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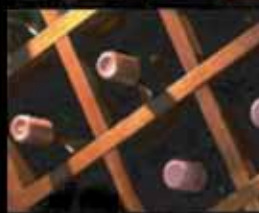


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FINE ARTS CENTER

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Tuesday, April 3, 7:30 P.M.
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BALLET HISPANICO

Artistic Director

Eduardo Vilaro

The Company

Lauren Alzamora
Mario Ismael Espinoza
Andrea Salamanca
Kimberly Van Woesik

Donald Borrer
Rodney Hamilton
Jeffrey Sykes
Joshua Winzeler

Jamal Rashann Callender
Min-Tzu Li
Vanessa Valecillos
Jessica Alejandra Wyatt

Rehearsal Director
Michelle Manzanales

Company General Manager
Gregory Stuart

Technical Director
Joshua Preston

Wardrobe Supervisor
Diana Ruettiger

Stage Manager
Gwyndolyn Kay

Founder

Tina Ramírez

Ballet Hispanico salutes Jody and John Arnhold for their visionary leadership and support. Through the generosity of the Arnhold family, Ballet Hispanico will continue to inspire communities around the world for the next 40 years and beyond.

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BalletHispanico.org

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PROGRAM

NUBE BLANCO

(New York Premiere 2012)

Choreography by Annabelle Lopez Ochoa
Music by Maria Dolores Pradera
Costume Design by Diana Ruettiger
Lighting Design by Josh Preston

The Company

INTERMISSION

ESPIRITU VIVO

(2012)

Choreography by Ronald K. Brown
Music by Susana Baca
Costume Design by Diana Ruettiger
Lighting by Dalila Kee

The News
La Noche y El Dia
Javier Lazo

Prayer
The Anchor Song
Björk

Spring
13 de Mayo
Caetano Veloso

New Day
Afro Blue/Zum Zum
Ricardo Pereira/ Mongo Santamaria

Lauren Alzamora, Jamal Rashann Callender, Mario Ismael Espinoza, Rodney Hamilton, Kimberly Van Woesik, Andrea Salamanca, Vanessa Valecillos, Jessica Alejandra Wyatt

Espíritu Vivo was commissioned by the University of Notre Dame's DeBartolo Performing Arts Center and is funded by an award from the National Endowment for the Arts, public support from the New York State Council on the Arts, a state agency, and in part by National Dance Project of the New England Foundation for the Arts. NDP is supported by lead funding from the Doris Duke Charitable Foundation, with additional funding from the Andrew W. Mellon Foundation, the Community Connections Fund of the MetLife Foundation, and the Boeing Company Charitable Trust.

Susana Baca's music is from the album *Susana Baca Espiritu Vivo* courtesy of *Luaka Bop*. Available from LuakaBop.com

INTERMISSION

CLUB HAVANA

(2000)

Choreography by Pedro Ruiz
Music by Israel López, Rubén Gonzales, A.K. Salim, Perez Prado, and Francisco Repilado
Costume Design by Emilio Sosa
Lighting Design by Donald Holder

Son

Rodney Hamilton, Vanessa Valecillos and Joshua Winzeler with Lauren Alzamora, Donald Borrer, Jamal Rashann Callender, Mario Ismael Espinoza, Andrea Salamanca, Min Tzu Li, Kimberly Van Woesik

Mambo
Lauren Alzamora Kimberly Van Woesik Andrea Salamanca
Jamal Rashann Callender Donald Borrer Mario Ismael Espinoza

Cha Cha Cha
Rodney Hamilton Min-Tzu Li Joshua Winzeler

Bolero
The Company

Rhumba, Conga
The Company

The original production of *Club Havana* was made possible, in part, by gifts from Jody and John Arnhold, Dhuanne and Douglas Tansill and Caroline Newhouse; by grants from American Express Company and AT&T; and with commissioning funds from the New York State Council on the Arts.

El Timbale Travieso was written by Israel "Cachao" Lopez, published by Foreign Imported Productions & Publishing, Inc. (BMI), copyright 1995. *Chan Chan* by Francisco Repilado, courtesy of Woodfield Music and courtesy of Nonesuch Records, by special arrangement with Warner Special Products. *Congo Mulence* by A.K. Salim, used by permission of EMI Longitude Music. *Melodia del Rio* by Rubén Gonzáles, courtesy of Nonesuch Records, by arrangement with Warner Special Products.

ABOUT BALLET HISPANICO

Celebrating 41 years of dance and culture, Ballet Hispanico was founded by Tina Ramirez and is recognized as the nation's preeminent Latino dance organization. From its grassroots origins as a dance school and community-based performing arts troupe, Ballet Hispanico has grown to become a world-class cultural institution. The Company, School of Dance, and Education & Outreach programs serve as catalysts for cultural dialogue and are the vehicles through which Ballet Hispanico celebrates and shares the dynamic aesthetics of the Hispanic Diaspora with all communities.

Today, Ballet Hispanico remains dedicated to continuing and deepening its mission through the artistic leadership of Eduardo Vilario, a former Ballet Hispanico Company member, as well as an educator and choreographer. Under his leadership, the organization continues to explore and preserve Hispanic cultures through dance.

TONIGHT'S PERFORMANCE

We invite you to use the following program notes as a reference for tonight's program. These notes are meant to offer you a glimpse into the choreographer's inspirations while creating the ballets, and should not be taken as a direct narrative to the works.

