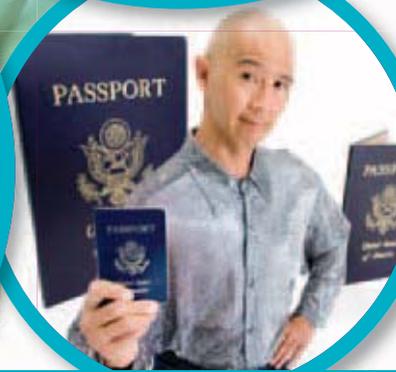
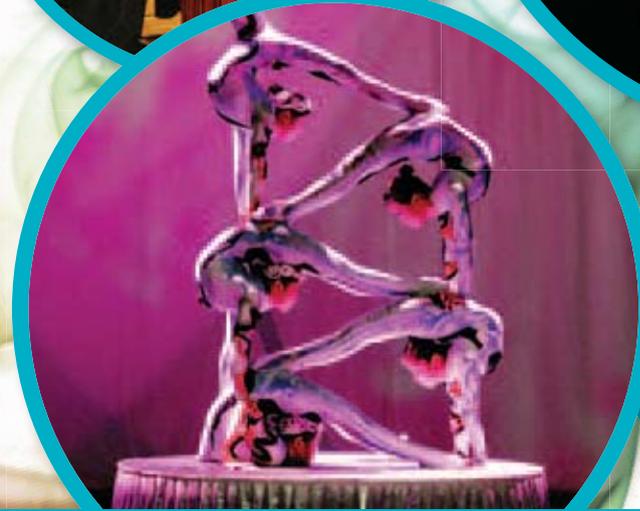
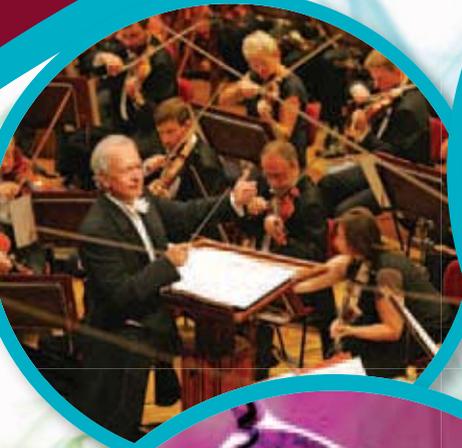


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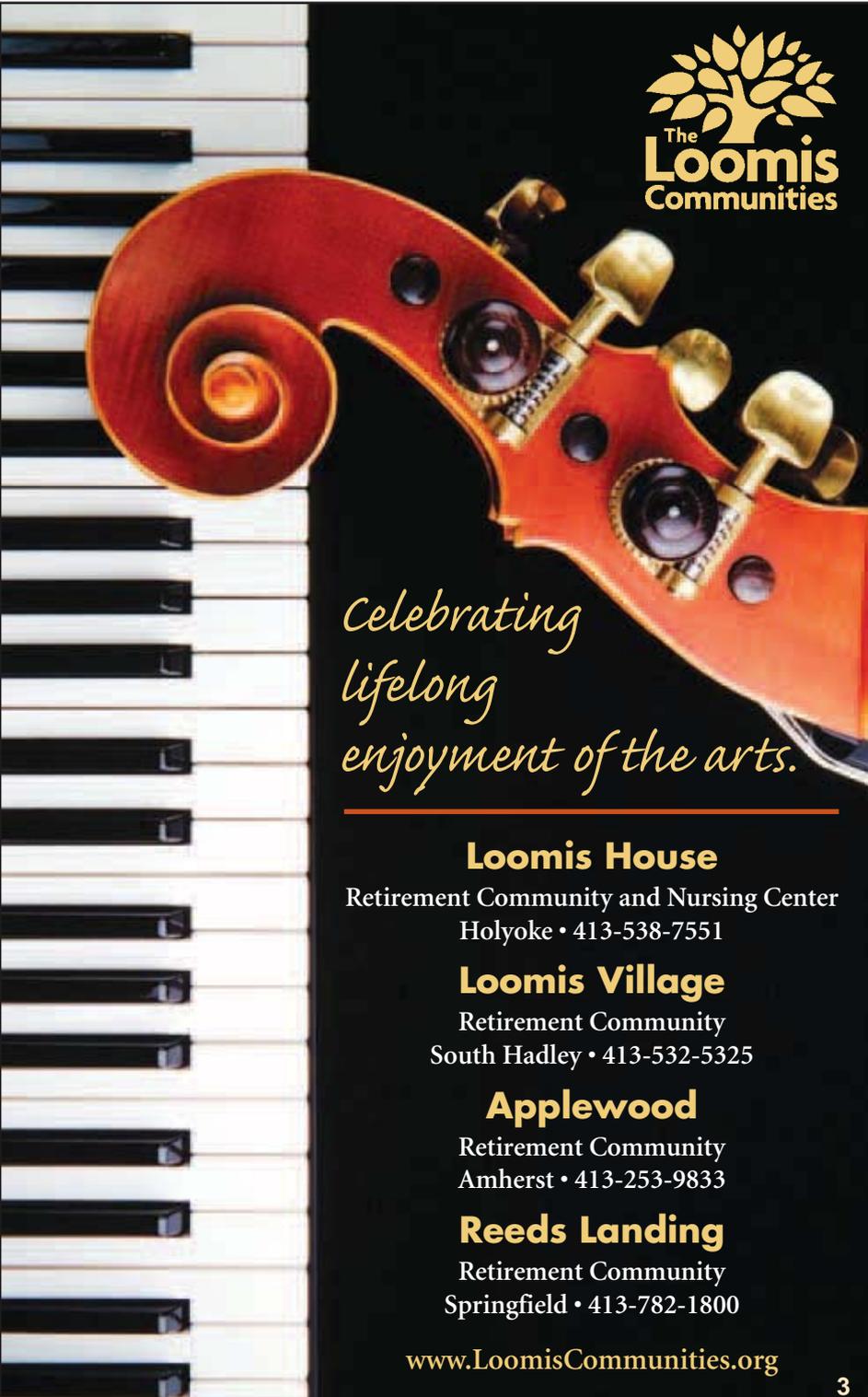


