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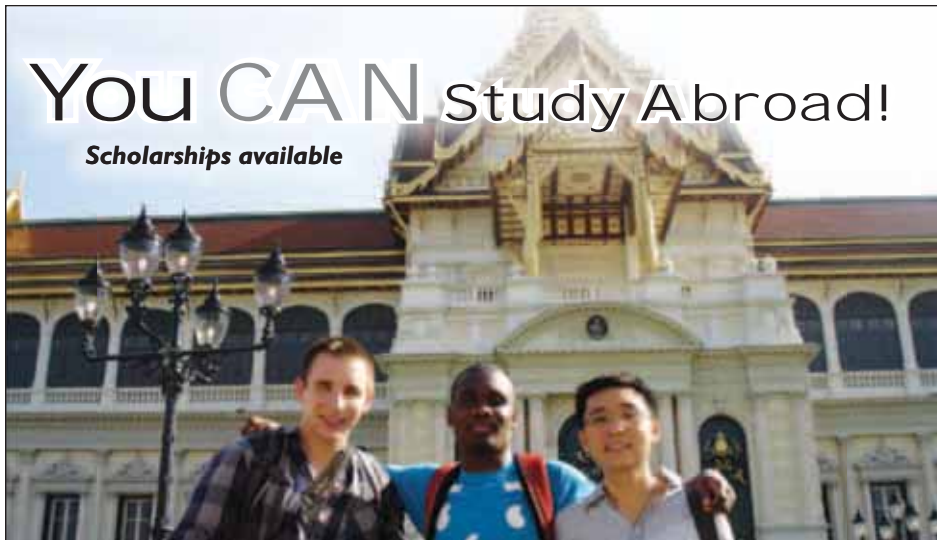
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# **MILES DAVIS AND THE BLUE FLAME INCIDENT**

Featuring

## **THE METTA QUINTET**

**Marcus Strickland, Tenor Saxophone**

**Greg Ward, Alto Saxophone**

**Lawrence Fields, Piano**

**Rashaan Carter, Bass**

**Hans Schuman, Drums**

**and JazzReach Artistic Director**

**Beresford Bennett, Narrator**

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## JazzReach

Established by Hans Schuman in 1994, JazzReach is a nationally recognized New York City-based 501(c)(3) not-for-profit organization dedicated to the promotion, performance, creation and teaching of jazz music.

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### Metta Quintet

The official resident ensemble of the New York City-based not-for-profit, JazzReach, Inc..

A highly creative unit featuring some of the most acclaimed, in-demand artists on the scene today, Metta Quintet is as dedicated to blazing new artistic territory as it is to cultivating new audiences and fostering a greater overall awareness, understanding and appreciation of the great American jazz tradition.

In 2002, the ensemble released its critically acclaimed debut CD, *Going to Meet The Man* (Koch Jazz) which featured eight commissioned works inspired by the short stories of celebrated American author, James Baldwin that appeared in the book of the same title. Composers included, Brad Mehldau, George Colligan, Larry Goldings, Kurt Rosenwinkel and Mark Turner.

In 2006, the quintet released the equally praised, *Subway Songs* (Sunnyside Records), which also featured eight commissioned works inspired by the unique social dynamism of the New York City subway experience. Composers included, Metta Quintet members Sung, Strickland, Gross and Schuman in addition to Myron Walden, Jimmy Greene and Jon Cowherd.

In 2012, the band released "Big Drum, Small World" which earned unanimous praise including a 3.5 star (out of four) review in *Downbeat Magazine*. The project celebrates the globalization of jazz, stylistic amalgamation and creative collaboration by featuring six all-original compositions by renowned composers from 6 different countries including, Miguel Zenon, Omer Avital, Marcus Strickland, Lionel Loueke, Yosvanny Terry and Rudresh Mhanthappa.

### ABOUT THE ARTISTS

#### Marcus Strickland, Tenor Saxophone

It has already been an exciting career for Miami-raised soprano and tenor saxophonist Marcus Strickland, who has two releases on Fresh Sound New Talent Records as a leader ("At Last" and "Brotherhood") and currently plays with Dave Douglas, Jeff 'Tain' Watts and Michael Carvin. Strickland also recently ended a five



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year stint with legendary drummer Roy Haynes. Although the aspiring saxophonist has been on two Grammy-nominated recordings in a row (*Fountain of Youth* - Roy Haynes & *Keystone* - Dave Douglas), the most intriguing part is that Strickland's career has just begun.

This is definitely indicated by his latest venture... Strick Muzik--his own record label. And what could be a better way to launch a label than with an adventurous double CD project featuring two bands of his and appropriately titled with a play on words *Twili-Life*. The first disc features his acclaimed quartet with the inventive Robert Glasper on piano, Vicente Archer on bass and his twin brother E.J. Strickland on drums. The second disc is the debut recording of his new *Twili-Life* Group: Lage Lund on guitar, Brad Jones on electric bass and E.J. Strickland on drums again. *Twili-Life* is the most venturesome of Marcus' projects yet. The double CD package offers a whole lot of interesting music to the listener, in addition to revealing Marcus' explorative nature.

He has gained professional & artistic integrity through experiences with Lonnie Plaxico, Nicholas Payton, Tom Harrell, The Carnegie Hall Big Band, The Mingus Band, the Village Vanguard Band, Milt Jackson Big Band, The Lincoln Center Jazz Orchestra & Reggie Workman's African American Legacy Band.

#### **Greg Ward, Alto Saxophone**

Greg Ward is rapidly emerging as one of the leading virtuoso saxophone players of his generation, with a unique versatility in a wide variety of styles including Modern Jazz, Funk, Latin as well as Classical, Indian, Klezmer and African Music. Ward grew up in a musical household, singing in Gospel groups as a child before the discovery of Charlie Parker led him to dedicate his life to the saxophone. Honors quickly followed, including the Downbeat Magazine High School Jazz Soloist Award (2000), participation in the exclusive Stean's Institute at Ravinia (2001), scholarships from the Vail Jazz Workshop in Colorado, and selection as a Jazz Mentor with the Jazz Institute of Chicago.

Ward has performed with musical greats including Von Freeman, Frank Wess, Al Jarreau, Carl Allen, Rufus Reid, Jeff Parker, Brian McNight and Hamid Drake, touring across the world and has been featured at festivals including Ravinia, Sounds d' Hiver, Montreaux Jazz Festival and countless others. He is a member of Ernest Dawkins' Chicago 12, the Occidental Brother's Dance Band, Ted Sirota's Rebel Souls, the Proliferation Quartet, Bindu and the Chicago Afro-Latin Jazz Ensemble. He also leads the experimental soul band We Tree and has recorded for the Roguart, 482 Music, Dawk Music, and

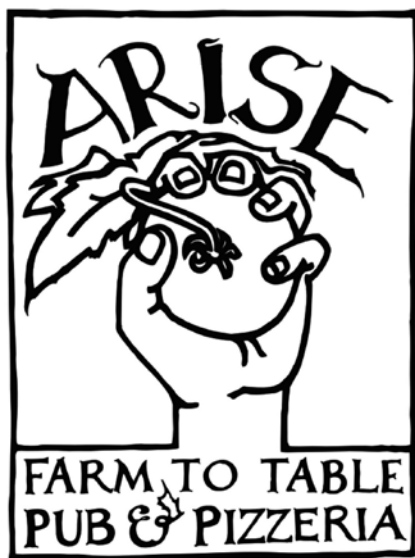
Delmark labels.

Ward's diverse musical interests have led him to explore the world of Classical and Crossover music as a composer and performer. Recent commissions include a chamber work for ICE (International Contemporary Ensemble), a new ballet for the Peoria Ballet Company and a septet for Gallery 37's Downtown Sound Gallery Composer's Series.

#### **Lawrence Fields, Piano**

A native of St. Louis, Missouri, Lawrence started on the snare drum in high school, but quickly gravitated toward the piano. He began to study on his own with as many books and recordings as he could find, and entered the prestigious Berklee College of Music almost entirely self-taught. In only his second semester at the college, Lawrence was the first-ever recipient of Berklee's James Williams Award, created in memory of the former Berklee faculty member and beloved star jazz pianist/educator.

