled *Fantasia quasi sonata*, a “fantasy like a sonata.”

“Moonlight Sonata” is renowned as one of the masterpieces of early Romanticism. Beethoven tried to deny its greatness saying, with his habitual gruffness, about ten years after it was written, “Everyone is always talking about the C-sharp minor Sonata, but I have written really better things.” A critic reviewing the first edition wrote, “It is hardly possible that anyone whom Nature has not denied any feeling for music will not be profoundly moved by the opening *Adagio* of this Sonata.” The Viennese found it pastoral or sylvan and, at first, nicknamed it the “Leafy Arbor Sonata,” after the kind of place where they thought it might have been composed. Berlioz said that it was like a sunset on the Roman *campagna*. About five years after Beethoven died, Ludwig Rellstab, an influential figure of the Romantic era, a novelist, poet,

dramatist, composer and critic wrote that the music made him think of “a boat passing the wild country around Lake Lucerne by moonlight.” It was his description that gave it the name by which it has subsequently been known: the “Moonlight Sonata.”

The beautiful opening *Adagio sostenuto* is, in effect, an extended prelude to the second movement. Berlioz said it was “one of those poems that human language does not know how to qualify.” The accompaniment figure of triplets continues throughout the movement almost hypnotically until the second to last bar, sometimes even seeming more important than the melody. As Charles Rosen, in his book on Beethoven’s piano sonatas, notes, it is one of the first works to “take account of the fact that the sympathetic vibration of the strings of the piano when the pedal is held down, the dampers raised, is not instantaneous but grows with time, demanding a few fractions of a second to become more audible and make its full effect.” The character of the movement is actually based on this little delay in the vibration of the open strings. The resulting blurring of the previously played harmony with the new harmony creates a novel effect.

Beethoven said that an abbreviated, gentle scherzo, *Allegretto*, the second movement, must follow immediately, without pause. The dynamic level never rises above a soft piano until the middle section of this graceful and melancholy movement. After a brief pause, comes the climactic finale, *Presto agitato*, a suddenly contrasting ferociously tumultuous movement, the longest movement of the sonata and the most conventional one, in which the music is organized structurally in what is usual for first movements of sonatas, sonata-allegro form. Rosen comments, “It must have been with music like this finale that Beethoven smashed the hammers and strings of his instruments, as he was reputed to do. The contrast between the opening

and closing movements of this sonata exceeds anything else conceived for the keyboard until then."

Six Little Piano Pieces, Op. 19 (1911) ARNOLD SCHOENBERG

During the period of his early works and explorations in atonality, Schoenberg struggled valiantly to make ends meet even though many young composers, including Berg and Webern, admired him as a teacher. He experienced racist attacks against him in Vienna and decided to move his family to Berlin in 1911, the year of the composition of these pieces. Luckily, his new style was better received in Berlin.

Schoenberg composed *Six Little Piano Pieces*, Op. 19, Nos. 1–5 in one day, February 19, 1911 and No. 6 a few months later, in June, in honor of the death of Gustav Mahler, who had been his staunch supporter. The extremely compact pieces are all very brief, only nine to eighteen measures long, each a tiny but freestanding bit of expressive matter. Schoenberg felt the ideas in them were complete and demanded no development. In these pieces, he made some more advances in the use of his new style and eliminated some of the traditional procedures, such as the repetition or recall of earlier musical statements, which he had still needed in Op. 11.

Schoenberg had not yet developed the twelve-tone serial system with which he revolutionized music, but he had, however, already completely rejected traditional tonality. In these pieces although he explores a range of pianistic, harmonic and textural effects, and reduces musical elements to their limits, each continues to have its own form; the pieces contrast strongly with each other.