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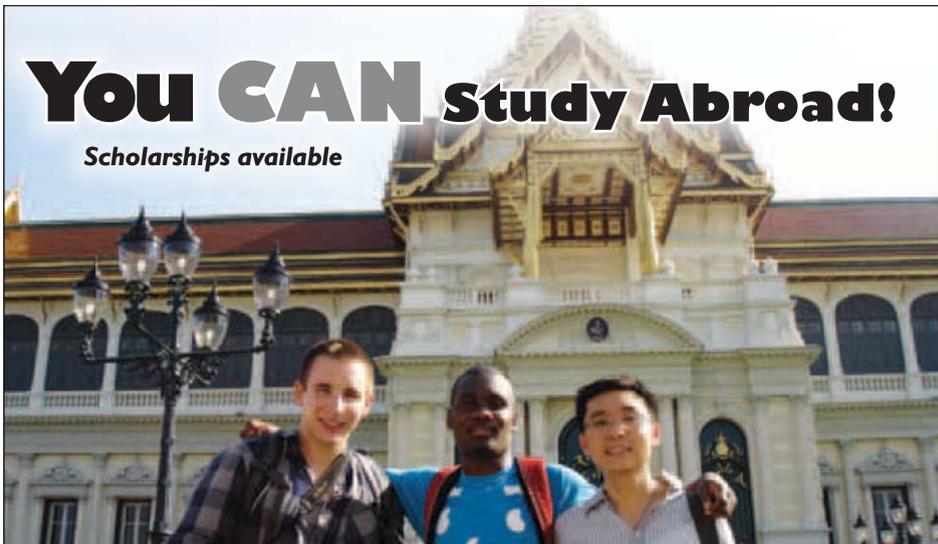
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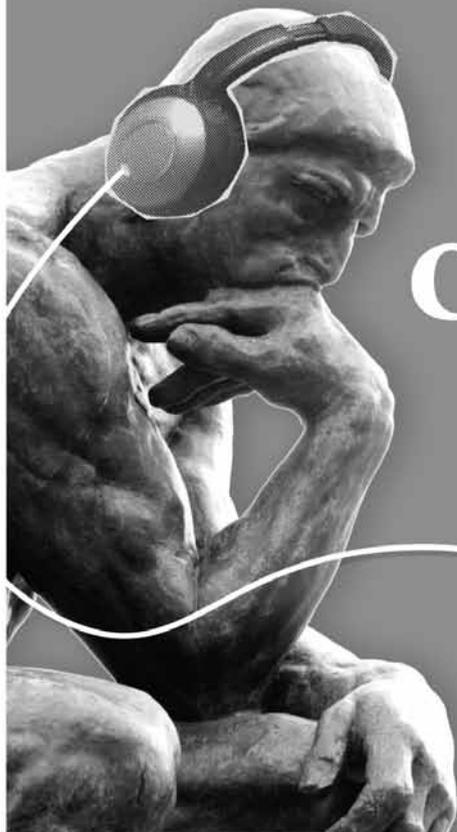
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Antoni Wit, Managing and Artistic Director
Yulianna Avdeeva, Piano Soloist

PROGRAM

Lutoslawski - Little Suite 11'
Chopin - Piano Concerto No. 2, op. 21, F minor 32'

INTERMISSION

Dvořák – Symphony No. 8, op. 88, G major 34'
1. Allegro con brio
2. Adagio
3. Allegretto grazioso - Molto vivace
4. Allegro ma non troppo

****Program Subject to Change****

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Ploch Krzysztof
Powideł Marek
Szałach Michał
Aniołek Jan

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Śnieżawski Bogdan
Bednarczyk Anna
Dęga Dariusz
Groblewski Grzegorz
Kacperczyk Andrzej
Kurek Andrzej
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Iwański Marek
Hodyr Marzena
Brzozowska Magdalena
Duda-Szproch Barbara
Gruszczynska Barbara
Kowalik Jakub
Orłowska Agnieszka
Szczepański Krzysztof
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Duszak Wiesława

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Jaroszewska-Rajewska Karolina
Gruszczynski Kazimierz
Sapilak Piotr
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Adamski Kazimierz
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Cholewa Dorota

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Sienkiewicz Andrzej
Cieslak Paweł
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PROGRAM NOTES

Little Suite for Symphony Orchestra

WITOLD LUTOSŁAWSKI

Born January 25, 1913, in Warsaw

Died February 7, 1994, in Warsaw

The *Little Suite* of 1951, originally scored for chamber orchestra, represents an early period in Lutosławski's work, when the composer was keenly interested in Poland's extremely rich and attractive musical folklore.

The themes of the *Suite's* individual sections (*Fujarka - Fife*, *Hurra Polka*, *Song and Dance*) are original Polish folk melodies, only slightly modified by the composer. Lutosławski became acquainted with those tunes during a festival of folk music in Warsaw, which brought together many authentic folk ensembles from various regions of Poland.

Lutosławski arranged the melodies with a characteristic inventiveness and in a masterly fashion. The harmonies used in the *Little Suite*, remarkably fresh and original, testify to the artist's deep understanding of folklore. Other strong points of this charming composition include the folk 'color' brilliantly enhanced by the instrumentation, the lightness and gracefulness of sound, subtle humor and an imaginative handling of expressive qualities in each part.

Little Suite, consisting of four self-contained miniature musical images, is one of the most interesting stylizations of Polish folklore in contemporary art. Lutosławski not only perfectly grasped the folk 'style' of the melodies he used, but developed them into miniature symphonic forms, endowing each of the brilliantly contrasted 'scenes' of the *Suite* with its own individual expressive qualities and a wide range of subtle emotional shades.

Polish musical folklore, even in its lyrical variety, is predominantly dance-like in character. This is another feature that Lutosławski managed to bring out in his material in an exceptionally fresh and suggestive manner, with a discreet sense of humor and moderation.

Tadeusz Marek
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Piano Concerto No. 2, op. 21, F minor

FRÉDÉRIC CHOPIN

Born March 1, 1810, in Warsaw

Died October 17, 1849, in Paris

The Concerto in F minor, the first of Chopin's two concertos (although published as the second), was written between the early autumn of 1829 and the early spring of the following year, and was dedicated to Delfina Potocka. Composed in accordance with the current rules of the genre, in line with the model derived from Mozart and adopted indirectly from Hummel, it has a traditional ternary design, in which the first movement is a lively march, the second (Larghetto) is a nocturne, and the Vivace finale is a stylized *kujawiak* in rondo form.

This concerto is clearly inspired by the work of Hummel. The pianistic texture was shaped under the sway of the *style brillant*, yet in both Chopin's concertos the brilliant virtuosity was individually intensified and enhanced. The Larghetto – written under the spell of Chopin's 'ideal' of those times, namely Konstancja Gładkowska – has a strongly variational ABA form and the character of a nocturne, suffused with languorous, almost oneiric, Romantic poetry. The third and final movement of the concerto – in keeping with the generic convention – is a Rondo, which thrills with its elemental dance character. Two dance themes interplay here: a light and graceful *kujawiak* refrain and couplets filled with jaunty rhythms, full of fire and energy. The F minor Concerto was first performed at the National Theatre in Warsaw on March 17, 1830. This public rendition was preceded by two private hearings: the first in February, for family and close friends; the second at the beginning of March, also in the Chopins' drawing-room, in the presence of Elsner, Kurpiński, Żywny and others. On those two occasions, the orchestra part was played by chamber forces.

