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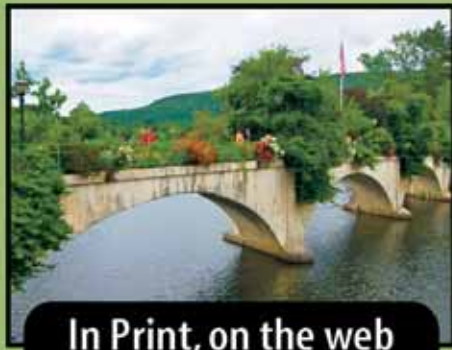
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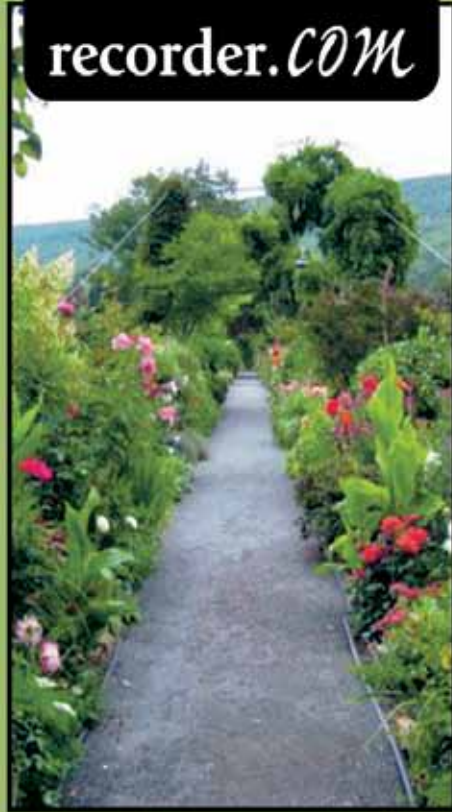
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LUMINARIUM

Founders & Choreographers
Merli V. Guerra and Kimberleigh Allen Holman

Dancers

Jess Chang, Emily Evans, Elena Greenspan
Jennifer Roberts, Emily Sulock, Rachel McKeon
Melenie Diarbekirian, Rose Abramoff, Jess Jacob
Matt Johnson, Amy Mastrangelo, Katie McGrail

JODY SPERLING/TIME LAPSE DANCE

Artistic Director: Jody Sperling
Lighting Director: David Ferri
Stage Manager: Jon Harper

Dancers

Jody Sperling, Jenny Campbell
Sara Chien, Alisa Fendley, May Orchin
Krissy Tate, Chriselle Tidrick

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PROGRAM

LUMINARIUM

Andromeda (2012)

CHOREOGRAPHY & CONCEPT: Merli V. Guerra
PERFORMER: Melenie Diarbekirian
MUSIC: Fennesz & Ryuichi Sakamoto, Benoît Pioulard
VISUAL ARTIST: Julia E. Wagner
LIGHTING ADVISOR: Matthew Breton

This piece was a steady collaboration of visual art, lighting design, and interactive choreography.

whisper, rumor, rot. (2013)

CHOREOGRAPHER: Kimberleigh A. Holman, 2013
PERFORMERS: Jess Chang, Emily Evans, Elena Greenspan, Jennifer Roberts, Emily Sulock, Rachel McKeon
MUSIC: Ben Frost, Lightning Bolt, Cliff Martinez, Flying Lotus feat. Thom Yorke; arranged by K. Holman

Hush (2013)

CHOREOGRAPHER: Merli V. Guerra
PERFORMERS: Rose Abramoff, Jess Chang, Melenie Diarbekirian, Emily Evans, Elena Greenspan, Merli V. Guerra, Katie McGrail, Rachel McKeon, Jennifer Roberts, Emily Sulock
MUSIC: Patrick O'Hearn, Loscil, Trentemøller, Apparat, and found sound; arranged by Guerra
TECHNICAL ADVISOR: Russell Holman

Projected Films in the Lobby: *Quilt Vignettes* (2013)

CHOREOGRAPHER & FILMMAKER: Merli V. Guerra
PERFORMERS: Rose Abramoff, Jess Chang, Melenie Diarbekirian, Jess Jacob, Matt Johnson, Amy Mastrangelo, Katie McGrail

Luminarium's *Quilt Vignettes* film series showcases the work of quilters Sonya Lee Barrington, Judith Content, Janet Elwin, Diane Loomis, and Bethanne Nemes, with sound compositions by Peter Broderick, Merli V. Guerra, Kimberleigh A. Holman, and Trevor James Walker. *Quilt Vignettes* was created as part of Luminarium's *Threading Motion Project*, supported in part by a grant from the Lowell Cultural Council, a local agency which is supported by the Massachusetts Cultural Council, a state agency. Special thanks to Michael Russell of Great Idea Media LCC for assisting with the filming of this work.

Intermission



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PROGRAM

TIME LAPSE DANCE

Debussy Soirée (2005)

I. La Soirée dans Grenade

CHOREOGRAPHED & PERFORMED BY: Jody Sperling

MUSIC: Claude Debussy

PIANO RECORDING: Jeffrey Middleton

LIGHTING: David Ferri

COSTUME: Michelle Ferranti

Turbulence (2011)

CHOREOGRAPHY: Jody Sperling in collaboration with the Company

DANCERS: Jenny Campbell, Sarah Chien, Alisa Fendley, May Orchin, Krissy Tate & Chriselle

Tidrick

COMPOSER: Quentin Chiappetta

LIGHTING: David Ferri

COSTUMES: Michelle Ferranti, with additional construction by Jessica Dunham and

Mary Jo Mecca

The music for Turbulence was commissioned with funds from the American Music Center's Live Music for Dance Program.

