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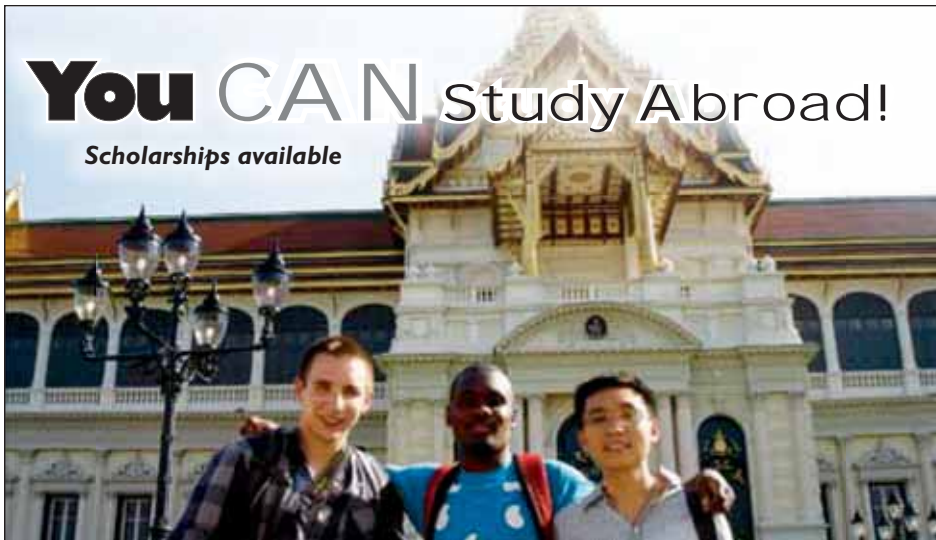
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Friday, October 5, 2012, 8 PM
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VOICES OF AFGANISTAN

Ustad Farida Mahwash, vocals
Homayoun Sakhi, rubâb
&
The Sakhi Esemble

Khalil Ragheb, harmonium
Pervez Sakhi, tula (flute)
Abbos Kosimov, Doyra
Zmarai Aref, Tabla

Aniello Scognamiglio-Sound engineer
Dawn Elder -Artist Management

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Funded in part by the Expeditions program of the New England Foundation for the Arts, made possible with funding from the National Endowment for the Arts and The Massachusetts Cultural Council.



Presented in partnership with the UMass Office of the Graduate School Dean, Smith College Music Department and Global Studies and Afghan Spirit (RSO) at Mt. Holyoke College

Stage set provided courtesy of Zephyr Rugs, Northampton, MA

PROGRAM NOTES

Voices of Afghanistan, an evening of traditional Afghan music performed by some of the region's finest musicians from central Asia and Afghanistan. The program features celebrated songstress **Ustad Farida Mahwash** and rubâb master **Homayoun Sakhi** plus his eponymously named ensemble with **Khalil Ragheb** (*harmonium*), **Pervez Sakhi** (*tula* and *rubâb*), **Zmarai Aref** (*tabla*) and **Abbos Kosimov** (*doyra*). The concert will also feature the premiere of several new works composed by Homayoun Sakhi and performed by the group the event.

Sawol-jawab—the interplay of questions and answers—is the foundation upon which much of Afghan music rests. With implications beyond the stage, it posits that only the most thoughtfully constructed questions can elicit meaningful answers. Mahwash and the musicians from The Sakhi Ensemble test this belief at every performance. For their inaugural tour, artistic director Homayoun Sakhi has created an acoustically rich crossroad in which the musicians explore the interconnect-edness of the seeker and sought, sacred and secular, traditional and contemporary. Afghanistan is a regional hub of cultural and social activity and is home to a vast array of musical genres. The ghazals, folk songs and traditional melodies spotlighted on tour, speak to the human need for love, grace and transcendency.

Long considered “the voice of Afghanistan” and the first woman to be granted the honorific title of Ustad (Maestra), **Farida Mahwash** is celebrated around the globe for her ghazal repertoire. Her story is one of unyielding perseverance as witnessed by the great personal risk she encountered by performing in public during the early years of Taliban rule. After decades of political turmoil, she was forced to leave Afghanistan in 1991. She moved to Pakistan where she took refuge from the two warring sides of the time, each of whom warned her to sing for their cause or else face assassination. Her plight was recognized by United Nations High Commissioner for Refugees and she was granted political asylum in the United States.

She was born into a conservative Afghan family. Her mother was a Quran teacher and religion loomed large throughout her upbringing. For many years, her interest in music was suppressed. Upon completion of her studies, Farida accepted a position in the Kabul Radio Station. There, she was discovered by the station's director who encouraged her to pursue singing as a career. Her musky voice with its command of the subtle art of ornamentation has dazzled audiences worldwide, as she shares the country's rich musical heritage through her performances and recordings.

Homayoun Sakhi was born in Kabul in 1976 into one of Afghanistan's leading musical families. From the age of ten, he studied rubâb with his father, Ghulam Sakhi, in the traditional form of apprenticeship known as *ustâd-shâgird* (Persian for “master-apprentice”). His artistry demonstrates how an imaginative musician working within a traditional musical idiom can enrich and expand its expressive power while respecting what had been passed down from master musicians of the past. Sakhi's personal story illustrates the extraordinarily challenging conditions under which he and his fellow Afghan musicians have pursued their art. During Afghanistan's many years of armed conflict, when music was controlled, censored, and finally, banned altogether, the classical rubâb style to which Sakhi had devoted his career not only survived but reached new creative heights. He was granted residency in the United States, and settled in Fremont, California, bringing with him the sophisticated and original rubâb style that he had developed. Fremont, a city of some 200,000 that lies southeast of San Francisco, claims the largest concentration of Afghans in the United States. In Fremont, Sakhi established himself as a leader of the local musical community, and received National and International acclaim for both his work as a performer, teacher and composer. As a composer, he has created works for Kronos Quartet, Hannibal Lokumbe, collaborated with celebrated musicians from around the globe and is now working on some of his most passionate compositions to date for Ustad Farida Mahwash. More information is available at demgmt.com.

Together these remarkable Afghan artists bring together and perform a blend of ghazals, Afghan folk songs imbued with Sufi mysticism, and ever evolving new takes on Afghanistan's musical legacy. They give hope of an era of freedom and joy yet to come through their music for their beloved homeland.

