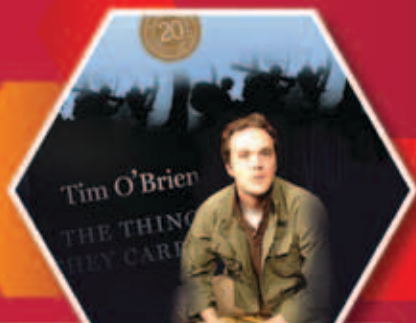


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Wednesday, October 19, 2011, 7:30 PM
Fine Arts Center Concert Hall

GALLIM DANCE

BLUSH

Artistic Director: Andrea Miller
Choreography: Andrea Miller
Costume Design: Jose Solis
Lighting Design: Vincent Vigilante

There will be a post-show talk-back with the company immediately following the performance. Please move forward to section one after the lights come up.

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PROGRAM

BLUSH

Music: "The Sound of an Unfinished Kiss," Pimmon (2003, Tigerbeat6)
"Birds," Andrzej Przybytkowski (Original Composition, 2009)
"Prelude No. 6 in B Minor, Op. 28," Frédéric Chopin (Tzimon Barto, Angel Records)
"New Breath," Kap Bambino (2008, Alt Delete Recordings)
"Nocturne No 13 in C Minor, Op. 48, No. 1," Frédéric Chopin (Vladimir Ashkenazy, Decca Music Group Limited)
"Fratres," Arvo Pärt
"I'll Believe in Anything," Wolf Parade (2005, Sub Pop Records)

LETTER FROM THE ARTISTIC DIRECTOR

Dear Friends,

As we celebrate the fourth anniversary of its founding, I am pleased to welcome you to Gallim Dance, a vibrant community of artists creating and presenting work that challenges our physicality, the approach to dance, and the audience's imagination. In these four years together, the dancers, our collaborators, and I have constructed a movement vocabulary and a world of ideas that reflect who we are as individuals, our dreams and our weaknesses, our humor, and our darkness. It all gets translated into works that are full of layers, surprises, and above all, movement that pushes the limits of risk and virtuosity. I hope that the enclosed materials will open a window to the world of Gallim. I look forward to sharing our work with you.

All the best,

Andrea Miller
Artistic Director
Gallim Dance
www.gallimdance.com

ABOUT THE COMPANY

Founded in 2006 by choreographer Andrea Miller, Gallim Dance is a New York City based company that quickly caught the attention of the dance community. Known for its visceral movement that creates a lasting resonance in the conscience, Gallim Dance includes an award-winning ensemble of dancers hailed for their quick wit, morphing physical quality, and technical virtuosity. Miller's works are simultaneously kinetic and intimate expressions of the self and its dialogue with identity, sensuality, and search of meaning. Called "gloriously quirky" by Dance Magazine and noted in *The New York Times* for its "visceral excitement, fervor and undeviating commitment", the company has performed in many premiere venues and festivals including The Joyce Theater, Jacob's Pillow, Spoleto Festival USA, New York City Center's Fall for Dance festival, Chutzpah! Festival, Joyce SoHo, White Bird Dance, Movement Research at Judson Church, Dance Theater Workshop, Alvin Ailey Citigroup Theater, and The Juilliard Theater among others. Miller's 2008 work *Blush* has been selected by the National Dance Project

for a 2011-2012 Touring Award, which provides Gallim with meaningful support to bring *Blush* on tour to various cities throughout the US. The company has also received support from The American Music Center, Broadway Cares/Equity Fights AIDS, First Republic Bank, The Jerome Foundation, Lower Manhattan Cultural Council, The Mid-Atlantic Arts Foundation's USArtists International, New York City Department of Cultural Affairs, The O'Donnell-Green Music and Dance Foundation, The Princess Grace Foundation, and The Trust for Mutual Understanding.

ANDREA MILLER

Born in SLC, Utah, Andrea Miller is a graduate of the Juilliard School where she received her BFA in Dance. Upon graduating, Andrea joined Ohad Naharin's Ensemble Batsheva in Israel where she performed the work of Naharin and Sharon Eyal, resident choreographer. Andrea has also performed as a guest with Cedar Lake, Limon Dance Company, and The Buglisi Dance Theatre. Prior to attending Juilliard, Miller was a student and performer of Doris Humphrey's

works and solos under the direction of Ernestine Stodelle and Gail Corbin.

In 2006 Miller returned to NYC to establish Gallim Dance, a contemporary dance company that supports the creation and performance of her choreography. As a sought-after choreographer, she has been noteworthy for her use of extreme physicality – movement that shifts between explosive power and contained tension – and the ability to create an experience where the dancers appear at the edge of their limits. Her work reveals a unique coexistence of classicism and primitivism, with remarkable idiosyncrasies that seamlessly weave together the elegant and the raw in a breathtaking surprise. *The New York Times* has praised Miller for her “voluptuously polyglot choreography”. Her work has also been described as “wrenching and moving” (Dance Europe), and MN Artists wrote, “Everywhere you look, there’s a collision that unhinges the nerves, breakneck partnering that wracks the heart.”