The pieces have only musical directions and no names. No. 1, *Leicht, zart* ("light, delicate") pits descending lines in the right hand against rising gestures in the left; chords contrast with single-note motives. In No. 2

Langsam ("slow") a quiet staccato ostinato pattern is set against a louder legato melody. No. 3, *Sehr langsam Viertel* ("very slow") features some melodic repetitions. No. 4, *Rasch, aber leicht* ("quick, but light") is the shortest of the pieces in the set and is otherwise unique because it displays a melody distinct from an accompanying figure. No. 5, *Etwas rasch* ("rather quick") begins with a contrapuntal statement. No. 6, *Sehr langsam* ("very slow") is built from two chords. H. H. Stuckenschmidt held that it expresses the pure essence of musical language, "the furthest degree of dematerialization of the musical language."

Fantasy in C Major, Op. 17 (1836) ROBERT SCHUMANN

"To understand the *Fantasy*," Schumann wrote to Clara, "think back to the summer of 1836, when I was separated from you." The background of this *Fantasy* is actually more complicated, as it involves many ideas and people close to the Schumanns, and it had a multi-layered presence in their musical and emotional as well as their public and private lives. At that time, musical Europe was erecting a monument to Beethoven in Bonn, Beethoven's birthplace. Franz Liszt was one of the most active musicians in this important step towards the near deification of Beethoven; Schumann intended to participate by contributing his earnings from the sale of the *Fantasy* as his "pennyworth for Beethoven," he said. Schumann dedicated the *Fantasy* to Liszt, whom he greatly admired and who was then his friend.

The *Fantasy* is a freely shaped sonata that ends with a slow movement, but despite Beethoven's radical innovations, Schumann decided it was expedient to change the title rather than to explain the difference. The work is also a confidential communication from Robert to Clara, with a secret reference to their separation that escaped notice until 1920. At that time, a German scholar

noted that embedded in the "most passionate" first movement is a musical quotation from Beethoven's song cycle, ("To the Distant Beloved"), a fragment of melody that is sung to the words, "So take these songs that I have sung for you, beloved."

Schumann thought at various times of other extra-musical associations for the *Fantasy*. One early idea was to present it to the world as a Grand Sonata, heroic in character, with subtitles for each of the three movements, generally translated quite literally as *Ruins*, *Triumphal Arch* (or *Trophies*), and *Starry Crowns* (or *Palms*). These titles would have given an idea of the Beethoven-like, heroic aspect of the work, but when the time came to publish it, Schumann deleted these references. He replaced them with a quotation from the poet, Franz Schlegel: "Throughout all music there sounds the colorful dream of the earth, one quiet note played for a secret eavesdropper."

The music is characterized by its sweeping power, its sustained lyricism and its forceful contrasts. The first movement starts almost abruptly, as though a door has been opened on a discourse already in progress. It is a work of "fantasy and passion throughout," say the instructions Schumann provided for the player, although the music shifts for a while to a style that is "legendary in tone," by which Schumann presumably meant that it is like a ballad.

The second movement, which follows without pause, is to be played at a moderate tempo, but energetically or vigorously. It is a great march in which powerful chords alternate with complex counterpoint. When Clara was learning it, she said that it made her "hot and cold all over," and added, "If only I could hear it played by a great orchestra!" The *Fantasy* ends with a long and gentle poetic reverie.

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YOUR GUIDE TO MEANY CENTER

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The House Manager desk is located at the entrance to the lobby. Ask the House Manager or any of our ushers if you need assistance or have questions.

Meany Hall Box Office

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

Food & Beverage

Food and beverage options are available for Meany Center events. Food and beverage is not allowed in the theater.

Restrooms

Restrooms are located on the lower and upper lobby levels. Lower lobby restrooms are accessible by elevator.

Late Arrival

Lobby doors open one hour before the show and seating begins 30 minutes prior to show time. Performances begin promptly as scheduled. Out of respect for the artists and seated patrons, late seating is not guaranteed and is at the discretion of the artists and theater personnel.

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Please turn off these devices before performances. The use of photographic recording equipment is prohibited. Flash cameras can be disruptive and dangerous to some artists.

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Contact the Meany House Manager in the lobby immediately following the performance or at bnancy@uw.edu or 206-543-2010.

Large Items

Instruments, skateboards, large bags or other egress hazards are not allowed in the seating area.