Pause

Time-Lapse Fantasy (2013)

I. Past II. Present III. Future

CHOREOGRAPHY: Jody Sperling in collaboration with the Company

DANCERS: Sarah Chien, Alisa Fendley, May Orchin, Jody Sperling, Krissy Tate & Chriselle Tidrick

COMPOSERS: Beo Morales & Brooks Williams

LIGHTING: David Ferri

COSTUMES: Mary Jo Mecca

TEXTILE PAINTING: Gina Nagy Burns

Time-Lapse Fantasy was made possible, in part, with public funds from the New York City Department of Cultural Affairs in partnership with the city council & the Fund for Creative Communities, supported by New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature and administered by the Lower Manhattan Cultural Council.

Debussy Soirée (2005)

II: Clair de Lune

CHOREOGRAPHED & PERFORMED BY: Jody Sperling

MUSIC: Claude Debussy

PIANO RECORDING: Jeffrey Middleton

LIGHTING: David Ferri

COSTUME: Michelle Ferranti

NOTE: The works on this program all take inspiration in different ways from the artistry of Loie Fuller. (See biography on next page.)

BIOGRAPHIES: TIME LAPSE DANCE

Jody Sperling (*Artistic Director*) is a dancer, choreographer and dance writer based in New York City. Sperling has gained an international reputation as an expert on Loïe Fuller and is the foremost contemporary interpreter of Fuller's style. Sperling has created more than 35 works, including many that pay homage to Fuller and others that fuse modern dance and circus arts. She has taught, lectured and performed throughout the US, and in Bahrain, Canada, France, India, Ireland, Italy, The Netherlands, Nigeria, Russia and Scotland.

Time Lapse Dance (timelapsedance.com), founded by Sperling in 2000, presents visual-kinetic theater fusing experimental dance, circus arts and mesmerizing fabric-and-light spectacles. Dances re-imagining the swirling, sculptural style of modern-dance pioneer Loïe Fuller form the core of the repertory. The company has presented ten full-evening programs in its home base of NYC and has toured nationally and internationally.

Loïe Fuller (1862-1928), recognized as one of America's Irreplaceable Dance Treasures by the Dance Heritage Coalition, Fuller created a unique art form by crafting mesmerizing, multi-media spectacles out of fabric, motion and light. With her swirling costumes and specially engineered illuminations, this American-born artist enraptured fin de siècle Paris. A favorite subject of visual artists, she became the embodiment of Art Nouveau and Symbolism. Fuller's unprecedented success in Europe paved the way for later modern dancers, including Isadora Duncan and Ruth St. Denis. An independent, visionary artist, Fuller fashioned herself into one of her era's most influential performers.

Jenny Campbell (*Dancer*) grew up in Chicago and was a competitive rhythmic gymnast until age 17. She received a BFA in dance performance from Ohio State University and has worked with such artists as Jane Franklin, Karl Anderson, Chris Elam and Amanda Selwyn. She was a member of Misnomer Dance Theater and has danced with Time Lapse Dance since 2011.

Quentin Chiappetta's (*Composer*) collaborations span from work with artist Christian Marclay (*The Clock*) to music for on and off-Broadway, TV, film and many choreographers including Yvonne Rainer and Stephan Koplowitz. He has received Drama Desk and Lucille Lortel Award nominations as well as grants from Meet-the-Composer and the American Music Center. Recent projects include the score for an exhibition on Theodore Roosevelt

at AMNH and sound design and music for an installation at the BioMuseo in Panama. He has collaborated with Time Lapse Dance since 2000.

Sarah Chien (*Dancer*) began spinning with Time Lapse Dance in 2008. She also performs with Emily Faulkner Dances, Andre Zachery/ Renegade Performance Group and is a founding member of the Window Sex Project, a Harlem-based activism project addressing issues of street harassment through dance. She graduated from Barnard College and afterwards trained in Ecuador with the Compañía Nacional de Danza. An avid traveler, Sarah creates video improvisations through The Dance Postcard Project.

Alisa Fendley (*Dancer*) joined Time Lapse Dance in 2012. She is also the founder Fingerprints Projects and currently flies with Grounded Aerial and Rococo Productions. Alisa is the resident choreographer for Boxed Wine Productions, a Manhattan-based theater company. Since graduating from NYU, Alisa has performed with Rocha Dance Theater, Gehring Dance Theatre, Double Take Dance, Bodystories, Masumi Kishimoto and Laurel Desmarais. Alisa grew up in New Mexico and began studying and performing with Dance Theater of the Southwest and New Mexico Ballet Company.

David Ferri (*Lighting Designer*) has worked with choreographers such as Pina Bausch, Shen Wei, Doug Varone, Yin Mei, Eiko and Koma, Jane Comfort, David Rousseve, Jody Sperling and Ballet Preljocaj. He has been the Production Manager for the American Dance Festival since 1996 training upcoming designers in America. Recipient of 1987-1988 Bessie Award for his design of Doug Varone's "Straits" and 2000-2001 Bessie Award for Sustained Achievement in Lighting Design. Ferri is the resident Lighting Designer/Technical Director for the Vassar College Dance Department. Ferri was also resident designer and TD at PS 122 from 1985-1991.

Beo Morales & Brooks Williams (*Composers*) are long-time musical collaborators creating unique electro/folk soundscapes. They started their collaboration in the 1980s with the sophisticated punk band The Casual T-ease and formed the multimedia group History of Unheard Music with Charlie Mendoza. They have created, edited, mixed and designed music for film, dance, television, installations and performances. Brooks received a Bessie for his work on Noemie LaFrance's "Descent." Clients include Christian Marclay, Michel Negroponte, Dia Foundation, MOMA, Dara Birnbaum, LaMonte

Young, Discovery Channel, Sesame Street, Jane Comfort and the Wooster Group.