Miller was awarded the 2009 Princess Grace Foundation Fellowship in Choreography, 2010 Princess Grace Foundation USA Works in Progress Award, and was selected for Dance Magazine’s 2009 “25 to Watch.” She is also the recipient of the Youth America Grand Prix award for Emerging Choreographers. Her work has been presented throughout the US, Canada, and Europe. In addition, Miller is the associate choreographer with Noord Nederlandse Dans. Select companies in the US and Europe are touring Miller’s work currently. In May 2011, Ballet Bern will be performing *Howl* at the Royal Opera House 2.

Recent commissions include Dance Theater Workshop (January 2011), Ballet Bern, Ballet Hispanico, Noord Nederlandse Dans, The Juilliard School, Installation at SportMAX, Hubbard Street 2, Zenon Dance, Hedwig Dances, Arts Umbrella, New Jersey Dance Theatre Ensemble, Repertory Dance Theatre, Body Traffic, Northwest Dance Project, and Springboard Danse

Montreal. In collaboration with Alexandra Wells, Miller helped to develop Movement Invention Project, a summer program for improvisation and movement invention. She has taught movement and created works for dancers and actors at The Juilliard School, SUNY Purchase, The Ailey School, Sarah Lawrence, Wesleyan, SUNY Brockport, and Stella Adler

DANCER BIOS

Francesca Romo (Associate Director, Dancer) was born in London, England. Francesca trained at the Royal Ballet School and the London Contemporary Dance School. After a one-year apprenticeship with Richard Alston Dance Company she formally joined the Company from 2003–2006. Francesca is currently undergoing certification in Gyrotonics, and she currently teaches in Manhattan and Brooklyn. Francesca co-founded Gallim Dance in 2006.

Caroline Fermin (Dancer) attended the New Orleans Center for the Creative Arts throughout her youth and later The Juilliard School (BFA). In 2007, she joined James Sewell Ballet in Minneapolis. She has received grants and awards for her work, and created a highly needed project to bring young artists to work in New Orleans after Hurricane Katrina. Caroline is spear-heading Gallim’s outreach program.

Troy Ogilvie (Dancer), a New Jersey native, received her early training from Miss Carol’s School of Dance, New Jersey Dance Theatre Ensemble, and the Princeton Ballet School. She graduated from The Juilliard School with a BFA in 2007. As a student, she performed repertory by Twyla Tharp, Alvin Ailey, William Forsythe, Donald McKayle, and new works by Susan Marshall and Azure Barton. Troy has been selected as one of Dance Magazine’s 2011 “25 to Watch.”

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Saturday, February 4, 2012 | The Hotel Northampton

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Dan Walczak (Dancer) is originally from Buffalo, New York. After receiving his BFA in Dance from SUNY Brockport in 2007, he moved to New York City and began dancing with Coriolis Dance Inc. as well as Keith A. Thompson's Dance Tacticts Performance Group. He joined Gallim Dance in 2008.

Jonathan Windham (Dancer) is a native of Colorado, and studied dance at SUNY Purchase with a concentration in ballet. After Purchase, he spent a season with American Repertory Ballet. Jonathan has also worked with The Kevin Wynn Collective and Terra Firma Dance Theatre where he danced works by Septime Webbre as well as in the original stage and film version of "Vesper" directed by Brock Labrenz. The Film premiered at the Sans Souci Festival of Dance Cinema in Barcelona, Spain in summer 2010. Jonathan performed as a soloist in the world premier of "El Corregidor y la Molinera" choreographed by Ramon Oller at the Brooklyn Academy of Music. He has been working with the DASH Ensemble since 2006 and has performed at the Ailey Citigroup Theatre, Jacob's Pillow Inside/Out stage, and Cedar Lake Contemporary Ballet's theater. In addition he has danced works by George Balanchine, Twyla Tharp, and Graham Lustig. On his performance in Miller's *Wonderland*, the NY Post wrote, "An airborne Jonathan Windham, a skinny dancer with arms like tentacles, ingeniously turns lip-syncing into choreography." In September

2010 Jonathan appeared on the cover of City Center's Fall for Dance advertisements. Jonathan joined Gallim in December 2009.

Arika Yamada (Dancer) hails from Motor City Michigan. At age 7 she experienced her first plie. She trained at The Joffrey Ballet School followed by 2 years and at The Nutmeg Conservatory. She also continued her training with Elena Tchernichova and was later accepted to The Vaganova Ballet Academy. Whilst in LA, she was represented by Bloc Agency and was featured in an International Commercial for Coca Cola. A graduate of The Juilliard School, Arika has also performed with The Lar Lubovitch Dance Company, at City Center's Fall for Dance with Twyla Tharp's "Deuce Coupe," and at Twyla Tharp's Gala at The Joyce Theater. Arika appeared on the cover of City Center's Fall for Dance advertisements in September 2010. She is now choreographing for an Opera composed by Su Lian Tan commissioned by Middlebury College. It will premiere at Middlebury in September 2011. Arika joined Gallim Dance in 2009.