Nube Blanco (*White Cloud*) is inspired by Annabelle Lopez Ochoa's childhood memories of the beautiful songs of Maria Dolores Pradera. Lopez Ochoa integrates brilliantly the Spanish zapateado technique or footwork that is found in flamenco dance and gives it a contemporary twist.

Espiritu Vivo, an exciting collaboration between Ballet Hispanico and Brooklyn-based choreographer Ronald K. Brown, explores the intersection of the African and Latino Diasporas in the Caribbean and Latin America. Using narrative, tradition, and dance forms from these regions, the work explores the stages of grief after tragedy: the news, prayer, spring and new day.

Club Havana Latin Dancing at its best. The intoxicating rhythms of the Conga, Rumba, Mambo, and Cha Cha are brought to life by choreographer Pedro Ruiz, himself a native of Cuba, as he imagined his very own "Club Havana."

WHO'S WHO IN THE COMPANY

EDUARDO VILARIO joined Ballet Hispanico as Artistic Director in August 2009, following a ten-year record of achievement as Founder and Artistic Director of Luna Negra Dance Theater in Chicago. He has been part of the Ballet Hispanico family since 1985. As a dancer in the Ballet Hispanico Company, Mr. Vilario performed works by Vicente Nebrada, Talley Beatty, Ramon Oller and other audience favorites. As an educator he assisted Ballet Hispanico founder Tina Ramirez in develop-

ing a program for children living in temporary housing and was involved with many aspects of the organization's education residencies.

Mr. Vilario is an accomplished choreographer, having created over 20 ballets for his own company in addition to the Ravinia Festival, the Chicago Sinfonietta, the Lexington Ballet, and the Civic Ballet of Chicago. He has worked in collaboration with major dance and design artists as well as musicians like Paquito D'Rivera, Susana Baca, Luciana Souza, the Grant Park

Orchestra, and the Chicago Symphony Orchestra. In 2001 he was a recipient of a Ruth Page Award for choreography, and in 2003 he was honored at Panama's II International Festival of Ballet for his choreographic work.

Mr. Vilaro came to New York City at the age of six from his native Cuba. He began his dance training as a teenager on scholarship at the Alvin Ailey American Dance Center and also studied at the Martha Graham Center of Contemporary Dance. He received a B.F.A. in Dance from Adelphi University and an M.A. in Interdisciplinary Art from Columbia College Chicago, where he served as Artist-in-Residence at The Dance Center. He was selected as Chicagoan of the Year in 2007 and Alumni of the Year by Columbia College in 2008.

LAUREN ALZAMORA graduated from UNC School of the Arts in 2001. She has danced for Aspen Santa Fe Ballet, Eliot Feld's Ballet Tech and Battery Dance Company in New York. Lauren has also collaborated with New York-based dance photographer Howard Schatz on several projects, including underwater dance photography. She is a fully certified Pilates instructor and enjoys teaching private clients as well as her fellow company members. This is her second season with Ballet Hispanico.

DONALD BORROR a native of Columbus, Ohio, began his ballet training at Ballet Met before attending Walnut Hill School. He has since trained with The Martha Graham School, The Joffrey Ballet School, Arts Umbrella Dance Company, and was awarded a DAAD grant to study at the Palucca Schule in Dresden, Germany. He graduated from Juilliard with the Martha Hill prize in 2010. He has worked with Ohad Naharin, Aszure Barton, Helen Blackburn, Sidra Bell and Jacquelyn Buglisi. This is his second season with Ballet Hispanico.

JAMAL RASHANN CALLENDER, began dancing at Ballet Tech in New York City. He attended the Professional Performing Arts School/The Ailey School under the late Denise Jefferson, while dancing at The Restoration Dance Theatre and the Harlem School of the Arts. Jamal also attended Perry-Mansfield and Springboard Danse Montreal. He graduated from The Juilliard School under Lawrence Rhodes, and has worked with The Atlanta Ballet, Peridance Ensemble, Buglisi Dance Theater, Formal Structure Inc., and Hubbard Street 2. This is his first season with Ballet Hispanico.

MARIO ISMAEL ESPINOZA was born in Tijuana, Mexico. He graduated from the University of California in Irvine, where he performed with Donald McKayle's *étude Ensemble*. Mario since then has performed with *Odyssey Dance Theatre* in Salt Lake City, Utah; *Company C Contemporary Ballet*, *Man Dance San Fran-*

cisco, *Peninsula Ballet*, *Liss Fain Dance* and *ODC Dance* in San Francisco, California. This is his second season with Ballet Hispanico.

RODNEY HAMILTON, a native of St. Louis, started his dance training at the age of 10 with Carr Lane, COCA, Alexandra School of Ballet and Katherine Dunham. In 1996, at the age of 14, Mr. Hamilton joined the adult dance chorus at The Muny of St. Louis. He graduated from The Juilliard School and is now in his tenth season with Ballet Hispanico.

MIN-TZU LI, a native of Taiwan, enjoyed her education at The Boston Conservatory and gained many diverse experiences working with their faculty and students. Ms. Li has been fortunate to perform works by such masters as José Limón, Thomas/Ortiz, Martha Graham and Murray Louis, as well as creating her own works. This is her fifth season with Ballet Hispanico.

