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Saturday, September 24, 2011, 8:00 PM
Bowker Auditorium
The Joy of Sax Series Opening

JAMES FARM

Joshua Redman, Saxophone
Aaron Parks, Piano
Matt Penman, Bass
Eric Harland, Drums

Program will be announced from stage

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James Farm could be one of those rare breakthrough bands—Miles and Brubeck did it long ago—that appeal to a significant audience beyond the jazz audience.

—San Jose Mercury News

About the Artists

James Farm is a collaborative band featuring saxophonist Joshua Redman, pianist Aaron Parks, bassist Matt Penman, and drummer Eric Harland. On its self-titled debut album, the group uses traditional acoustic jazz quartet instrumentation for its song-based approach to jazz and incorporates the members' myriad of influences: rock, soul, folk, classical, and electronica, among many others. The *James Farm* CD is available on the Nonesuch label.

Penman says of the group, "James Farm is where we pool our collective knowledge, let run the best of our ideas arising from our varied musical influences, while acknowledging substantial common ground—a love of jazz, a fascination with song and structure, an obsession with groove, and a receptivity to contemporary influences. A band where we can be creative composers and improvisers, in step with the rhythm of the times, constantly evolving."

The quartet has received critical acclaim since its debut at the 2009 Montreal Jazz Festival, where they played to a packed house and rave reviews. "This much is clear: these are absolute professional musicians at the top of their game," said *All About Jazz*.

Formed in 2009, James Farm is an acoustic jazz quartet with a run of well-chosen but discreetly presented shows under its belt. Until now it might have been difficult to ascertain exactly what this virtuosic foursome has been up to, unless you actually happened to be at one of its gigs. But James Farm has been a long time coming, as its members will attest. It's the product of years of crossed paths, collaborations and tours in various other configurations, along with a lot of tantalizing "What if?" moments.

After using the road as their workshop, these four well-seasoned but still youthful performers culminated the first leg of their journey to becoming a band in August 2010 at The Clubhouse, a studio in rural upstate New York, where they recorded a ten-song debut disc over four days of sessions. As Redman explains, "There's a lot of history and familiarity here, and in certain ways it feels, at the risk of sounding a bit dramatic, like one of those bands that was destined to be. But it's also something fresh and new for all of us, this particular combination."

James Farm, its name a playful enigma worthy of NPR's puzzle master Will Shortz, already boasts an all-star lineup. Each member has released acclaimed discs under his own name and has individually played with a who's who of jazz greats, including Terence Blanchard, Betty Carter, McCoy Tyner, Charles Lloyd, and Wynton Marsalis. But these four friends channel their separate voices into an even more powerful group dynamic. The soloing on the *James Farm* CD is plentiful, but musical dialogue is the key. As Parks describes, "One of the things I love in this band is the balance of different energies. Our individual temperaments seem to be complementary in a way that makes for a unique creative environment, one with natural and intuitive communication, where we're constantly challenging and bringing out different sides of one another. It's simple and it's sometimes messy and it feels like a living thing."

Harland agrees: "We're fairly dynamic individuals, fairly emotional, yet grounded. We like to have deep discussions about what our music should be and I think that comes across in what we play."

Most importantly, emphasizes Redman, "This is about being a band. Certainly everyone's personality and individual voice comes through and everyone gets to make a compelling individual statement. But the real meaning and value of the music lies in the interplay, in the way we as a band have been able to craft these songs and find a group sound and a group chemistry within them that serves these songs. None of us are material-based players, in that we have all this material and vocabulary, licks and devices that we've practiced and when it's time to play we try to display or show off all this material we've learned. We are committed to being in the moment, with that sense of freedom and improvisational abandon you can have when you let go. But we are also very interested in integrating that into a song-based approach, so that the improvisations are interesting and exciting in themselves but always part of something larger, serving the narrative flow of the song itself, being part of the overall story the song is telling."

James Farm does indeed tell stories. With the propulsive, multi-layered arrangement of "I-10," Harland evokes youthful memories: "I-10"

represents the interstate highway that goes from California to Florida and it flows right through Houston, Texas, where I'm from. I wanted to reflect the sound of the highway that took me to school every morning, that took my mom to church and my dad to work. There was always a constant drone from all the cars and trucks. Sometimes there would be construction, beeping horns in traffic, changes in the weather that affected the roads and the way drivers would react. I attempted to capture all these moments and textures within a song. Imagine the drums as construction workers, the sax solo as cars moving through rain and the piano solo as the sun coming out from behind the clouds and you'll get 'I-10.'

New Zealand native Penman likened Aaron Parks' "Chronos" to *The Rime of The Ancient Mariner*: "The beginning always brings to mind a crew of grizzled sailors putting out to sea in the pre-dawn light, and the tune unfolds like an epic voyage. There are turbulent seas, doldrums, and strange and frightful sights—all in the service of discovery."

Penman contributed three tunes, two of which bookend the CD. "Coax" is a portentous curtain raiser—slow-burning, disarmingly moody. Says Parks, the youngest member of the ensemble, "That opening track creates a sense of mystery; it shocks you a little bit." By upending a listener's expectations, it sets the tone for what is to come. "The record has a lot of surprises in it. At times there is a really playful energy that we have, straight down the middle, easy to take in, that feels good to listen to. A song may have a simple melody—but then it veers off in a direction and gets weirder, darker and slightly twisted." Penman's album closer, "Low Fives," however, is all about resolution: it's a calming, contemplative dénouement, with each bass note at the beginning seemingly suspended in air. Explains Penman, "Low Fives" represents a place of peace and reflection, meditation and remembering. It's that secret clearing you escape to as a kid where only

half the light gets in and no one knows you're there. This is where the album rests."