REPERTORY

BLUSH

Blush is an invigorating work dense with emotion and physical exertion that investigates themes of intimacy, instability, and the desire of the heart and body to feel strongly. Movement that draws

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from Butoh and ballet is set to a collage of music ranging from Chopin to Electro Punk. As the battlefield of the dance develops six dancers covered in white paint increasingly make contact, harsh movement leads to achingly tender moments. The raw, explosive power of Blush exposes the dancers' rosy flesh and the ecstasy of their existence.

Running Time: 50 minutes

Dancers: 6

Premiere: 2009

Choreography: Andrea Miller

Lighting Design: Vincent Vigilante

Costume Design: Jose Solis

Music: Mannyfingers, Andrej Przybytkowski, Chopin, Kap Bambino, Arvo Part, Wolf Parade

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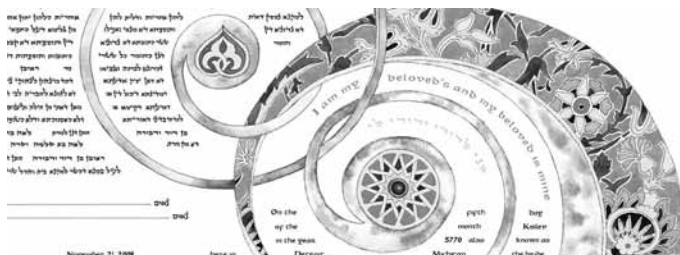
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Shantala Shivalingappa

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J. Ramesh vocal
N. Ramakrishnan mridangam (percussion)
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PROGRAM INFORMATION

I. PRAYER TO VANI, GODDESS OF THE ARTS AND KNOWLEDGE

II. GANAPATI VANDANA -

Raga Ahir Bhairav, mishra chaapu (7 beats)

Music and Lyrics Vinayak Netke

A homage to Ganapati, or Ganesha, the elephant-headed God.

Ganesha is the first deity that is invoked at all new beginnings. He destroys all obstacles and symbolises joy, compassion, and all that is auspicious.

“Glory to you Ganesha, with your graceful elephant head, and swaying trunk.

We offer you our first salutations, seeking your blessings. Your, our protector, with your golden body shining, your lotus-like hands, and your gem-studded crown.

Our hearts bloom in your light, and we joyfully sing your name.”

III. TARANGAM

Ragamalika, adi talam (8 beats)

Lyrics Sri Narayana Tirtha Music J. Ramesh

Tarangam, “waves” in Sanskrit, is the name that we give to the devotional songs composed by the saint Narayana Tirtha, one of the founders of Kuchipudi. The Tarangam dance showcases a great variety of Kuchipudi steps, while portraying the chosen poem. One part of the choreography is danced on a brass plate, a special feature of this style.

This Tarangam is dedicated to Shiva, the Lord of Dance.

“O Shiva, the great venerable one, may you always be in my heart.

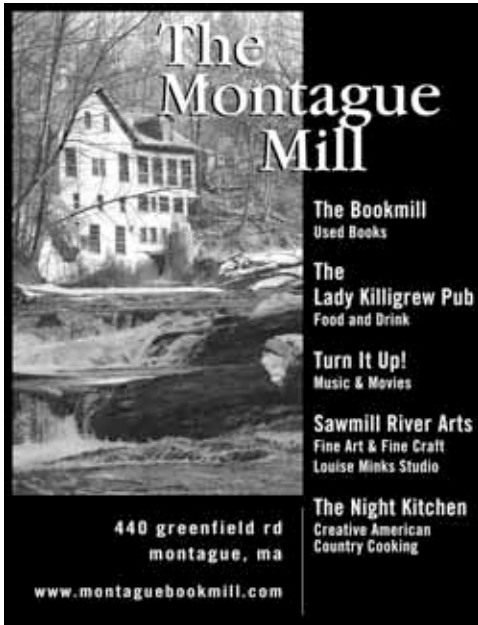
You wear the brilliant crescent moon on your head, from your matted locks flows the river Ganges. You are the protector of the Universe.

You live on the sacred Mount Kailasa. A smile of yours is enough to destroy evil demons.

You wear a snake with five hoods around your chest; you are the supreme ascetic.

Your dance of infinite joy and power destroys all our sorrows,

Salutations to you, O Shiva.”



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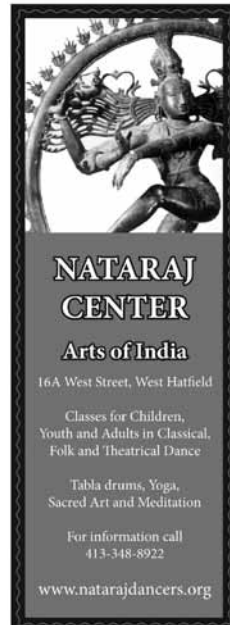
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IV. TANI-DVAYAM -

A Rhythmic duet.

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Little by little, their beats come together and finally merge into one common pattern, woven onto the regular beat they started from.

V. KIRTANAM -

Raga *Mukhari*, *khanda chaapu* (5 beats)

Music and lyrics *Sri Annamacharya*

A narrative dance based on a romantic poem.