“The passionate mixing of sensual and sacred was uncontainable...these gifted artists left us cheering for the art that endures devastation.” —Opera News/SF Magazine

Ustad Farida Mahwash's “beautifully expressive voice retains remarkable range, flexibility, and soul-searing intensity. And her spirit continues to soar” —The New York Times



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SAKHI ENSEMBLE

Abbos Kosimov of Uzbekistan is considered one of the most entertaining and explosive *doyra* players in the history of frame drumming. Both a traditional master and a contemporary innovator, Kosimov has broadened the scope and repertoire of his country's principle percussion instrument to the point where all younger players imitate his techniques. Uzbekistan and Afghanistan share a great deal of history and culture, and this innovative group gives Kosimov an opportunity to showcase his virtuosity and signature style in one of the leading Central Asian music ensembles of our time.

Kosimov grew up in a family of musicians in Uzbekistan. His father played *santoor* (hammer dulcimer) and his brother *ney* (flute). Kosimov began studying *doyra* at age 10 with Tochi Nogamo, the principle teacher of the tradition. Up to the age of 20, Kosimov concentrated on classic rhythms and solos. He mastered the basics quickly, and then began to branch out on his own, which led him in unexpected directions. "Back home in Uzbekistan," Kosimov recalled, "I practiced a lot, 6 or 7 hours a day. I listened to jazz music, drum set players, conga players, djembe players, tabla, and I mixed it all together and put it on *doyra*."

This was unprecedented. The *doyra*, a roughly 2000-year-old instrument, was originally played by women and used as an accompaniment to singing, and typically held down a 6/8 groove rhythm. The instrument's frame is a single piece of wood cut from a walnut or Russian acacia tree. Its face is cow skin that is curved all the way around and glued to the inside of the frame. A set of 64 evenly spaced rings are attached around the perimeter of the frame. Like a tambourine, the sound of the rings adds a hi-hat like effect to the instrument's deep drum tones. Around 1950, after men began to play *doyra*, the instrument became smaller, and the style and repertoire began to develop in new ways.

No prior player has come close to Kosimov's innovations. Inspired by North Indian tabla players, Kosimov worked on his finger tapping technique, perfecting soft and hard strokes, and developing personalized rolls and slaps. He mastered rhythms in different time signatures, 7/8, 11/8 and others. In 2008, Kosimov was asked to be a guest performer on one of Ustad Zakir Hussain's Masters of Percussion US tours and has continued to perform as one of the Masters with Hussain. Homayoun Sakhi met Kosimov about the same time; Uzbek and Afghan music are very close. In fact, Uzbek-Afghans account for over 20% of the country's

population. Kosimov's facility with North Indian classical music—another important ingredient in Afghan music—was also a great asset. It was instantly a musical and personal friendship and the two have been performing together ever since. Naturally as Sakhi began to curate the "Voices of Afghanistan" group, he asked Kosimov to be a part.

Khalil Ragheb (harmonium) was born in Kabul, Afghanistan. He started playing music when he was 9 years old and at the age of sixteen, he began making special guest appearances in an amateur musical group. Very soon after, Ragheb was asked to perform for Radio Afghanistan with one of the Afghan's leading orchestras featuring Ahmad Zaher, the country's leading vocalist. As Ragheb matured his singing and performing garnered the attention of educators throughout the region. Khalil was awarded scholarships to study in Iran and Germany. After receiving residency in the United States, Khalil moved to Northern California to an area known as Little Kabul (Fremont, California). There he reunited with

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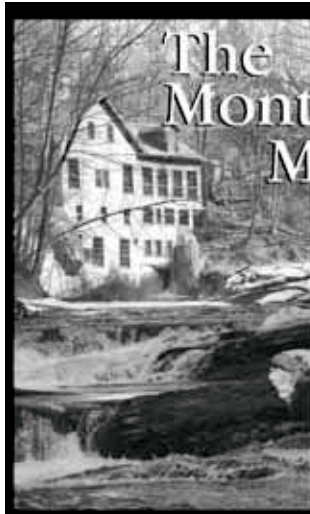


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the famed Ustad Farida Mahwash and went on to work with her and her group. Concurrently, Ragheb established and hosted a new TV show "Sound and Image of Afghanistan, that he continues to host today.

Pervez Sakhi (tula: an end blown flute) was born in Kabul, Afghanistan. He is the younger brother of Homayoun Sakhi and the son of one of Afghanistan's leading musical families. At the age of ten, Perviz entered into a traditional form of apprenticeship known as ustâd-shâgird (Persian for "master-apprentice") and studied tula and rubab with his father, Ghulam Sakhi. Today he continues his studies with his brother Homayoun.

Zmarai Aref (table) was born in Kabul, Afghanistan and at a n early age began studying Afghan percussion under the masters. Upon coming to the United States, he took up residency in Little Kabul (Fremont, California). Aref soon began performing with numerous groups in the area, including Ustad Farida Mahwash and the Sakhi Ensemble.



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Monday, Nov 5, 7:00 pm

THE GIRLS IN THE BAND (Dir. Judy Chaikin, 2011)

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THE BUILDERS ASSOCIATION HOUSE / DIVIDED INSPIRED BY THE GRAPES OF WRATH

Conceived by:

Marianne Weems, Director
James Gibbs, Co-creator/Writer
Moe Angelos, Writer/Performer

Sound Design and original music composition by Dan Dobson
Video Design by Austin Switser
Lighting by Jennifer Tipton
Co-Lighting Design by Laura Mroczkowski
Scenic Concept and Design by John Cleater and Neal Wilkinson

Performed by:

Moe Angelos, Jess Barbagallo, Sean Donovan, Matthew Karges,
LaToya Lewis, and David Pence.

Additional Personnel

Neal Wilkinson, Production Manager
Joshua Higgason, Technical Director
Jesse Garrison, Video Associate
Matt O'Hare, Sound Associate
Brian Morgan, Associate Technical Director
Veronica Falborn, Stage Manager
Sarah Krohn, Assistant Director
Shiree Houf, Costume Coordinator (Wexner Center)
Judy Parker, Costume Coordinator (Krannert Center)
Erica Laird, Managing Director
Video footage by Austin Switser
Augmented Reality Design by John Cleater
Stock ticker research by Maxwell Krohn
Video Interviews: Elan Daniel, Eve M. Wendzicki, Frank Early.

Special thanks to Chuck Helm and his team at the Wexner Center for the Arts, Mike Ross, Tammy Kikta and the Krannert Center team, Mark Hanratty, Katherine Bennett, Minister Steve at Cedar Bridge, Sueanna and Titus Jones, Alison Vasquez, Art Ledger Jr, Matt Martin, Bill Dawson, Elan Daniel, Vel Scott, Archbishop John Cassian, Maurice Small, James Hamilton, Amanda Dempsey, Graham Ford Veysey, Jennifer Insogna, Jens de Smit of Layar, David Pence, Moira Driscoll, Owen Pence, Mabel Pence and Joe Silovsky.