Each band member contributed original material to the group, and together they honed it on the road before entering the studio. Parks' ballad "Bijou" was an exception, as Redman notes, and it illustrates the rapport these band mates have cultivated: "The take on the album is literally the first time we played it. We just started rolling and hit 'record.' That was one of those moments when the first take is the one."

James Farm has appeared at festival dates and in concerts around the U.S., Canada, and Europe. Initially they drew from the experience of having worked together on other projects. Harland and Parks had backed Penman on his 2008 solo *Catch of the Day* disc and Penman, with Harland, returned the favor on Parks' Blue Note debut, *Invisible Cinema*. The bassist and drummer had also been working since 2005 with Redman in the SFJAZZ Collective, as well as playing trio with him. Parks and Penman, along with stellar guitarist Kurt Rosenwinkel, had undertaken a memorable tour of Japan with Harland as leader.

As evidenced by their debut disc, the members of James Farm have gotten to know their music—and each other—very well. Redman says, "I'm hoping this is just the beginning. Before we made the record, the sound of the band and the sound of some of these songs were still kind of up in the air. I feel like going into the studio really helped us forge an identity. It was great to experience the recording process as a defining act for the band, to feel the music coming into its own as we were making the record.

"I have no idea what's going to happen," Harland concludes, "but I am looking forward to the journey."

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Saturday, October 1, 2011, 8:00 PM
UMass Fine Arts Center Concert Hall
Gala Season Opening

PATTI LUPONE

"THE GYPSY IN MY SOUL"

Conceived and Directed by Scott Wittman

Musical Direction: Joseph Thalken

Musical Arrangements by Jonathan Tunick and Joseph Thalken

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BIOS

PATTI LUPONE, author of the *New York Times* best-selling autobiography, *Patti LuPone: A Memoir*, most recently starred on Broadway in the musical *Women on the Verge of a Nervous Breakdown*. In addition to tonight's concert Miss LuPone tours in three other one-woman concerts: *Matters of the Heart*; *Coulda, Woulda, Shoulda*; and *The Lady With The Torch*; as well as with her *Evita* co-star Mandy Patinkin in a new concert entitled *An Evening with Patti LuPone and Mandy Patinkin*, which they'll present on Broadway for a limited engagement this season.

STAGE: New York – *The Seven Deadly Sins* (New York City Ballet – debut as guest soloist); Joanne in the New York Philharmonic's concert production of *Company* (as well as the film version of the evening which was seen in movie theaters this past summer); *Gypsy* (Tony, Drama Desk, Outer Critics Circle, and Drama League awards); John Doyle's production of *Sweeney Todd*; *Passion*; *Candide*; *Can Can*; *Noises Off*; *Sweeney Todd* (with the New York Philharmonic); *The Old Neighborhood*; *Master Class*; *Patti LuPone on Broadway* (Outer Critics Circle Award); *Pal Joey*; *Anything Goes*; *Oliver!*; *Accidental Death of an Anarchist*; *The Woods*; *Edmond*; *The Cradle Will Rock*; *Evita* (Tony and Drama Desk awards); *Working*; *The Water Engine*; *The Robber Bridegroom* (Tony Award and Drama Desk nominations). London – *Matters of the Heart*; *Master Class*; *Sunset Boulevard* (Olivier Award nomination); *Les Misérables* (Royal Shakespeare Company world-premiere production); and *The Cradle Will Rock* (Olivier awards for her performances in the last two productions).

OPERA: Jake Heggie's *To Hell and Back* for San Francisco's Philharmonia Baroque Orchestra; Weill and Brecht's *The Rise and Fall of the City of Mahagonny* for the Los Angeles Opera (debut); and Marc Blitzstein's *Regina* (at Kennedy Center).

FILM: *City by the Sea*, David Mamet's *Heist and State and Main*, *Just Looking*, *Summer of Sam*, *Driving Miss Daisy*, and *Witness*.

TELEVISION: "Ugly Betty," "Will & Grace," Emmy-winning telecasts of "Passion" and "Sweeney Todd," "Oz," "Monday Night Mayhem," "Evening At the Pops" with John Williams and Yo Yo Ma, "Frasier" (Emmy nomination), "Law & Order," "The Water Engine," "L.B.J." and "Life Goes On."

Recordings include: *Patti LuPone Live*; *Heat-wave* with John Mauceri and the Hollywood Bowl Orchestra; *Pal Joey*; *Matters of the Heart*; *Sweeney Todd* (on the New York Philharmonic's Special Editions label); the 2006 and 2008 recordings of *Sweeney Todd* and *Gypsy*; the Ghostlight Records release of *The Lady With The Torch*; and *Patti LuPone at Les Mouches*, a digitally remastered live performance CD of

her now-legendary 1980 nightclub act. She is a founding member of the Drama Division of The Juilliard School and a founding member of John Houseman's The Acting Company.