Maya Orchin (*Dancer*), a Philadelphia-native, graduated with a BFA in Dance from George Mason University. She has performed with Davis Freeman, Artichoke Dance, Jen Harmon, Noemie LaFrance, Danielle Russo, Maurice Fraga, Andre Zachary and Teresa Fellion. Her choreography has been shown at the 92nd St Y, Center of Performance Research and the Williamsburg Art and Historical Society. Maya joined Time Lapse Dance in 2013.

Krissy Tate (*Dancer*) graduated with honors in Dance from the University of Michigan. She joined TLD in 2008 and has toured with the company nationally and internationally. She has also participated in the creation of company works and assisted teaching reper-

tory to students. Krissy has performed dances by Martha Graham, Helen Tamiris, Paul Taylor, Amy Chavasse, Gay Delanghe, Emily Faulkner, Jessica Fogel, Jessica Taylor, and Robin Wilson, among others. She has presented her own choreography in NYC and is a certified Pilates Instructor.

Chriselle Tidrick (*Dancer*) has a varied performance life including work in modern dance, acrobatics, stilt dancing and aerial work. She joined Time Lapse Dance in 2007 and has performed with the company locally and internationally. Chriselle has also performed with Alice Farley Dance Theater, The Metropolitan Opera, Pi Dance Theatre, and she appears on stilts in the Disney motion picture, "Enchanted." Chriselle is the Artistic Director of Above and Beyond Dance, which creates circus-infused dance.

Biographies: Luminarium

Founded by Mount Holyoke College alumnae Merli V. Guerra and Kimberleigh Allen Holman ('09), Luminarium Dance Company is now at the height of its third season, uniquely combining dance and light in Boston since 2010.

By the end of its first full season the company had received over a dozen invitations to present new work across New England, and has since been invited to perform its repertory in venues ranging from New York City to California. Key venues include: American Repertory Theater's OBERON, Boston Center for the Arts, Mobius Alternative Arts Space, Mount Holyoke College, the WGBH Boston Summer Arts Weekend (MA); Seacoast Fringe Festival (NH); Ithaca College, Jennifer Muller/The Works (NY/NYC); and the San Jose Museum of Quilts & Textiles (CA). After a highly successful second season, Guerra and Holman began 2013 being praised as "unsung heroes" in the Boston arts scene, with Luminarium featured as one of ten "stellar organizations that may have slipped under your radar" in the Spring 2013 issue of *The Improper Bostonian*. In total, the company has presented nine major productions in addition to hosting and making guest appearances at numerous yearly events, while its artistic directors now act as panelists and guest lecturers at colleges and art institutions throughout New England. Luminarium is proud to support its twelve company members and many guest artists who join them from the Boston community.

Presented this evening are three works continuing Luminarium's mission to illuminate dance through both new lighting methods and enlightened thought. The first work, *Andromeda*, is taken from Luminarium's Greek mythology-inspired 2012 production *Mythos:Pathos*, and interprets Andromeda's story from its end, having been thrown into the sky as a constellation. The second and third selections recently debuted in Luminarium's newest production *Secrets & Motion*, combining text, light, and movement. *Whisper, rumor, rot.* sheds light upon the lifespan of a secret. From a growing thought in an individual mind to a glamorous entity that designates self-status, the piece follows a spreading secret as it becomes common knowledge and consequently festers in the minds of a group. The third work, *Hush*, features Luminarium's full cast. Inspired by Japanese water lantern festivals, *Hush* relays our urge as a people to connect—with each other and with those now gone—while putting to rest the thoughts we wish we could still share. Like writing a message on a drifting paper lantern, so too are our secrets set in motion through this work.

Tonight's Luminarium performance is danced with great appreciation, as this venue is significant to many members of the company whose roots will forever be planted in the Five College Dance Department. In addition to Mount Holyoke alumnae Guerra and Holman, company members Rose Abramoff (Amherst '09), Jess Chang (MHC '11), and Jennifer Roberts (MHC '12) will perform onstage tonight. Many thanks to the Fine Arts Center and Asian Arts & Culture Program for hosting Luminarium, and for continually providing the Valley with such diverse and inspiring programming year after year.

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Herbie Hancock - piano/keys
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Vinnie Colaiuta - drums
Lionel Loueke - guitar

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HERBIE HANCOCK

Herbie Hancock is a true icon of modern music. Throughout his explorations, he has transcended limitations and genres while maintaining his unmistakable voice. With an illustrious career spanning five decades and 14 Grammy® Awards, including Album of the Year for *River: The Joni Letters*, he continues to amaze audiences across the globe.

There are few artists in the music industry who have had more influence on acoustic and electronic jazz and R&B than Herbie Hancock. As the immortal Miles Davis said in his autobiography, “Herbie was the step after Bud Powell and Thelonious Monk, and I haven’t heard anybody yet who has come after him.”

Born in Chicago in 1940, Herbie was a child piano prodigy who performed a Mozart piano concerto with the Chicago Symphony Orchestra at age 11. He began playing jazz in high school, initially influenced by Oscar Peterson and Bill Evans. He also developed a passion for electronics and science, and double-majored in music and electrical engineering at Grinnell College.

In 1960, Herbie was discovered by trumpeter Donald Byrd. After two years of session work with Byrd as well as Phil Woods and Oliver Nelson, he signed with Blue Note as a solo artist. His 1963 debut album, *Takin’ Off*, was an immediate success, producing the hit “Watermelon Man.”

In 1963, Miles Davis invited Herbie to join the Miles Davis Quintet. During his five years with Davis, Herbie and his colleagues Wayne Shorter (tenor sax), Ron Carter (bass), and Tony Williams (drums) recorded many classics, including ‘ESP,’ ‘Nefertiti’ and ‘Sorcerer’. Later on, Herbie appeared on Davis’ groundbreaking ‘In a Silent Way.’