ANDREA SALAMANCA graduated from The School of Incolballet in Cali, Colombia. Andrea joined the professional company of Incolballet in 2005, under the direction of Gloria Castro Martínez. Performed works by choreographers such as Jorge Amarante Tangos, Yanis Pikeris Mirages, Rayneth Meredith, Gonzalo Galguera, Patrick D Bana, and Edward Lock. In 2008 she participated in Incolballet's tour in Spain and in Cali's II International Ballet Festival. This is her first season with Ballet Hispanico.

JEFFREY SYKES hails from Lansdale, Pennsylvania and is a graduate of The Juilliard School. He graduated from the ballet department of the North Carolina School of the Arts (NCSA), where he performed works by Balanchine and Robbins. At Juilliard, Jeffrey developed a strong affiliation with serving the community through dance. He has traveled to Tanzania, New Orleans, Washington DC, and New York City to perform, teach, exchange and communicate. Jeffrey has attended summer programs at Jacob's Pillow, Hubbard Street Dance Chicago, San Francisco Conservatory, Chautauqua, and Houston Ballet. He has worked with choreographers such as Stijn Celis, Aszure Barton, Jill Johnson, Ohad Naharin, and Alex Ketely. This is Jeffrey's first season with Ballet Hispanico.

VANESSA VALECILLOS joined Ballet Nacional de Caracas under director Vicente Nebrada in 1989. After earning a BFA from the North Carolina School of the Arts, she performed with Southern Ballet Theater, Chicago Lyric Opera, and with Luna Negra Dance Theater, where she was a founding member. This is her third season with Ballet Hispanico.

KIMBERLY VAN WOESIK graduated from Southern Methodist University. She has trained at Chamberlain School of Performing Arts, American Ballet Theater, Miami City Ballet, the Martha Graham School of Contemporary Dance, and San Francisco Conservatory of Dance. Performed works by Ben Stevenson, Twyla Tharp, Arthur Mitchell, Alvin Ailey, Martha Graham, Alison Chase, Jessica Lang, Adam Houglund, Gerald Arpino, and George Balanchine. This is her first season with Ballet Hispanico.

JOSHUA WINZELER was born in Miami, Florida. He began his ballet training with The Thomas Armour Youth Ballet and the Miami Conservatory. He furthered his training with the School of American Ballet, Miami City Ballet and Joffrey Ballet. Joshua graduated from New World School of the Arts receiving his B.F.A. in 2011. Joshua has performed works from Martha Graham, Darshan Bhuller, Robert Battle and Michael Uthoff. This is his first season with Ballet Hispanico.

JESSICA ALEJANDRA WYATT received her training at The School of Oregon Ballet Theater. Under the direction of Cuban teacher Haydee Gutierrez, she also studied with her mother, Elena Carter. Miss Wyatt was an apprentice with The Joffrey Ballet and a company member of Luna Negra Dance Theater. This is her third season with Ballet Hispanico.

RONALD K. BROWN (*Choreographer*) was born in Brooklyn and founded the New York-based contemporary dance ensemble Evidence, A Dance Company in 1985. He has collaborated with such artists as composer/designer Omotayo Wunmi Olaiya, the late writer Craig G. Harris, director Ernie McClintock's Jazz Actors Theater, choreographers Patricia Hoffbauer and Rokiya Kone, and composers Robert Een, Oliver Lake, Bernadette Speech, David Simons, and Don Meissner. "*Dancing Spirit*" 2010, a tribute to Judith Jamison. Brown has received numerous awards and fellowships including a John Simon Guggenheim Memorial Foundation Fellowship in Choreography, a National Endowment for the Arts Choreographer's Fellowship, a New York Foundation for the Arts Fellowship in choreography, New York Dance and Performance Award (Bessie), a Black Theater Alliance Award, the American Dance Festival Humphrey/Weidman/Limón Award, and fellowships from the Edward and Sally van Lier Fund. In addition, Brown was named Def Dance Jam Workshop Mentor of the Year in 2000. In 2003, he received an AUDELCO (Black Theatre Award) for his choreography for *Crowns: Portraits of Black*

Women in Church Hats, originally produced by the McCarter Theater and presented off-Broadway in 2003. In fall 2006, Brown received The United States Artists Rose Fellowship. He was one of only four choreographers of 50 artists to receive the inaugural award.

ANNABELLE LOPEZ OCHOA (*Choreographer*) is half-Colombian and half-Belgian, and completed her dance training at the Royal Ballet Academy in Antwerp, Belgium. She appeared with various German companies before joining Djazzex, a contemporary jazz-dance company in 1993. In 1997, she joined the Scapino Ballet Rotterdam as a soloist for seven years. Since leaving her performing career in 2003, Ochoa has choreographed works for the Scapino Ballet, Dutch National Ballet, Djazzex, The Royal Ballet of Flanders, Gran Canaria Ballet, Ballet du Grand Theatre du Geneve, Ankara Modern Dance Theatre, Ballet X, Luna Negra Dance Theater, Ballet National de Marseille and The Pennsylvania Ballet.

PEDRO RUIZ (*Choreographer*), born in Cuba, choreographed three celebrated ballets while a principal dancer with Ballet Hispanico for 21 years. Choreography credits include *The Joffrey*, *Luna Negra*, *New Jersey Ballet*, the *Ailey Professional School* and the *Ailey/Fordham B.F.A. Program*. He is on the dance faculty of Marymount College, The Ailey School and Scarsdale Ballet. Awards include the Bessie Award, the Choo-San Goh Award, The Cuban Artist's Fund and The Joyce Foundation Award. He was profiled nationally in 2007 on PBS's *In The Life*.