Goddess Padmavati addresses her husband Lord Venkateshwara :

"In my dream, we had a fight. I woke up with a start, and then, realising that it was only a dream, relieved, I embraced you."

Often women get upset hearing their husbands' harsh words. But we don't have this habit between us. And if by chance your words to me are not sweet enough, I wither like a flower losing her petals. But in my dream we were really having a fight ! And I was so upset ! The coolness of the moon turned in to a solar furnace. I used the sandalwood cream instead of the kasturi cream, you should have seen my face ! "O Venkateshwara, if you leave me, I will not be able to bear it » I thought!

I dreamt all this, forgetting our love for each other. And then I woke-up with a start, and embraced you."

VI. TILLANA -

Raga *Tilang*, *aditalam* (8 beats)

Music and Lyrics *Sri Lalgudi Jayaram*

A dynamic and rhythmic dance, Tillana develops the different elements of pure dance : movements of the eyes, of the neck, hand gestures, footwork etc.

This Tillana is in praise of Lord Kumara, with a short poem that says:

"In the temple of my heart, you are like a flood of light and compassion that washes away all darkness, O Kumara, you who love to play with peacocks."

VII PASAYADĀN –

Raga *Sindhubhairavi*

Lyrics *Dyaneshwar* / Music *Hridayanath Mangeshkar*

Pasyadan is a prayer composed by the very young saint Dyaneshwar. At the age of 21, having completed this text, he experienced a flow of divine ecstasy, went into deep meditation and left his physical body.

Pasayadan invokes divine grace and blessings, peace and joy for all beings.

KUCHIPUDI

Kuchipudi is a classical dance form of South India. It takes its name from a small village called Kuchipudi, in the state of Andhra Pradesh, where it was born around the 15th century. Like all Indian classical dance forms, it's technique is rooted in the Natya Shastra, a 2000 year- old treaty on dramatics, which gives a very precise and highly developed codification of dance, music and theater.

But Kuchipudi also received the influence of the popular folk dance and music traditions which were prevalent at the time in that particular region, and which developed themes of religious devotion. The result is a style which is both highly evolved and structured, but also vibrant and lively, extremely intricate and utterly graceful. Kuchipudi uses the two important techniques, which are developed in different ways in each of the Indian classical dance styles: pure dance and expressive dance. Pure dance, *nrtta*, is rhythmic and abstract. The footwork executes the complex rhythmic patterns of the accompanying music, while the rest of the body, from the head to the tip of the fingers, follows sometimes with forceful precision, sometimes with flowing, graceful movements.

Expressive dance, or abhinaya, is narrative. Here, each part of the body is used to bring alive the text, poem or story, recited in the song. The hand gestures—mudras—are codified into a very precise language. The facial expressions are stylized so as to convey a wide range of complex and subtle sentiments and feelings. The whole body comes alive to communicate the emotions which arise from the song. Kuchipudi is a harmonious combination of these two aspects, where the dancer alternates or blends together, moments of pure dance, rhythmic, bright, vivacious, full of beauty and grace, and narrative moments based on the Hindu mythology, where the focus is on the use of gestures, facial expressions and body language. The Kuchipudi performance is accompanied by a live, classical orchestra, comprising singing, flute, veena and percussions. The dance, music, and rhythm are very closely interlinked, and each element is developed in relation with the other.

In the field of Kuchipudi, Master Vempati Chinna Satyam has clearly marked the last four decades. Through his dedication, extraordinary talent and sheer hard work, through his collaboration with greatly knowledgeable and sensitive scholars, composers and musicians, he brought Kuchipudi from its little village to the forefront of the artistic scene in India, and also to an international audience. He renewed and restored a diluted and cruder form of Kuchipudi, at a time when it was fading in rigor and vibrancy, forging a very personal, precisely structured, pure and elegant style.

In 1963 he founded the “Kuchipudi Art Academy” in Madras, and from there, created a repertoire of solo dances as well as dance dramas or ballets. Today, thanks to him, Kuchipudi occupies a privileged position among other Indian classical forms, and his students continue his work in and out of India.

Shantala Shivalingappa

Born in Madras, India, brought up in Paris, Shantala is the child of east and west. She grew up in a world filled with dance and music, initiated at a tender age by her mother, dancer Savitry Nair. Deeply moved and inspired by Master Vempati Chinna Satyam's pure and graceful style, Shantala dedicated herself to Kuchipudi, and received an intense and rigorous training from her master. Driven by a deep desire to bring Kuchipudi to the western audience, she has performed in important festivals and theatres, earning praise and admiration from all.

Acclaimed as a rare dancer by artists and connoisseurs in India and Europe, Shantala combines a perfect technique with flowing grace and a very fine sensitivity. Since the age of 13, she has also had the privilege of working with some of the greatest artists of our times: Maurice Bejart, Peter Brook, Bartabas, Pina Bausch. Such experiences make her artistic journey a truly unique one.