JOSEPH THALKEN is the composer of the musicals *Was* (book and lyrics by Barry Kleinbort, based on the novel by Geoff Ryman) and *Harold & Maude* (book and lyrics by the estimable Tom Jones of *The Fantasticks*). He also contributed to Mark Campbell's *Songs from an Unmade Bed* at the New York Theatre Workshop. He is the recipient of a grant and commission from the Shen Family Foundation and the Signature Theatre in Arlington, Virginia, and has received support from the Gilbert and Gonzalez-Falla Theater Foundation, Meet the Composer, and the National Endowment for the Arts. He was the Broadway conductor for *Victor/Victoria* (with Julie Andrews and Liza Minnelli) and most recently for *Gypsy* with Patti LuPone. As a pianist or conductor, he has worked with Polly Bergen, Bernadette Peters, Barry Manilow, Rebecca Luker, Kristin Chenoweth, Catherine Malfitano, Elizabeth Futral, and Joshua Bell, among many others. Orchestrations include albums for Howard McGillin, Kathy Lee Gifford, Marin Mazzie and Jason Danieley, Nathan Gunn, and Judy Collins. He can be heard as pianist on the cast albums for *My Favorite Year*, *Tip-Toes*, *Oh Kay*, *Ziegfeld Follies of 1936*, *Babes in Arms*, *Bernstein's New York*, *Call Me Madam*, and *St. Louis Woman*, among others.



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WU MAN RETURNS TO THE EAST

Ancient Dances

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PROGRAM

Shi Mian Mai Fu (Ambush From All Sides)

Classical (Martial)

Perhaps the best know of all traditional Pipa works. It is a grand opus of the "martial" school of pipa music. A hand-written score for pipa solo first appeared in 1875. Structured in traditional story telling form, *Shi Mian Mai Fu* portrays the epic battle between the kingdoms of Han (Liu Bang) and the warlord of Chu (Xiang Yu) in 202 B.C. The Han army ambushed the Chu army on ten sides and finally defeat the powerful Chu (Xiang Yu committed suicide), leading to the establishment of the Han Dynasty. The music describes how the armies set up camp, effected the ambush and fought fiercely. In it can be heard the war drums, booming guns, soldiers and horses, and the shouting of soldiers at the massacre. The victors return to camp in triumph at the end of a siring battle. Variations on a theme make use of tonal colors and timbres created by various fingering techniques to evoke a range of moods, heroism, stoicism, despair, and tragedy.

Xi Yang Xiao Gu (Flute and Drum Music at Sunset)

Classical (Civil)

A hand-written score for this pipa piece first appeared in 1875 as a piece with seven untitled sections. It was later discovered with subtitles among Chen Zijing's hand-written collection of pipa music in 1898. The present score, having eight sections with subtitles, is taken from Li Fangyuan's New Collections, 1895. This composition is of the "civil" style of pipa music.

1. The Sound of Bells and Drums from a Distant Temple along the River.
2. Moon on the Eastern Mountain.
3. Breeze over the Quiet Water.
4. Shadows of Flowers.
5. Clouds and Water Far Away Become as One.
6. A fishman's Song in the Evening.
7. Waves Lapping at the Shore.
8. The Returning Boat.

Dance of the Yi People (1960)

Wang Huiran (b.1935)

This is one of the signature pieces in the repertoire of Wu Man. Wang arranged this wonderful piece in 1960 based on folk tunes of the Yi minority people, who live in southwestern China. However the piece did not gain popularity during the Cultural Revolution (1966 to 1976) because the music evokes intoxicating nights on a mountainside and the joyous gathering of young people with lively dancing, and has nothing to do with the "Red Revolution," which was necessary to be approved by censors at the time. Wu Man selected this piece for her audition to enter the Conservatory in Beijing in 1978 and won first place. Her performance of the piece was recorded and broadcast throughout the nation. Since then, it has become one of the most popular pieces in the pipa repertoire. This is the first pipa composition to incorporate the Western A-B-A structure, adopt Western chords and guitar techniques, and display virtuoso pipa techniques such as tremolos, strumming, sliding notes, and harmonics.

Kazakh küi

Traditional arr. Wu Man

Wu Man made this arrangement for pipa of a Kazakh folk tune that she heard performed on the *dombıra*, the two-stringed plucked lute that is widely regarded as a cultural symbol of Kazakhs. Kazakhstan shares a long border with western China, and nomadic Kazakhs have long represented an ethnic minority in China's Xinjiang-Uyghur Autonomous Region. In Xinjiang, Kazakhs speak their own language and maintain their own musical traditions. The pipa is believed to have entered China long ago through contact between Chinese civilization and the peoples that ancient Chinese sources described as "northern barbarians," which is to say, nomads. By performing this virtuosic nomadic melody on the pipa, Wu Man brings her instrument full circle, back to its Central Asian origins.

Bongo-O (1982), for solo bongos

Roberto Sierra (b.1953)

Percussion instruments have been used by many composers almost exclusively as a medium to convey certain colouristic effects. When listening to Afro-Caribbean folk music, one becomes aware that in this genre, rhythm is the most important factor. The various articulations and modes of attack function mainly to enhance the shaping of rhythmic figures. In *Bongo-O*, the bongos are used in the traditional manner, first played with hands and later with sticks. Through an intricate range of techniques (over a dozen specifically notated strokes and tones), they expand from their traditional role of pure accompaniment to that of a virtuoso solo instrument. As in Caribbean folk music, the articulations and modes of attack form an integral part of the rhythmic patterns. Rhythm, meter and dynamics are treated in such a way that the form of the piece is in continuous transformation. During this process of change, the performer's voice is also utilized as a quasi-percussive element.