DIANA RUETTIGER (*Costume Design*) has served as wardrobe supervisor for *Luna Negra Dance Theater* and *Costume Designer for Dance for Life Chicago*, *Columbia College*, and *The Chicago Academy for the Arts*. She has worked as stitcher and crew for the *Joffrey Ballet* and numerous Broadway touring shows. Ms. Ruettiger owned and operated a costume shop for 25 years before moving to New York to begin her tenure as *Wardrobe Supervisor* with *Ballet Hispanico*.

EMILIO SOSA (*Costume Design*) Broadway and London: *Topdog/Underdog*. Off-Broadway: *Crowns* (Audelco Award '03), *Caligula* (Classical Theater of Harlem), *Birdie Blue*, *Living Out* (Second Stage Theater), *The Story*, *Radiant Baby* (Public Theater). Regional: *Senior Discretion*, *Himself* (Arena Stage), *Ain't Misbehavin'* (Pittsburgh Public Theater). Mr. Sosa is image consultant for the Lincoln Center Jazz Orchestra featuring Wynton Marsalis.

DONALD HOLDER (*Lighting Design*) served as Ballet Hispanico's Lighting Supervisor from 1986-89 designing *Inez De Castro* and *Stages*. Broadway: *South Pacific* (2008 Tony Award) *The Lion King* (Tony, Drama Desk, Outer Critic Circle Awards), *Movin' Out*, *Les Liaisons Dangereuses*, *A Streetcar Named Desire*, *Gem of The Ocean*, *Juan Darien* (all Tony nominated), *La Cage Au Folles*, *Thoroughly Modern Millie*, *The Green Bird*, *Hughie*, and others. Off Broadway: *Almost an Evening*, *The Marriage of Bette and Boo*, *Romeo and Juliet*, *Saturday Night*, *After Play*, *All My Sons*, and others.

DALILA KEE (*Lighting Design*) is a native New Yorker who was a theater major at City College of New York. After graduating in 1996, she began working in theater production. Over the years, she's alternated between being a stage manager, technical director, or lighting designer for numerous venues and companies. Most recent lighting designs include *Truth Don Die*, *Order My Steps*, and *One Shot* for Evidence, A Dance Company, and *The Groove to Nobody's Business* choreographed by Camille A. Brown for Alvin Ailey American Dance Theater. She has enjoyed touring with Evidence.

JOSHUA PRESTON (*Technical Director, Lighting Design*) Joshua Preston is a graduate of Columbia College Chicago where he studied Design and Photography. While in Chicago Joshua worked with, Luna Negra Dance Theater, The Joffrey Ballet, Ensemble Español, Dance Chicago, The Seldoms and Ballet Chicago to name a few. Joshua is a native of Lexington Kentucky where he frequently serves as Technical Director for its Shakespeare Festival. Joshua gets endless thrills from traveling the world and lighting things. He is a regular at the International Edinburgh Fringe Festival. This is Joshua's 3rd joyous season with Ballet Hispanico.

GWYNDOLYN KAY (*Stage Manager*) Gwyndolyn Kay's stage management credits include: Limón Dance Company, The Ailey School, Trisha Brown Dance Company, Baryshnikov Arts Center, Merce Cunningham Studio, Graham II, David Dorfman Dance, and over 150 other up-and-coming New York City dance companies and choreographers. She would like to thank her family, the staff at The Joyce, The Ailey School, and the Webster University Dance Department for believing in her potential.



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MICHELLE MANZANALES (*Rehearsal Director*) is a choreographer and dance educator originally from Houston, TX. She began working with Eduardo Vilario in 2003 as a dancer for his company Luna Negra Dance Theater of Chicago, where she later became Rehearsal Director in 2006 and served as Interim Artistic Director 2009-2010. In 2007, Manzanales created *Sugar in the Raw* (*Azucar Cruda*) for LNDT which was applauded by the *Chicago Sun-Times* as "a staggering, beautiful, accomplished new work." In 2010, her homage to Frida Kahlo, *Paloma Querida*, was hailed as a "visual masterpiece" by Lucia Mauro of the Chicago Tribune and was described by the Sun-Times as a "gorgeously designed, richly hallucinatory, multi-faceted vision of the artist..." Her choreography has also been presented by Texas Contemporary Weekend, Spring to Dance (St. Louis, MO), Fort Worth Dance Festival, and Festival de Danza Córdoba (Veracruz, Mexico), and honored by the American College Dance Festival on four separate occasions.

TINA RAMIREZ (*Founder*) combined her incomparable artistic vision with years of performance and teaching experience to create the nation's preeminent Latino dance institution, Ballet Hispanico. In recognition of her lifetime of work as a professional dancer, educator and producer, Ms. Ramirez was awarded a National Medal of Arts, the nation's highest cultural honor, in 2005.

Ms. Ramirez was born in Venezuela, the daughter of a Mexican bullfighter and grandniece to a Puerto Rican educator. Her performing career included international touring with the Federico Rey Dance Company, the inaugural Festival of Two Worlds in Italy with John Butler, the Broadway productions of *Kismet* and *Lute Song* and the television adaptation of *Man of La Mancha*.