Magdalena Chylińska
(transl. John Comber)

Symphony No. 8 in G major, Op. 88

ANTONIN DVOŘÁK

Born September 8, 1841 in Nelahozeves, Bohemia

Died May 1, 1904 in Prague

Dvorak began work on his Eighth Symphony on August 26, 1889, and completed the score on November 8th, a scant two and a half months later. It should be pointed out that of the nine symphonies Dvorak wrote, only five were presented by him to the public; the *Symphony in G major*, fourth of the symphonies to be published, was actually the eighth symphony in terms of

compositional chronology. While Dvorak's symphonic works tend to be eclipsed by the popularity of the "New World" Symphony, many consider the Eighth - sometimes referred to as the "English" Symphony in that it was published in London by Novello & Co. in 1892 - to be his finest achievement within his symphonic works. In reference to the *Symphony in G major*, H.C. Colles, the English music critic, wrote: "because of its freedom from precedent of any kind it may be said to be the crown of Dvorak's works."

The first performance of the *Eighth Symphony* took place on February 2, 1890, in Prague with the composer conducting. The London premiere of the work took place the following April while Dvorak was in England to receive an honorary Doctor of Music degree from Cambridge University. In the same month, Dvorak acknowledged a national honor bestowed upon him by inscribing the score, "For being admitted to membership in the Emperor Franz Josef's Czech Academy of Science, Literature and the Arts."

One encounters a free and unassuming naturalism in the music of the *Eighth Symphony*, perhaps reflective of Dvorak's experience of contentment during the 1880s, a period during which he spent the holidays working at his country retreat on the forest's edge. It was in this pastoral setting that he first created his themes for the *Eighth Symphony*. As well, the music of the *Eighth* is tinged with Dvorak's frank nationalism, thus lending it much originality. It is interesting to note that unlike the Russian composers Borodin, Tchaikovsky and Rimsky-Korsakov, for example, Dvorak seldom employed native melodies verbatim; rather, his own creative power was sufficient enough to provide all the melodies he needed, and his identity with his own country was of a depth to bring complete authenticity to his Bohemian music.

The first movement of the *Symphony No. 8 in G major* is marked *Allegro con brio* and is built upon a sonata form. It begins with a beautiful, melancholic chorale-like melody in G minor that is heard in the cellos and horns. This actually serves as an introduction to the main theme of the *Allegro*, in the key of G major and presented by the flutes. This theme, as it floats weightlessly, is bright and somewhat reminiscent of a bird-song, and sets the predominant tone of the entire work. It provides much contrast of mood, and is as carefree and light in character, as the introductory passage is noble and ponderous. While the principal theme dominates the entire movement, the introductory melody is heard as a preface to the development section and again as the trumpets herald the start of the recapitulation. Simple and unpretentious. It is cast in the Slavic ballad form called *Dumka* - a sort of elegy that varies in mood from desolation to frenzy. Much of the movement

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is generated by a single musical idea first encountered in the strings. The essence of the second movement, *Adagio*, is as moving and profound as it is movement's theme - a pulsating perfect fourth - is heard in the flute after the prologue and is heard consequently in other woodwinds. The theme is reminiscent of the main theme in the first movement yet has a rural, folk-like quality. A series of variations ensues, including a beguiling modulation of the melody from C minor to C major.

The third movement, *Allegro grazioso*, is perhaps the most charming in the symphony, and its artistic kinship to Brahms is quite evident; it is a Scherzo based on two dances. The dual mood of the proceedings lies in the contrast of its themes, one lofty and elegant, the other rustic and folk-like. The main section consists of a haunting, nostalgic waltz in G minor, characterized by its seductive string phrases, and reminiscent of the one in the composer's own youthful *Serenade for Strings*, Op. 22. The trio features a frolicking village dance of Dvorak's own creation. After the return of the waltz section, the movement changes from triple time to duple meter for the coda that might remind the listener of a Cossack dance.

The last movement, *Allegro, ma non troppo*, is ushered in by one of the most commanding and majestic trumpet fanfares of the nineteenth century; this leads into a stately march introduced by the strings. The march theme then undergoes four variations, in which the outline of the theme is seldom changed, yet is treated with subtle manipulation exhibiting a profusion of engaging rhythmic ideas. Two new themes make their appearance as well, one for solo flute, the other for clarinets, against a droning, rumbling bass. The variations are ranked in such a manner that they form a rondo and, because the middle part could be regarded as a development section, there is also an element of sonata present, adding formal interest to the Finale. The climax of the development is heralded by the fanfare after which echoes of the main theme of the first movement return, wistfully declaimed by the cellos, until a sudden explosion of merriment brings the work to its brilliant climax in the closing coda.

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Warsaw Philharmonic: The National Orchestra of Poland

Antoni Wit, Managing and Artistic Director

The first concert of the Warsaw Philharmonic Orchestra took place on November 5, 1901 in the newly built Philharmonic Hall. This inaugural concert was conducted by Emil Młynarski, co-founder, first music director and principal conductor of the Philharmonic. The soloist was the world-famous pianist, composer and future statesman Ignacy Jan Paderewski. The program of this historic concert included Paderewski's Piano Concerto in A minor and works by other Polish composers: Chopin, Moniuszko, Noskowski, Stojowski and Żeleński.

In its early years, the Philharmonic quickly achieved a high level of professionalism, attracting outstanding soloists and conductors from all over the world. Before World War I and in the inter-war period, the Warsaw Philharmonic was the main center of musical activity in Poland and also one of the major musical institutions in Europe. Almost all the outstanding conductors and soloists of the day performed in Warsaw with the city's Philharmonic, including Claudio Arrau, Edvard Grieg, Arthur Honegger, Vladimir Horowitz, Bronisław Huberman, Wilhelm Kempff, Otto Klemperer, Sergey Prokofiev, Sergey Rachmaninov, Maurice Ravel, Artur Rodziński, Artur Rubinstejn, Pablo Sarasate, Richard Strauss, Igor Stravinsky.

In the first years after the war, Olgierd Straszynski and Andrzej Panufnik were among the conductors of the Warsaw Philharmonic

Orchestra. In January 1950, Witold Rowicki was appointed director and principal conductor. He took it upon himself to organize a new ensemble. Despite the lack of its own hall (performances were organized in e.g. sports halls and theatres) and difficult working conditions, the Orchestra, due to Rowicki's effort, became a leading Polish ensemble.

On February 21st, 1955, the new Philharmonic Hall in Jasna St. re-opened on the site of the previously destroyed hall. On that day, the Warsaw Philharmonic was granted the status of the National Philharmonic of Poland, signaling that the Philharmonic was the leading institution of its kind in Poland.

From 1955 until 1958 Bohdan Wodiczko, an outstanding musician and enthusiast of modern music conducted the Orchestra. Arnold Rezler and Stanisław Skrowaczewski also worked with the Orchestra. It was a good period for the Philharmonic: the orchestra grew, the hall gained an organ, and performances of modern music achieved great success, leading to the establishment of the First International Festival of Contemporary Music, known as the "Warsaw Autumn." With time, it became one of the world's most important festivals of its kind. In 1958 Witold Rowicki was again appointed artistic director and principal conductor of the Philharmonic, a post he held until 1977.