Herbie’s own solo career blossomed on Blue Note, with classic albums including ‘Maiden Voyage,’ ‘Empyrean Isles,’ and ‘Speak Like a Child’. He composed the score to Michelangelo Antonioni’s 1966 film ‘Blow Up’, which led to a successful career in feature film and television music.

After leaving Davis, Herbie put together a new band called The Headhunters and, in 1973, recorded ‘Head Hunters’. With its crossover hit single “Chameleon,” it became the first jazz album to go platinum.

By mid-decade, Herbie was playing for stadium-sized crowds all over the world and had no fewer than four albums in the pop charts at once. In total, Herbie had 11 albums in the pop charts during the 1970s. His ‘70s output inspired and provided samples for generations of hip-hop and dance music artists.

Herbie also stayed close to his love of acoustic jazz in the ‘70s, recording and performing with VSOP (reuniting him with his Miles Davis colleagues), and in duet settings with Chick Corea and Oscar Peterson.

In 1980, Herbie introduced the trumpeter Wynton Marsalis to the world as a solo artist, producing his debut album and touring with him as well. In 1983, a new pull to the alternative side led Herbie to a series of collaborations with Bill Laswell. The first, ‘Future Shock,’ again struck platinum, and the single “Rockit” rocked the dance and R&B charts, winning a Grammy for Best R&B Instrumental. The video of the track won five MTV awards. ‘Sound System’, the follow-up, also received a Grammy in the R&B instrumental category.

Herbie won an Oscar in 1986 for scoring the film “Round Midnight”, in which he also appeared as an actor. Numerous television appearances over the years led to two hosting assignments in the 1980s: “Rock School” on PBS and Showtime’s “Coast To Coast”.

After an adventurous 1994 project for Mercury Records, ‘Dis Is Da Drum’, he moved to the Verve label, forming an all-star band to record 1996’s Grammy-winning ‘The New Standard’. In 1997, an album of duets with Wayne Shorter, ‘1+1’, was released.

The legendary Headhunters reunited in 1998, recording an album for Herbie’s own Verve-distributed imprint, and touring with the Dave Matthews Band. That year also marked the recording and release of ‘Gershwin’s World’, which included collaborators Joni Mitchell, Stevie Wonder, Kathleen Battle, the Orpheus Chamber Orchestra, Wayne Shorter and Chick Corea. ‘Gershwin’s World’ won three Grammys in 1999, including Best Traditional Jazz Album and Best R&B Vocal Performance for Stevie Wonder’s “St. Louis Blues.”

Herbie reunited with Bill Laswell to collaborate with some young hip-hop and techno artists on 2001’s *FUTURE2FUTURE*. He also joined with Roy Hargrove and Michael Brecker in 2002 to record

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a live concert album, 'Directions In Music: Live at Massey Hall', a tribute to John Coltrane and Miles Davis.

'Possibilities', released in August 2005, teamed Herbie with many popular artists, such as Sting, Annie Lennox, John Mayer, Christina Aguilera, Paul Simon, Carlos Santana, Joss Stone and Damien Rice. That year, he played a number of concert dates with a re-staffed Headhunters, and became the first-ever Artist-In-Residence at the Tennessee-based festival Bonnaroo.

In 2007, Hancock recorded and released 'River: The Joni Letters', a tribute to longtime friend and collaborator Joni Mitchell featuring Wayne Shorter, guitarist Lionel Loueke, bassist Dave Holland and drummer Vinnie Colaiuta and co-produced by Larry Klein. He enlisted vocalists Norah Jones, Tina Turner, Corinne Bailey Rae, Luciana Souza, Leonard Cohen and Mitchell herself to perform songs she wrote or was inspired by. The album received glowing reviews and was a year-end Top 10 choice for many critics. It also garnered three Grammy Awards, including Album of the Year; Herbie is one of only a handful of jazz musicians ever to receive that honor.

In 2010 Hancock released the critically-acclaimed CD, 'Herbie Hancock's The Imagine Project', winner of two 2011 Grammy Awards for Best Pop Collaboration and Best Improvised Jazz Solo. Utilizing the universal language of music to express its central themes of peace and global responsibility, the 'Imagine' project was recorded around the world and features a stellar group of musicians including Jeff Beck, Seal, Pink, Dave Matthews, The Chieftains, Lionel Loueke, Oumou Sangare, Konono #1, Anoushka Shankar, Chaka Khan, Marcus Miller, Derek Trucks, Susan Tedeschi, Tinariwen, and Ceu.

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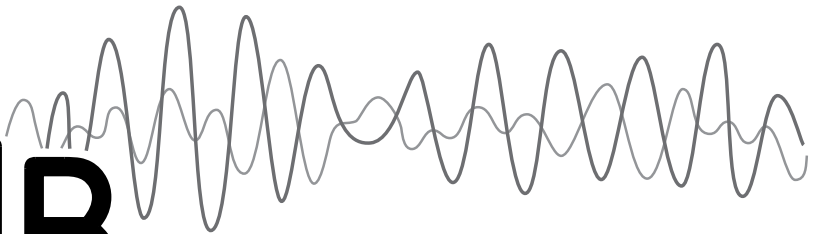


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Herbie Hancock also maintains a thriving career outside the performing stage and recording studio. Recently named by the Los Angeles Philharmonic as Creative Chair For Jazz, he currently also serves as Institute Chairman of the Thelonious Monk Institute of Jazz, the foremost international organization devoted to the development of jazz performance and education worldwide. Hancock is also a founder of The International Committee of Artists for Peace, and was recently awarded the much esteemed "Commandeur des Arts et des Lettres" by French Prime Minister Francois Fillon.