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Wednesday, November 2, 2011, 7:30 PM
Bowker Auditorium

The American Place Theater's *Literature to Life*® Stage Presentation of

THE THINGS THEY CARRIED **BY TIM O'BRIEN**

Performed by Billy Lyons
Adapted and Directed by Wynn Handman
Double Bass: David Casali

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VETERANS
Education
PROJECT



 **NEW ENGLAND**
PUBLIC RADIO

PROGRAM INFORMATION

This Literature to Life original, adapted for the stage in 2004 features sixty minutes of verbatim performance from this unique and important piece of American Literature. Having been developed and premiered at Playhouse Square in Cleveland in collaboration with Mr. O'Brien, the actor leads us through five of the short stories from the book including *The Rainy River* and *The Man I Killed*. With original bass music as underscoring, the audience lays witness to the complex issues of war and the universal struggle of the soldier. Surrounded by a pre and post show interactive discussion the audience will explore themes including ethics, making choices and violence.

LITERATURE TO LIFE, The American Place Theater's performance-based literacy program, presents professionally staged verbatim adaptations of significant American literary works. This educational program gives students a new form of access to literature by bringing to life the world of books. Literature to Life has already provided a catalyst for learning and self-expression for over 400,000 students nation-wide. The Theater, having received over 30 Obies and 16 Audelcos, is critically acclaimed as a birthing place for artistic endeavors at the crossroad of literature and live performance for now 47 years.

MISSION - The American Place Theater is committed to producing high quality new work by diverse American writers and to pursuing pluralism and diversity in all its endeavors. We strive to respond to the needs of our time with work that is relevant and cuts deeply into the fabric of American society. Literature to Life® is a performance-based literacy program that presents professionally staged verbatim adaptations of significant American literary works. The program gives students a new form of access to literature by bringing to life the world of the book with performances that create an atmosphere of discovery and spark the imagination.

HISTORY - The history of The American Place Theater, is rich and varied, with a consistent commitment to nurturing the talents of American authors, playwrights and actors. Now in its 47th Season, the Theater is led by Artistic Director/Co-founder, Wynn Handman and Executive Director, David Kener, in conjunction with an active Board of Trustees and a staff of five. The American Place Theater was founded in 1963 by Wynn Handman, Sidney Lanier, and Michael Tolan at St. Clement's Church, far west on 46th Street in Manhattan and was incorporated as a not-for-profit Theater in that year. Tennessee Williams and Myrna Loy were two of the original Board members. The first full production was Robert Lowell's Theater trilogy masterpiece, *The Old Glory*, in November 1964.

Wynn Handman (Director) - Mr. Handman is the Artistic Director of The American Place Theater, which he co-founded with Sidney Lanier and Michael Tolan in 1963. His role in the Theater has been to seek out, encourage, train, and present new and exciting writing and acting talent and to develop and produce new plays by living American writers. In addition, he has initiated innovative Arts Education Programs, such as Literature to Life®.

Billy Lyons (Actor) - Billy Lyons, New York, NY, is a graduate of Ithaca College (B.F.A. Acting). Credits include *The Things They Carried* (dir. Wynn Handman, The American Place Theater, NYC). *The Laramie Project*, *Die Fledermaus*, *The Cherry Orchard* (Ithaca College), *The American Dream* (Icarus Theater Ensemble, Ithaca, NY) Billy currently studies at the Wynn Handman Studio and is Mr. Handman's studio assistant.

David Casali has been playing bass in the western Mass. area for over seven years. He plays classical, jazz, and world music. Casali has been a participant in the Western Mass. District Jazz Band and the Massachusetts All-State Jazz Band. Currently a senior at UMass Amherst, David is the principal bassist for the UMass University Orchestra.

WAR VETERANS

A Commemoration through Art, Theater, Literature, and Film October 31 – November 19, 2011

In collaboration with the Springfield Vet Center, UMass Student Union Art Gallery, UMass Veteran Services, and the Veterans Education Project of Amherst, the UMass Fine Arts Center presents a series of events to honor and commemorate veterans for serving our country. More information at fineartscenter.com/vet.

The Things They Carried
By Tim O'Brien

An American Place Theatre's Literature to Life State presentation
November 2, 7:30pm, Bowker Auditorium

An acclaimed one-person performance derived from Tim O'Brien's masterful best-selling novel, based on the author's experience as an Army infantryman serving in the Vietnam War.

General Admission: \$15; FC,GCC,STCC & 17 & under \$10

Tickets: 1-800-999-UMAS, 413-545-2511 or online at fineartscenter.com

Creative Expressions

An Art Exhibit by War Veterans

October 31 – November 19, UMass Student Union Art Gallery

Opening Reception: November 2, 5-7pm

Gallery Hours: Monday-Thursday: 10am-5pm, Friday-Saturday: 10am-3pm

I Was There

Stories of War and Homecoming

November 2 – 18, 8am-5pm, UMass Memorial Hall

A collection of photographic portraits of Veterans by photographer David Turner paired with stories that explore themes of Tim O'Brien's book.

Co-sponsored by the Hallmark Institute of Photography

Art and the War Experience: Panel Discussion

Doug Anderson, Matt Mitchell, Tyler Boudreau

Thursday, November 17, 5pm, Campus Center Cape Cod Lounge

FREE and Open to the Public

A panel of artists and writers whose work has been motivated and informed by military and war-time experience, and explores the experience of war and homecoming.