On July 1st, 1977, Kazimierz Kord was appointed artistic director and principal conductor

of the Warsaw Philharmonic and he directed the Philharmonic until the end of the centenary celebrations in 2001. From the beginning of his work with the Orchestra, he emphasized broadening the range of repertoire. As a result, alongside symphonies, oratorios and operatic works were also included in the concert programs for the following artistic seasons.

Since January 2002, Antoni Wit has been General and Artistic Director of the Warsaw Philharmonic and Maestro Kazimierz Kord holds the position of Honorary Director.

Today both the Warsaw Philharmonic Symphony Orchestra and Choir enjoy world-wide popularity and recognition. The orchestra has made over 130 tours on five continents. It has performed in all the major concert halls, winning applause from the audiences and critics for its charismatic music making. It has taken part in many international festivals – in Vienna, Berlin, Prague, Bergen, Lucerne, Montreux, Moscow, Brussels, Florence, Bordeaux and Athens, Nantes (“La Folle Journee”), Bilbao, Lisbon and Tokyo. The Orchestra regularly participates in the International F. Chopin Piano Competitions and the Warsaw Autumn Festivals. It also records for the Polish Radio and Television, Polish and international record companies, and the film industry.

The recording achievements of the Warsaw Philharmonic Symphony Orchestra under the baton of Antoni Wit have frequently been rewarded with prestigious record awards. Among others, the Orchestra won the Fryderyk 2002 Record Academy Award for “The Most Outstanding Polish Music Recording” for its album with works by Lutosławski, Meyer and Penderecki (CD Accord). In June 2003 the Orchestra recorded Chopin’s complete works for piano and orchestra with Kun Woo Paik (for Decca), and in September 2003 – the world premiere of Wojciech Kilar’s September Symphony.

The recording of Krzysztof Penderecki’s, St Luke Passion made in 2002 for NAXOS and performed by the Warsaw Philharmonic Orchestra and Choir conducted by Antoni Wit, received the Classical Internet Award and was nominated for the American Grammy in 2004. The CD recording of Penderecki’s Polish Requiem by the same orchestral and choral forces (on NAXOS) won another nomination in 2005, as well as the Record Academy Award 2005 (of the Japanese music magazine Record Geijutsu). In June 2005, the Warsaw Philharmonic recorded Mahler’s Symphony No. 8 under the same label, winning the highest critical acclaim. Two other recordings by the Warsaw Philharmonic Symphony Orchestra under Wit received three “Fryderyk” Awards in 2005 (Chopin with Rafał Blechacz and Lutosławski with Rafał Kwiatkowski). 2007 brought another Grammy nomination, for a Seven Gates of Jerusalem by Penderecki.

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In 2007-08, the Warsaw Philharmonic Orchestra and Choir conducted by Antoni Wit have recorded the complete orchestral and vocal-instrumental works by Szymanowski for NAXOS. These recordings won favourable reviews and title Editor's Choice of popular music magazines and websites (Gramophone, BBC Music, ClassicsToday). The CD with Stabat Mater was also nominated for the Grammy in 2008 and the CDs with Symphonies No. 1 and No. 4 and with Penderecki's Utrenja in 2009.

In 2012, the recording of Penderecki's Viola Concerto and Cello Concerto (soloist: Grigori Zhislin and Tatjana Vassilieva) won a prestigious international music award, ICMA.

Apart from outstanding Polish artists, the Warsaw Philharmonic has hosted many eminent artists from all over the world.

Yulianna Avdeeva, Piano Soloist

Following her sensational win of the First Prize at the International Fryderyk Chopin Competition 2010 in Warsaw, Yulianna Avdeeva has given debut performances with the New York Philharmonic (under Alan Gilbert) in Warsaw and New York, and with the NHK Symphony Orchestra (Charles Dutoit) in Tokyo. Other recent highlights have included performances with the Czech Philharmonic (Herbert Blomstedt) and Finnish Radio Symphony (Santtu-Matias Rouvali) orchestras, as well as a return to the Warsaw Philharmonic Orchestra. Last season she undertook recital tours in Japan, Taiwan and Italy, and also appeared at the Palau de la Música Catalana in Barcelona, Essen's Philharmonie, Zurich's Tonhalle, La Roque d'Anthéron Festival and

Schwetzingen Festspiele.

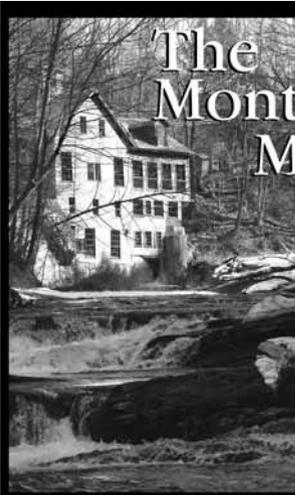
In the autumn of 2012, Avdeeva tours the US with the Warsaw Philharmonic Orchestra under Antoni Wit. Other orchestral highlights in the 2012/13 season include debuts with the Orchestra dell'Accademia Nazionale di Santa Cecilia (Gaetano D'Espinoso) and Rundfunk-Sinfonieorchester Berlin (Marek Janowski), as well as performances with Sinfonieorchester Wuppertal and the Kraków and Cape Town Philharmonic orchestras. In future seasons, Avdeeva will make her London orchestral debut with the London Philharmonic Orchestra and Vladimir Jurowski in January 2014.

Her upcoming recitals include a return to the International Piano Series at London's Southbank Centre in February 2013, along with appearances at Sociedad Filarmonica de Bilbao, Klangräume Festival in Waidhofen, Muziekgebouw Frits Philips Eindhoven, Kultur und Kongresszentrum Liederhalle in Stuttgart, Salle Molière in Lyon and a return to the Rheingau Musik Festival in summer 2013.

Avdeeva's repertoire spans a wide range of music from Bach to music of the 20th century. She is known for performing on period instruments; in August 2011 and 2012 she played Chopin's Piano Concertos on an Erard piano at the Festival 'Chopin and his Europe', with the Orchestra of the Age of Enlightenment (Jacek Kasprzyk) and the Orchestra of the Eighteenth Century (Frans Brüggen). She will perform again with the Orchestra of the Eighteenth Century and Brüggen when they tour together to Japan in spring 2013.

In addition to her solo recital and concerto performances, Avdeeva is an enthusiastic chamber musician, working with the Philharmonia Quartet (made up of members of the Berliner Philharmoniker) and violinist Julia Fischer amongst others. Last season she appeared with Fischer twice at the Menuhin Festival Gstaad, giving a duo recital and also performing Mendelssohn's Concerto for Violin, Piano and Strings in D Minor. She performed Beethoven's Triple Concerto with Ye-Eun Choi and Maximilian Hornung and the Staatsorchester Stuttgart under Manfred Honeck, and will play the same work when she returns to the Czech Philharmonic Orchestra in December 2013, again under Honeck.