In July of 2011 Hancock was designated a UNESCO Goodwill Ambassador by UNESCO Director-General Irina Bokova. Recognizing Herbie Hancock's "dedication to the promotion of peace through dialogue, culture and the arts," the Director-General has asked the celebrated jazz musician "to contribute to UNESCO's efforts to promote mutual understanding among cultures, with a particular emphasis on fostering the emergence of new and creative ideas amongst youth, to find solutions to global problems, as well as ensuring equal access to the diversity of artistic expressions." UNESCO's Goodwill Ambassadors are an outstanding group of celebrity advocates who have generously accepted to use their talent and status to help focus the world's attention on the objectives and aims of UNESCO's work in its fields of competence: education, culture, science and communication/information

Now in the fifth decade of his professional life, Herbie Hancock remains where he has always been: in the forefront of world culture, technology, business and music. Though one can't track exactly where he will go next, he is sure to leave his inimitable imprint wherever he lands.



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WORD BECOMES FLESH

Marc Bamuthi Joseph/The Living Word Project
Marc Bamuthi Joseph, Founding Artistic Director
Joan Osato, Producing Director
Written and Directed by Marc Bamuthi Joseph

Written and Performed by
Dahlak Brathwaite
Daveed Diggs
Dion Decibels
Khalil Anthony
Michael Turner
B.Yung

Technical Director/Lighting Designer: Haldun Morgan
Company Manager: Joan Osato

Tour Producer: MAPP International Productions

Post-show discussion/reception with the artists in the Campus Center
Reading Room immediately following the performance.



Season Sponsors:



Event Sponsor:



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, with additional support from the six New England state arts agencies.



Word Becomes Flesh is a National Performance Network (NPN) Re-Creation Fund Project sponsored by La Pena Cultural Center (Berkeley, CA) in partnership with Painted Bride (Philadelphia, PA), Dance Place (Washington, DC), Youth Speaks (San Francisco, CA) and NPN, with principal development support from Z Space Studios (San Francisco, CA). This project has been made possible by the National Endowment for the Arts as part of *American Masterpieces: Three Centuries of Artistic Genius*. For more information: www.npnweb.org.

The Living Word Project is supported in part by The East Bay Community Foundation, The William and Flora Hewlett Foundation, The James Irvine Foundation, Panta Rhea Foundation, The MAP Fund, a program of Creative Capital supported by the Doris Duke Charitable Foundation and the Rockefeller Foundation, The New England Foundation for the Arts' National Dance Project, with lead funding from the Doris Duke Charitable Foundation and additional funding from the Andrew W. Mellon Foundation and the Boeing Company Charitable Trust, San Francisco Grants for the Arts/Hotel Tax Fund, and the Zellerbach Family Foundation.

Word Becomes Flesh was originally created and performed by Marc Bamuthi Joseph with live music composed and performed by Paris King, Sekou Gibson and Ajayi Jackson. Other collaborators included dancer/choreographer Adia Whittaker and dramaturg Roberta Uno.

Word Becomes Flesh premiered in November 2003 at the Alice Arts Center (Oakland, CA) and subsequently toured through 2007 nationwide to venues including Bates Dance Festival (Lewiston, ME), ODC Theater and Yerba Buena Center for the Arts (San Francisco, CA), On the Boards (Seattle, WA), New World Theater (Amherst, MA), Dance Theater Workshop (New York, NY), Live Arts Festival (Philadelphia, PA), Museum of Contemporary Art (Chicago, IL), University Musical Society (Ann Arbor, MI), Miami Dade College (Miami, FL), and Dance Place (Washington, DC). Considered the seminal work of Marc Bamuthi Joseph and The Living Word Project, *Word Becomes Flesh* was chosen by the National Performance Network for its 25th Anniversary Re-Creation Initiative supported in part by the National Endowment for the Arts.



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Marc Bamuthi Joseph is one of America's vital voices in performance, arts education, and artistic curation. Joseph is an inaugural recipient of the Doris Duke Charitable Foundation Artist Award (2012) and a recipient of the Alpert Award in the Arts for Theater (2011). In the Fall of 2007, Bamuthi graced the cover of Smithsonian Magazine after being named one of America's Top Young Innovators in the Arts and Sciences. He is the artistic director of the 7-part HBO documentary "Russell Simmons presents Brave New Voices" and an inaugural recipient of the United States Artists Rockefeller Fellowship (2006), which annually recognizes 50 of the country's "greatest living artists". He is the 2011 Alpert Award winner in Theater and in April 2012, he was one of 21 artists to be named to the inaugural class of Doris Duke Artists. He currently serves as Director of Performing Arts at Yerba Buena Center in San Francisco.

After appearing on Broadway as a young actor, Joseph has developed several poetically based works for the stage that have toured across the U.S., Europe, and Africa. These include *Word Becomes Flesh*, *Scourge*, and *the break/s*, which co-premiered at the Humana Festival of New American Plays and the Walker Arts Center in the Spring of 2008. Joseph's *Word Becomes Flesh* was remounted in December 2010 as part of the National Endowment for the Arts' "American Masterpieces" series, and will tour throughout North America and Hawaii through 2013. In addition, he wrote the commissioned libretto, *Home in 7* for the Atlanta Ballet in 2011, and directed Dennis Kim's *Tree City Legends* at Intersection for the Arts in 2012.