In addition to the National Medal of Arts, Ms. Ramirez has received countless awards and honors in recognition of her work, including the Dance Magazine Award, the Hispanic Heritage Award for Education, Capezio Dance Award, NYS Governor's Arts Award, and the NYC Mayor's Award of Honor for Arts & Culture.



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ABOUT RAVI COLTRANE

Ravi Coltrane is a critically acclaimed saxophonist, bandleader, composer, producer and founder of the independent record company, RKM Music. Since 1991, Mr. Coltrane has diligently forged a prominent career as a live performer, recording artist and producer, as well as an impressive list of credits and accomplishments.

2009 marked the release of Ravi Coltrane's highly anticipated *Blending Times*, his follow-up to the Grammy nominated *In Flux* (Savoy Jazz). On *Blending Times*, Ravi solidifies his standing as one of today's most innovative jazz artists and improvisers.

The recording is a stunning set of musically diverse, rhythmically eclectic pieces featuring his longtime bandmates—pianist Luis Perdomo, bassist Drew Gress and drummer E.J. Strickland—with guest artists Charlie Haden and harpist Brandee Younger. It captures the fluidity of the group's spontaneous improvisations as well as highlights more structured compositions of a familiar group dialogue. In essence, the title *Blending Times* suggest a point of convergence for the past and the present.

The ten individual tracks on this cinematic recording mesh seamlessly throughout: the sensually elegant opener "Shine" is followed by the densely percussive and sonically soaring "First Circuit". The contemplative "A Still Life" blends into the bright and hard swinging take on Thelonius Monk's "Epistrophy." The haunting and moody "Almagams" flows effortlessly into the whimsical "Narcined." Group dynamics is in full force on Ralph Alessi's "One Wheeler Will," quietly fading into the pondering yet playful "The Last Circuit" which then opens the way for a graceful "Before With After." The session concludes with the elegiac "For Turiya." Composed by Charlie Haden, "For Turiya," was written for Alice Coltrane and was originally recorded by the bassist and Mrs. Coltrane in 1976.

About "For Turiya," Coltrane says, "playing with Charlie resonates in many ways. I have known him for the majority of my life. When I was young, I heard his name often. My mother used him on most of her recordings throughout the seventies. When I decided to learn about music, I study with Charlie at Cal Arts. I learned so much from him during my time in school. Not only did he show me about the beauty of music and creating, he also provided an example of what it meant to be a working musician at the highest level."

One of the keys to the ongoing transmission of this musical vision is the strength of the ensemble as embodied in the quality of interaction between Ravi and his band. "We've moved forward together in our musical communication," he says. "These guys are all such incredible collaborators. I've really been fortunate in this regard."

Born in Long Island, New York in 1965, the second son of John and Alice Coltrane, Ravi was named after Indian sitar legend Ravi Shankar. Shortly thereafter the family moved to Los Angeles, where Ravi first began developing his own personal interest in the arts. As a young man, he initially began playing clarinet and switched to saxophone in high school.

In 1991, his father's renowned drummer, Elvin Jones, saw in Ravi an emergent authentic performer, and hired Ravi to play with his band. After his tenure with Elvin, Ravi found himself working alongside a list of names that reads like the Who's Who of American Jazz and Pop, including McCoy Tyner, Pharoah Sanders, Carlos Santana, Wayne Shorter, Herbie Hancock, Chick Corea, John McLaughlin, Michael Brecker, George Duke, Stanley Clarke, Jeff "Tain" Watts, Branford Marsalis, Mark Turner, Jacky Terrasson, Jack DeJohnette, Rashied Ali, Wallace Roney, Antoine Roney, Geri Allen, Kenny Barron, Cindy Blackman, Joe Lovano, Joanne Brackeen, Gerry Gibbs, Graham Haynes, and Steve Coleman, for whom he appears on several albums. Indeed, Ravi's credits include recording on well over forty recordings as a sideman.

In 1997 Ravi recorded his first album as a leader, *Moving Pictures* (RCA Victor). In 2000, a year after marrying Kathleen Hennessy and having their first son, William, the saxophonist released the even more warmly received *From the Round Box*, which featured Alessi and Geri Allen, and included covers of tunes by Thelonius Monk, Ornette Coleman, and Wayne Shorter.

Prior to the 2002 release of his third solo outing *Mad 6*, Coltrane produced *Legacy*, a four-disc, thematic study of his father's career for Verve, and co-produced and penned liner notes for the Deluxe Edition repackaging of the benchmark recording "A Love Supreme."

In 2004, Ravi produced his mother's return to recording after a 26-year hiatus. That album, *Translucier Light* (Impulse!), featured an all-star ensemble whose members included Alice, Ravi, his brother Oran, Charlie Haden, Jack DeJohnette, James Genus, and Jeff Watts.

February of 2005 saw the release of Ravi's fourth album, *In Flux* (Savoy), which was voted

number three of the year's top albums in The New York Times' prestigious 2005 year-end list.

Today, Ravi continues to balance family life with a variety of musical projects. He is currently producing his first record for Blue Note Records. And he frequently tours the world with his Quartet and his unique musical world-view and talents allows him to contribute to a multitude of projects.

"I want to be involved with music that is truly honest-that's not trying to follow trends or fit into someone's idea about what jazz 'is,'" Coltrane says. "To me, I'm only trying to be a musician, and we honor the legacies of those who have gone before by just playing and doing our own thing. If our generation simply copycats the greats of the past, that's not real. It's important to be authentic and make music that means something now. It's exciting to be on the journey."