Beginning her piano studies at the age of five with Elena Ivanova at the Gnessin Special School of Music, Avdeeva attended the Zurich University of the Arts (studying with Konstantin Scherbakov) and the renowned International Piano Academy Lake Como (under Artistic Director William Grant Naboré) where she continues to work with Dmitri Bashkirov and Fou Ts'ong. Avdeeva has won several other international competitions including the Bremen Piano Contest in 2003, the Concours de Genève 2006 and the Arthur Rubinstein Competition in Poland.



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DAN KWONG: IT'S GREAT 2B AMERICAN

Production Credits:

Writer, Producer, Performer: Dan Kwong
Co-Director/Dramaturgical Consultant: Shishir Kurup
Video & Audio Production: D.K.
Props/Costume: D.K.
"Concrete Air" poem: Nyein Way
Addl. Voiceovers: I Dewa Putu Berata, Peng Jingquan, Shishir Kurup,
Page Leong, Sri Susilowati, Janet Yau

Music:

Washington Post March - John Phillips Sousa
Tenting on the Old Camp Ground - Walter C. Kittredge
Army Air Corps Song - Robert Crawford
Sonata for Prepared Piano - John Cage
Who Are The Brain Police - Frank Zappa
Zero Tolerance for Silence - Pat Metheny
We Did It Before, We Can Do It Again - Charles Tobias
Cendrawasih - Cudamani Gamelan
Mathree - traditional northern Thai
Kariboshi Kiriuta - Michiko Akao
Hurrah for the National Game - Walter Neville
America the Beautiful - Katherine Lee Bates

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Shishir Kurup; Judy Mitoma

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IT'S GREAT 2B AMERICAN is one American's journey in the struggle to reconcile contradictions between what we have been told about ourselves as Americans and what actual history shows us.

Inspired by Kwong's childhood memories of an all-American upbringing and his adult discoveries while traveling in Asia, *IG2BA* reveals the ironies of having a U.S. passport and an Asian face and confronts the Dr. Jekyll/Mr. Hyde within the American psyche: from champion of human rights & democracy to global imperialist bully. Can we truly see ourselves without arrogance, defensiveness and denial, yet with honest pride, respect and acceptance?

About Dan Kwong

Dan Kwong is an award-winning solo performance artist, writer, director, playwright, visual artist and teacher who has been presenting his work nationally and internationally since 1989. Hailed by critics as "a master storyteller", Kwong draws upon his own life experiences as well as historical and contemporary material to explore the many facets of identity. His innovative performances weave together storytelling, multimedia, poetry, striking visuals, dynamic physicality and a generous sense of humor.

His works have explored subjects such as cultural confusion & discovery in a mixed heritage family; allergic reactions to "Model Minority Syndrome"; dysfunctional family "Asian American-style"; Asian American masculinity; Japanese American internment during WWII; the impact of HIV/AIDS on Asian Americans; Kwong's goal to become the First Performance Artist in Space, and the complexities of having a U.S. passport and an Asian face.

Touring extensively, Kwong has performed at venues all across the U.S. and in England, Hong Kong, Thailand, Cambodia, Indonesia, Mexico, Canada, China and Korea. He is recipient of fellowships from the National Endowment for

the Arts, Rockefeller Foundation, Asian Cultural Council, Art Matters Inc., Brody Arts Fund, Franklin Furnace, N.Y., and was twice-nominated for the Alpert Award in the Arts. He received awards for Outstanding Mid-Career Artist from the California Community Foundation and the City of Los Angeles Cultural Affairs Department and was honored by the Japanese American Historical Society for Outstanding Contributions to Japanese American culture and history.

His essays and performances have been published in "*The Journal of American Drama and Theatre*", "*High Performance*", and various anthologies including "*On A Bed of Rice - A Feast of Asian American Erotica*"; "*Yellow Light - The Flowering of Asian American Art*" and "*Living in America - A Pop Culture Reader*". The significance of his body of work was acknowledged in "*A History of Asian American Theatre*" (Cambridge Univ. Press, 2006). In 2004 he released his first book, *FROM INNER WORLDS TO OUTER SPACE: The Multimedia Performances of Dan Kwong*, published by University of Michigan Press and edited by Prof. Robert Vorlicky, NYU.

Kwong has played a key role in developing the next generation of Asian American solo performers through his workshops on autobiographical



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writing & performing . He was founder of *TREASURE IN THE HOUSE*, L.A.'s first Asian Pacific American performance & visual art festival produced at Highways Performance Space, 1991 to 2003, where he served on the Board of Directors for 17 years.

Since 2000 he has worked on international collaborations in East and Southeast Asia: *Women Warrior Tales* touring residency in Java, Indonesia; *The Art of Rice* interdisciplinary performance in Bali; *The Mekong Project* residencies in Thailand, Laos and Cambodia. In 2005/2006 he collaborated with Beijing artist Peng Jingquan on *SLEEPING WITH STRANGERS*, a critically-acclaimed duet combining traditional Chinese opera with performance art to explore U.S.-China relations.

His stageplay, *BE LIKE WATER*, the story of a teenage Asian American girl who is visited by the ghost of Bruce Lee, premiered in 2008 at East West Players Theater in Los Angeles.

Since 1990 he has been affiliated with Great Leap, Inc., a multicultural performing arts organization based in L.A. In 2005 he became Project Director for their *COLLABORATORY* mentorship program to nurture and develop the next generation of artist-leaders in Los Angeles. Since 2010 he has been directing and editing their ongoing series of environmentally-themed music videos. Find them online at www.greatleap.org.

In Spring of 2012 he assumed the position of Associate Artistic Director for Great Leap, working in close collaboration with Founding Artistic Director Nobuko Miyamoto.

Kwong is a graduate of the School of the Art Institute of Chicago and a Resident Artist at the 18th Street Arts Center in Santa Monica. You can view his website at <http://www.dankwong.com/>.