A gifted and nationally acclaimed educator and essayist, he has lectured at more than 200 colleges and universities, been a popular commentator on National Public Radio, and has carried adjunct professorships at Stanford University, Lehigh University, Mills College, and the University of Wisconsin. As the Artistic Director of Youth Speaks he mentored 13-19 year old writers and curated the Living Word Festival and Left Coast Leaning. He is the co-founder of Life is Living, a national series of one day festivals designed to activate under-resourced parks and affirm peaceful urban life through hip hop arts and focused environmental action. His proudest work is with his family, raising his two children and spoiling two dogs with his incredible wife in Oakland, California. twitter.com/bamuthi

Dahlak Brathwaite (Performer) is a multi-faceted hip-hop artist who draws upon his abilities as a musician, actor, and poet to create a dynamic, spellbinding performance. Since launching into the national spoken word scene by winning the Brave New Voices international Poetry Slam, he has performed on the Tavis Smiley Radio show and the past two seasons of *Russell Simmons' presents Def Poetry Jam*. This is the second time Brathwaite has worked with Marc Bamuthi Joseph, writing and performing in *Scourge* - a play that the Boston Globe hailed as "explosive". As a member of the group iLL-Literacy, Dahlak has showcased his seamless blend of hip-hop, theater and spoken word throughout the U.S. and overseas. Brathwaite is originally from Sacramento, California and is now based in Brooklyn, New York. His newest play *spirituals* is currently in development through The Living Word Project in San Francisco.

Daveed Diggs (Performer) is an actor, educator, composer, rap and spoken word artist who graduated with a degree in Theater Arts from Brown University in 2004. He has many California and Western regional credits including Pacific Rep Theater's *Troilus and Cressida* (Troilus) and *A Comedy of Errors* (Duke), The SF Playhouse *Six Degrees of Separation* (Paul) and *Jesus Hopped the A Train* (Angel). Diggs also teaches Rap and Spoken word classes at James Lick Middle School and at the Marsh Youth Theater and gives workshops throughout the Bay Area, New York City, and New Jersey. He has been a teacher in residence with the Arts Literacy Program in Providence, Rhode Island and a teaching artist for Youth Speaks. As a writer, Diggs has written several plays in verse including: *Sweeter Than*, a play based on the writings of Harlem Renaissance poet Jean Toomer, which was produced by Rites and Reasons Theatre in Rhode Island; and *Big Shoes*, a solo performance piece. He is also a co-writer and performer in The Living Word Project's *The One Drop Rule* directed by Marc Bamuthi Joseph. In the New York area you can see Diggs perform as a new member of the improvisational theater/rap event Freestyle Love Supreme. Catch him in San Francisco with the music/super-hero squadron The Freeze.

Dion Reiner-Guzman (Performer), better known as **Dion Decibels** was born into music. The son of a professional drummer and a dancer, there was no shortage of musical influences around him as a child. Dion's love for music elevated when he discovered turntables. The ability to manipulate his favorite

songs sparked an unstoppable love for his craft, and has led him to become a prominent force in the Bay area music scene. He has more than ten years experience as a DJ, as well as working as a sound engineer, producer and teacher. Heavily influenced by rock & roll and Latin music from his youth, Dion Decibels seamlessly mixes soul, funk, hip hop, Latin and house music into his own eclectic sound journey. Not only can you catch Dion rocking live sets, but you can also hear him spin on one of his many mixtapes, and on "ThinkBeat Radio", a staple radio show in the Bay area on 94.1 FM KPFA and www.alldayplay.fm. Twitter: @diondecibels Facebook: www.facebook.com/diondecibels

Khalil Anthony (*Performer*) is an Artist-Educator, working within a variety of media. His work investigates relationships between the spirit and space, the black body, sexuality, society, and the urban experience. Weaving together these artistic intentions through dance and movement, writing, painting, education, and song, his work speaks to diverse

audiences and communities. Originally from Chicago, Illinois and currently living in New York City, he has taught and performed in the UK, Amsterdam, Paris, Venezuela, Brazil, Mexico, Guatemala, and throughout the continental US. His work stems from a belief and commitment in the knowledge that all human beings, and especially young people, have a voice. After being published at the young age of 7, Anthony's work has appeared in various literary magazines and educational journals. As an Emmy winning singer-songwriter, his critically acclaimed album, *Urbanfolksunshine*, has been featured in five films, with international radio play in Venezuela, Brazil, and the UK. In 2009, Anthony traveled to England, and began 'The Visible Man Project', which works to strengthen relationships between queer/gay artists of color from the US and the UK. His most recent project, *Frederic Leon*, is a novel based on events in his own life when, as a teacher, he was arrested for defending his students against police brutality. Currently, Anthony is completing his second studio

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album, *Per Se*, and is a featured artist in the exhibit *Reimagine: That Which We Know But Don't Realize* at Yerba Buena Center for the Arts in San Francisco. Khalil Anthony continues to bring life to his living by creating, being, and sharing the gift of art honestly, poignantly, and without regrets. khalilanthony.com :: khalil@khalilanthony.com :: www.twitter.com/negrotambor :: www.urbanfolkmusic.bandcamp.com

Michael Wayne Turner III, (*Performer*) better known as MyKeyRoc, is a poet, musician, actor, model, and classically trained dancer. Originally from Houston, Texas, MyKeyRoc has lived in New York and Los Angeles, and currently resides in the Bay Area. In 2009, he was a finalist in the Youth Speaks Bay Area Teen Poetry Slam and went on to represent the Bay Area at the Brave New Voices International Teen Poetry Slam Festival in Chicago, IL. His most recent works include a music and spoken word mixtape with phresh pham. With his poetry he has toured extensively to universities including USC, UCLA, Stanford, TSU, WKU, UK, MTSU; performance venues including San Francisco Opera House, The Chicago Theater, Art Institute of Chicago, Herbst Theater, Stanford University; and hundreds of coffee shops, museums and street corners across the country.