Lawrence has already worked or played with several nationally known figures, including Nicholas Payton, Jeff "Tain" Watts, drummer Rodney Green, 2005 Thelonious Monk Guitar Competition winner and Berklee alumnus Lage Lund, and legendary songwriter and recording artist Oscar Brown Jr. He recently recorded with clarinetist Alvin Batiste, with Branford Marsalis at the faders, for Batiste's new CD on the Marsalis Music label and collaborated with the great



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drummer, Terri Lynn Carrington on her 2009 release, "More to Say".

#### **Rashaan Carter, Bass**

Bassist *Rashaan Carter*, son of a jazz saxophonist, was already a member of the Washington, DC jazz community as a high school student, performing in venues such as Blues Alley, Twins, HR-57, and the Bohemian Caverns. Before graduation he had appeared with Gary Thomas, Roy Hargrove, and Stefon Harris, and played in trio around DC with brothers Roland and Russell. He cites Paul Chambers, Ray Brown, Dave Holland, and Ron Carter as his key influences.

#### **Hans Schuman, Drums and JazzReach Artistic Director**

Born in Lansing, Michigan, H. Benjamin Schuman began playing drums at the age of thirteen. After high school, H. Benjamin moved to Boston where he enrolled in The Berklee College of Music. Upon receiving his BM in 1990, Schuman moved to New York City where he went on to play with such luminaries as Junior Cook, Cecil Payne, John Ore and Big John Patton along with contemporaries, Cyrus Chestnut, Wynton Marsalis, Brad Mehldau, Stefon Harris, and Joshua Redman.

Schuman is also the founding member of JazzReach's resident ensemble, Metta Quintet. The quintet released its critically acclaimed debut recording, *Going to Meet The Man* (Koch) in 2002 and features eight commissioned works

by jazz stars, Brad Mehldau, Kurt Rosenwinkle, Mark Turner, Larry Goldings and George Colligan. All works were inspired by short stories by American author, James Baldwin. In July 2006, Sunnyside Records released Metta Quintet's second CD *SUBWAY SONGS*, which features 8 new commissioned compositions inspired by the many dynamic facets of the New York City Subway experience.

#### **Beresford Bennett, Narrator**

Beresford Bennett is a Connecticut born artist who paints his pictures as an actor, writer, director, voice-over artist, and filmmaker. Since earning a BFA in Acting on a Dean's Scholarship from Boston University, he has worked as a professional actor in New York for over 7 years. Beresford is the winner of the 2001 Urbanworld Film Festival Screenplay Competition with his feature script, *Mood Indigo*.

Beresford has performed Off Broadway in such roles as: the title role in *Julius Caesar*, *Treplev* in *The Seagull* and *Clay* in *Dutchman*, *Fick* in *Balm in Gilead*. His film and television credits include: *Derrick* in the *MIRAMAX* film, *Squeeze*; *A CSU Officer on Law & Order*. Critics have described his performances as, "noble" and "devastating" in the *Village Voice*, and "Heartbreaking" in the *New York Press*. When he is not performing, he is a teaching artist that brings theater and education through theater to schoolchildren grades 1-12 in the New York tri-state area.

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## The Blue Flame Incident

"The very first thing I remember in my early childhood is a flame, a blue flame jumping off a gas stove somebody lit. It might have been me playing around with the stove. I don't remember who it was. Anyway, I remember being shocked by the whoosh of the blue flame jumping off the burner, the suddenness of it. That's as far back as I can remember; any further back than this is just fog, you know, just mystery. But that stove flame is as clear as music is in my mind. I was three years old. I saw that flame and felt that hotness of it close to my face. I felt fear, real fear, for the first time in my life. But I remember it also like some kind of adventure, some kind of weird joy, too. I guess that experience took me someplace in my head I hadn't been before. To some frontier, the edge, maybe, of everything possible. I don't know; I never tried to analyze it before. The fear I had was almost like an invitation, a challenge to go forward into something I knew nothing about. That's where I think my personal philosophy of life and my commitment to everything I believe in started, with that moment. I don't know, but I think it might be true. Who knows? What the fuck did I know about anything back then? In my mind I have always believed and thought since then that my motion had to be forward, away from the heat of that flame." — Miles Davis

**Miles Davis Biography:** by William Ruhlmann for All Music Guide

Throughout a professional career lasting 50 years, Miles Davis played the trumpet in a lyrical, introspective, and melodic style, often employing a stemless Harmon mute to make his sound more personal and intimate. But if his approach to his instrument was constant, his approach to jazz was dazzlingly protean. To examine his career is to examine the history of jazz from the mid-'40s to the early '90s, since he was in the thick of almost every important innovation and stylistic development in the music during that period, and he often led the way in those changes, both with his own performances and recordings and by choosing sidemen and collaborators who forged new directions. It can even be argued that jazz stopped evolving when Davis wasn't there to push it forward.

Miles Davis took an all-inclusive, constantly restless approach to jazz that had begun to fall out of favor by the time of his death, even as it earned him controversy during his lifetime. It was hard to recognize the bebop acolyte of Charlie Parker in the flamboyantly dressed leader with the hair extensions who seemed to keep one foot on a wah-wah pedal and one hand on an electric keyboard in his later years. But he did much to popularize jazz, reversing the trend away from commercial appeal that bebop began. And whatever the fripperies and explorations, he retained an ability to play moving solos that endeared him to audiences and demonstrated his affinity with tradition. At a time when jazz is inclining toward academia and repertory orchestras rather than moving forward, he is a reminder of the music's essential quality of boundless invention, using all available means.

Visit [www.allmusic.com](http://www.allmusic.com) for the complete biography.

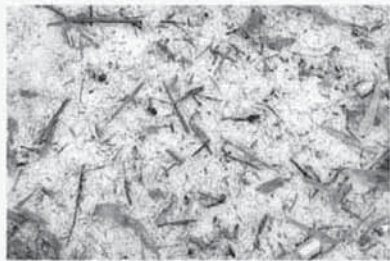


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## ABOUT THE COMPANY

Chinese Theatre Works is a non-profit organization founded by Kuang-Yu Fong and Stephen Kaplin in 2001, from the merger of Chinese Theater Workshop (founded by Ms Fong in 1990) and the Gold Mountain Institute for Traditional Shadow Theatre (founded by Jo Humphrey in 1975 as the Yueh Lung Shadow Theatre). Our mission is to preserve and promote the traditional Chinese performing arts, and to create new works fusing the forms and aesthetics of Chinese and Western theater and puppetry. We seek to nurture an understanding and appreciation of these ancient art-forms in contemporary audiences through a lively blend of East and West, old and new, which stretches the boundaries of traditional performance and creates connections across ages and continents.

Information about the company, as well as our schedule of performances, is online at [www.chinesetheatreworks.org](http://www.chinesetheatreworks.org); we can be reached by phone at (718) 392-3493 and by email at [chinesetheatreworks@gmail.com](mailto:chinesetheatreworks@gmail.com).

## ABOUT THE ARTISTS

**Kuang-Yu Fong** received her B.A. in Chinese Theater from the Chinese Cultural University in Taiwan, and her M.A. in Educational Theater from N.Y.U. Ms Fong has conceived and directed many original, innovative productions in venues such as Henry Street Settlement, Theatre for the New City, BAM, PS 122, and the Taipei Theatre. She has toured and taught all over the U.S., Asia and Europe. She has taught at Pace University since 1990. Ms Fong founded Chinese Theatre Workshop in 1990, became co-Artistic Director of the Gold Mountain Institute's Yueh Lung Shadow Theater in 1999, and since the two merged in 2001 has been Executive and co-Artistic Director of CTW.

**Bing Luo** (Xu Xian)-- Mr. Luo studied with several of the most important masters in China, including Shaolan Ye, the greatest twentieth-century interpreter of "xiao-sheng" (young male lead) roles. After graduating from the Chinese Drama Academy, he went on to perform as the leading xiao-sheng artist of the Fushun Peking Opera Troupe, touring China and Japan. Mr Luo has won numerous awards at the local, regional and national levels. He joined CTW in 2003, shortly after his arrival in the U.S.