RAVI COLTRANE'S ASSOCIATION WITH BLUE NOTE RECORDS

"One of the things to admire about the saxophonist Ravi Coltrane is the slow methodical way he built his career," wrote Ben Ratliff in *The New York Times*, as he named Coltrane's Grammy-nominated album *In Flux* (Savoy Jazz) among his Top 10 albums of 2005. Ratliff went on: "In this quartet's sound lies an index of contemporary jazz in New York, making sense of great stylistic swaths."

Now, at the age of 44, Coltrane arrives at Blue Note Records (the label where his father John Coltrane made his landmark 1957 album *Blue Train*) a powerfully mature artist with a richly diverse, yet highly distinctive concept as both a saxophonist and a composer. His longtime quartet has established itself as one of the most consistently thrilling and acclaimed working groups in jazz today.

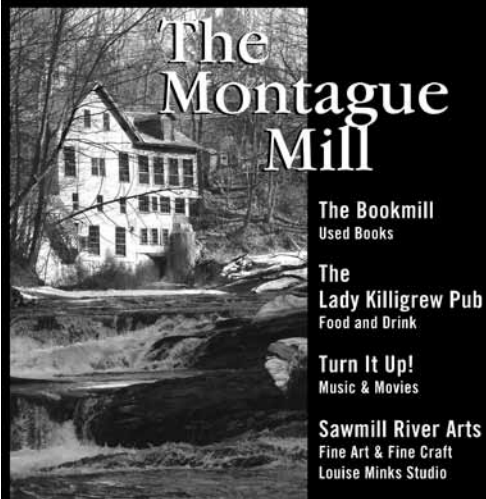


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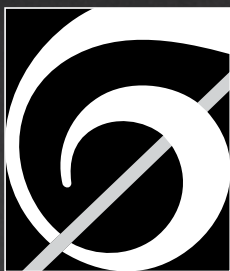


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Leyendas: An Andean Walkabout (2003) II. Tarqueda III. Hemo de Zampona IV. Coqueteos	Gabriela Frank b. 1972
Adagio for Strings (1938)	Samuel Barber 1910-1981
Night of the Flying Horses (2002)	Oswaldo Golijov b. 1960

INTERMISSION

Tempelhof Etude (2011)	Lisa Bielawa b. 1968
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ABOUT THE KNIGHTS

The Knights are a fellowship of adventurous musicians who cultivate collaborative music making and who creatively engage audiences in the shared joy of musical performance. Based in New York City, The Knights expand the orchestral concert experience with their diverse programming, innovative formats, and unique atmosphere of camaraderie that creates the intimacy and immediacy of chamber music.

Led by conductor Eric Jacobsen, The Knights perform in a wide spectrum of concert venues, including Carnegie Hall, Lincoln Center, Tonic, the Brooklyn Lyceum, Le Poisson Rouge, Celebrate Brooklyn, Baryshnikov Arts Center, Central Park, Mass MoCA, and the Whitney Museum. Also in demand on the international stage, they have appeared at the Dresden Musikfestspiele, the National Gallery in Dublin, and Berlin's Radialsystem. Their expanding presence on the music festival scene includes performances at the Ravinia Festival, the International Beethovenfest in Bonn, and at the Caramoor Fall Festival with Yo-Yo Ma.

The orchestra's extensive repertoire features traditional and contemporary masterworks of classical, popular, and world music in collaboration with leading artists including sopranos Dawn Upshaw and Susan Narucki, violinist Gil Shaham, flutist Paula Robison, singer-songwriter (and Knights violinist) Christina Courtin, Iranian ney (Persian bamboo flute) virtuoso Siamak Jahangiri, pianist Steven Beck, fiddler Mark O'Connor, Syrian clarinetist/composer Kinan Azmeh,

and cellist Jan Vogler. Dedicated to the music of our time, The Knights have served as the resident chamber orchestra of the MATA Festival for young composers, premiering new works by Christopher Tignor and Prix-de-Rome winner Yotam Haber. The ensemble has worked closely with composer Osvaldo Golijov, performing his "Passion According to St. Mark" in the Canary Islands in May 2009 and several of his works with Dawn Upshaw. In a unique site-specific song-cycle with text based on conversation overheard in transient public spaces, The Knights and soprano Susan Narucki have taken audiences on a journey through composer Lisa Bielawa's "Chance Encounter at Seward Park in New York's Lower East Side," at the Whitney Museum, and in a recording for Philip Glass's Orange Mountain Music label (released December 2010).

The Knights grew from informal chamber music readings at the home of brothers Eric and Colin Jacobsen, now the group's conductor and rotating concertmaster, respectively. The collaborative spirit of chamber music continues within the ensemble, which provides a forum for individual ideas and radical inquiry. Members of The Knights are graduates of the Juilliard, Curtis, Manhattan, Mannes, and Eastman music schools. As soloists, members have performed with the New York Philharmonic, the Chicago Symphony Orchestra, the San Francisco Symphony, the Israel Philharmonic, and Lincoln Center's Mostly Mozart orchestra. Equally successful as chamber and orchestral musicians, they participate in the world's most prestigious music festivals, including Marlboro, Tanglewood, Verbier, Stillwater, Lucerne, Salzburg, and Moritzburg, and perform with the Royal Concertgebouw Orchestra, Metropolitan Opera Orchestra, Philadelphia Orchestra, Milwaukee Symphony, New York Philharmonic, and Yo-Yo Ma's Silk Road Ensemble. Many members of The Knights bring talents that go beyond traditional orchestral skills; there are composers, arrangers, singer-songwriters, and improvisers who bring a range of cultural influences to the group from jazz and klezmer genres to pop and indie rock music.