Clapping Music (1972)

Steve Reich (b.1936)

Clapping Music, a piece designed in 1972 to be played by two pairs of human hands, introduces the concept of 'phasing' in its simplest form - if simplest is ever the right word for Steve Reich. *Clapping Music* has a twelve beat rhythm based on a West African 'bell pattern' delivered by two musicians, one of whom maintains the same rhythm through the whole piece. After several repetitions, the second 'player' jumps one beat ahead and starts looping the rhythm from its second beat alongside the original version. After several more repetitions, the second player jumps forward by a further beat and repeats the process until all twelve jumps forward have been completed, so that the players are eventually synchronized again, returning to their original unison. After almost forty years since *Clapping Music* was composed, it remains a stunning piece - the auditory equivalent of an optical illusion - in which the listener becomes increasingly beguiled by ever shifting surges of sound made up of the intricate patterns arising from harmonics of the basic hand claps as well as the fundamentals.

Suite (1977)

Pierre Paubon (1910-1995)

- I. Reverie
- II. Estampie

This piece written for flute and tambourine. Wu Man arranged the pipa part for this version.

Intermission

Ancient Dances

Three Poems by Li Bai (701-762)

Composed by Chen Yi and Wu Man

- I. Cheering (Riding on My Skiff)
- II. Longing (Night Thoughts)
- III. Wondering (The Cataract of Mount Lu)

Wu Man, *pipa*, Robert Schulz, *percussion*, Catherine Owens, *video design*, Larry Neff, *lighting design / technical advisor*, Wang Jiaxun and Lu Weiming, *calligraphers*, Earl Blackburn, *producer*

Wu Man, *concept*

Ancient Dances — *Three Poems by Li Bai, 701-762* was commissioned by the Walton Arts Foundation.

The poems:

- I. Riding on My Skiff
Leaving at dawn the Baidi city crowned with cloud,
I've sailed a thousand miles for Jiangling in a day.
With screams of monkeys still the riverbanks are loud,
My skiff has left ten thousand mountains far far away.
- II. Night Thoughts
On couch bright moon shone,
Thought frost on ground foamed,
Raised head facing bright moon,
Lowered head dreaming of home.
- III. The Cataract of Mount Lu
In the warm sunlight, the purple smokes rising from the Censer Peak,
In the distance, the cataract hanging between the gorges.
The flying torrent drops straight down three thousand feet,
I wonder if it was the Milky Way falling from the Ninth Heaven!

About *Ancient Dances*, Wu Man writes:

I am very interested in exploring the inner relationship between artistic forms of pipa music, calligraphy and poetry of the Tang Dynasty (the Tang Dynasty, 610-906 A.D., was one of the most prosperous period in Chinese history). The playing style of the pipa, which consists of "civil" (tranquil and elegant) or "martial" (dramatic and military) schools, fits very well with the hand movement of calligraphy and body movement of dance. I believe that by combining the musical power of the pipa with these elements, I will be able to create a new dimension for pipa performance and provide a comprehensive experience of classical Chinese culture for the audience.

Chen Yi and I have been collaborating for 20 years. I worked with her closely during the creation of her pipa solo work *The Point*, which was based on the eight basic hand movements of calligraphy. I feel very fortunate to commission her for this project.

About *Ancient Dances*, **Chen Yi** writes:

It's a privilege to write a new work for my friend, the pipa master Wu Man. I remember the first time we worked together in 1991: Wu Man premiered my solo piece *The Points*, her adventurous virtuosity combined with a new musical concept and language, at the New Work October concert series at Columbia University in New York. I have been very happy to keep track of her creative experiments and success in the new music field since then. Again, in 2001, I composed a trio for her to play with Yo-Yo Ma and Young-Nam Kim, commissioned by the Chamber Music Society of Minnesota for the Hun Qiao project. Wu Man loved the piece so much that she commissioned me to write another new work.

In Chinese cultural tradition, in which I am deeply rooted, music is part of an organic art form, along with poetry, calligraphy and painting. I am glad that Wu Man suggested that our new work should be performed together with visual artists. We will combine the art forms together into one. I got my inspiration from three ancient poems, which are drawn in Chinese calligraphy with exaggerated dancing lines and shapes in layers of ink. The music will be accompanied by projections of Chinese painting according to the poems. The duet *Ancient Dances* is written for pipa and a set of percussion instruments (including woodblock, bongo, maracas, paddle castanets, a pair of small bells, a small Beijing Opera gong and two pairs of small Chinese cymbals). It consists of three movements, abstractly titled *Cheering, Longing, and Wondering*. The movements represent various expressions, in different textures and tempos (Allegro-Adagio-Moderato), inspired by three Chinese poems by Li Bai from the Tang Dynasty: *Riding on My Skiff, Night Thoughts, and The Cataract of Mount Lu*. The flying lines, like mysterious and vivid ancient dances, bring the music, the calligraphy and the painting all together in our work.

About the Artists

Wu Man

Renowned worldwide as a virtuosic pipa performer, US-based, Chinese-born musician Wu Man has carved out a career creating and fostering projects that give this ancient Chinese instrument a new role in today's music world. A Grammy Award-nominated artist, her adventurous musical spirit has also led to her becoming a respected authority on the history and preservation of Chinese musical traditions, reflected in her recorded and live performances and multi-cultural collaborations.