Admission of Children

Children 5 years of age or older are welcome at all Meany Center performances.

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Earplugs are available available at the House Manager desk. Booster cushions are available in the lobby of the Katharyn Alvord Gerlich Theater. Large print programs are available at the House Manager's desk.

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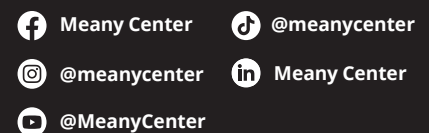
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Welcome to the All-New Encore+

In the rapidly evolving landscape of the performing arts, the shift toward digital platforms is reshaping how audiences engage with live performances. Encore+, a cutting-edge website, is at the forefront of this transformation. By offering seamless access to digital programs, event details, and personalized news, Encore+ connects users to their favorite performing arts organizations. »

The Digital Evolution of Performance Programs

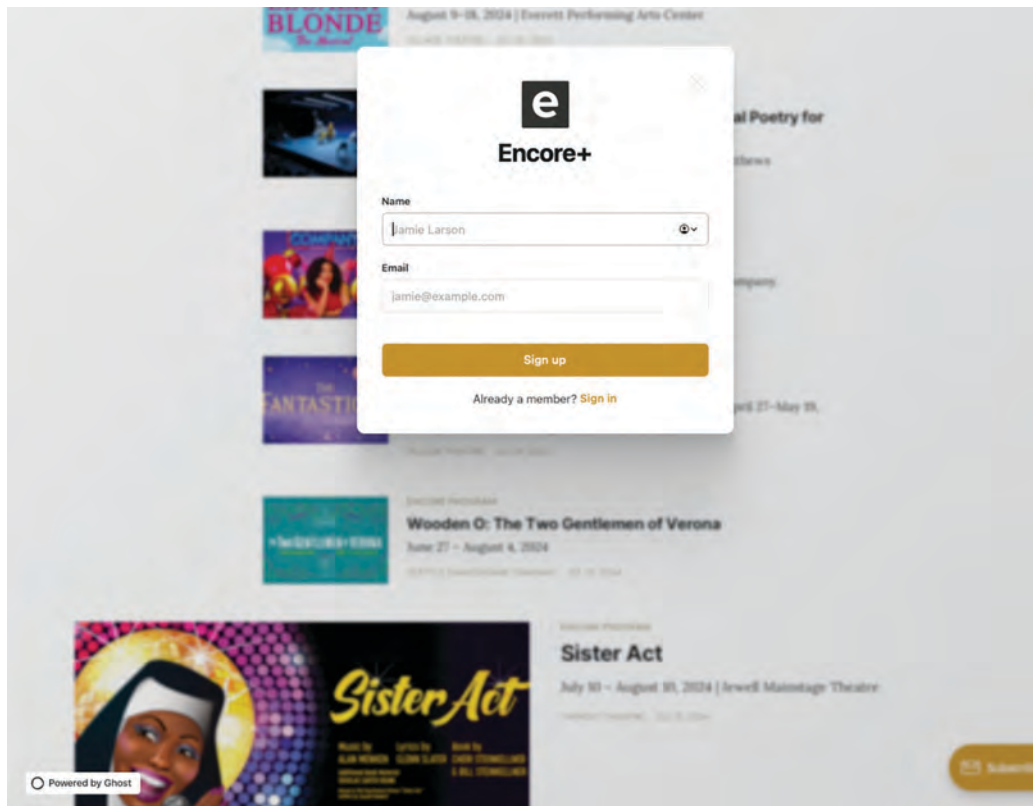
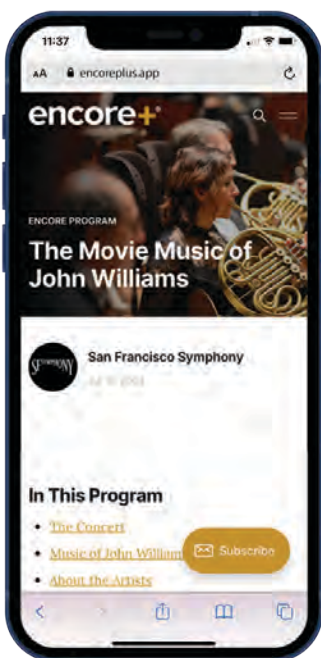
For years, performance programs have been a staple of the live arts experience, providing audiences with essential information about the show, the performers, and the production team. Traditionally, these programs have been handed out in print form, often becoming cherished mementos

of the event. However, the rise of digital technology and the increasing preference for eco-friendly solutions have driven many organizations to reconsider how they distribute this information.