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HOUSE / DIVIDED was co-produced by The Wexner Center for the Arts in association with the Department of Theatre at The Ohio State University with support provided from the Association of Performing Arts Presenters Creative Campus Innovations Grant Program. Valuable research and input for its creative development at Ohio State was generously provided by students and faculty at the Knowlton School of Architecture, Humanities Institute, Fisher College of Business, Department of History, Living Culture Initiative in the Department of Art, and the Department of Entomology at Ohio State's Agricultural Research and Development Center in Wooster.

HOUSE / DIVIDED's creative development was also supported through the Wexner Center Artist Residency Award program.

This project was made possible in part by a grant from the Association of Performing Arts Presenters Creative Campus Innovations Grant Program, funded by the Doris Duke Charitable Foundation.

HOUSE / DIVIDED was made possible with funding by the New England Foundation for the Arts' National Theater Pilot, with lead funding from The Andrew W. Mellon Foundation.

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Venue support for this project was provided by The Performing Garage and the Baryshnikov Arts Center in New York City.

Residency support for the re-mount of **HOUSE / DIVIDED** for touring in the fall of 2012 was provided by Krannert Center for the Performing Arts at the University of Illinois.

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The Builders Association is grateful to its generous individual donors and contributors.

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The Builders Association Upcoming Performances

Brooklyn Academy of Music, NYC: October 24-27, 2012 (**HOUSE / DIVIDED**)

Wexner Center for the Arts, OH: November 15-18, 2012 (**SONTAG: REBORN**)

New York Theatre Workshop, NYC: June, 2013 (**SONTAG: REBORN**)

CREATOR'S NOTES

1994: The Builders Association began 17 years ago when we created a production using Henrik Ibsen's *The Master Builder* as a point of departure. The piece was set in a three-story house constructed by architect John Cleater and others to reference Gordan Matta-Clark's collage piece *Splitting* (1974.) Matta-Clark's articulation of "the psychological dimension of space" was staged through the response of the House to the script. At the climax of the production the entire house splintered and split open.



2009: A company discussion of restaging MASTER BUILDER led to the striking and poignant discovery that our original idea of a house had been foreclosed; and that it was necessary to create a new production tracing the shifting meaning of a house and home, of property, possession and the larger financial forces at work in the changing American landscape. Houses hold history and memory. Our stage set is literally constructed from fragments of a foreclosed house found in Columbus, Ohio which the company dismantled (taking the actual mantle) and repurposed on the stage to tell its story. This house played its own micro-role in the current global crisis. We see this story at both the intimate scale of character and at the broader macro scale of systems: systems of climate, of regulation, and of economics. Steinbeck's *The Grapes of Wrath* alternates between a close narrator tracking the Joad's story and a larger, godlike narrator that provided parallel structure for our contemporary story.

Artifacts from the contemporary crisis include the physical as well as elements that have been preserved electronically. We've drawn from recorded corporate earnings calls (from Bear Sterns, Lehman Brothers, and Goldman Sachs) which track the crisis from the boom year of 2004 through the current slump.

Steinbeck's book speaks very forthrightly about human waste and indifference to suffering while at the same time describing the way that systems can create outcomes that no single participant would necessarily have chosen. As a society, this is the situation we find ourselves in once more and we have let Steinbeck's strong, clear, angry voice echo its sadly familiar notes of suffering visited upon the people of this country by systems gone awry. – *Marianne Weems, James Gibbs and Moe Angelos*

About the Builders:

The Builders Association is a New York-based performance and media company that creates original productions based on stories drawn from contemporary life. The company uses the richness of new and old tools to extend the boundaries of theater. Based on innovative collaborations, Builders' productions blend stage performance, text, video, sound, and architecture to tell stories about human experience in the 21st century. From BAM to Bogota, Singapore to Melbourne, Minneapolis and Los Angeles to Budapest, The Builders Association's OBIE award-winning shows have toured to major venues the world over.

About Marianne Weems

Marianne Weems is artistic director of The Builders Association and has directed all of their productions since the company began in 1994. In the past, she has worked with Susan Sontag, The Wooster Group, David Byrne and many others. She is the head of Graduate Directing in the School of Drama at Carnegie Mellon University, and serves on the board of Art Matters. She is the co-author of *Art Matters: How The Culture Wars Changed America* (NYU Press 2000), and is co-authoring a book on *The Builders Association* forthcoming from MIT Press.

BIOGRAPHIES

Moe Angelos, Writer/Performer

Moe has collaborated with The Builders Association as a performer and writer since 1999 and has appeared in five Builders' productions. Since 1988, Moe has co-written and performed six plays with her collaborative theatre company The Five Lesbian Brothers, who have received Lambda Literary Award, a Bessie, an OBIE and other dustable honors. She has worked at the WOW Café since 1981 and has appeared in the work of many downtown luminaries including all of her brilliant Brothers, Carmelita Tropicana, Anne Bogart, Holly Hughes, Lois Weaver, Kate Stafford, Brooke O'Hara, Half Straddle and The Ridiculous Theatrical Company, to name a few.

Jess Barbagallo, Performer

Jess has performed with Big Dance Theater, Theatre of a Two-Headed Calf and The Builders Association. She is a founding member of Half Straddle, the Red Terror Squad and the

Dyke Division of 2HC. Other credits include Fiabe Italiana (John Turturro), An Oresteia (CSC), MilkMilkLemonade (Josh Conkel/The Management), Little Edgar, Lamb of God (Sibyl Kempson/Eric Dyer), The Quiet Way (Casey Llewellyn), and Comrades of Time (Andrea Geyer). She has written the plays Good Year For Hunters, Grey-Eyed Dogs, I'll Meet You in Tijuana, Saturn Nights, and Men's Creative Writing Group. Jess was a 2011-12 Queer Arts Mentorship Fellow and is a current BAX Artist-in-Residence. Upcoming: Seagull/Thinking of You (COIL Festival, PS122) and Man in a Case (Hartford Stage).