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- | | |
|---|--|
| 1. Group Contortion Of Girls | Opening
Xiong yi, Huang Xiaolin, Lu Dan and Liu, Shiyi, etc. |
| 2. Flying Meteors | Wang Chaoyu, Zhou Huixi, Wang Yiwen, etc. |
| 3. Aerial Silk | Li Man, Jiang Xinzhao |
| 4. Dance – Guanyin's Thousand Hands | Cai Yunhong, Li Hongyi, Lu Dan, etc |
| 5. Diving Through Rings | Feng Dongdong, Wang Chaoyu, Huang Chuan, Xiao Pengfei, etc. |
| 6. Faces Change | Wu Songtao |
| 7. Aerial Rings | Li Man, Zhang Si, Ma Ran |
| 8. Kung Fu | Wang Chaoyu, Chai Hua, Yuan Zheng, etc. |
| 9. Plates Spinning Of Girls | -Intermission-
Liu Yuanyuan, Gao Chenchen, Huang Xiaolin, Liu Shiyi etc. |
| 10. Teeterboard | Hu Bing , Li Pei, Huang Chuan ,You You, etc. |
| 11. Single Hand Standing | Yuan Jiaqi |
| 12. Aerial Rope | Li Tan, Cai Yunhong |
| 13. Diabolo | Liu Yuanyuan, Zhou Huixin, Wang Yiwen, Gao Chenchen, etc. |
| 14. Straw Hats Juggling | Huang Chuan, Xiao Pengfei, Chen Sihang, Sun Huiyong, etc. |
| 15. Magic | Wu Songtao |
| 16. Head Balance with Bowls
Clown Transition | Liu Shiyi, Wang Xiaolin
Tang Jizhou |
| 17. Grand Bicycle | Li Yihong, Chen Zhe, Chen Sihang, Tian Dan, Cai Ting, etc. |

Finale

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Program Notes

Opening

The opening ceremony of the show expresses the good wishes of the Chinese people. The vigorous and encouraging performance displays the traditional Chinese culture and ancient artistic legacy, which is reflective of their humble lifestyles.

All performers

1. Group Contortion of Girls

The graceful contortion is newly created and choreographed. The performers show the audience the beautiful and elegant images of sculptures with their masterful contorting skills. The act won the Gold Medal at the Wuhan International Circus Festival in 2006.

Performers: Xiong yi, Huang Xiaolin, Lu Dan and Liu Shiyi, etc.

2. Flying Meteors

Dancing and moving swiftly with enthusiasm and energy, each of the performers spins the meteors tied to both ends of a rope and throws them up in the air and catches them. Like seeing the meteors in the night sky, the audience is sure to be amazed at this spectacular.

Performers: Wang Chaoyu, Zhou Huixi, Wang Yiwen, etc.

3. Aerial Silk

It is a perfect combination of dance and circus arts. The aerialists perform different tricks on the silks raised up and down in sync with the rhythm of music. This act not only displays the performers' courage, but produces images of true beauty.

Performers: Li Man, Jiang Xinzhao

4. Dance- Guanyin's Thousand Hands

In Buddhism, Guanyin is Goddess of Mercy who always saves people from misery. The dance was developed from a choreography of a famous Chinese handicap singing and dancing ensemble who performed it as a part of China Showcase at the closing ceremony of Athens Olympic Games in 2004. During the National Circus' performances in Netherlands, Belgium, Spain and Germany from July, 2007 to June, 2008, the dance was adopted into its touring show Pirates!Pirates! in the costumes of sea plants that had a lovely effect on the audience and became a very good transition act in the circus performance.

Performers: Cai Yunhong, Li Hongyi, Lu Dan, etc.

5. Diving Through Rings

Dressing in tribe costume, the performers dive through the rings accompanied by the strong rhythm of music. The act shows a scenario of the ancient sacrifice ceremony with the performers beating drums and hunting for animals. It won the Gold Medal at the Third Wuhan International Circus Festival in 1996.

Performers: Feng Dongdong, Wang Chaoyu, Huang Chuan, Xiao Pengfei, etc.

6. Faces Change

This is a magic act. The artist changes his Chinese opera masks with the fast tempo of music.

Performer: Wu Songtao

7. Aerial Rings

The aerial act reflects the combination of beauty and strength. Along with the beautiful rhythm of melody, the artists present fabulous poses in the air.

Performers: Li Man, Zhang Si, Ma Ran

8. Chinese Kung Fu

The professional Chinese martial arts athletes perform the Kungfu feats of Knife, sticks and swords.

Performers: Wang Chaoyu, Chai Hua, Yuan Zheng, etc.

9. Plates Spinning

These girls not only hold the plates atop three foot long, pencil thin poles, but spin them at the same time. The spinning plates look like lotus' leaves against wind or butterflies dancing above the flowers. The act won the Golden Award at Cirque de Demain festival in Paris in 1992.

Performers: Liu Yuanyuan, Gao Chenchen, Huang Xiaolin, Liu Shiyi , etc.

10. The Great Teeterboard

This is an international high calibre circus act. It won the golden award at the Eighth China National Acrobatic Competition in 2010 and in 2010, as well as winning the golden award at The Ninth Wuhan International Circus Festival.

Performers: Hu Bing , Li Pei, Huang Chuan ,You You, etc.

11. Single Hand Standing Girl

The performer contorts her body with one hand standing on a single bar. The graceful performance

is a breathtaking one. The girl's body moves with one hand's control of balance that gives the audience an impression of a lovely angel.

Performer: Yuan Jiaqi

12. Aerial Rope

The aerial act is performed by a man and a girl and it shows a couple in love.

Performers: Li Tan, Cai Yunhong

13. Diabolo

This is a very Chinese performance. The audience will be pleased by the playful girls who are going to play diabolo with light and graceful gestures accompanied by the bright rhythm of background music.

Performers: Liu Yuanyuan, Zhou Huixin, Wang Yiwen, Gao Chenchen, etc.

14. Straw Hats Juggling

The scenes reveal the Kung Fu monks at Shaolin Temple chanting Buddhism and sitting in meditation. The happy training scene of Straw Hats Juggling provides to the audience the sense of the ancient Kung Fu, which is characterized by sitting like a bell and walking like wind.

Performers: Huang Chuan, Xiao Pengfei, Chen Sihang, Sun Huiyong, etc.

15. Magic

Performed by Mr. Wu Songtao, the magician, the act is quite entertaining and surprising.

Performer: Wu Songtao

16. Head Balancing With Bowls

The girls' head balancing with bowls has been one of the most amazing acts with this circus troupe for years. The artists balance bowls on their heads and feet and makes various handstands and rolls. Balancing Bowls on Head won the "Golden Clown" Prize at the 9th Monte Carlo International Circus Festival in Monaco and Silver Prize at the 4th Wuhan International Circus Festival.

Performers: Liu Shiyi, Wang Xiaolin

Transition: Clowning act

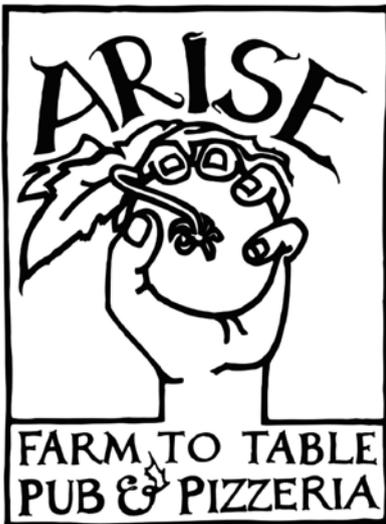
Performer: Tang Jizhou

17. Grand Bicycle

This is a traditional Chinese circus act with artists performing on running bikes. Historically this act has replaced the circus' horse act, and is used throughout the world by the leading contemporary non-animal circuses.