WAR ON FILM

November 5, 9, & 15, Campus Center Cape Cod Lounge

Featuring war-related movies ranging from drama to documentary and comedy

All films are free and open to the public. Films include *The Hurt Locker*, *Catch 22*, *Full Metal Jacket* and more. Visit fineartscenter.com/vet for a complete film listing and schedule.

Sponsored by the UMass Fine Arts Center, Springfield Vet Center, UMass Student Union Art Gallery, UMass Veteran Services, the Veterans Education Project of Amherst, Baystate Medical Practices, Daily Hampshire Gazette, New England Public Radio, the UMass Alumni Association, On The Same page Northampton

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October 1 | 7:30pm

Rimsky-Korsakov
Tchakiovsky
Shostakovich

Rock on Broadway

October 15 | 7:30pm

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of the 70's, 80's & 90's.

Audience Karaoke Contest
6:15-7:15pm

Rackmaninoff & Barber

November 5 | 7:30pm

Barber's *Adagio for Strings*
Rachmaninoff's *Piano Concert No. 3*

Christmas Spectacular

December 3 | 7:30pm

A fabulous evening of Christmas
music, sing-alongs and more!

Holiday Family Festival

December 4 | 3:00pm

A great family event with
festive pre-concert activities.

Tchaikovsky & Beethoven

January 28 | 7:30pm

Tchaikovsky's *Variations on a
Rococo Theme*
Beethoven's *Symphony No. 7*

Kingston Trio

February 11 | 7:30pm

Folk Era Icons performing their top hits
*Tom Dooley, M.T.A. (Charlie on his ride
forever 'neath the streets of Boston)* and
Scotch and Soda.

Brahms & Harris

March 10 | 7:30pm

Brahms · Harris
Hovhanness' Guitar Concerto

New Orleans Swing

March 31 | 7:30pm

Trumpeter/Vocalist Byron Stripling
brings his powerhouse technique
featuring the blues, gospel, swing and
jazz performance to Symphony Hall.

Mozart & Schumann

April 14 | 7:30pm

Schuman's *Symphony No. 5*
Mozart's *Piano Concerto No. 25*
Schumann's *Symphony No. 2*

Holst's The Planets

May 12 | 7:30pm

Dukas' *The Sorcerer's Apprentice*
Holst's *The Planets*
Bolcom's *Prometheus, Chorus Fantasy*

Tuesday, November 8, 2011, 7:30 PM
Fine Arts Center Concert Hall

SAMULNORI

Master Drummer and Dancers from Korea

Kim, Duk-Soo & SamulNori Hanullim

Sponsored by



PROGRAM INFORMATION

"The four musicians in the Korean ensemble known as SAMULNORI are all virtuoso percussionists."
"SAMULNORI is a complete theatrical experience as well."

–*New York Times*

"SAMULNORI offers an experience that matches unsparing energy and technical mastery with a strong sense of spirituality"

–*Los Angeles Times*

SamulNori: A Contemporary Tradition

SamulNori is the name of a group of four dynamic musicians dedicated to performing and preserving traditional Korean music and dance. The name also refers to the style of music they created. Since these superb percussionists formed the group in 1978, SamulNori has sparked a renaissance in Korea's music scene and garnered worldwide acclaim more than 30 years.

The Korean words 'samul' means 'four things' and 'nori' means 'to play.' In the case of SamulNori, it refers to the four musicians playing and dancing with four percussion instruments. Founded by Kim, Duk-Soo, the group's leader and master of the Jang-go (hourglass shape drum), SamulNori has become the leading traditional Korean performance group. The ensemble performs in many configurations but usually tours as a quartet with Master Kim at the helm. The origins of their music can be traced to what is usually referred to as farmers' band music (Poongmul) and ceremonial music. It also incorporates the influences of folk and religious music and their intricate rhythms have become quite uniquely their own.

In 1993, SamulNori became SamulNori Hanullim Performing Arts Troupe. ('Hanullim' means 'big bang.') This growth from a four-man performance ensemble into a company of thirty artists and students meant that SamulNori's dedication to traditional Korean arts, music, and dance over the last two decades had now become a viable educational and research enterprise.

Over the years, SamulNori toured almost every nation in the world. On their tour, they always made work-shop periods with native musicians to let them know SamulNori and Korean traditional rhythms as well as their concerts.

SamulNori has collaborated with many highly acclaimed musicians from around the world in a variety of musical styles ranging from jazz to pop. They have performed with orchestras in concerts written expressively for them and have taken part in many festivals.

The Instruments: Lighting, Wind, Rain, and Clouds

SamulNori's music is based on the rhythms of traditional Korean folk percussion music. The "four things" refer to the four percussive instruments:

"K'kwaenggwari" (small gong) is made mainly of brass with trace of gold or silver. It is hand held and played with a bamboo mallet. One hand holds the mallet while the other hand is responsible for dampening the sound produced. The player of this instrument often plays the role of leader, signaling transitions in the music. As each instrument is associated with an element in nature, the k'kwaenggwari is related to lightening.