**Nuo Dai** (Chun Xiang)-- Ms Dai studied martial female roles at the Beijing Theater School, where she attended the Chinese Theater Academy. Since her graduation, she has taught at the Guanying Theater School in Tianjin. She has received instruction from various masters including: Jia Shizhen, Li Qihong, Song Daju, and others. She is well known for her performances in "Picking up the Jade Bracelet", "Wang Zhaojun Departs for the Frontier", "The Hegemon King Bids Farewell to His Concubine", and "The Cave of the Silken Web". She has received numerous awards for city- and province-wide performances. In 2005 she was recognized as one of the best actors in the All-China Young Peking Opera Actors Competition.

**Qingfeng Li** (Ying Wang)-- studied Chinese opera at the Hebei Vocational Arts College, specializing in Wu Sheng (male martial arts roles). His teachers included Zhikui Zhang, Ruilou Wang and Jixing Lu. Upon graduating, he joined the Hebei Bang Zi Opera Company. He performed often in Hong Kong and Macau, for Disney's opening ceremony in Hong Kong. Mr. Li has been the recipient of numerous national and regional awards.

**Yuxia Liu** (Sanniang Hu)-- Ms. Liu studied with the famous artist Lijing Wang at the Hebei Vocational Art College with a concentration in Hua Dan (young female coquette) and Da Ma Dan (Female martial arts) roles. Upon graduation, she joined the Hebei Bang Zi Opera Company. She is the recipient of numerous awards and has toured nationally.

**Gang Tian** (percussion, musical director)

Mr. Tian was born into a family of well-known musicians and Peking Opera artists and began learning opera drumming as a child before studying at the Department of Music, China Drama College in Beijing. After graduating, he became lead musician for the Shenyang Peking Opera Company and was promoted to the rank of National 1st grade musician. He is the recipient of numerous awards. Mr. Tian was music director and lead drummer for the China Peking Opera Company, Beijing. He has performed and lectured internationally in Germany and Europe. Since coming to the United States, Mr. Tian has been associated with the Qi Shu Fang Peking Opera Association where his work continues to garner recognition and awards.

**Jianxin Tian** (small gong)-- Mr Tian has appeared in numerous CTW productions since 2008, including *Little Red Riding Hood: the Peking Opera* at the American Museum of Natural History and the Metropolitan Museum of Art in Manhattan, and in the Wang Center at SUNY-Stony Brook. He was part of the core music ensemble for *The Legend of Whitesnake*,

which he performed in at Pace University and at the Mayor's Awards for the Arts Ceremony at Lincoln Center's Avery Fischer Hall. He also performed in *Songs From the Yellow Earth*.

**Junling Wang** (zither)-- Junling Wang began playing the guzheng at the age of ten under her father's instruction, and completed her training at Henan University and the Cao School of Guzheng Art. Ms Wang performs with the Henan Provincial Opera, as well as teaching guzheng. She has appeared with her students on Beijing's Central Television Station, in a frequently re-broadcast musical program. Ms Wang has received numerous awards, including first prize in Henan Province's Hundred Springs Cup, which she won both as a soloist and as a member of a trio in 2000. She serves as a judge with the Chinese National Evaluation Team for Pipe and String Music.

**Xin Wang** (Big gong)-- Mr. Wang studied percussion at the Dalian Art School between 1993-6. Upon graduation, he worked for the Dalian Beijing Opera Company. He toured to Tokyo, Osaka and other cities in Japan in 2001 and 2005. In 2007 he performed in more than

10 cities in France. He received various awards, including a First Grade Musician Award for a Young Performer of New Repertoire. 2009. In 2011 he performed at the Hong Kong Arts Festival.

**Aiqing Liu** (moon lute)-- Aiqing Liu had taught moon lute and erhu at Tian-jin Opera Academy from which he graduated since 1985. He was also a frequent collaborator with Tian-jin Opera Troupe, working as a leading erhu player with one of the well-known Peking opera actors, Ke Zhang, who specialized in old-men role. He had toured internationally with the company to Tokyo, Taipei, Hong Kong etc.. He was honored "Premier's Awards for Teaching Excellence" for his long years of contribution to Tian-jin Opera Academy and its students.

**Qi Zhang** (small gong)- came from a well-known family of musicians. He is a master of string instruments (jinghu), flute and all kinds of percussion. He has appeared in CTW productions of *Little Red Ridinghood: The Chinese Opera*, *Kun/Shadow Whitesnake* and *Peony Pavilion*.



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## PROGRAM

### **In the Middle, Somewhat Elevated**

Choreography by **WILLIAM FORSYTHE**

Music by **THOM WILLEMS** in collaboration with **LESLIE STUCK**

Scenic, Costume, and Original Lighting Design by **WILLIAM FORSYTHE**

Staged by **GLEN TUGGLE**

Lighting recreated by **JACK MEHLER**

**BALLET NOTES:** William Forsythe's athletic choreography is a union of classical ballet and modern dance—a bold regeneration of the academic dance vocabulary. Commissioned by Rudolf Nureyev in 1987 for the Paris Opera Ballet, Forsythe's *In the Middle, Somewhat Elevated* was recognized immediately as a contemporary masterpiece and has since entered the repertoires of major companies around the world. The faux disdain of the dancers contrasts with the strict and severe technical demands of the choreography, while the electronic score by Dutchman Thom Willems cuts the air like thunder. "Originally created for the Paris Opera Ballet, *In the Middle, Somewhat Elevated* is a theme and variations in the strictest sense. Exploiting the vestiges of academic virtuosity that still signify "the classical," it extends and accelerates these traditional figures of ballet. By shifting the alignment and emphasis of essentially vertical transitions, the affected enchainments receive an unexpected force and drive that make them appear foreign to their own origins."

– William Forsythe

**WORLD PREMIERE:** May 30, 1987, Ballet de l'Opera National, Paris

**JOFFREY PREMIERE:** February 15, 2012, Auditorium Theatre of Roosevelt University, Chicago, IL

Please note that the volume of the music for *In the Middle, Somewhat Elevated* has intentionally been set at a high level by the choreographer and may seem loud to some patrons.

– Pause –

### **LACRYMOSA**

(Male Solo)

Choreography by **Edward Stierle**

Music by **Wolfgang Amadeus Mozart**

Lighting by **Jack Mehler**

Joffrey Premiere: March 9, 1990, The Joffrey Ballet, Lincoln, NE

Edward Stierle choreographed this solo when he competed in the Jackson International Ballet Competition. He won the gold medal and Robert Joffrey invited him to join the company and then gave him the opportunity to choreograph. He expanded on the solo and it was taken into the repertoire of the company. He was a talented, musical, virtuoso dancer who had a promising career. Edward Stierle passed away March 8th 1991.

– Intermission –

### **SON OF CHAMBER SYMPHONY**

Choreography by **STANTON WELCH**

Music by **JOHN ADAMS**

Costume Design by **TRAVIS HALSEY**

Lighting Design & Scenic Concept by **JACK MEHLER**

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**WORLD PREMIERE:** August 22, 2012, Jacob's Pillow, Becket, MA

**BALLET NOTES:** When it came to selecting music for his new work for the Joffrey Ballet, Stanton Welch began by looking for a variety of music to offer to Ashley Wheeler. During that process there was one piece that really caught his imagination, Son of Chamber Symphony by John Adams. Mr. Welch thought that John Adams deconstruction of the music was like looking at the inner workings of a clock. He found the music inspired him to move in both expected and unexpected ways.

While listening to the music Mr. Welch already began to see the structure of his future ballet. As a choreographer, he likes to strip away the layers and to show the dancers, at the edge of their ability, riding the top of their physical wave. Just as the composer took a classical musical structure and deconstructed it, so does the choreographer take standard ballet traditions and opens them out to discover new interpretations and greater awareness. Throughout the ballet there are references (more of an inspiration than direct quotes) to many classical works, turned inside out and evolved. Mr. Welch wants the audience to feel familiar with what they are seeing, but it is not important for them to know exactly why.

Mr. Welch says that "so much of ballet is about hiding the difficulties and seeking to attain seamless movement. Here I want to show the seams." The costuming underscores this too. Recognizable

forms are literally turned inside out, and show the inner construction marks and understructure of the garments. The women wear recognizable, but stylized tutus, the geometric shape of which forms an integral part of the movement and choreographic structure.