Adamant that the pipa, a lute-like instrument with a history of more than 2,000 years, does not become marginalized as only appropriate for Chinese music, numerous projects have brought Wu Man and her pipa together with a wide array of international artists and ethnicities. Her 'Wu Man & Friends' concerts and recordings have created lively musical conversations between the pipa and instruments from East Africa, America's Appalachian mountains, the Ukraine, Taiwan, Alaska and Central Asia, including Tajikistan and the Uighur region. She has premiered over 100 new works for pipa over the past 15 years, commissioning many of these. Projects she has instigated have resulted in the pipa finding a place in new solo and quartet works, concertos, opera, chamber, electronic, and jazz music as well as in theater productions, film, dance and collaborations with visual artists including calligraphers and painters. These efforts were recognized when she was made a 2008 United States Artists Broad Fellow.

Born in Hangzhou, China, Wu Man studied at the Central Conservatory of Music in Beijing, where she became the first recipient of a master's degree in pipa. Wu Man moved to the U.S. in 1990 where she was selected as a Bunting Fellow at the Radcliffe Institute of Advanced Study at Harvard University. In 1999 Wu Man was selected by Yo-Yo Ma as the winner of the City of Toronto Glenn Gould Protégé Prize in music and communication. Wu Man continually collaborates with some of the most distinguished musicians and conductors performing today and she has performed in major concert halls worldwide as a soloist with many of the world's leading orchestras. She is a principal member of Yo-Yo Ma's Silk Road Project and since 1993 she has also regularly performed and recorded with the Kronos Quartet, their most recent work together being the multi-media work, *A Chinese Home* directed by Chen Shi-Zheng. She is also the first artist from China to have performed at the White House.

Wu Man's expansive discography reflects the broad spectrum of her live performances. Her most recent recording is *Immeasurable Light* (Traditional Crossroads) that combines reconstructed ancient pipa melodies with her own contemporary compositions.

For more information on Wu Man, please visit www.wumanpipa.org or her artist page on Facebook.

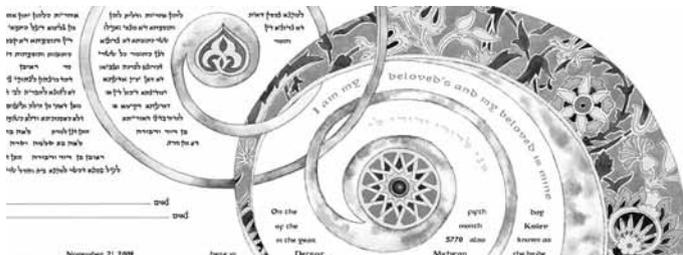
Robert Schulz is widely regarded as one of the most versatile percussionists working today. Based in the Boston, MA, he serves as principal percussionist for the Boston Modern Orchestra Project (BMOP), Boston Landmarks Orchestra, Boston Musica Viva, Dinosaur Annex Music Ensemble, and Opera Boston Orchestra. He has worked with the Boston Symphony Orchestra, Boston Pops, Boston Ballet Orchestra, Pro Arte Chamber Orchestra of Boston and the Boston Chamber Music Society. As a timpanist, mallet specialist and multi-percussionist, he has been a featured soloist with the Celebrity Series of Boston on numerous occasions. In 2004, Mr. Schulz received a Grammy Award nomination for Best Small Ensemble Performance on Yehudi Wyner's *The Mirror* (Naxos). That year he also gave the Boston premiere of Tan Dun's *Water Concerto* with BMOP. He has led his own group, the BeatCity Art Ensemble, in performances for the Celebrity Series, Lincoln Center, and the National Gallery of Art in Washington, DC. Schulz tours nationally and internationally with pipa virtuoso Wu Man and was the featured recitalist for the 2006 CrossSound Festival in Juneau, Alaska. In 2010 he premiered *Kick and Ride*, a concerto for drumset and orchestra written for him by Eric Moe, with a recording scheduled to be released by BMOP/Sound in 2011.

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THE CREOLE CHOIR OF CUBA

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Dalio Vital

Emilia Díaz Chávez

Yordanka Fajardo

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About the Choir

20 February 2010 and a little over a month after the massive 12 January earthquake that devastated Haiti, the Creole Choir of Cuba are in Port of Prince living with the long term mission of 600 Cuban doctors, nurses and para-medics. Each day at 8am they leave to visit various makeshift encampments, where, in whatever shade is available under hot sun, they gather the people together and sing, their aim, in the words of Emilia Díaz Chávez, the Creole Choir's Director, "to help the Haitian people de-stress with music." While UK television reports about aid workers unable to leave Haiti's main airport, the Creole Choir are journeying out every day to different settlements in all parts of the city and further out to nearby towns visiting many orphanages. At night they bed down on mattresses in tents in the grounds of the hospital behind the ruined Presidential Palace. They spend most evenings sitting singing with local children, most of them orphans, who gravitate to the Cuban compound.

Haitian by descent these Cuban musicians find themselves learning new songs from children who despite their plight are keen to share what they know and laugh in the process. This is a very moving experience for the choir who back home in Cuba are known as Grupo Vocal Desandann. Desandann literally means 'descendants' and they have revived the songs of their ancestors for modern times because of a belief that, "Music is like food, it feeds the spirit and is a major inspiration for everyday life." Their sojourn in Haiti so soon after the earthquake only confirms this belief: "We are Cubans but this we felt this catastrophe deep in our hearts as our families were born there and it is our heritage. Haiti is a country that has suffered, yet its people and its children are alive with culture".