John Cleater, Set Design/Augmented Reality layers

Educated and trained as an architect, John received his Masters from Columbia University. He worked with Asymptote Architecture, off and on, from 1989 – 2003 where he led projects for clients such as Guggenheim Museum,

Venice Biennale 2000, Documenta XI, NYSE, and others. He is a founding member of The Builders Association, and has created designs for several of their productions. After being introduced to Augmented Reality in the fall of 2010, his AR work has been included in group exhibitions with Manifest.AR at ICA Boston, Venice Bienalle 2011, Devotion Gallery, NY, Kasa Gallery in Istanbul, Turkey, DUMBO Arts Festival 2011, and others. In the summer of 2011, he curated and participated in an AR exhibition at OMI International Arts Center in upstate NY. Participants of this exhibition included such architects as Libeskind Studio, SHoP, Asymptote, Acconci Studio and other high profile NY studios. Currently John is developing adaptive / personalized AR experiences using brain wave sensors with FACT museum in Liverpool, UK. www.cleater.com

Dan Dobson, Sound Design and Original Music Composition

Dan is a founding member of The Builders Association and has designed sound for all of their productions. In addition to editing and scoring for film, he has played zither and Chapman stick for Blue Man Group since 1995.

Sean Donovan, Performer

Sean is a New York based actor, dancer, and writer. He is a performer with the Bessie award winning Jane Comfort and Co. and the critically acclaimed Witness Relocation Theatre Company with whom he has been making work both nationally and abroad for over ten years. Recent credits include *Heaven on Earth* at LaMaMa ETC., NY and Les Substantance, Lyon France; *Faith Healing* at Joyce SoHo, NY and a national tour; *Vicious Dogs on Premises* at the Ontological, NY and a European tour to France, Poland, and Russia; and Stravinsky's *A Soldier's Tale* at the Castleton Opera Festival, VA. Original works include *The Climate Chronicles* at The Incubator Arts Project, NY and *Se Vende* at the FAE Festival in Panama, both in collaboration with Sebastián Calderón. He received his BFA in Theatre from New York University's Experimental Theatre Wing. He has trained and performed internationally in France, Holland, Poland, Russia, Romania, Panama, Canada, Thailand and Japan working with the highly acclaimed Ildi! Eldi of France and Sankai Juku Butoh company of Japan.

Veronica Falborn, Stage Manager

This is Veronica's first production with the Builders. Other credits include, Production Stage Manager: Stephen Petronio Company. Production Department: Trisha Brown Dance Company. Other Credits in theatre include: Off-Broadway: *Balm in Gilead*, Atlantic Theater Company; *10x25* and *Dusk Rings a Bell*, The Public Theater; *Girlfriend, Venice*, and *The Bacchae*, Primary Stages; *Secrets of the Trade*. Broadway Workshops: *Motown* and *Princesses*. She is a proud graduate of SUNY Purchase.

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Photo by Paul Shoul

Jesse Garrison, Video Associate

Jesse is a Brooklyn-based multimedia artist. In addition to his solo work, he has video-designed numerous productions, such as the recent "Leave the Balcony Open" at 3LD, Sinking Ship Productions' "On the Nature of Time," Sister Sylvester's "The Ventriiloquist Circle" and La Vie Production's "Time Between Us". His previous work with the Builders includes "Sontag: REBORN" and "Emilie." He is a Sinking Ship Associate Artist and his portfolio is available at takehthefort.com.

James Gibbs, Dramaturg/Writer

James is a founding partner of dbox, an advertising and creative agency based in New York City. In addition to its award-winning commercial work, dbox has a history and philosophy of engaging with the arts, and a long relationship of collaboration with The Builders Association. James has directed a wide array of the group's projects including its contributions to JETLAG, ALLADEEN, and SUPER VISION. He has been the Builders dramaturg since CONTINUOUS CITY (2008) and is a member of the Board of Directors.

Joshua Higgason, Technical Director

With The Builders: *Continuous City, Jet Lag, and Sontag: Reborn*. Josh is a founding member of Workhorse, a New York based multimedia company that designs and produces visual content for large-scale projection mapping projects, industrial events, concerts, and interactive multimedia installations. He has also worked and toured with Sufjan Stevens, Big Dance Theater, Jay Scheib, Jim Findlay, Bang on a Can, Pig Iron, and Christine Jones' *Theater for One*. Other upcoming projects include *Powder her Face* with Jay Scheib for New York City Opera.

Matthew Karges, Performer

Matt spends his days designing things for the internet and the rest of his time developing film and music projects. Over the past 8 years, his band Motico has played many venues throughout New York but these days only occasionally emerges from hiatus. His new film project, *Bent on Glory*, will be produced this winter. He is thrilled to be performing in his first Builders Association show.

Sarah Krohn, Assistant Director

Sarah develops and directs new work and adaptation. Most recently she directed *Victor Frange Presents Gas*, a new adaptation of Georg Kaiser's *Gas I*, at Incubator Arts Project in New York. Select credits include projects with writers Dan O'Neil, Erin Courtney, Joshua Harmon, and Christopher Dimond and performances at the Flea Theater, Williamstown Theater Festival, and New Repertory Theater in Boston. She was Associate Producer for Clubbed Thumb's 2012 Summerworks Festival, and was the Assistant Director for The Builders Association's 2010 revival of JET

LAG. She is a graduate of Carnegie Mellon's MFA directing program, a member of the Lincoln Center Theater Director's Lab, a New Georges Affiliated Artist, and recipient of the Henry Boettcher Award for excellence in directing.

Erica Laird, Managing Director

Erica has been with the Builders since 2009. She was the Marketing and Residency Manager at the Cutler Majestic Theater in Boston, a Senior Associate at NYC international booking agency Micocci Productions, toured as Company Manager with *Mabou Mines Dollhouse*, and spent a few years in corporate finance.

LaToya Lewis, Performer

LaToya is a recent graduate of the Acting Conservatory of SUNY Purchase. Her most recent works include *The Octaroon: An Adaptation by Branden Jacobs-Jenkins* (PS122), *Saturn Nights* by Jess Barbagallo (Incubator Arts Project), and *Revisiting Vincent* (a4)

Laura Mroczkowski, Co-Lighting Design

Laura is currently a freelance Set and Lighting Designer in New York City. She has had the opportunity to work with many companies from around the world, including: The Whitney Museum NY, The Public Theater, Dumb Type, Los Angeles Opera Company, Trinity Repertory Theater, Actor's Theater of Louisville, First Stage Theater Company, The Eugene O'Neill Theater Center, New York Theater Workshop, Barysh-

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nikov Arts Center, Radiohole, The Center for New Performance, and countless International Festivals. Laura is the Co-Artistic Director and Founding Member of Blank-the-Dog productions. www.lauramroczkowski.org

Matt O'Hare, Sound Associate

Matt is a sound and video designer specializing in interactive technology. He is a participant in the Leadership U: One-on-One program, funded by The Andrew W. Mellon Foundation and administered by Theatre Communications Group. Until April 2014, Matt will work alongside The Builders Association, developing new tools for live theatrical performance. More information at: <http://oharema.org>

David Pence, Performer

A founding member of The Builders Association, David has performed with the group in *Master Builder*, *The White Album*, *Jump Cut (Faust)*, *Alladeen*, *Avanti*, *Super Vision*, *Jet Lag 2010*, and *House/Divided*. He has participated in several workshop productions (including *Imperial Motel*) and Builders' residencies at New York University and Theaterhaus Gessnerallee, Zurich. His voice is featured in Diller + Scofidio's "Indigestion"; sound installations by Ben Rubin including "America on the Move" (Smithsonian), "917: A Code Without an Area," and "Sink"; and Billy Klüver's film "9 Evenings." Since 2001, David has hosted the weekly music show Radio Junk Drawer (www.wmpg.org).