B. Yung (*Performer*) has recently become a familiar face in the American Spoken word community. After performing in LA's Def Poetry Allstar show by Stan Lathan in 2006, he began a very successful career at his new found craft. In 2008, B. Yung was featured in the Russell Simmons HBO documentary *Brave New Voices*, ranking second in the Nation with NYC's Youth SlamTeam at the Brave New Voices National Competition. He also won first place in the Robert Redford Speak Green Competition held at The Kennedy Center in Washington D.C which earned him a chance to perform at the 2009 Sundance Film Festival. In 2009, B. Yung joined the Legendary Us3 Band and began traveling Europe on the "Stop, Think, Run" tour and his song "Love of my life" (produced by Geoff Wilkinson) premiered on MTV and VH1 Soul. In 2010 he ranked seventh in the Village Voice Rap Reviews, was featured in the Sprite Dunk Contest commercial and also Reggie Bythwood's "One Night in Vegas" documentary about Tupac Shakur and Mike Tyson (ESPN), created an LP "Eye of the Prince," and performed in China, Russia, England and Japan.

Carvens Lissaint (*Performer/Understudy*) is a Haitian American award winning performance artist who has been gracing stages around the United States, United Kingdom and The Caribbean. The 2011 Nuyorican Grand Slam Champion (Ranked 2nd in the nation at the Adult National Poetry Competition) The 2007 Knicks Grand Slam Champion, 2008 Newark New Jersey Youth team, 2009 New Jersey (Slam Global) Grand Slam Champion, 2009 Robert Redford Speak Green Grand Slam Champion, 2009 Urban Word NYC team, was the coach of the 2010 NYU Poetry Slam team and Co-coach of the 2010 Urban word slam team that won the Brave New Voices International Poetry Slam. Lissaint has also been named one of The Root's Top 30 performance poets. He has performed at TEDYouth, on Broadway at The New Amsterdam Theater, Off Broadway at the Ohio Theater, the 2010 Sundance Film Festival in Utah, The United States Green Build Council in Arizona, and the Kennedy Center in Washington, DC. Most recently, he was featured on the second and third seasons of the hit television series "Verses and Flow" on TV1. He is the author of "The Inspiration, From: Heart To: Page" under PENMANSHIP BOOKS publishing company. He has a degree in Acting from The American Academy For Dramatic Arts and currently attends St. Johns University majoring in Dramatic Arts for Film and Television. He is happy to be spreading the word of God.

Haldun Morgan (*Technical Director, Lighting Designer*) is a filmmaker, politico, educator and a high tech Toltec from San Antonio, Tejas. The ability to bring an idea to life through artistic creation is his passion. Haldun attended UT Austin and majored in Ethnic Studies and minored in English. In the past few years he has worked with The Living Word Project on such works as *The One Drop Rule, Representa!* (Paul Flores, Directed by Danny Hoch), *Monday Golden Sun* (Directed by Jeannie Barroga), *Unbuckled, Uncensored* (Regie Cabico, Directed by Brian Freeman), *Bury Marcos* (Jason Mateo, Directed by Marc Bamuthi Joseph) and The San Francisco premiere of *Mapa/Corpo3*, a new work by acclaimed performance artist, writer, activist, and educator Guillermo Gómez-Peña and La Pocha Nostra.

The Living Word Project (LWP) is the resident theater company of Youth Speaks, committed to producing literary performance in the verse of our time. Aesthetically urban, pedagogically Freirean, LWP derives personal performed narratives out of interdisciplinary collaboration. Though its methodology includes dance, music, and film, the company's emphasis is spoken storytelling. LWP creates verse-based work that is spoken through the body, illustrated by visual and sonic scores, and in communication with the important social issues and movements of the immediate moment. LWP is the theater's connection from Shakespeare's quill to Kool Herc's turntables; from Martha Graham's cupped hand to Nelson Mandela's clenched fist: a new voice for a new politic. Highlights include *Cause* (w/Robert Moses, & ensemble 2003), *Word Becomes Flesh and Scourge* (Marc Bamuthi Joseph, 2004 & 2005), *In Spite of Everything* (The Suicide Kings, 2007), *War Peace* (Jason Samuels Smith & ensemble), *the break/s* (Marc Bamuthi Joseph, 2009), *Mirrors in Every Corner* (Chinaka Hodge, 2010), *red, black & GREEN; a blues* (Marc Bamuthi Joseph, Directed by Michael John Garces, 2011) and *Tree City Legends* (by Dennis Kim). Since 2008, LWP has produced **LIFE is LIVING** across the country in underutilized parks in urban cities. LIFE is LIVING establishes a new model for partnerships between diverse and under-resourced communities, green action agencies, and the contemporary arts world. Highly successful LIFE is LIVING events have taken place in Harlem, Chicago, Houston, and Oakland, with further work proposed for Philadelphia, San Francisco, and the Twin Cities. For more information please see <http://livingwordproject.org/core/> and <http://www.lifeisliving.org>

For booking information, contact:
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The Living Word, MAPP, NEA, National Performance Network, and Youth Speaks



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Program

Kangen

(Orchestral music selections)

Taishikicho no netori

Keibairaku no kyu

Rinkokodatsu

Chogeishi

Musicians:

Kakko Drum: Tetsuo Sakai

Taiko drum: Yasuhiro Suka

Shoko gong: Kanji Hisamatsu

Biwa strings: Yoshio

Tai shakuhachi flute/Gakuso Japanese harp: Hideo Morisaku;

Sho: Yuko Tanabe

Hichiriki flute: Tatsuya Shioir, Takao Morisaku

Ryuteki flute: Yoichiro Iguchi, Kimio Aota

Bugaku

(Dance selections)

with Gagaku orchestra

"KARYOBIN"

Dancers: Umeko Iguchi, Toru Iguchi, Yuya Suka, Sage Miyake

"SEIGAIHA"

Dancers: Mineko Iguchi, Miki Morisaku

Kitanodai staff: Setsuko Fujihisa, Kenji Higashide, Kazuaki Yoshimoto,

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PROGRAM NOTES

Kangen (Orchestral Music)

Taishikicho no netori

Taishikicho is one of the modes of Tang-era Chinese music. Its fundamental key corresponds to the "E" in western music. *Netori* is a short introductory piece usually played at the beginning of a *Kangen* (instrumental piece) program in order to tune the instruments and to indicate to the audience the mode of the music which follows, thus producing a tonal atmosphere for the concert. It can be described as a highly stylized "tuning" in western music. *Netori* is played by the lead player of each instrument group in the order of *sho*, *hichiriki*, *yokobue*, *kakko*, *biwa* and so.