The ballet opens with one woman in this quintessential ballet costume, a tutu, surrounded by four men. This could be the set up for the Rose Adagio from *Sleeping Beauty*, but see how quickly this allusion is shattered and the choreography takes off in new directions. The second movement is a *pas de deux*, another essential element of most classical ballets, but there are many things going on here. It is more than just a dance for two, there is struggle and complexity. In the final movement there are allusions to a corps de ballet of swans, but the dynamics and thrust of the work show us so much more. Mr. Welch has given the group of women steps that would normally be given to principal dancers - he feels an obligation to keep moving the classical art forwards and to challenge the dancers in a way that allows them to grow. But it is not only about athleticism, at the same time Mr. Welch also looks for sensuality in his choreography.

Mr. Welch says that there is no correct response that an audience member should have to his work, but he hopes that they will be left with a feeling. *Son of Chamber Symphony* is a dance work that can be enjoyed on many levels. The dance can be enjoyed as a visual enhancement of the score (being married so well to the music), or for the pure physical achievements of the dancers, or for those with a greater familiarity with the classical repertoire, it can be fun to spot the short quotes or allusions to familiar works within the piece.

–Intermission –

**LE SACRE DU PRINTEMPS**

(The Rite of Spring)

Pictures of Pagan Russia in Two Acts

Choreography after **Vaslav Nijinsky**

Reconstructed and staged by **Millicent Hodson**

Music by **Igor Stravinsky**

Scenario by **Igor Stravinsky** and **Nicholas Roerich**

Costumes and décors after **Nicholas Roerich**

Reconstructed and supervised by **Kenneth Archer**

Artistic Supervision of Reconstruction by **Robert Joffrey**

Lighting Design by **Jack Mehler** after **Thomas Skelton**

Scenic Supervision and Costumes Executed by **Robert Perdziola** and **Sally Ann Parsons**

Reconstructed choreography © 1987 Millicent Hodson

Reconstructed designs © 1987 Kenneth Archer

**BALLET NOTES:** Vaslav Nijinsky, as a member of Diaghilev's Ballets Russes, was one of the greatest dancers of the 20th century as well as an innovative choreographer. *Le Sacre du Printemps* gave him the opportunity to revolutionize dance, stimulated by his close collaborators, Igor Stravinsky, the composer and Nicholas Roerich, the scenarist and designer. All three felt the desire to break free from prevailing classical ballet and evoke the primitive soul of their native Russia, return to colorful peasant costumes and the vast stony regions of the Slavic north.

Stravinsky captured in his music the first moment of the Russian Spring, which, as he said, was like the whole world suddenly cracking. Roerich and Stravinsky conceived a pagan rite involving elders of a tribe watching the annual fertility ritual where a young girl dances herself to death. Such a work was realized, a ballet completely apart from the norm of their day. The movements that Nijinsky devised were so unfamiliar to the classically trained dancers that many of them rebelled against the steps he required. But he stood firm. Stravinsky's polyrhythms were monumentally difficult. Diaghilev asked a pupil of Jacques-Dalcroze (founder the music study system, Eurhythmics) to assist Nijinsky with the score for the corps de ballet. Her name was Marie Rambert who later directed the Ballet Rambert in London. Nijinsky created the role of the Chosen One in *Le Sacre* for his sister, Bronislava, who became pregnant and could not perform. She was replaced by Maria Plitz who danced the role to acclaim.

By the final rehearsals, most of the dancers believed in the ballet, though everyone, including Diaghilev, was anxious about the audience reaction to the new work. In fact, at the premiere in Paris in 1913, pandemonium broke out in the theatre with audience members howling, whistling and catcalling in response to the violent fertility rite, drowning out the music and fighting in the aisles. There was chaos at the Théâtre des Champs-Élysées and the ensuing riot has become legend.

*Le Sacre du Printemps* nevertheless, made a profound impression, considered by many to be the tumultuous birth of modernism in ballet. Stravinsky's score of *Le Sacre du Printemps* is in the repertoire of most of the world's great orchestras and more than 200 choreographers have since done creations to the score, but only The Joffrey *Sacre* turned legend back into artifact. It was meticulously researched

and reconstructed by Millicent Hodson and Kenneth Archer and is recognized internationally as the closest possible version of Nijinsky's original. This reconstruction is a testimony to the ardent desire of Robert Joffrey and Gerald Arpino to revive a rare classic which the company still presents with great care, allowing audiences to experience the defining treasures of ballet.

**World Premiere:** Diaghilev 's Ballets Russes, May 29, 1913, Theatre des Champs-Elysees, Paris, France.

**US & Joffrey Premiere:** The Joffrey Ballet, September 30, 1987, Dorothy Chandler Pavilion, Los Angeles, CA

## ACT I—Adoration of the Earth

### Spring

The Earth is covered with flowers. The Earth is covered with grass. A great joy reigns over the Earth.

The men join in the dance and invoke the future according to the rites.

The Sage among all the Ancestors (Elders) participates in the glorification of the Spring.

All are made one (led to unite) with the abundant and rich Earth.

Everyone tramples the Earth with ecstasy.

## ACT II—The Sacrifice

After the day: after midnight

On the hills are the consecrated stones.

The (young) maidens carry-out the mystical games and look for the Great Path.

They glorify, they exalt the maiden who is designated to be the chosen one of the god.

They call the Ancestors, venerated witnesses. And the wise Ancestors of Men contemplate the (Dance of) Sacrifice.

It is thus they sacrifice to Yarilo\* the magnificent, the flaming.

—From the original program, May 29, 1913, Theatre des Champs-Elysees, Paris, France

The 1987 Joffrey Ballet production was made possible, in part, by grants to the company and to Millicent Hodson from the National Endowment for the Arts, the L.J. Skaggs and Mary C. Skaggs Foundation, and the New York State Council on the Arts and to Kenneth Archer from the Indian Council for Cultural Relations. Costumes were made possible, in part, by a gift from The Los Angeles Friends of The Joffrey Ballet. Special Thanks to Philip Dyer, Consultant and Sara C. Woodcock, Research Assistant to The Theatre Museum, Victoria and Albert Museum, for research and material for the costumes for the 1987 production of *Le Sacre du Printemps*. Also to Parmenia Migel Ekstrom, Stravinsky-Diaghilev Foundation, New York; Boris Kochnov; Ballet Rambert Archives, London; Dr. and Madam Svetslav Roerich ' Olga Rumyanseva, Roerich Study, Oriental Museum, Moscow.

\*In pre-Christian Slavic mythology, Yarilo was thought to be the sun-deity and ancient spirit of light and creativity.

## ABOUT THE COMPANY

### Ashley C. Wheeler, Artistic Director

Born in Scotland and raised in England, Mr. Wheeler was trained at the Royal Ballet School. Mr. Wheeler began his professional career with The Royal Ballet, and danced at the London Festival Ballet, The Australian Ballet, the Joffrey Ballet and San Francisco Ballet. In 1997, he became Ballet Master at the San Francisco Ballet, and in 2002, Assistant to the Artistic Director.

In 2007, Mr. Wheeler was appointed Artistic Director of The Joffrey Ballet. New work is the life blood of a company, and he has introduced numerous premieres to the repertoire. In 2008, the Boeing Corporation recognized his commitment to community outreach and diversity in the world of dance, presenting him the "Game Changer" award. In 2010, Mr. Wheeler, representing the Joffrey Ballet, was named Lincoln Academy Laureate, the highest honor presented by the State of Illinois.

### The Joffrey Ballet

The Joffrey Ballet has been hailed as "America's Company of Firsts." The Joffrey Ballet's long list of "firsts" includes being the first dance company

to perform at the White House at Jacqueline Kennedy's invitation, the first to appear on television, the first American company to visit Russia, the first classical dance company to go multi-media, the first to commission a rock 'n' roll ballet, the first and only dance company to appear on the cover of *Time* magazine, and the first company to have had a major motion picture based on it, Robert Altman's *The Company*.