Austin Switzer, Video Design

With The Builders Association: SONTAG: REBORN, HOUSE / DIVIDED, JET LAG 2010, CONTINUOUS CITY (associate). Austin has recently designed projections for a new production of *Tristan and Isolde* at The Dallas Opera. Selected Designs: *Imaginary Century* at ZKM Museum, *The Starry Messenger* at The New Group, *¡El Conquistador!* at New York Theater Workshop, *The History Boys* at The Ahmanson Theater, *Piano Starts Here* at The Apollo. Austin has also contributed designs to Broadway shows such as *Rock of Ages*, *American Idiot*, *The People in the Picture*, *Xanadu* and *Thurgood*. Austin is the Director of Design for Workhorse, a New York based multimedia company that designs and produces visual content for large-scale projection mapping projects, industrial events, concerts and interactive multimedia installations.

www.workhorse-ny.com

Jennifer Tipton, Lighting Design

Jennifer Tipton is well known for her work in theater, dance and opera. Her recent work in opera includes Gounod's ROMEO ET JULIETTE directed by Bart Sher at the La Scala, AIDA at the Norwegian Opera House in Oslo and LA CLEMENZA DI TITO in Aix both directed by David McVicar. Her recent work in dance includes Shen Wei's UNDI-

VIDED/DIVIDED and David Gordon's THE BEGINNING OF THE END OF THE... In theater her recent work includes AUTUMN SONATA directed by Robert Woodruff, HENRY IV/V directed by Joe Haj at Playmaker's Chapel Hill, NC, and Richard Nelson's THAT HOPEY CHANGEY THING at the Public Theater. Ms. Tipton teaches lighting at the Yale School of Drama. She received the Dorothy and Lillian Gish Prize in 2001, the Jerome Robbins Prize in 2003 and in April 2004 the Mayor's Award for Arts and Culture in New York City. In 2008 she was made a United States Artist "Gracie" Fellow and a MacArthur Fellow.

Neal Wilkinson, Set Design/Production Manager

Neal has been the production manager and a member of The Builders Association design team since 2003. Most recently, he designed sets for Jack Hitt's "Making Up The Truth" at the Long Wharf in New Haven, Kaija Saariaho's mono-opera "Emilie" at the Spoleto Festival, and "Spy Garbo" at 3LD multimedia center in New York. This fall he will also be designing Reid Farrington's "Dickens: The Unparalleled Necromancer", a multimedia retelling of A Christmas Carol that pulls from the over 60 cinematic versions of the story. Neal is also a writer, director, and maker of sculpture and photography, whose own work can be explored at www.ndwilkinson.com.



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Program Notes

“Sacred Cow” (2006/2011)

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Music: Amy Knoles

Costume: Carrie Kim

“White Screen” (2011)

Choreography/dance: Michael Sakamoto and Waewdao Sirisook

Music: Amy Knoles

MICHAEL SAKAMOTO is an interdisciplinary performance and media artist and one of the leading butoh artists in the United States. His solo and ensemble works have been presented throughout Europe, Asia and North America, including at TACT/Fest Osaka, Jogja International Performing Arts, Vancouver International Dance Festival, REDCAT, GAS Festival Gothenburg, and many others. He has received numerous grants, including from Asian Cultural Council, Meet the Composer, DanceUSA on Japan Foundation, and others. Michael has taught at colleges, universities, and other venues, including UCLA, Chiang Mai University, University of Krakow, Arizona State University, Watts Towers Arts Center, and others. Michael is on faculty in the MFA-Interdisciplinary Arts program at Goddard College and Theatre Department at the California Institute of the Arts. He is also a PhD candidate in Culture and Performance at UCLA. www.michaelsakamoto.com

AMY KNOLES is one of Southern California's leading international new music artists. She tours globally as a soloist performing computer-assisted, live electronic music with electronic percussion controllers and linear/interactive video. Amy received her BFA from the California Institute for the Arts, where she runs the electronic percussion program. Amy is Executive Director of the California EAR Unit and has worked with Kronos Quartet, the Paul Dresher Ensemble, the Los Angeles Philharmonic New Music Group, Ensemble Modern

of Frankfurt, and Bang On a Can All Stars. Amy has worked with John Cage, Morton Feldman, Frank Zappa, Steve Reich, Quincy Jones, John Adams, and many others. She has recorded nearly 30 CDs of new music and performed for Sony Classics, Nonesuch, New World, and CBS among others. Amy has received the UNESCO International Prize for the Performing Arts, The City of Los Angeles COLA Award, and ASCAP Foundation Composer-in-Residence at the L.A. Music Center. Amy has performed for many international venues, including the Sacred Rhythm Festival in Bali and Kyoto, Ojai Festival, Helsinki Festival, Spoleto Festival, Sommer Theater Festival-Hamburg, Kennedy Center for the Performing Arts, Yale University, and others.

WAEWDAO SIRISOOK holds an MFA in Dance from UCLA, a BFA from Chiang Mai University, and studied Balinese dance in Bali, Indonesia. She has performed with the Tourist Authority of Thailand since the age of 19 in dozens of cultural missions throughout Europe, North America, and Asia. Waewdao's choreography focuses on expressing the diversity of traditional Lanna arts and culture for diverse audiences. She participated in the Asian Pacific Performance Exchange and received fellowship funding to the United States for three years by the Asian Cultural Council. Recently, Ms. Sirisook premiered her original work, *Lanna Dream*, the first postmodern dance theater work addressing the self-exotification and commodification of Lanna culture.

**Ticket holders are invited to a
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Pre-Concert speaker: Bruce Baird teaches Japanese theater, cinema, philosophy, and popular culture in Asian Languages and Literatures at the University of Massachusetts, Amherst. He received his Ph.D. from the University of Pennsylvania. His recent published book is about butoh entitled *Hijikata Tatsumi and Butoh: Dancing in a Pool of Gray Grits* (Palgrave Macmillan, 2012).