Digital programs allow for real-time updates, ensuring that any last-minute changes to the cast, crew, or program notes can be communicated instantly. Encore+ can also be enriched with multimedia content such as videos, audio clips, and interactive elements, providing an engaging experience for you, the audience.

How Encore+ is Leading the Way

Encore+ is harnessing the power of digital technology to create a more connected and informed arts community. The website's user-friendly interface allows you to effortlessly browse upcoming events, read exclusive digital programs, and stay updated with the latest news from your favorite performing arts organizations. This modern approach to accessing performance information not only enhances your experience but also ensures that you are always in the loop.



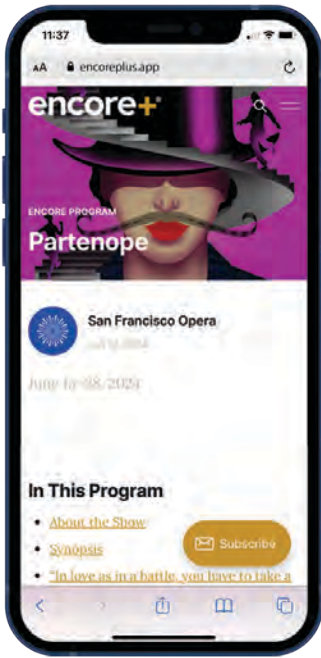
One of the key features of Encore+ is its weekly email newsletter, which delivers curated content directly to your inbox. This newsletter includes updates on upcoming performances, special features on artists and productions, and other exclusive content that helps keep the arts community engaged. By subscribing to the newsletter, you can stay informed about the performances they love without having to search for information on multiple platforms.

Encore+ also offers a tailored experience based on the user's location. Focused on the Seattle and San Francisco Bay areas, the app provides localized content that highlights events and programs specific to these regions. This focus on regional content ensures that users receive relevant information about the performances happening in their own communities, fostering a deeper connection to the local arts scene.

Our Role in Shaping the Future

Encore+ is not just keeping pace with the digital shift in the arts; it is actively shaping it. By offering a platform that combines ease of use with rich, localized content, Encore+ is setting a new standard for how audiences connect with the performing arts. The website's emphasis on user experience, coupled with its commitment to delivering high-quality, timely information, positions it as a leader in the digital performance program space.

In addition to its current offerings, Encore+ has the potential to expand its reach and capabilities. As more arts organizations embrace digital platforms, Encore+ could serve as a central hub for accessing a wide range of performance-related content, from digital programs to video interviews, rehearsal footage, and more. This expansion could further enhance the website's value to users, making it an indispensable tool for anyone passionate about the performing arts.



The future of performance programs is undeniably digital, and Encore+ is at the forefront of this transformation. By providing a platform that seamlessly connects audiences with the performances they love, Encore+ is not just keeping up with the times; it is leading the way. As the performing arts continue to evolve, Encore+ will play a crucial role in shaping how we experience live performances, making it easier than ever to stay informed, engaged, and connected to the arts.