For more than a half-century, The Joffrey Ballet's commitment to taking world-class, artistically vibrant work to a broad and varied audience has created a solid foundation that continues to support the company's unprecedented capacity for achieving important "firsts." Today, the Joffrey, which has been hugely successful in its former residences in New York and Los Angeles, lives permanently in its brilliant new facility, Joffrey Tower, in the heart of America, Chicago, Illinois. The company's commitment to accessibility is met through the most extensive touring schedule of any dance company in history, an innovative and highly effective education program including the much lauded Joffrey

Academy of Dance, Official School of The Joffrey Ballet, and collaborations with myriad other visual and performing arts organizations.

Classically trained to the highest standards, The Joffrey Ballet expresses a unique, inclusive perspective on dance, proudly reflecting the diversity of America with its company and audiences and repertoire which includes major story ballets, reconstructions of masterpieces and contemporary works. Founded by visionary teacher Robert Joffrey in 1956, guided by celebrated choreographer Gerald Arpino from 1988 until 2007, The Joffrey Ballet continues to thrive under internationally renowned Artistic Director Ashley C. Wheeler and Executive Director Christopher Clinton Conway. The Joffrey Ballet has become one of the most revered and recognizable arts organizations in America and one of the top dance companies in the world.

#### ABOUT THE CHOREOGRAPHERS

##### Stanton Welch

##### Choreographer, Son of Chamber Symphony

In July 2003, the acclaimed Australian choreographer Stanton Welch assumed leadership of Houston Ballet, America's fourth largest classical ballet company. Mr. Welch is one of the most sought after choreographers of his generation, having created works for such prestigious international companies as Houston Ballet, San Francisco Ballet, American Ballet Theatre, The Australian Ballet, Birmingham Royal Ballet, and Royal Danish Ballet.

Mr. Welch was born in Melbourne to Marilyn Jones, O.B.E., and Garth Welch, A.M., two of Australia's most gifted dancers of the 1960s and 1970s. In 1986 he began his training at the late age of seventeen, quickly winning a scholarship to San Francisco Ballet School. In 1989 he was engaged as a dancer with The Australian Ballet, where he rose to the rank of leading soloist, performing such principal roles as Des Grieux in Sir Kenneth MacMillan's *Manon*, Lensky in John Cranko's *Eugene Onegin*, Camille in Ronald Hynd's *The Merry Widow*, and Alan Strang in *Equus*. He has also worked with internationally acclaimed choreographers such as Jiří Kylián, Nacho Duato, and Maurice Béjart.

Mr. Welch's choreographic career developed during his time with The Australian Ballet. In 1990 he received his first choreographic commission from the company, marking the beginning of a series of commissioned works over the next fourteen years and developing his diverse choreographic style. For The Australian Ballet he has created *The Three of Us* (1990); *Of Blessed Memory* (1991), for which he was voted best new choreographer in 1992 by readers of the British magazine *Dance & Dancers*; *Divergence* (1994), which has been performed at The Kennedy

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Center in Washington, D.C., and City Center in New York; full-length productions of **Madame Butterfly** (1995) and **Cinderella** (1997); **Red Earth** (1996); **X** (1999); **Velocity** (2003). He has created a new **Sleeping Beauty** for the Australian Ballet which premiered in September 2005. **Madame Butterfly** has become a signature work for Mr. Welch internationally, and is in the repertoires of Houston Ballet, National Ballet of Canada, Atlanta Ballet, Singapore Dance Theatre, and Boston Ballet, Pittsburgh Ballet Theater, and The Royal New Zealand Ballet.

In 1995, Mr. Welch was named resident choreographer of The Australian Ballet. That same year, he was commissioned to create **Corroboree** for The Australian Ballet to perform at "United We Dance," a dance festival in San Francisco celebrating the fiftieth anniversary of the signing of the United Nations Charter and featuring major companies from across the world premiering new works.

Mr. Welch has been extremely active internationally, receiving numerous commissions from the world's leading companies. For Houston Ballet, he has choreographed eight works: **Indigo** (1999), **Bruiser** (2000), **Tales of Texas** (2004), **Blindness** (2004), **Bolero** (2004), **Nosotros** (2005), **Brigade** (2006), and a spectacular new staging of **Swan Lake** (2006).

For San Francisco Ballet: **Maninyas** (1996), **Taiko** (1999), **Tutu** (2003), and **Falling** (2005).



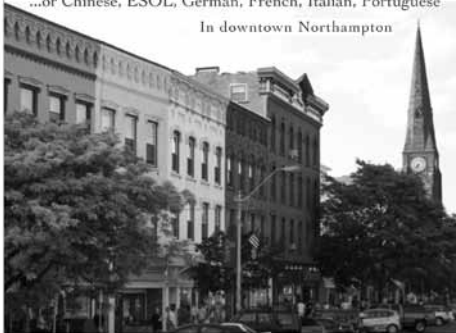
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For American Ballet Theatre: **Clear** (2001), two songs from **Within You Without You: A Tribute to George Harrison** (2002); and a new version of **Carmina Burana** as part of the evening-length work **HereAfter** (2003). For BalletMet: **Evolution** (2004) and **Don Quixote** (2003), both full-length works.

For Atlanta Ballet: **A Dance in the Garden of Mirth** (2000). For Royal Danish Ballet: **Ønsket** (1998) and **Anders** (1999). For Birmingham Royal Ballet: **Powder** (1998). For Ms. Nina Ananiashvili's Moscow Dance Theatre: **Green** (2000) and **OPUS X** (2001).

Mr. Welch has also staged works for Colorado Ballet; Cincinnati Ballet; Tulsa Ballet; Texas Ballet Theater; The Royal Ballet School; Singapore Dance Theatre; The Royal New Zealand Ballet; and Fugate/Bahiri Ballet NY.

**William Forsythe**  
**Choreographer, In the Middle, Somewhat Elevated**

Raised in New York and initially trained in Florida with Nolan Dingman and Christa Long, Forsythe danced with The Joffrey Ballet and later the Stuttgart Ballet, where he was appointed Resident Choreographer in 1976. Over the next seven years, he created new works for the Stuttgart ensemble and ballet companies in Munich, The Hague, London, Basel, Berlin, Frankfurt am Main, Paris, New York, and San Francisco. In 1984, he began a 20-year tenure as director of Ballet Frankfurt.

After the closure of Ballet Frankfurt in 2004, Forsythe established The Forsythe Company, founded with the support of the states of Saxony and Hesse, the cities of Dresden and Frankfurt am Main, and private sponsors. Forsythe's most recent works are developed and performed exclusively by The Forsythe Company, while his earlier pieces are prominently featured in the repertoire of virtually every major ballet company in the world, including The Kirov Ballet, The New York City Ballet, The San Francisco Ballet, The National Ballet of Canada, England's Royal Ballet, and The Paris Opera Ballet.

Awards received by Forsythe and his ensembles include the New York Dance and Performance "Bessie" Award (1988, 1998, 2004, 2007) and London's Laurence Olivier Award (1992, 1999, 2009). Forsythe has been conveyed the title of Commandeur des Arts et Lettres (1999) by the government of France and has received the German Distinguished Service Cross (1997), the Wexner Prize (2002) and the Golden Lion (2010).

In collaboration with media specialists and educators, Forsythe has developed new approaches to dance documentation, research, and education. His 1994 computer application *Improvisation Technologies: A Tool for the Analytical Dance Eye*, developed with the Zentrum für Kunst und Medientechnologie, is used as a teaching tool by professional companies, dance conservatories, universities, post-graduate architecture programs, and secondary schools worldwide. 2009 marks the launch of *Synchronous Objects for One Flat Thing*, a digital online score developed with The Ohio State University that reveals the organizational principles of the choreography and demonstrates their possible application within other disciplines.

As an educator, Forsythe is regularly invited to lecture and give workshops at universities and cultural institutions. In 2002, Forsythe was chosen as one the founding Dance Mentor for The Rolex Mentor and Protégé Arts Initiative.

Forsythe is an Honorary Fellow at the Laban Centre for Movement and Dance in London and holds an Honorary Doctorate from the Juilliard School in New York.