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PROGRAM NOTES

When Gary Burton and Chick Corea entered an Oslo studio 40 years ago next month to record *Crystal Silence*, each was what proved to be turning points. Burton, a poll-winning vibes player and bandleader who inaugurated the "fusion" era by merging jazz improvisation with rock instrumentation and rhythms in his popular quartet, had recently returned to his *alma mater* Berklee College to begin what would prove to be an equally innovative second career as a music educator. Corea, a pianist and composer who had built his early reputation as a sideman with Miles Davis, was in the midst of an evolution as a bandleader that had already taken him from the acoustic avant-garde terrain of Circle to the Brazilian-inspired Return to Forever, soon to be revamped into the most popular of his many ensembles through the addition of electric guitar and arena-rock rhythms and dynamics. Both had also independently begun an affiliation with a new German record label, ECM, which placed an unprecedented emphasis on intimate solo and ensemble performances more akin to classical chamber music.

Inspired by an impromptu duet at the conclusion of a European concert, *Crystal Silence* proved to be one of the signature achievements on each musician's resume, a classic recording that to date has yielded six sequels (including the recently released *Hot House*) and a history of concert performances that is about to enter its fifth decade. While historic pairings of vibes and piano can be found in earlier jazz history (Lionel Hampton and Teddy Wilson with Benny Goodman, Milt Jackson and John Lewis in the Modern Jazz Quartet), the Burton-Corea tandem is truly unprecedented, a heavenly match that retains the spirit and freshness of its initial encounter.

One key to the duo's success is its congruence of improvisational approaches. Burton and Corea share a strong rhythmic attack, an avoidance of melodic cliché, and a harmonic sensitivity routed in the discoveries of Bill Evans. With his four-mallet technique and early experience as the chording instrument in the quartet of Stan Getz, Burton remains engaged in the music as accompanist when Corea solos in a manner that few if any supposed "lead" players can match. Duet playing, once rare in jazz, may have grown more common in recent decades, yet this duo remains the gold standard of thoroughgoing dialogue.

The balance is more lop-sided when it comes to repertoire, and with good reason, as Burton writes music infrequently while Corea is one of the great composers in jazz history. From their initial encounters, where Burton colleagues Steve Swallow and Michael Gibbs provided material, to later recordings where almost all of the music came from Corea's pen, the duo has been an ideal forum for the pianist, whether in his bounding, Latin-tinged or more reflective modes. "Señor Mouse" and "Bud Powell," two of Corea's most popular creations, were introduced to the world in duo performances, while other titles from his vast output have seamlessly made the transition from their original settings in larger ensembles. Even *Hot House*, the first Burton-Corea recording to focus almost exclusively on standard material, illustrates Corea's compositional touch, in arrangements that personalize the likes of the Beatles "Eleanor Rigby," Thelonious Monk's "Light Blue" and Kurt Weill's "My Ship" through new rhythmic patterns and scored melodic variations.

The final track on "Hot House," Corea's "Mozart Goes Dancing," adds the Harlem Quartet and signals both a genre-stretching spirit and commitment to exposing new voices that marks the history of both artists. Given their individual collaborations with both classical and ethnic music masters, it was hardly surprising when the pair added a string quartet for the 1982 recording of Corea's *Lytic Suite for Sextet*, or when five of the duo's classics were orchestrated for the Sydney, Australia Symphony in 2007 for *The New Crystal Silence*; and their history as bandleaders in launching the careers of numerous important artists (a short list includes Pat Metheny, Makoto Ozone and Julian Lage for Burton; Flora Purim, Al Di Meola and John Patitucci for Corea) made it inevitable that Corea's latest creations for the duo plus strings would involve the Harlem Quartet, a string ensemble formed in 2006 and dedicated to advancing diversity in music that has displayed command of both standard repertoire and the work of jazz greats including Billy Strayhorn and Wynton Marsalis. Corea has described "Mozart Goes Dancing" as "a preview of what we'll be doing with our duo next." Tonight's performance will provide the full story.

Bob Blumenthal

CHICK COREA

An NEA Jazz Master, 18-time Grammy winner, prolific composer and undisputed keyboard virtuoso, Chick Corea has attained living legend status after four decades of unparalleled creativity and an artistic output that is simply staggering.

From straight ahead to avant-garde, bebop to fusion, music, along with some far-reaching forays into symphonic works, Chick has touched an astonishing number of musical bases in his illustrious career while maintaining a standard of excellence that is awe-inspiring.

A tirelessly creative spirit, Chick continues to forge ahead, continually reinventing himself in the process.

Innovator and Pioneer

Since embarking on a solo career in 1966, Chick has been at the forefront of jazz, both as a renowned pianist forging new ground with his acoustic jazz bands and as an innovative electric keyboardist with Return to Forever and the Elektric Band. His extensive discography boasts numerous essential albums, beginning with his 1968 classic, *Now He Sings, Now He Sobs*.

Recent Projects

Chick continues to make a significant impact on the scene, as evidenced by 2007's Grammy-winning *The Enchantment* (duets with banjo virtuoso Bela Fleck), 2008's Grammy-winning *The New Crystal Silence* (duets with longstanding collaborator Gary Burton), 2009's *Returns* (documenting Return to Forever's 2008 reunion tour) and 2009's Grammy-winning *Five Peace Band Live* (with John McLaughlin, Christian McBride, Kenny Garrett and Vinnie Colaiuta).

In 2012, Corea took home two Grammys, including Best Jazz Instrumental Solo, for *Forever*, the 2-CD set recorded on his acoustic trio tour with Return to Forever bandmates Stanley Clarke and Lenny White. The two honors were, remarkably, Corea's 17th and 18th Grammy Awards.

Corea's 2012 schedule continues his unbroken string of productivity, with three world tours and four new albums: the critically-acclaimed *Further Explorations* (with Eddie Gomez and Paul Motian); *The Continents: Concerto for Jazz Quintet and Chamber Orchestra*, an ambitious new classical release and a crowning achievement in his work as a master composer; *Hot House*, a transcendent new set of standards in his Grammy-winning duet with Gary Burton; and the upcoming release of Return to Forever's latest live album, *The Mothership Returns*. Please visit chickcorea.com for complete bio.

GARY BURTON

One of the attractive features of jazz is the

way great talents seek to combine with others to create musical delights that fans and, indeed, the artists themselves may not previously have dreamed of. The musical kinship of Chick Corea and Gary Burton may never have come together had it not been for a jam session during a festival in 1972, where the pianist and vibraphonist happened to be the only participants. Later that year they recorded the brilliant duet album *Crystal Silence* for ECM. "I knew we had something when that record was finished," Burton says. "I said, 'This is something special that I've stumbled into.'"