The Knights recently recorded two albums for SONY Classical. The first project featured internationally recognized cellist Jan Vogler in the Shostakovich *Cello Concerto No. 1* from a live recording at New York's cutting-edge concert venue, Le Poisson Rouge. Also on the album are arrangements of Shostakovich waltzes and the Jimi Hendrix song "Machine Gun." Their second album, "New Worlds," features works by Copland, Dvorak, Ives, Gabriela Lena Frank, and Osvaldo Golijov. The Knights have also joined Lara and Scott St. John for a Mozart concert album on the Ancalagon label. The orchestra's first solo record featuring the music of Schubert, Glass, Satie, and Feldman will be released by Ancalagon later this year. The Knights are represented by Opus 3 Artists. More information can be found at www.theknightsnyc.com.



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IN GOOD TIME, THE PIANO JAZZ OF MARIAN MCPARTLAND (2011)

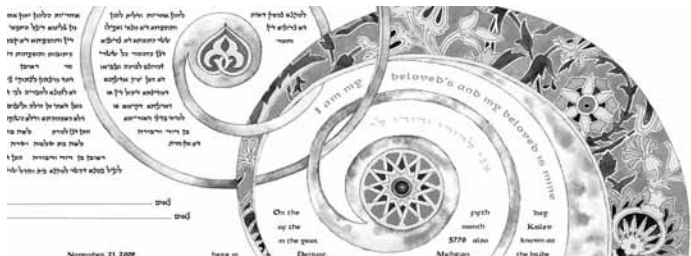
Jazz legend Marian McPartland, now 93, is documented in this new film that explores her life and career as a pioneering woman jazz musician, composer, and host of NPR's *Marian McPartland's Piano Jazz*. Special guest: Filmmaker Huey in person!

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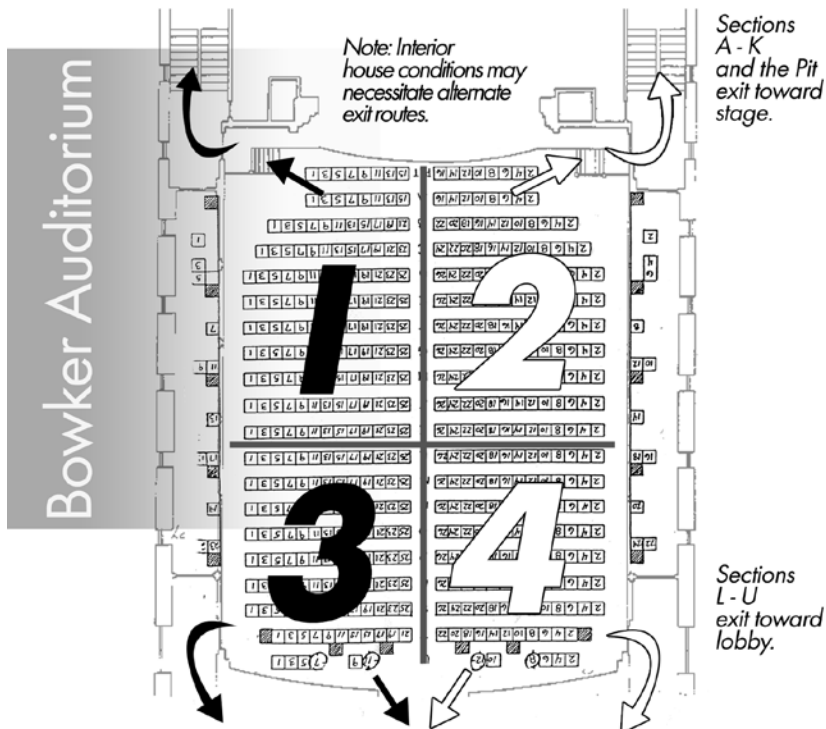
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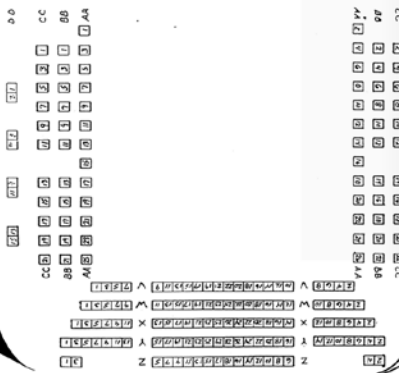
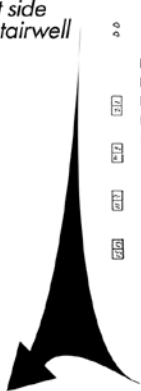
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Bowker Auditorium

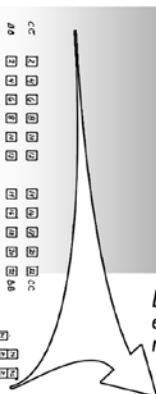
Sections L - U exit toward lobby.

West side exit stairwell Left.