#### **Vaslav Nijinsky** **Choreographer, *Le Sacre du Printemps***

Vaslav Nijinsky was born in Kiev, probably in 1889. His parents were artists of the Wielki Theatre in Warsaw and performed throughout Poland and the Russian empire. Nijinsky, and later his sister Bronislava, trained at the Imperial Ballet School in St. Petersburg. Their ability was recognized quickly and both joined the Marinsky Theatre upon graduation. Sergei Pavlovich Diaghilev was a prominent member of St. Petersburg's intellectual and cultural life, dedicated to presenting Russian creativity to Western Europe. In 1909, he brought a company from the Imperial Theatre to Paris, led by Nijinsky with Anna Pavlova. Their dancing, designs by Russian artists, and the new repertoire won enormous accolades and established Diaghilev and Nijinsky, an openly gay couple, as the centers of Western Europe's artistic elite. Vaslav Nijinsky choreographed four works: *L'Après-midi d'un Faune* (1912), *Jeux* (1913), *Le Sacre du Printemps* (1913), *Till Eulenspiegel* (1916).

All were controversial in their time. All retain their ability to shock, both as documented in contemporary graphics and as reconstructed in performance. From photographs, one can see the individual poses and group movements that seemed completely divorced from even Fokine's ballet vocabulary. Nijinsky found inspiration in the dancing of Isadora Duncan, the archeological paintings of Nicholas Roerich and the art of the avant-garde in Russia and France. He ended his professional ballet career at twenty-nine with a private performance in Switzerland. He was diagnosed with schizophrenia and spent much of his remaining 30 years in treatment, although his diary and extraordinary drawings testify to his enduring genius. - *Biographical information from The New York Public Library*

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**Edward Stierle**  
**Choreographer Lacrymosa**

Edward Stierle was a leading dancer with The Joffrey Ballet and, at the time of his death, a choreographer of notable promise. Stierle choreographed five ballets, two of which were large works made expressly for the Joffrey—*Lacrymosa* (c. 1990) and *Empyrean Dances* (1991). Stierle died four days after attending the Joffrey's New York premiere of his *Empyrean Dances*, which Anna Kisselgoff reviewed for the New York Times. "His is a stunning talent," she wrote, "delving unabashedly into images of emotional turbulence—a ceaseless outpouring of passions that both disturb and thrill."

Stierle began training at the age of four in his sister's tap class. At ten, he enrolled in ballet classes and, at fifteen, joined the North Carolina School of the Arts. He also studied at the School of American Ballet. Stierle came to the attention of Robert Joffrey after winning gold medals at two ballet competitions: the International Prix de Lausanne and the International Ballet Competition in Jackson, Mississippi. He danced with the Basel Ballet after winning the Prix de Lausanne. He joined The Joffrey Ballet in 1986, soon after winning the Jackson competition.

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Derrick Agnoletti



Yoshihisa Arai



Guillaume Basso



Miguel Angel Blanco



Ogulcan Borova



Katherine Bruno



Fabrice Calmels



Raul Casasola



April Daly



Erica Lynette Edwards



Yumelia Garcia



Cara Marie Gary



John Mark Giragosian



Dylan Gutierrez



Elizabeth Hansen



Jaime Hickey



Rory Hohenstein



Anastacia Holden



Dara Holmes



Victoria Jaiani



Fabio Lo Giudice



Graham Maverick



Caitlin Meighan

Photography by: Tom Nowak

# THE JOFFREY BALLET

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Jeraldine Mendoza



Katherine Minor



Jacqueline Moscicke



Amber Neumann



Alexis Polito



Valerie Robin



Christine Rocas



Aaron Rogers



Ricardo Santos



Lucas Segovia



Abigail Simon



Michael Smith



Temur Suluashvili



Jack Thorpe-Baker



Shane Urton



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Mauro Villanueva



Mahallia Ward



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Joanna Wozniak



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Wednesday, April 3, 2013, 7:30 PM  
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# **TEAL-ONE97 THE ECLECTIC AMBASSADORS OF LOVE ARAB & NORTH AFRICA MUSIC TOUR**

**TEAL-ONE97:**  
**MC Rai**  
**Laith Alattar**  
**Simo Filali Chahad**

**GUEST COLLABORATORS:**  
**Cheb Yassin**  
**Karim Nagi**  
**Paul Hefti**

Sponsored by:



Made Possible with funding from The Mass Cultural Council



Presented in partnership with the Smith College Middle East Studies Program.

## New Generation–New Day–New Sound

**TEAL-ONE97** is an all-star rock music collective created by a new generation of American maestros of Middle Eastern and North African descent. With multilingual vocals, groovy global rhythms, and transcendent melodies, this group creates a uniquely hip soundscape that pays homage to each artist's ethnic and American musical heritage. Inspired by the global emanations of the Arab Spring this dynamic combo debuts in 2012 with a powerful message of hope and positive change for a new generation and a new day, worldwide. In fact, their flagship song and debut album are both titled *New Day on the Horizon*. The single was composed by the luminary composer and music producer Dawn Elder.

The group's founders—three superb musicians and one visionary Musician/producer—view themselves as a core, ready to collaborate with like-minded artists of all backgrounds. That process has already begun with the New Day recording and with the band's first major public performance which received rave reviews at the One World Concert featuring the Dalai Lama, and numerous celebrities including Dave Mathews, Counting Crows, Nelly, David Crosby, Roberta Flack, Nelly Furtado, Andy Grammer, Angélique Kidjo, to name a few at Syracuse University Carrier Dome before 24,000 plus and airing to over 44 million viewers. <http://oneworld.syr.edu/concert/>

### What's in a Name?

There are 196 nations on our planet. "One 97" is an addition—the one that includes all the others. TEAL—The Eclectic Ambassadors of Love—is a playful statement of the band's deepest purpose. The color teal is a bluish green that signifies trustworthiness and reliability and is believed to encourage spiritual development. Over the years, Teal has been associated with cultural and religious movements involving the evolution and spread of knowledge and humanity. For these musicians, Teal signifies peace and compassion, and the love they believe is key to solving the world's most intractable problems.

### A Global Movement Born of the Arab Spring

The Arab Spring of 2011 resulted in huge changes in the Middle East, and the ripples have spread around the world. Young adults everywhere have become engaged in shaping their own futures. This global climate of change has brought with it a musical spring as well, as young artists—especially in culturally oppressed circumstances—have sought to break free from the old modes and create sounds that take the best of the past, but mostly, look ahead to a better future.

The musicians of TEAL-One97 aim to surpass all prior blends of North Africa, Middle Eastern, and Western music. Their sound is neither Westernized Arabic nor Arabized Western, but rather an expression of today's globally aware youth, in particular, a new generation of American artists from Arab and North African descent. Bridging the sweet tones of the oud with the rolling rhythms of the guitar, TEAL-One97 incorporate Arab, Middle Eastern, and North African music in equal measure with rock, country, *rai* and pop.

TEAL-One97's engaged, active-voice songs call for changes that *we* can make *today*. The artists take personal responsibility for shaping a better tomorrow, rather than relying on uncertain hopes, or the authoritarian structures of old orders. Seizing a moment of change, equipped with the richness of the past and the possibilities of the present, these musicians see themselves as ambassadors of Arab Spring youth on Main Street, America. Equally important, they aspire to be role models for Arab youth in North Africa and the Middle East, both in terms of visionary leadership and musical style. For the "unfinished" work of the 2011 revolutions must go on, and lead to a true Arab Summer.

### The Musicians of TEAL-ONE97

These are heady goals. But the creators of TEAL-One97 are uniquely qualified to achieve them.



### Al Jazeera English

Monday-Friday, 9:00 – 10:00 am

### Democracy Now

Monday-Friday, 5:00 – 6:00 pm

### Voices of the Middle East

Friday, 11:00 am – 12:00 pm

### The Warm Heart of Africa

Wednesday, 7:00 – 9:00 pm

Collectively, they bring broad experience in traditional, classical, and popular music. With conflict-torn Iraq as a backdrop, Laith Alattar's tenor voice carries sweet nostalgia of a beloved yesterday balanced with an unabashed power to create new sounds for a reimagined tomorrow. Nidal Ibourek has parlayed early acclaim of her pure soprano voice in her native Morocco into an innovative career of musical creativity and scholarship in the United States. MC Rai brings a hip North African vibe into the mix, from *chaabi* folk to rebel *rai*, and the latest grooves rocking the global dance floor. And composer, pianist and producer Dawn Elder connect with her Lebanese -American roots—and so much more—from her birthplace America rising to compose and produce with masters of the Arab world, and trailblazers of American music and theatre alike.