The Creole Choir's ten remarkable singers come from Camagüey, Cuba's third city, down towards the eastern end of the island. They grew up and studied music in this old colonial town, designated a UNESCO World heritage Site in 2008 for its iconic architecture. The Creole Choir itself was founded in 1994 during the 'Special Period', when the Cuban economy fell into a black hole following the end of the

USSR and of Soviet support for the revolution. Food was short while homes and work places often went dark due to lack of electricity. It was at this difficult time that members of the Professional Choir of Camagüey who were descendants of Haitians decided to re-forge the resistance songs and laments of their forebears, to celebrate the history of their Haitian descendants enslaved to the Caribbean from West Africa. To the songs that had been passed down in their families since the early 19th century, they added more modern Haitian sounds following their own first visit to a Haitian festival in 1996.

Songs are sung in creole, Cuba's second language, first created by slaves by fusing words together words from their African languages, the Taíno language of Caribbean indigenous people, with French, Spanish and English. Creole was spoken by the choir's parents, grandparents and great grandparents, people doubly displaced, first from Africa then from Haiti. The first wave of Haitians were brought to Cuba as slaves to work in the sugar plantations of the French aristocracy who fled Haiti after the slave revolts of the 1790s. Subsequent waves of Haitians came to the island during 19th and early 20th century, and again in the 1950s during the brutal dictatorship of Papa Doc Duvalier. All lived in the countryside in conditions akin to slavery enduring harsh discrimination until the 1959 Revolution brought with it literacy, education and equality. The Creole Choir describe each of their songs as being 'like a small film' filled with vitality, humor and compassion. They tell stories of survival despite abject poverty, of heroes who defied colonial masters, of ghosts at the crossroads, of enduring love, of homesickness for family, of abandonment but never loss of hope, mother's laments and prayers, of the desire for freedom. With irresistible melodies driven by richly textured harmonies, shifting Caribbean rhythms with a very original root bass sound, this is impassioned singing by a unique group. In the words of the glorious Edem Chanté – Help Us Sing! - be prepared to hear something completely different and 'new' from Cuba.

1. Edem Chanté

A freedom song created during the dark days of the Duvalier regime. The cry 'Edem Chanté' means 'Listen to Us'.

2. Se Lavi

Tells the story of a 'pordiozero', a poor person who has no one but God on their side. Each day he takes to the roads, sack on shoulder in the hope of finding food. Late at night he throws himself down in a doorway to sleep, feeling the total indifference of all to his situation.

3. Maroule

This poetic song tells the story of a 'maroule', a drover who takes cattle through the mountains at night often under a moon so bright that the cast of his shadow and sounds he makes to his scrawny beasts make many mistake him for a bad spirit. The words tell of the loneliness of the long journey across rivers, avoiding cattle thieves, and of the wisdom that keeps him going 'Moving on, moving on, I will get there'.

4. La Mal De Travay

A song influenced by Haiti's black Sanba movement - which created a new identity for young Haitians while re-claiming the *vodou* religion from the 'terror' image given it by dictator Papa Doc Duvalier. The text says, I work and am strong so no-one can touch me - I cry out that I have no fear...

5. Neg Anwo

This song denounces the minority of rich black Haitians who live safe high in the hills looking down on the majority of poor blacks who live in the dust of the ghetto. The song calls for co-operation between Haitians themselves to relieve the poverty of their country.

6. Peze Café

Offering a snapshot of the difficulties encountered in everyday life. Peze Café tells of a boy shouting for his mother after he is robbed when taking the family's coffee crop to be weighed.

7. L'Atibonite Oh

Named for a region in Haiti this song takes the appearance and disappearance of the sun each day as a metaphor for life: L'Atibonite sent me to say that the sun is sick, arriving the sun is found in bed and lamentably later is found dead...

8. Tande

This freedom song denounces the misery and suffering of the Haitian people during the Duvalier Government.

9. Lumane Casimir

Tells the true story of a young peasant woman with a beautiful voice who arrives in Port-au-Prince one day with a guitar under her arm. Although she becomes famous and loved by the people, at the end of her life she dies impoverished and alone back in her native village.

10. Fey

Fey (Faith) is a traditional vodou folk song released after the 1991 military coup which ousted democratic president Jean-Claude Aristide. At the time it was taken as an unofficial anthem of support for Aristide and was banned in 1992.

11. Dulce Embelezo

This classic love song captures the possibilities and illusions symbolised by a tempting kiss.

12. Chen Nan Ren

This song means 'chains around the waist' and is a defiant cry for freedom, protesting against the continued exploitation and suffering of the poor, from colonial slavery to modern neo-liberal times. The real and metaphorical chains of the poor demand they organize to achieve justice.