The "Jing" is a large gong that is struck with a padded stick. This instrument can be played in a number of ways: hung on a frame, hand-held by handle, or played with two hands. A Jing should make an oscillating sound, imitating the shape of the valleys of Korea. This instrument is associated with the wind.

The "Jang-go" is often called the hourglass drum, referring to its shape, which is similar to an hourglass. The drum has two sides, each with different types of leather skin. One side produces high pitched sound while the other produces low one so this instrument can make various sounds. This instrument is associated with rain.

The "buk" is a barrel drum, made of a piece of hollowed out wood and two leather skins tied to the wood. It is played by a single stick and provides the bass sounds of the group. The buk is related to the clouds.

SAMULNORI PROGRAM NOTES

BINARI (Prayer Song)

A sweeping prayer song that used to signal the beginning of a stay at a village, Binari can now be heard at events such as the opening of a new business or building, or at a performance. The shaman sings the extensive prayer, which touches on many aspects important to Korean beliefs. It recounts the tale of creation and it calls upon the various spirits that reside in the village and homes, eventually asking for a blessing upon the people, the players and the ground they inhabit.

Placed on the altar is an abundance of food offerings to the gods and to ancestors, and a pig's head. Audience members are invited to approach the altar, bringing with them their prayers. They may also light an incense stick, pour rice wine and bow. It is customary to place an offering of money on the altar. The head of the pig signifies wealth, health and abundance; and, if an offering of money is placed in the mouth of the pig, it is believed that the prayers brought to the altar will be answered generously.

SAMDO SUL JANG-GO GARAK (Jang-go Rhythms from Three Provinces)

All performers are seated with Jang-go (hourglass drum) and play an arrangement consisting of representative Jang-go garak (rhythm patterns) of three Korean provinces. Originally, one player would fasten the Jang-go to his body and perform a showy solo piece, flaunting his unique style of dance and technique. SamulNori created this new arrangement to be played while seated, shifting the focus from showmanship to musicality.

SAMDO NONGAK GARAK (Nongak Rhythms from Three Provinces)

Samdo Nongak Garak is also an arrangement of different rhythms from the three provinces. Some of the garak that appeared in Samdo Sul Jang-go Garak also appear here, now interpreted by the four different instruments. During festivals, performers would traditionally have played these instruments while dancing, but SamulNori has broadened the scope of the many garaks that appear by playing seated and developing the musical possibilities of this arrangement.

PAN KUT (Play)

The dance features the "sangmo" (a ribboned hat) and the "bupo" (a feathered hat) which the performers will make move and spin with the energy of their dancing bodies. This particular Pan Kut is a modern rendition of the large group dances of the farming festivals made suitable for a few men on a stage. Because farmers were traditionally recruited as soldiers when a war broke out, there was a great exchange of ideas between the military musical tradition and village dances. Most of the choreography is based on military exercises, and the hats the performers wear resemble ancient helmets. It has been said that the sangmo originally had shards of glass and metal attached to the ribbon and were used as weapons during battle.

With feet treading the earth, ribbons flying upward, and rhythms sounding through the air, the players attempt to consummate the union of heaven, earth and humankind. The banner, the spiritual member of the troupe, with its stake driven into the ground, and its feathers reaching for the sky, embodies the desire for cosmic harmony.

Artistic Director: Kim, Duk-Soo

The word "genius" should not be used to describe an individual with extraordinary talents, but rather an individual who uses those talents to inspire the best from those around him. In this sense, "genius" is a fit appellation for the leader of SamulNori, Kim, Duk-Soo, born in 1952. His father chose him out of eight other siblings to follow in his footsteps as a professional musician in the tradition of wandering artists, or "Namsadang" (the troupe of Korean Traditional Performing Arts).

At the age of five he was awarded the President's citation for his performance ability, thus beginning an amazing personal career that has taken him to virtually every corner of the world. He graduated from the Korean Traditional Music and Performing Arts School in Seoul.

With the formation of SamulNori in 1978, his life took on new and complicated dimensions. There were five specific purposes in forming the group: to research more expansively the traditional music of Korea, to study the music and instruments (especially percussion instruments) of other traditions throughout the world, to create new music and to provide educational opportunities for students and others to learn Korean percussion.

Kim, Duk-Soo, the founder of SamulNori, has been recognized as one of the fifty most influential figures in Korea through the last five decades. In addition to a busy touring schedule, Mr. Kim teaches at the Korean National University of Arts and serves as artistic director of SamulNori Hanullim.



NEW ORLEANS @ UMASS

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The Music: **The Washboard Chaz Blues Trio**, a New Orleans favorite, will play Delta, Piedmont and Chicago Style Blues. **UMass Jazz Ensemble I**, **Jeffrey W. Holmes**, director, also performs.