TEAL-One97 was the brain child of the groups manager and produced by a woman who shares these young musicians goals and vision and who has a track record of stunningly ambitious multi-cultural productions, Dawn Elder. From shepherding historic collaborations between Eastern musical luminaries and Western rock stars, to creating super-groups to represent the cultures of places like Sudan, Lebanon, Syria, and, most recently, Afghanistan, Elder has a multi-decade career of bringing the world together through music.

Just as the energy and dynamism of multicultural America are rewriting the future of business and politics around the world, there is little doubt that *TEAL-One97* will revolutionize the future of American, and world, music.

### Biographies

TEAL-One97 is a collective, open to collaborations of every sort. Its founding members are as follows:

**MC Rai** was born in southern Tunisia, a place known for poetry, groovy African beats, and traditional *chaabi* folk music. His turn to neighboring Algeria's socially rebellious *rai* music marked the beginning of his own genre-blending evolution. After moving to the United States in 2000, MC Rai fused sounds from the West with his deep-rooted North African culture. He gained attention from North American audiences for his infectious voice, fiery stage presence, and multicultural lyrics. He has since garnered a worldwide fan base and recognition from key players in the music industry, including major Hollywood composers. His music has been licensed for motion pictures such as *Rendition*, *You Don't Mess with the Zohan*, and the HBO series *Sleeper Cell*. He has performed with Algerian *rai* legend Khaled, and appeared on stage with such diverse luminaries as Bonnie Raitt, Joan Baez, Shakira, and Slayer. His music addresses humanitarian causes and has been heard in major concerts including *Stop the War in Iraq* (2003), *Save Darfur* (2005), and live shows assisting tsunami victims and earthquake survivors. MC Rai's original songs "Is'ha" and "Yamina" were considered controversial, and banned by the Tunisian media long before the start of that country's February 2011 revolution. He continues to stand for equality and justice. Now shouting out from San Francisco, MC Rai presents his fusion of *chaabi*, *rai*, rock, and hip-hop in the CD *Raivolution*—a melting pot in which ancient and modern sounds simmer into exotic, genuinely cross-cultural music. As a pioneer of the new generation of Arabic music, MC Rai is constantly expanding and deepening his art, inviting listeners to transcend bias, politics, and cultural divides and surrender to the transcendence of music.

Baghdad-born and American-trained composer, vocalist, and oud player, **Laith Alattar** moved to the States at age 11, packing with him only his Babylonian heart and soul, deep enough to keep him rooted to the rich culture of that civilization but light enough to allow him to embrace the values, opportunities and challenges of his new homeland. Laith went on to pursue multiple disciplines, from pre-medicine to psychology to the arts. He studied at the University of Michigan School of Music, delving into composition, voice, and piano with Michael Daugherty, Jennifer Larson, William Aikman, Kristie Kuster, Stephen Rush, and Jennifer Goltz. Laith also studied Middle Eastern music theory and oud with masters Simon Shaheen, AJ Racy, Karim Bader, Naim Homaidan, and Rima Khcheich. Laith's unique sound is an organic blend of traditional and new music. He has composed a number of Arabic and Western pieces, ranging from songs to film scores, including *Driving an Arab Street* (Arthur Hurley, 2003) and *Refusing to be Enemies* (Laurie White, 2007). Laith is also a founding member of the Al-Flamenco Fusion Music and Dance Ensemble, which performs Middle Eastern and Spanish fusion music, but also extends to realms of jazz and blues and collaborations with Turkish, Persian, and other musicians. Laith's music is a wholistic blend of past and present—the sound of a new generation of Arab and American composer-musicians. Diverse American audiences—including Turks, Persians, and Arabs, as well as Asians, Latinos, and European Americans—all find in Laith's unique sounds memories of yesterday and inspiration for tomorrow.

### Recent New Member :

**Simo Filali Chahad** born in Casablanca, Morocco is a multi-instrumentalist- Arabic -Keyboardist, Piano, Guitar, Drums, percussion and vocalist was born in Morocco with the

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blessing and gift of music. The piano was his first instrument and he has studied classical music at the Academy of Music in Morocco, followed by training in traditional Arabic scales and rhythms. His natural ability allowed for him to be able to pick up playing the guitar and drums/percussion. Filali "whenever I faced the keys.... natural rhythm and harmony would flow and songs would seem to materialize as if by magic. I went on to play every instrument I touched, including the guitar and the drums, eventually leading me to the Love of my Life, the keyboard. Simo came to the US to continue his education earning a master's degree in computer Science which he believes directly relates to his music, and the unique programming of his developed with tech/ and live sounds. He has played with some of the most renowned bands in Morocco before coming to America. And has gone on to play with R & B and Rock bands while studying, eventually joining MC Rai in his group. So it was only a natural progression that the chemistry between the group, would lead him to be asked to join TEAL-ONE97"

#### Special Guest Collaborators Cheb Yassin

It is rather hard to imagine that the energetic Rai artist who owns the crowd with his smile and golden voice was once terrified by the thought of holding a microphone. **Algerian-born Yacine** discovered his singing talent when was 17 years old. As a young teenager, he was focused on his studies and a few extra-curricular activities such as painting and soccer. At the age of 19, Yacine's

love for singing and composing grew too big to ignore or let go. Nothing meant to him more translating feelings into musical notes and singing them. One of Yacine's relatives pitched him the idea of starting his own local band in Setif, a small town in Algeria. After the regional success of the group, Yacine had overcome his shyness but faced another obstacle as his parents did not approve of his new-found career path. However, the Rai artist did not lose hope and was determined to follow his musical vocation. Yacine expanded his talent and passion to include musical composing and arranging. He also learned to play instruments such as the guitar, tabla, keyboard to name a few. Yacine then switched bands, recorded his first album and started his professional musical journey in Algeria and Tunisia between 1994 and 1997. In 1998, Yacine moved to Egypt and became a member of the national singing group, *Transit*. Yacine's career took off in Cairo and he was awarded the 2000 International Music Festival Musical Arrangement Award. Yacine emerged as the ambassador to Rai music in Egypt. In the year 2005, Yacine's talent was picked up by Dandana TV's CEO and Executive Producer, Dr. Amr Altahwi. Dandana TV is the first Arab-American network to broadcast from the United States with a mission of being the eye and the mirror between the East and the West. He was so impressed with Yacine's talent he decided to sponsor him and bring him to the US, where Yacine shot his first music video for Dandana TV

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in New York City which premiered worldwide in 2007 going viral. Yassin, growing popularity, both Internationally, and nationally in North African communities was becoming evident as the thousands of fans appeared at each of his live concert appearances. This was not enough for Yassin, he decided that producing his own music, and sounds was the only way to create his own signature sound, as well as learning to speak in English, and be able to incorporate new sounds into his music. Yassin has spent the last 4 years touring and writing music, releasing three more singles and working on his new album. When the opportunity arose to be a part of TEAL-ONE97, Yassin felt that fate had stepped in, and the chemistry he had been searching for in his music found a perfect home with MC, Laith and Simo.

**Karim Nagi** is a native Egyptian drummer, DJ, composer and folk dancer. He is the creator of **Turbo Tabla**, and has released four internationally distributed CDs of this unique brand of Arab House/Electronica using acoustic instruments. Karim has authored instructional DVDs for the **Tabla/Doumbek**, **Riqq tambourine**, **Maqam & Taqsim**, **Drum Solo for Dance**, and **Arab Folk Dance**. He is well versed in the ultra-traditional styles of music, and has lead the **Sharq Arabic Music Ensemble** since 1999. He promotes and fosters the study of Arab dance in the USA as the director of the **Arab Dance Seminar**. Karim performs and teaches **Tahteeb Cane Dance**, **Dabka Line Dance**, and **Zikr Sufi Dance**. He taught at the New England Conservatory of Music for 5

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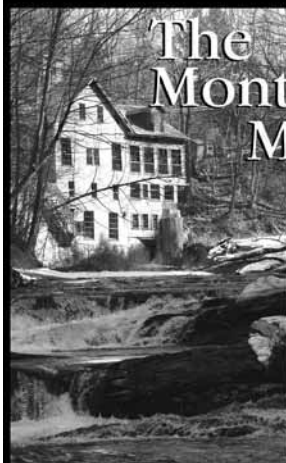
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years, and has lectured and presented at Harvard, MIT, Yale, Bowdoin, Princeton, Stanford, William & Mary, Georgetown, and several Community Colleges. Additionally, Karim Nagi's **Arabiqa** program has conducted over 300 school assemblies across America, exposing young audiences to Arab traditional arts. His performances boast a dynamic concoction of live drumming and dance, done in unison. Because of his proficiency in both music and dance, his workshops deliver students to a new physical understanding of the connection between these two disciplines. As a dance and drum teacher, Karim has taught in dozens of festivals in the United States, Asia, Europe and Cairo, as well as all major Arab Culture festivals in the USA. Karim Nagi is a true crossover artist, uniting Traditional and the Modern, the Ethnic and the Urban. He is also now a collaborator and contributing musical artist to TEAL-ONE97 The Arab North African Music Project.