Written by Jan Fairley

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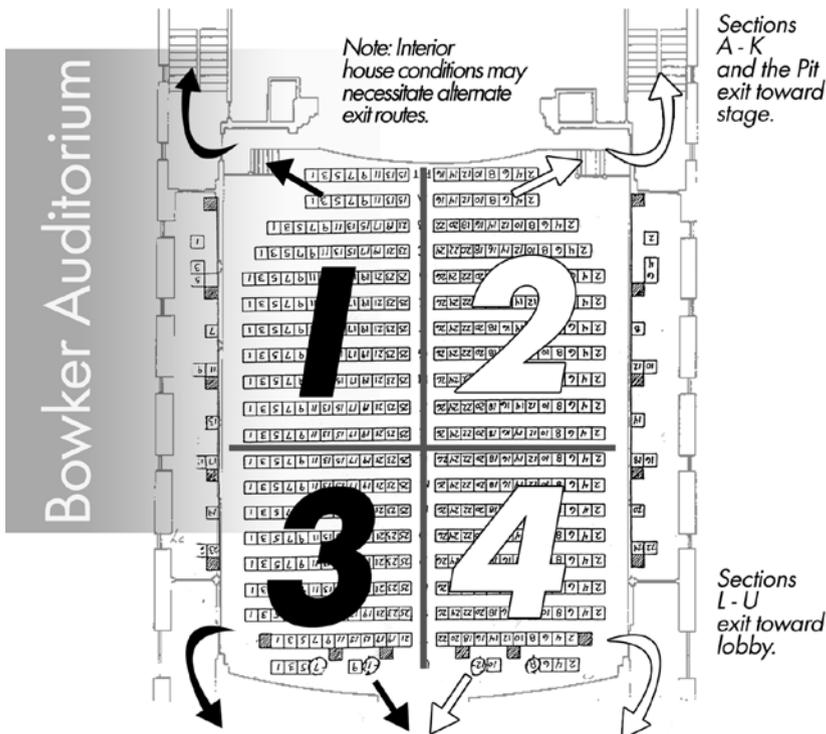
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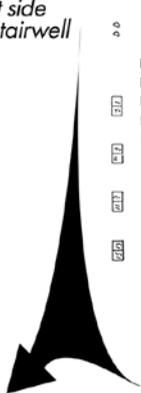
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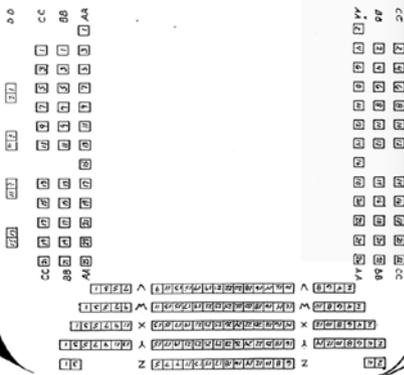
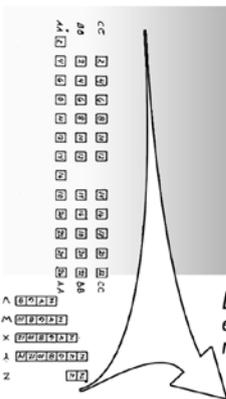
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Sections L - U exit toward lobby.

West side exit stairwell left.



East side exit stairwell right.

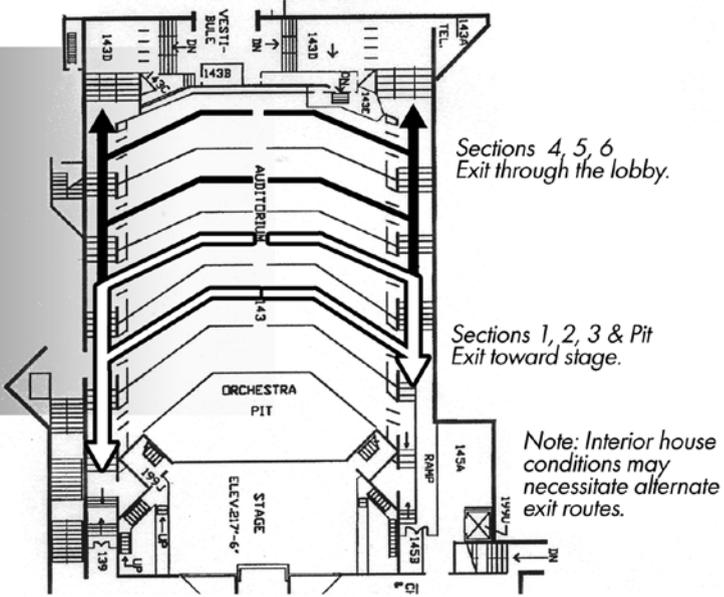


Balconies

Evacuation Procedures

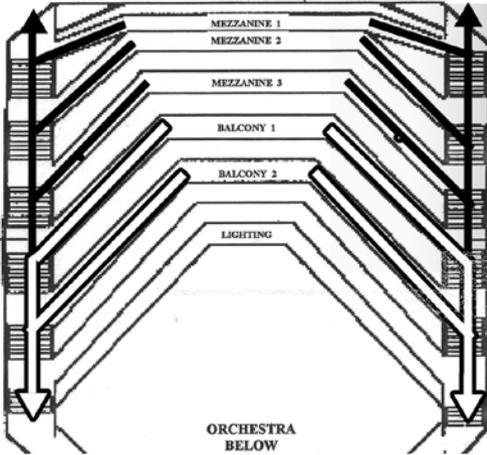
In the event of an emergency requiring evacuation of the building, procedures are in place to ensure that the audience can exit safely.

Concert Hall



Mezzanine 1, 2, 3
Exit rear through lobby.

Balconies 1, 2 exit toward stage, up two flights and down interior fire escape



Balconies

Patron Services

Refreshments

Concessions are available before the performance and during intermission for most Center Series Concert Hall events. For patrons in our wheelchair section, please notify an usher and they will be happy to bring the refreshments to you.

Restrooms

Restrooms are located on the lower level of the Fine Arts Center Concert Hall adjacent to the University Gallery and in the Concert Hall main lobby. When available there are additional restrooms in the Rand Theater area. Fully accessible restrooms are available in the Concert Hall and Bowker Auditorium. Restrooms in the Concert Hall for the mobility impaired are located in the lobby and the refuge area outside section 3 on house right.