Self-taught on vibes, Burton developed a remarkable four-mallet technique that brought the vibes into a new era following the swinging contributions of such two-mallet pioneers as Lionel Hampton, Red Norvo and Milt Jackson. Burton broke in with country guitarist Hank Garland when he was 17, appearing alongside drummer Joe Morello and bassist Joe Benjamin on Garland's groundbreaking 1961 RCA recording *Jazz Winds from a New Direction*. He toured with pianist George Shearing's quintet in 1963 and later gained notoriety with tenor saxophonist Stan Getz's piano-less quartet from 1964 to 1966 (appearing on 1964's bossa nova outings *Getz Au Go Go with Astrud Gilberto* and *Getz/Gilberto #2*).

Though his own recording debut came in 1961 (*New Vibe Man in Town*), Burton began distinguishing himself with several genre-defying dates as a leader during the mid-1960s, beginning with 1966's *Tennessee Firebird*, an innovative country-bluegrass-jazz outing, and including 1967's seminal fusion recording *Duster*, featuring guitarist Larry Coryell, bassist Steve Swallow and drummer Roy Haynes, and his intriguing collaboration with Carla Bley on 1967's *A Genuine Tong Funeral*. There followed collaborations with violin legend Stephane Grappelli (1969's *Paris Encounter*), pianist Keith Jarrett (1971's *Gary Burton & Keith Jarrett*) and pianist Chick Corea (1972's *Crystal Silence*, the first of their duet collaborations). Corea and Burton followed *Crystal Silence* with *Duet* (1978),

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In Concert, Zurich, October 28, 1979 (1979) and 1982's ambitious *Lyric Suite for Sextet*, which found the duo augmented by a string quartet.

"It's never been a reunion," Corea told Digital Interviews in 1999. "Me and Gary continue to just play. It's always been, 'Oh, let's do another gig.' There never was a point where ... we reformed. It's always been a sideline with us, in the sense that we've always had main groups that we do, and then we've always gotten together with the duo. It's kind of worked out very, very nicely. It's a special little place that's all its own."

Burton wrote about the longstanding duet on his web site: "No one understands the idiosyncrasies of my improvising the way Chick does," Burton wrote. "We discovered an immediate connection, like two people who speak the same obscure language. It could be because we both play keyboard instruments, or because we both came of age musically in Boston with many of the same local musicians as mentors. Whatever the reason, we discovered from the beginning that we could anticipate each other's ideas with surprising accuracy, and our duet repertoire has been an essential pillar in our careers."

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Sense: The New Duets. *Downbeat* magazine wrote: "Native Sense renews a longstanding, very durable friendship ... throughout, vibes and piano deftly support each other and smoothly exchange roles, carrying on a dance of their own." Their 2007 world tour, commemorating the 35th anniversary of their first recording, resulted in the unprecedented double-album *The New Crystal Silence*. One half captured the latest iteration of their duet dialogue; the other found the pair fronting the Sydney Symphony Orchestra, for full-band takes of *Crystal Silence* classics.

At the 2008 Grammy® Awards, *The New Crystal Silence* earned Corea and Burton the honor for Best Jazz Instrumental Album; it was, remarkably, the fourth Grammy Award for their collaborative works. In January of 2010, Burton appeared at a celebration of Chick Corea's music at a Chamber Music America-sponsored concert at Symphony Space, performing such Chick staples as "Windows," "Crystal Silence," "Litha" and "Matrix."

Throughout his illustrious career, the accomplished vibist-composer-bandleader has also collaborated with such artists as Eddie Daniels, Ahmad Jamal, Pat Metheny, Richard Stoltzman, Astor Piazzolla, Fred Hersch and Nancy Wilson. His most recent recording as a leader is 2009's *Quartet Live*, a reunion of his early '70s group with guitarist Pat Metheny and drummer Steve Swallow and featuring drummer Antonio Sanchez.

The HARLEM QUARTET, praised for its "panache" by *The New York Times*, is currently the resident ensemble in the New England Conservatory of Music's Professional String Quartet Program. Its mission is to advance diversity in classical music while engaging young and new audiences through the discovery and presentation of varied repertoire, highlighting works by minority composers.

The quartet opened its 2009-10 season returning as featured soloists on the national Sphinx Chamber Orchestra Tour, making thirteen stops coast-to-coast including Carnegie Hall, Eastman School of Music, Oberlin College, and Cerritos Center for the Performing Arts. In December it played two performances at the White House for guests of President Obama and First Lady Michelle Obama, and made an appearance Christmas morning on NBC's *Today Show*. In 2009 the quartet also performed by invitation with Itzhak

Perlman at the Metropolitan Museum of Art and made its London debut performing at the residence of the US ambassador to the UK. Throughout the season the quartet will collaborate with seasoned artists such as Carter Brey, Yehuda Hanani and Paul Freeman and the Chicago Sinfonietta, performing Mozart's Sin-

fonía Concertante, Brahms's Double Concerto, and Michael Abels's *Delights & Dances* for solo string quartet and orchestra.

The Harlem Quartet made its acclaimed Carnegie Hall debut in the fall of 2006 at the Sphinx Organization's 10th anniversary gala concert. They have returned to Carnegie on numerous occasions, including a performance in late January 2007 as participants in Arts Presenters' prestigious and highly competitive Young Performers Career Advancement (YPCA) program and an October 2008 appearance with Paul Katz at the annual Sphinx gala. In 2006 it made its debut at Harlem's legendary Apollo Theatre with a well-received performance of Wynton Marsalis's *At The Octoroon Balls*. In collaboration with cellist Carter Brey, it performed in December 2008 at the Library of Congress in a concert employing the Library's matched collection of Stradivari instruments and including Schubert's Cello Quintet.

Each member of the Harlem Quartet is a seasoned solo artist, having appeared with the New York Philharmonic, the Boston Pops, and the Atlanta, Baltimore, Cleveland, Detroit, National, New World, and Pittsburgh symphony orchestras, among others. As a quartet, they have performed in many communities across the country including Detroit, New York, Los Angeles, Atlanta, and Boston.