To visit the new Encore+ and sign up for news and updates, scan the QR Code below



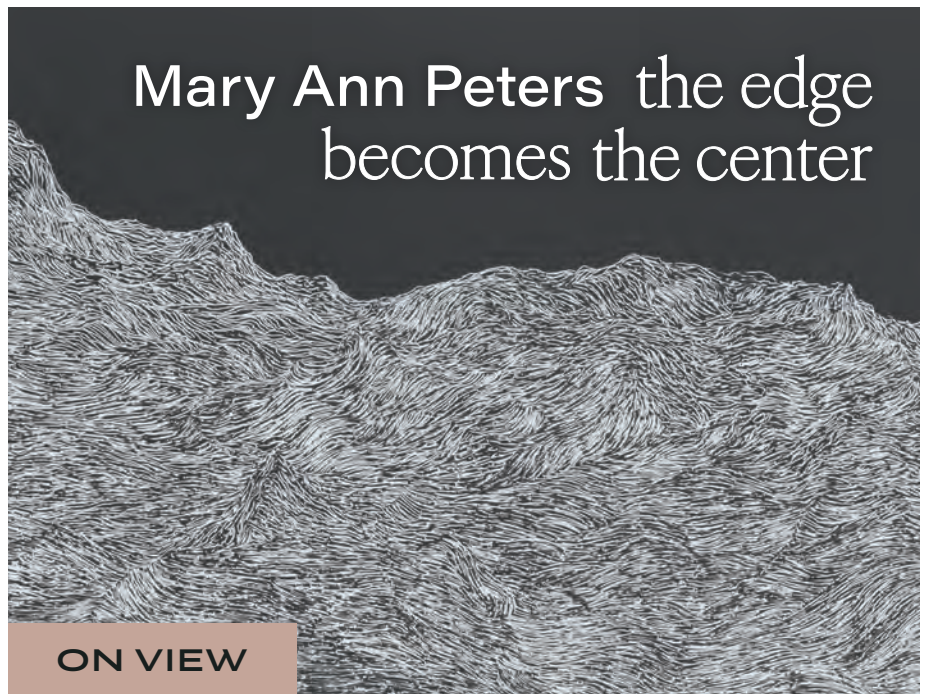
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chihulygardenandglass.com/bar

Located across from the Space Needle

Mary Ann Peters the edge
becomes the center



ON VIEW

**ALWAYS
FREE**

FRYE
/ Art Museum

Mary Ann Peters. *this trembling turf (the waters)* (detail, 2017. White ink on black clayboard, 60 x 48 in. Private collection. Image courtesy of James Harris Gallery. Photo: Rafael Soldi

Meany Center for the Performing Arts
presents Pilobolus October 17 to 19.

Upcoming Events

Explore a full-season
performing arts calendar at
encorespotlight.com.