**Paul Hefti**, Guitarist, composer, son of the late Grammy winning Composer Neal Hefti, joins the group for their first recording, and on select tour dates.

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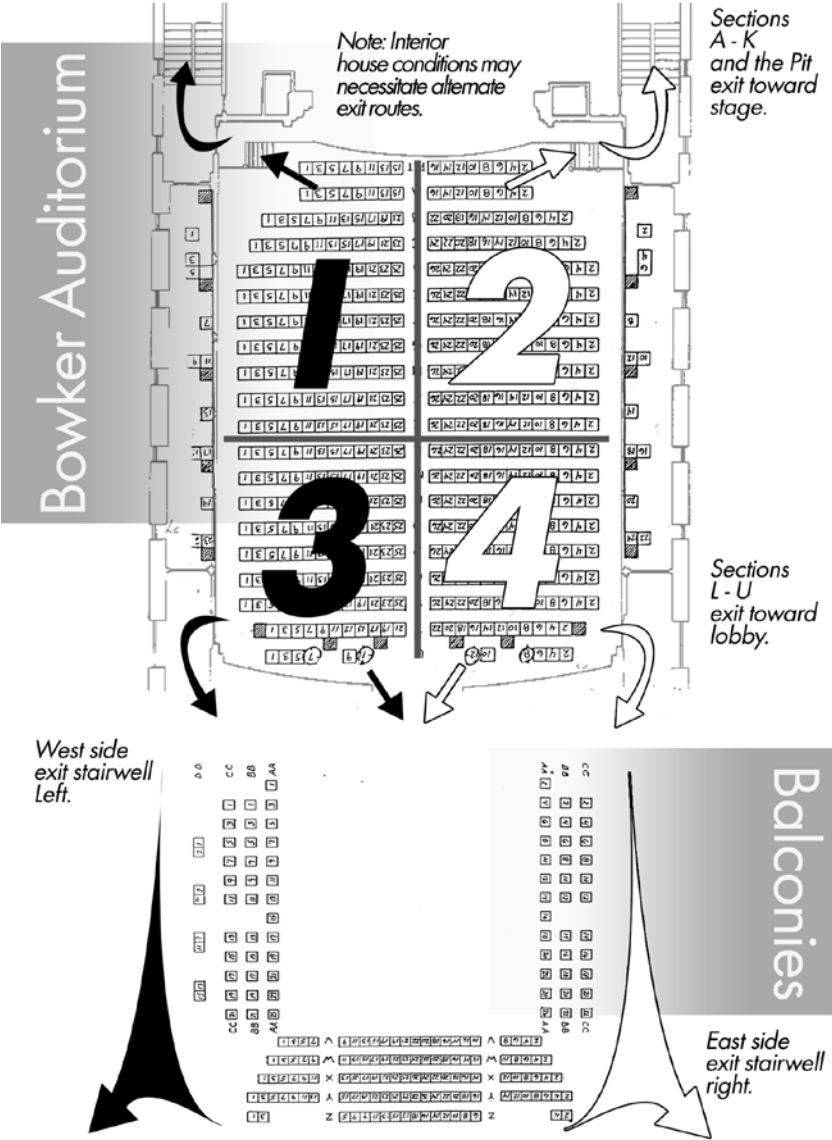
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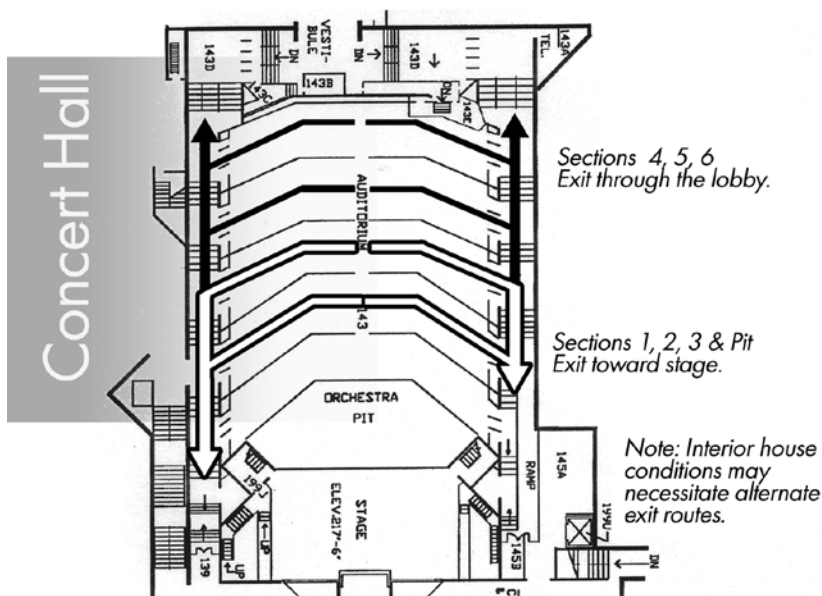
# Evacuation Procedures

Bowker Auditorium



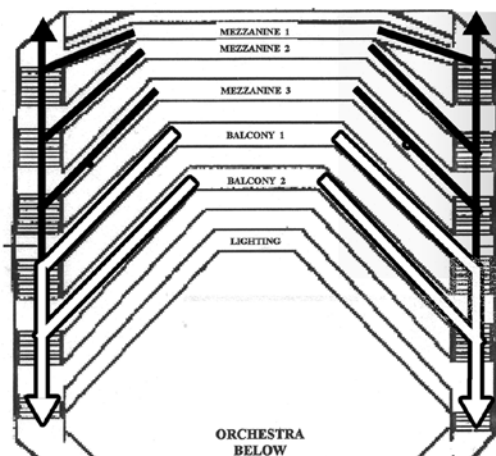
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In the event of an emergency requiring evacuation of the building, procedures are in place to ensure that the audience can exit safely.



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.

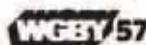
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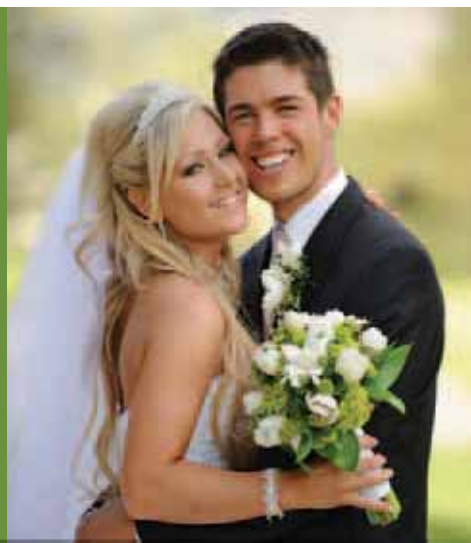
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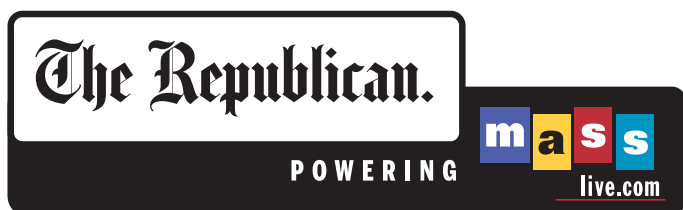
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