Friday, March 9, 2012
Campus Center Auditorium, 6pm doors open
6:30pm music begins


Tickets: \$65, includes dinner
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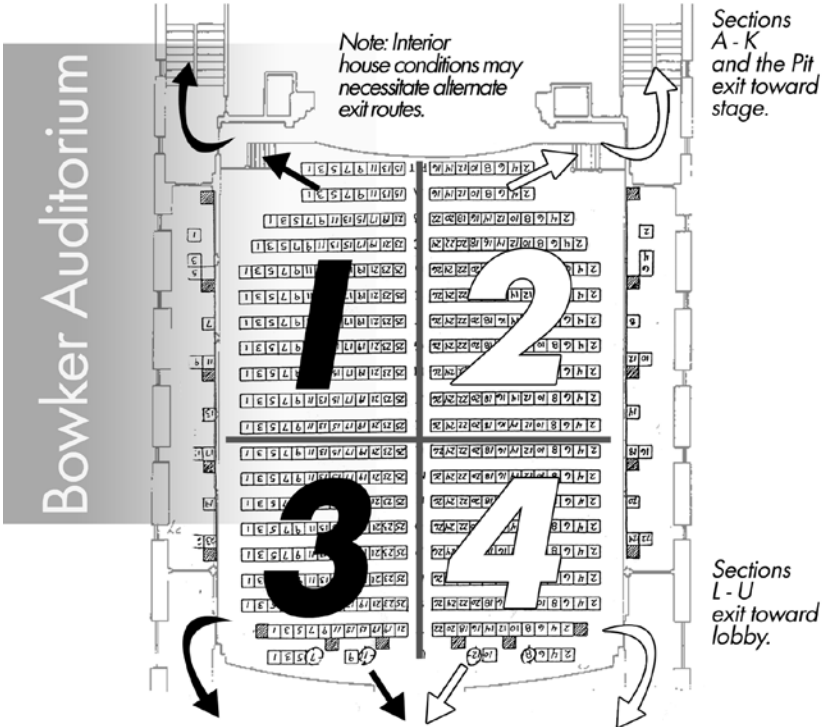
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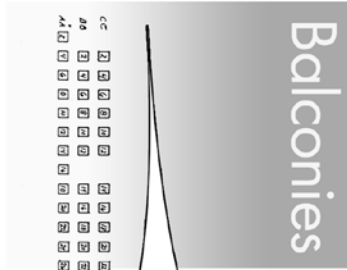
Bowker Auditorium



West side exit stairwell left.



Sections L - U exit toward lobby.

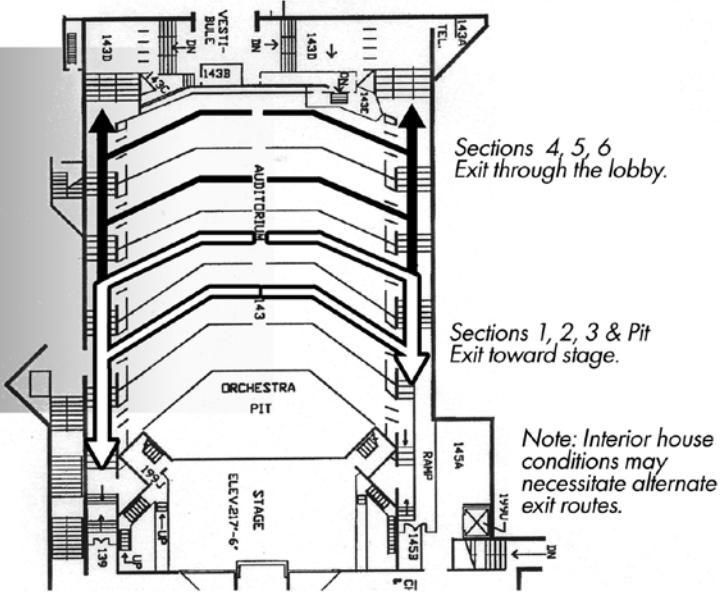


East side exit stairwell right.

Evacuation Procedures

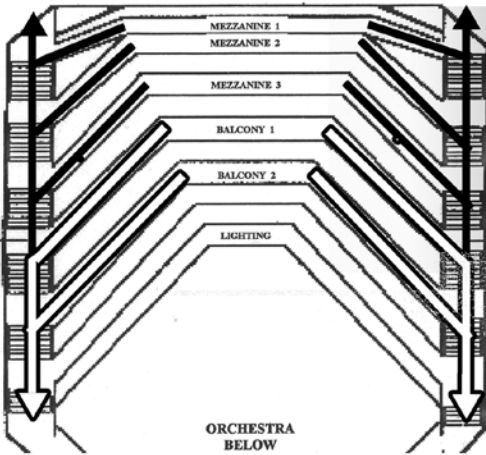
In the event of an emergency requiring evacuation of the building, procedures are in place to ensure that the audience can exit safely.

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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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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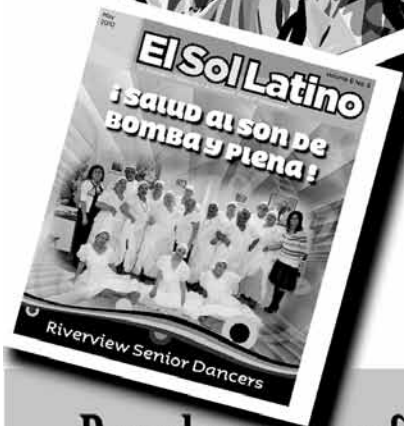
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The Biggest Numbers, The Smartest Audience

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



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