Sound Check! The Music We Make

Wing Luke Museum
NOW THROUGH OCTOBER 6

Calder: In Motion, The Shirley Family Collection

Seattle Art Museum
NOW THROUGH OCTOBER 20

Leslie Jones

Seattle Theatre Group
SEPTEMBER 7

POTUS

ACT Theatre
SEPTEMBER 7-22

Camelot

Village Theatre—Issaquah
SEPTEMBER 11-OCTOBER 13

Opening Night Concert

Seattle Symphony
SEPTEMBER 14

My Lord, What a Night

Taproot Theatre Company
SEPTEMBER 18-OCTOBER 19

Ravel & Shostakovich

Seattle Symphony
SEPTEMBER 19-21

Shostakovich Untuxed

Seattle Symphony
SEPTEMBER 20

Funny Girl

Broadway at The Paramount
SEPTEMBER 24-29

The Skin of Our Teeth

Seattle Rep
SEPTEMBER 26-OCTOBER 20

Tchaikovsky Symphony No. 4

Seattle Symphony
SEPTEMBER 26-29

Cat Kid Comic Club: The Musical

Seattle Children's Theatre
SEPTEMBER 26-OCTOBER 27

Elderflora

Seattle Symphony
SEPTEMBER 27

Cirque FLIP Fabrique & Ex Machina/Robert Lepage

Meany Center for the Performing Arts
SEPTEMBER 28

Ben Folds

Tacoma Arts Live
SEPTEMBER 29

🎵 **Smokey Robinson**

Seattle Theatre Group
OCTOBER 3

🎵 **Brahms Double Concerto**

Seattle Symphony
OCTOBER 3-5

🎭 **Dracula**

Tacoma Arts Live
OCTOBER 3-NOVEMBER 3

🎵 **Ko Tonga Cheol**

Meany Center for the Performing Arts
OCTOBER 4

🎵 **Lila Downs**

Meany Center for the Performing Arts
OCTOBER 10

🎭 **Cirque Noir with Troupe Vertigo**

Seattle Symphony
OCTOBER 11-13

🎵 **Jubilee**

Seattle Opera
OCTOBER 12-25

🎭 **Mrs. Loman is Leaving**

ACT Theatre
OCTOBER 12-27

🎵 **Tessa Lark, Joshua Roman and Edgar Meyer**

Meany Center for the Performing Arts
OCTOBER 16

🎭 **Havana Hop**

Seattle Children's Theatre
OCTOBER 16-NOVEMBER 16

🎵 **Mozart Jupiter Symphony**

Seattle Symphony
OCTOBER 17-19

🎭 **Pilobolus**

Meany Center for the Performing Arts
OCTOBER 17-19

🎭 **Camelot**

Village Theatre—Everett
OCTOBER 19-NOVEMBER 10

🎵 **Día de Muertos**

Seattle Symphony
OCTOBER 19

🎭 **Primary Trust**

Seattle Rep
OCTOBER 24-NOVEMBER 24



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CREATIVE NATURE**

This fall, visit the gardens for
Mindfulness Meditation,
Forest Bathing, Nature Arts,
and our annual Squash Hunt.

**BLOEDEL
RESERVE**

EVENTS

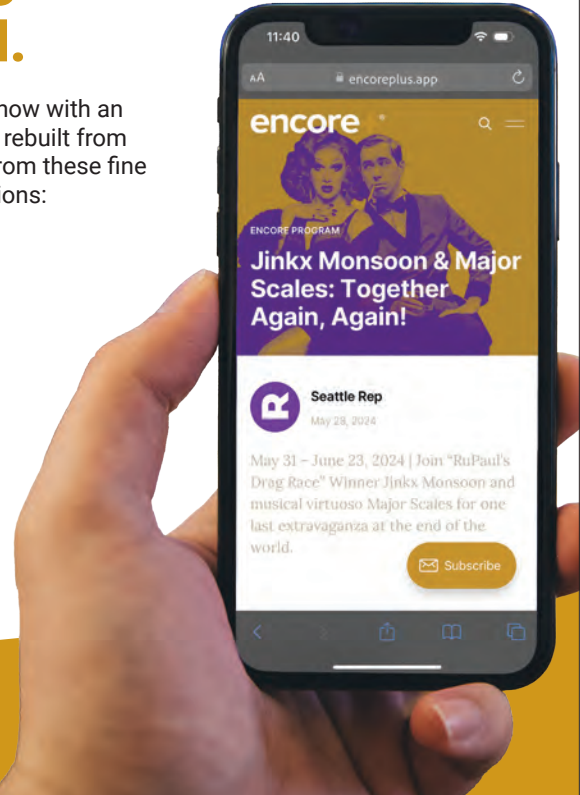
Bainbridge Island | Timed tickets required for admission
Open Tuesday-Sunday | bloedelreserve.org/dates-doings

Photo: Erin Fisher

Digital programs reimagined.

Visit the all new Encore+, now with an improved user experience rebuilt from the ground up. Available from these fine performing arts organizations:

- Greater Seattle Area**
The 5th Avenue Theatre
Seattle Children's Theatre
Seattle Opera
Seattle Rep
Seattle Theatre Group
Seattle Shakespeare Company
Taproot Theatre Company
Village Theatre
- San Francisco Bay Area**
American Conservatory Theater
Berkeley Rep
San Francisco Opera
San Francisco Gay Men's Chorus
San Francisco Symphony



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ENCORE PROGRAM

Jinx Monsoon & Major Scales: Together Again, Again!

Seattle Rep

May 29, 2024

May 31 - June 23, 2024 | Join "RuPaul's Drag Race" Winner Jinx Monsoon and musical virtuoso Major Scales for one last extravaganza at the end of the world.