Performers: Li Yihong, Chen Zhe, Chen Sihang, Tian Dan, Cai Ting, etc.

Finale



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featuring

DR. JOHN

&

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Ben Moore, Vocals

Eric "Ricky" McKinnie, Vocals

Joey Williams, Vocals

David Barard, Bass

John Fohl, Guitar

Sarah Morrow, Trombone

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DR. JOHN

Dr. John, or Mac Rebennack, as he is known to friends and family, is universally celebrated as the living embodiment of the rich musical heritage exclusive to New Orleans. His very colorful musical career began in the 1950s when he wrote and played guitar on some of the greatest records to come out of the Crescent City, including recordings by Professor Longhair, Art Neville, Joe Tex and Frankie Ford. A notorious gun incident forced the artist to give up the guitar and concentrate on organ and piano. Further trouble at home sent Dr. John west in the 1960s, where he continued to be in demand as a session musician, playing on records by Sonny and Cher, Van Morrison, Aretha Franklin and The Rolling Stones infamous *Exile On Main St.* to name a few.

During that time he also launched his solo career, developing the charismatic persona of Dr. John The Nite Tripper. Adorned with voodoo charms and regalia, a legend was born with his breakthrough 1968 album *Gris-gris*, which established his unique blend of voodoo mysticism, funk, rhythm & blues, psychedelic rock and Creole roots. Several of his many career highlights include the masterful album *Sun, Moon and Herbs* in 1971 which included cameos from Eric Clapton and Mick Jagger and 1973's *In The Right Place*, which contained the chart hits "Right Place Wrong Time" and "Such A Night." Dr. John garnered Grammy award wins in 1989, 1992, 1996 and 2000. In 2004, his musical love letter to the city of New Orleans, *N'awlins Dis Dat or D'udda*, was awarded the prestigious Académie Charles Cros 57ème Palmarès award in France. It was the first time since the 1970s that an artist from North America received the award. He has also received six other nominations over the years. In 2007 he was nominated for a Grammy for *Sippiana Hericane*, his Hurricane Katrina benefit disc. Other awards include the American Society of Young Musicians 2007 Trailblazer Award. After Hurricane Katrina and government bunglers bashed New Orleans in

2005, Dr. John immediately stepped up to the plate with both generous relief fund-raising concerts and recordings and angry public words of protest. In 2008 he released *City That Care Forgot*, an album winning him a Grammy for Best Contemporary Blues Album. 2010's release, *Tribal*, has Dr. John revisiting that classic, swampy gris-gris style that put him on the map with raving reviews and has garnered him another Grammy Nomination. In March 2011, Dr. John was inducted into the Rock & Roll Hall of Fame and earlier this year.

Dr. John released what is arguably his best album to date, *Locked Down*, produced by Dan Auerbach of The Black Keys. Rebennack's Nonesuch debut pays tribute to his past, particularly to such groundbreaking early albums as *Gris-Gris* and *Babylon*, while maintaining a solidly contemporary feel. After a half century of creating music for others and himself, Dr. John continues to write, arrange, produce and interpret with a passion that has yet to wane. He continues to dazzle and delight audiences across the globe touring consistently.

THE BLIND BOYS OF ALABAMA

The Blind Boys of Alabama are recognized worldwide as living legends of gospel music. Celebrated by The National Endowment for the Arts and the National Academy of Recording Arts and Sciences with Lifetime Achievement Awards, inducted into the Gospel Music Hall of Fame, and winners of five Grammy Awards, they have attained the highest levels of achievement in a career that spans over 60 years and shows no signs of diminishing.

Longevity and major awards aside, The Blind Boys have earned praise for their remarkable interpretations of everything from traditional gospel favorites to contemporary spiritual material by acclaimed songwriters such as Curtis Mayfield, Ben Harper, Eric Clapton, Prince and Tom Waits. Their performances have been experienced by millions on The Tonight Show, Late Night with David Letterman, the Grammy Awards telecast, 60 Minutes, and on their own

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holiday PBS Special. The Blind Boys' live shows are roof-raising musical events that appeal to audiences of all cultures, as evidenced by an international itinerary that has taken them to virtually every continent.

The Blind Boys of Alabama met at the Alabama Institute for the Negro Blind in 1939, and left there to "turn pro" in 1944. Their recorded output, reaching back to 1948 with their hit "I Can See Everybody's Mother But Mine" on the Veejay label, is widely recognized as being influential for many gospel, R&B and rock 'n' roll artists. The group toiled for almost 40 years almost exclusively on the black gospel circuit, playing in churches, auditoriums, and even stadiums across the country.

The Blind Boys had their own chance to "cross over" to popular music in the 1950s, along with their gospel friend and contemporary Sam Cooke, but stayed true to their calling. In the 1960s, they joined the Civil Rights movement, performing at benefits for Dr. Martin Luther King. They toiled in the vineyards all through the 1970s as the world of popular music began to pass them by. But in 1983, their career reached a turning point with their crucial role in the smash hit and Obie Award-winning play, *The Gospel at Colonus*, which brought the Blind Boys timeless sound to an enthusiastic new audience. In the 1990's they received two Grammy nominations and performed at the White House.

In recent years the Blind Boys' musical brethren have paid homage to their legacy and their continued relevance by asking them to contribute and collaborate on new projects. The Blind Boys have appeared on recordings with Bonnie Raitt, Ben Harper, k.d. lang, Lou Reed, Peter Gabriel, Susan Tedeschi, Solomon Burke, and many others. The Blind Boys of Alabama have profoundly influenced an entire generation (or two) of gospel, soul, R&B and rock musicians and are still blazing trails after all these years.

As they've reached new levels of respect, acclaim, and commercial success, the Blind Boys of Alabama have continued to carry their message in new and inspiring ways. Their most recent album, *Take The High Road*, is the first time they have recorded a traditional country-gospel album in their lengthy career. One of country music's most acclaimed and compelling artists, Jamey Johnson, co-produced the album and performs on it along with Vince Gill, Willie Nelson, Hank Williams Jr., Lee Ann Womack, and The Oak Ridge Boys, backed by an A-List of top Nashville studio musicians. The result is a stunning powerful testament to the deep, historic relationship between country and gospel music.

With as much momentum as the Blind Boys have gathered in the last several years, there is no chance of slowing them down. As long as they are called to, they will continue to create uplifting music for their fans and inspire new generations of musicians.