Balconies

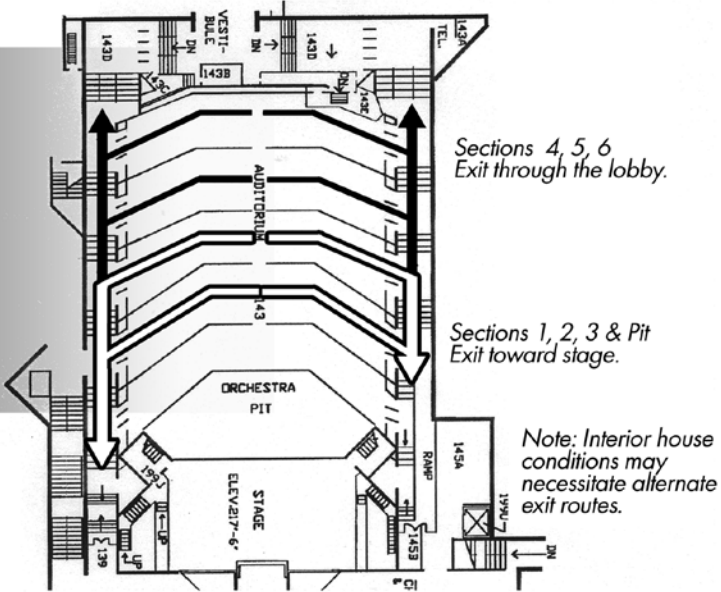
East side exit stairwell right.



Evacuation Procedures

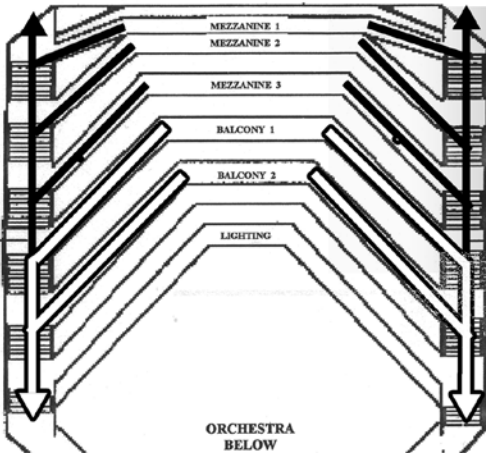
In the event of an emergency requiring evacuation of the building, procedures are in place to ensure that the audience can exit safely.

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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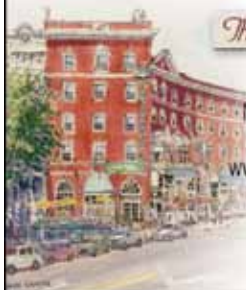
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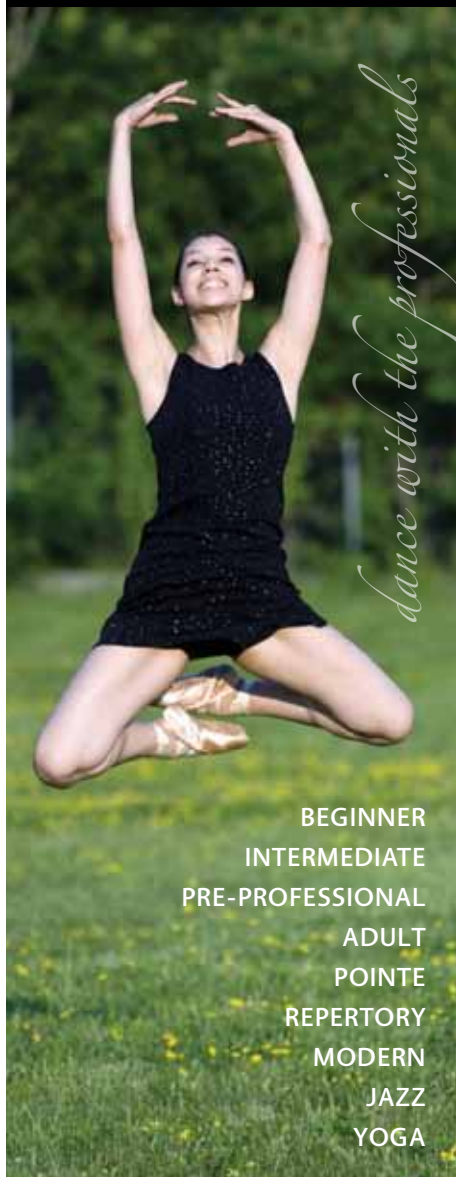
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Eija-Liisa Ahtila: Video Still from *The Annunciation*, 2010, three-channel video projection

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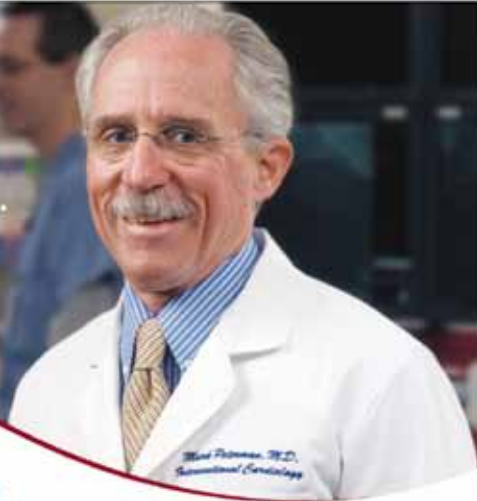
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