Drinking Fountains

Drinking fountains are located on the lower level of the Concert Hall near the restrooms and in the lobby.

Late Seating

Patrons arriving after the start of the performance will be seated at an appropriate break.

Pagers and Cell Phones

Please turn off all pagers and cell phones when entering the seating area.

On Call Service

Doctors and persons needing emergency call service are asked to leave their name and seat location with the box office. If you keep a pager with you, please use the silent, vibration option.

Cameras and Recording Devices

The taking of photographs or recording the performance in any way is strictly prohibited.

For Hearing-Impaired Patrons

Assisted listening devices: Induction

loops and headsets are available for patrons with hearing impairments and may be checked out with an ID in the lobby prior to the performance. Compatible with most ALS systems and in compliance with the ADA. A credit card, driver's license, or valid student ID will be held as security while devices are in use.

Emergency Closing

In case of emergency, the lighted, red, exit sign near your seat is the shortest route to the exterior of the building. For your safety, please check the location of the exit closest to your seat and review the evacuation map included in this playbill. Also, follow the directions provided by the ushers.

Accessible Parking

An access-parking permit or plates must be visible to parking attendants.

For Your Viewing Pleasure

Check out what's on view in the University Gallery. The University Gallery is located on the lower level of the Concert Hall and is open one hour prior to the start of performances and during intermission. The Gallery is also open to the public Tuesday through Friday, 11am to 4:30pm, and Saturday and Sunday, 2 to 5pm.

Performance Cancellation

Fine Arts Center performances are rarely canceled and only in the case of severe weather. If a performance is canceled, you can call the Box Office at 1-800-999-UMAS or 545-2511 or tune in to the following radio and television stations: public radio station WFCR 88.5FM, WRNX 100.9FM/WPNI 1430AM, WHMP 99.9FM, WMUA, WRSI 95.3FM, WHYN, WMAS, WWLP-TV22 and WGGB-TV40. If a performance is canceled, patrons may exchange tickets for another event (subject to availability), may receive a credit on their account, or may request a refund.

Please recycle your playbill in the lobby.

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October 14 PBS Arts from Minnesota:
THE GUTHRIE THEATER PRESENTS H.M.S. PINAFORE

October 21 PBS Arts from Seattle:
AMERICAN MASTERS Pearl Jam Twenty

October 28 PBS Arts from Miami:
GREAT PERFORMANCES Miami City Ballet Dances
Balanchine & Tharp

November 4 PBS Arts from the Blue Ridge
Mountains: GIVE ME THE BANJO!

November 11 PBS Arts from Chicago:
AMERICAN MASTERS Bill T. Jones: A Good Man



...and much, much more: www.wgby.org for the rest of the schedule

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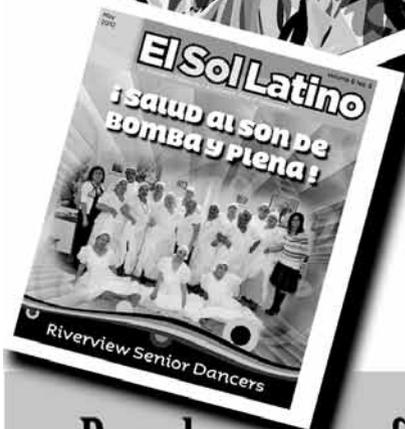
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Mark Tanner, Attorney, Bacon/Wilson

Sarah Tanner, Senior Vice President,
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THESE NUMBERS TELL ANOTHER STORY

In just one week, *The Republican* and *MassLive.com* combined, reach **72%** of adults in Hampden and Hampshire counties. That's **344,100** people. Mark and Sarah Tanner are two of them. Sarah's a board member of the UMass Fine Arts Center and Mark is an active supporter. When it comes to the arts, they know we've got it covered.

The Republican.



The Biggest Numbers, The Smartest Audience

Source: Urban & Associates, 2010

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On view at the University Museum of Contemporary Art

(lower level of the Fine Arts Center)

Kimsooja
video exhibition
Through December 11

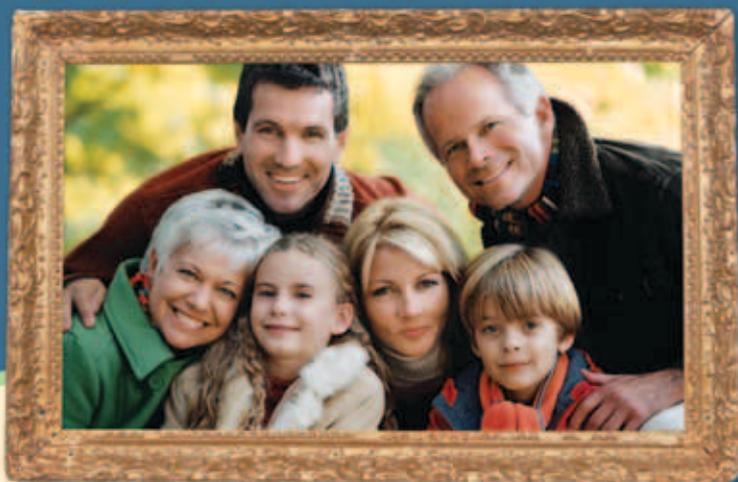


Kimsooja, *A Needlwoman*, 1999-2001, video still from Lagos. Courtesy of Kimsooja Studio.

The Instant of Combustion
Barbara Morgan
Dance Photography
Through October 16



Barbara Morgan, *Pearl Primus, Rock Daniel (2)*, 1944



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