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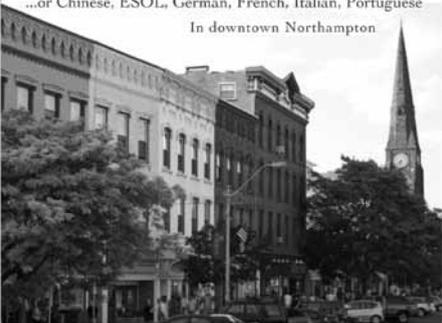
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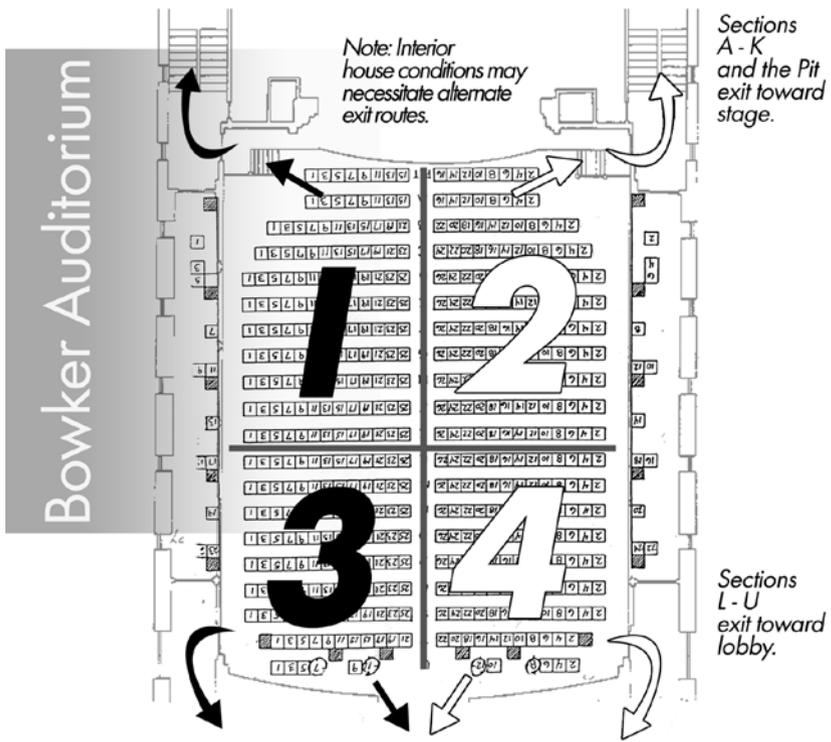
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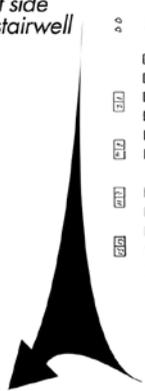
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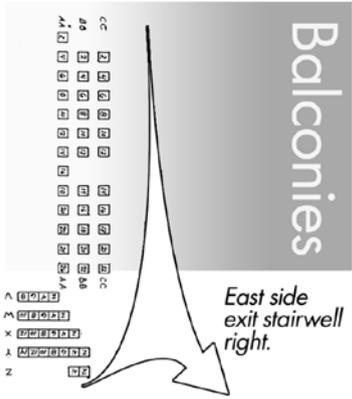
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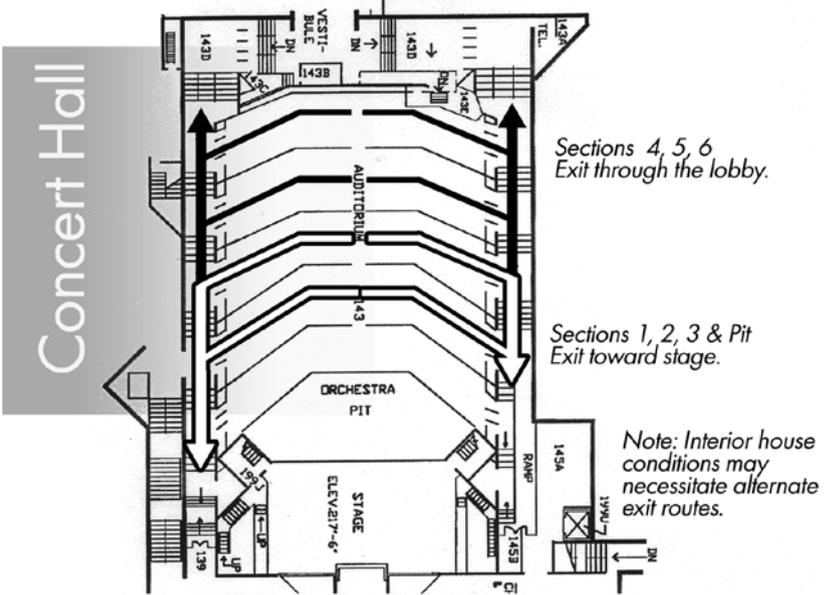


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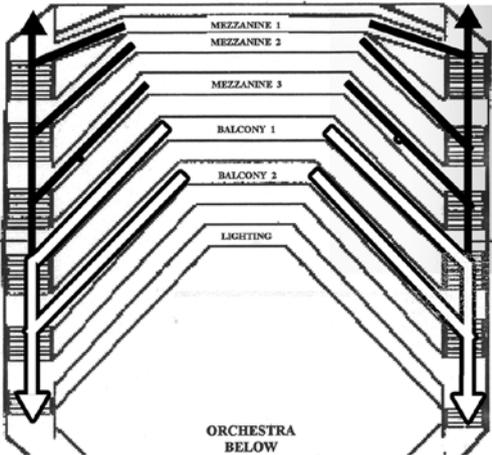
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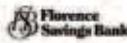
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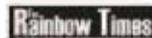
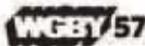
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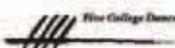


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Mark Tanner, Attorney, Bacon/Wilson

Sarah Tanner, Senior Vice President,
United Way of Pioneer Valley

THESE NUMBERS TELL ANOTHER STORY

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

The Republican.



The Biggest Numbers, The Smartest Audience

Source: Urban & Associates, 2010

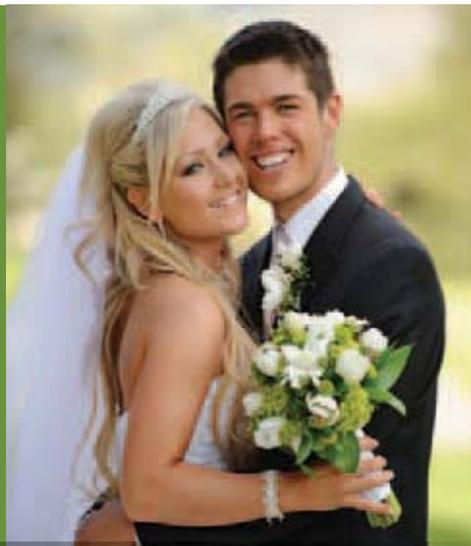
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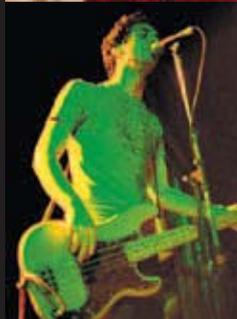
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