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The Harlem Quartet has been featured on WNBC, CNN, the Today Show, WQXR-FM, and the Art Beat section of the NewsHour with Jim Lehrer website. In 2007 White Pine Music issued the quartet's first CD, Take the "A" Train, a release that was featured in the November issue of Strings magazine that year. Its second CD, featuring works of Walter Piston, will be released in 2010 by Naxos. A third recording by the quartet will collaborate with pianist Awadagin Pratt and will showcase works by Judith Lang Zaimont. Distinguished Cuban-American composer Tania León is writing a work for the quartet, with completion anticipated in 2010. In the summer of 2008, as participants in The Perlman Music Program, the quartet members worked daily with such master musicians as Itzhak Perlman, Donald Weilerstein, Paul Katz, and Roger Tapping. The quartet spent two week at Great Lakes Chamber Music Festival in June 2009, performing and giving master classes, and has been invited to return for the 2010 festival.

Harlem Quartet was founded by the Sphinx Organization in 2006. Sphinx is a national non-profit organization focused on building diversity in classical music and providing access to music education in underserved communities. The quartet is managed by Sciolino Artist Management, a boutique artist management firm based in New York City.



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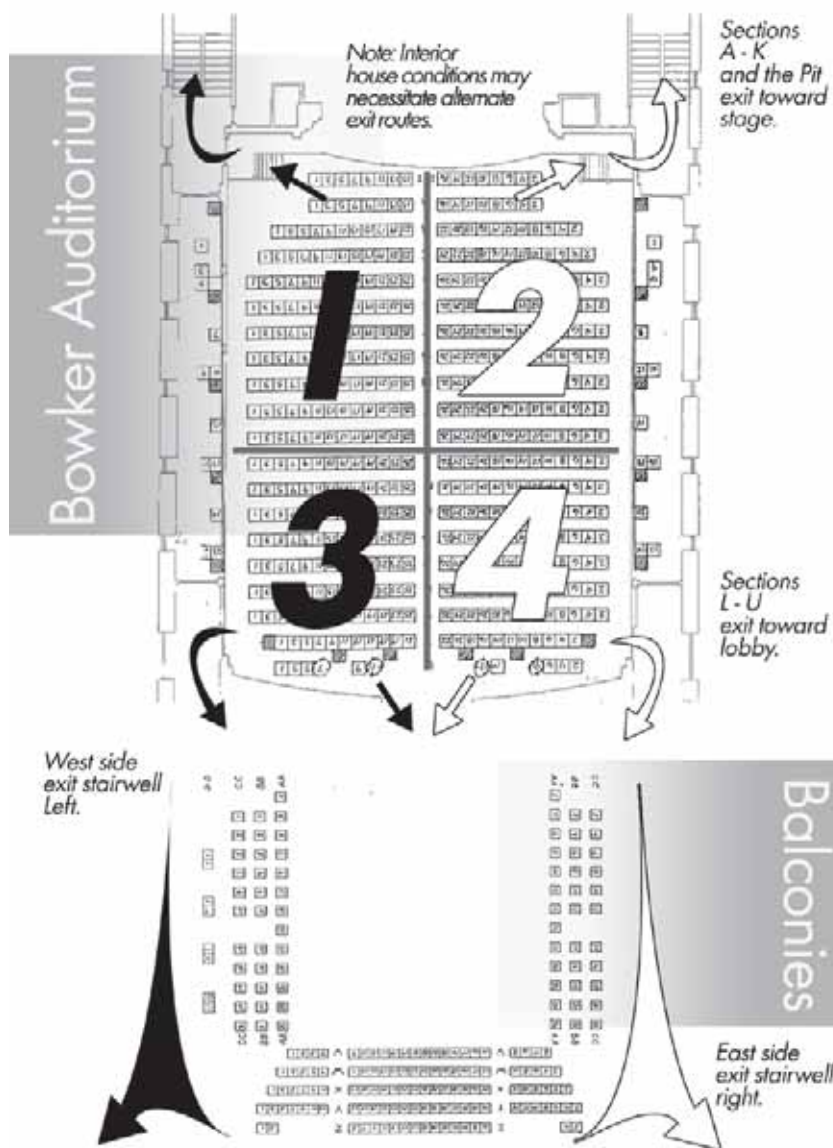
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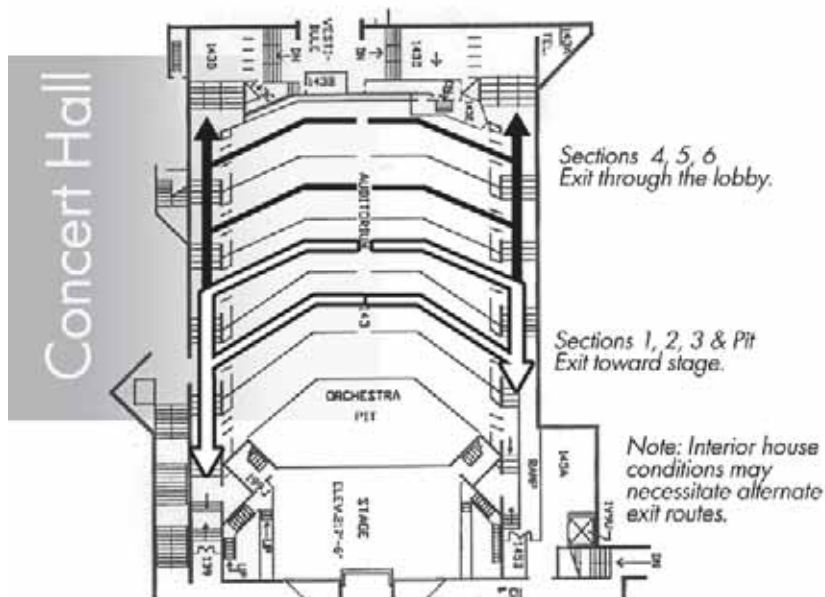
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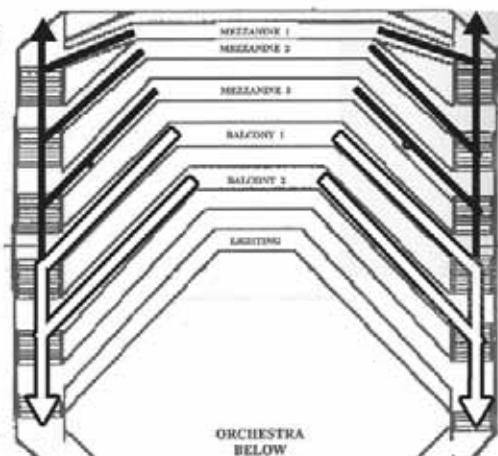
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In just one week, *The Republican* and *MassLive.com* combined, reach **72%** of adults in Hampden and Hampshire counties. That's **344,100** people. Mark and Sarah Tanner are two of them. Sarah's a board member of the UMass Fine Arts Center and Mark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

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The Biggest Numbers, The Smartest Audience

Source: Urban & Associates, 2010

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