Subscribe




Havana Hop will play at Seattle Children's Theatre October 16 through November 16.

Accessible Performances

Here are a few of the accessible performances coming up in Seattle.

 **Hillary Clinton**
Seattle Theatre Group
OPEN CAPTIONED ON SEPTEMBER 16

 **Funny Girl**
Broadway at The Paramount
AUDIO DESCRIBED ON SEPTEMBER 29

 **Jubilee**
Seattle Opera
AUDIO DESCRIBED ON OCTOBER 20

 **Havana Hop**
Seattle Children's Theatre
SENSORY SENSITIVE ON OCTOBER 27


 **Primary Trust**
Seattle Rep
OPEN CAPTIONED ON NOVEMBER 7


 **Wicked**
Broadway at The Paramount
ASL INTERPRETED ON NOVEMBER 17





  **Double Feature: Bride of Frankenstein and Young Frankenstein**

Seattle Symphony
OCTOBER 24

 **((Phonation))**
Seattle Symphony
OCTOBER 25


 **Pura Fé and Charly Lowry**
Meany Center for the Performing Arts
OCTOBER 26


 **Yulianna Avdeeva**
Seattle Symphony
OCTOBER 27

 **Emanuel Ax**
Meany Center for the Performing Arts
OCTOBER 29


  **Harry Potter and the Deathly Hallows Part 2 in Concert**


Seattle Symphony
OCTOBER 31–NOVEMBER 2


 **Nobuntu**
Tacoma Arts Live
NOVEMBER 3


 **John Adams to César Franck**
Seattle Symphony
NOVEMBER 5

 **Wicked**
Broadway at The Paramount
NOVEMBER 6–DECEMBER 1


 **Debussy La Mer**
Seattle Symphony
NOVEMBER 7–9

 **Pink Floyd Laser Spectacular**
Tacoma Arts Live
NOVEMBER 9

 **Legally Blonde**
Village Theatre—Issaquah
NOVEMBER 12–DECEMBER 15


 **Itzhak Perlman**
Seattle Symphony
NOVEMBER 13

 **Mahler Symphony No. 1**
Seattle Symphony
NOVEMBER 14–16

 **Jake Shimabukuro**
Tacoma Arts Live
NOVEMBER 16

 **Fauré Requiem**
Seattle Symphony
NOVEMBER 21–23

 **Mary Poppins**
The 5th Avenue Theatre
NOVEMBER 22–DECEMBER 22

 **Composing Iran**
Seattle Symphony
NOVEMBER 22

 **Marc Cohn**
Tacoma Arts Live
NOVEMBER 24

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 *Funny Girl* comes to The Paramount Theatre September 24 to 29. The original production famously starred Barbra Streisand as Fanny Brice. Who first played the role in the 2022 Broadway revival?

- A Lea Michele
- B Julie Benko
- C Beanie Feldstein
- D Leslie Kritzer

2 Seattle Symphony presents Tchaikovsky Symphony No. 4 on September 26 to 29. This symphony was first performed in Moscow in 1878 and is sometimes known by what nickname in Central Europe?

- A Fate
- B Dreamer
- C Destiny
- D Fortune

3 Tacoma Arts Live will stage *Dracula*, written for the stage by Steven Dietz, from October 3 to November 3. The original novel by Bram Stoker was published in 1897 and is written in the form of letters. What is this type of novel called?

- A Bildungsroman
- B Roman à clef
- C Antinovel
- D Epistolary

4 Pilobolus will perform at Meany Center for the Performing Arts October 17 to 19. The dance company was founded in 1971 and has performed in over 64 countries with over 100 choreographed works. What is the dance company named after?

- A Bacteria
- B Algae
- C Mold
- D Fungus

BONUS

What's your favorite live performance that you've seen recently?

Sign up to our Encore+ newsletter (www.encoreplus.app) then email us at info@encoremediagroup.com with your answer for a chance to win tickets to an upcoming performance!

1. C—Beanie Feldstein
2. A—Fate
3. D—Epistolary
4. D—Fungus

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