Keibairaku no kyū

This work tells the story of Emperor Xuangzong of Tang (reign: 712-756) who held a feast on his birthday one hundred decorated horses. It is unclear if this piece was attributed to Zhangsun Wuji or Emperor Taizong or Emperor Xuanzong. Originally, consisting of three sections (*Jo*, *Ha*, *Kyu*), now only the *Kyu* or final section has been preserved.

Rinkokodatsu

Rinko refers to an ancient acrobatic dance in ancient China, in which a dancer plays drums set in a circle; *Kodatsu* was a dance form popular in China during the Tang dynasty. This musical composition might have originally accompanied the dance but now only the music has been preserved. Alternately, this composition may have accompanied an ancient vocal piece called "Ahato". However, the song has been lost.

Chogeishi

Chogeishi is said to have been composed by Minamoto no Hiromasa (A.D. 918-980), well-known virtuoso player of *hichiriki* and *biwa*. It is always played as the "Finale" or the music for the departure of the audience at the end of *bugaku* (dance) program. For this purpose it is usually played with a quicker tempo known as *bugaku-buki*.

Bugaku Dances

Karyobin

This dance piece was brought to Japan in 736 A.D. by the monk named Buttetsu from the country now known as Vietnam. On a day when a memorial service was held at the temple of *Gion-shoja*, in India, the *karyobin*, spiritual bird inhabitants of the Pure Earth of Happiness *Sukhavati* in Sanskrit, came flying. This image was later interpreted in dance and music. The word *karyobin* (short for *karyobinga*) is a phonetic translation of the word *Kalavinka*, from Sanskrit and appears in Indian mythology. In Buddhism, *karyobin* is described as a bird which preaches the Law in Pure Earth. Its beautiful song is said to be the voice of Buddha and is represented in works of art as a bird with a human head. *Karyobin* is often performed as a dance piece, in which dancers hold the *dobyoshi* (two circular copper cymbals) in their hands and jump clapping the cymbals together. The *dobyoshi* sound is said to simulate the cry of the *Karyobin* birds.

Seigaiha

This is one of the most well-known dance pieces. In "The Tale of Genji", written in 1008 in Japan, *Hikarugenji*, the hero, and his rival, *Tōno-chūjō*, performed this dance in front of Emperor *Suzaku*. It is said the costume used is the most beautiful and luxurious amongst the numerous *bugaku* costumes. The top tunic has about 70 birds embroidered on to represent the waves of the blue sea. The headpiece and sword are also decorated with the design of waves. The ebb and flow of the waves are choreographed in the dance and are also mimicked in sound of the percussive instruments.

The Instruments

羯鼓 *Kakko* (small drum). The *Kakko* leads the ensemble, sets the tempo and signals the start and end of the music. It plays the role of the concert master.

太鼓 *Taiko* (large drum). *Taiko* is a drum is suspended from three directions by cords in a circular wooden frame. The drum is struck with short, wooden mallets padded with deer skin. The *Taiko* plays a transitional role in the music.

鉦鼓 *Shoko* (gong). The *Shoko*, the only metal instrument, is a small brass gong.

楽琵琶 *Gakubiwa* (lute) The *Biwa* is derived from a Persian lute and came to Japan during the Nara period (710-794) via the Silk Road. *Gakubiwa* is the largest among *biwa* instruments. The *gakubiwa* does not play melodies; it used as a rhythm instrument.

楽箏 *Gakuso* (Japanese harp) or *So*. The ancestor of *so* arrived to Japan from China in the early Nara period. It has 13 strings and used as a rhythm instrument like the *gakubiwa*.

笙 *Sho* (free-reed mouth organ). The *sho*, used primarily to play chords, consists of 17 slender bamboo pipes. Each is fitted with a metal, free reed in its base. Different sounds are made by pressing holes on the side of the pipes. It is said that the sound of *sho* represents the light shining down from the heavens.

箏篳 *Hichiriki* (flageolet-like instrument). The *hichiriki* is said to have originated in western Asia and travelled from China to Japan during the Tang Dynasties (618-907). The *hichiriki* has a double reed configuration similar to the oboe and plays a main melody due to its large sound. If the *sho* is the sound of the heavens, then the *hichiriki* is said to be the voice of the people on Earth.

横笛 *Yokobue* (flute-like instrument) or *Ryuteki*. The *Ryuteki* plays an ornamental main melody because of its wide range. *Ryuteki* means the dragon's flute. Its sound is said to represent the cry of the dragons that ascend the skies between the heavenly lights (represented by the *shō*) and the people of the earth (represented by the *hichiriki*). Together, these three instruments portray the universe.

ABOUT KITANODAI GAGAKU ENSEMBLE

The *Kitanodai Gagaku Kai* was established in June, 1982 for the purpose of educating and raising the level of aesthetic sensibilities of young people and to promote Japanese culture abroad through *Gagaku*, an ancient Japanese music. The originating members of the *Kitanodai Gagaku Kai* were taught by the late Mr. Fumitaka Tohgi, formerly the Director of the Music Department at the Imperial Household Agency. As the roots of the Tohgi family go back to the era of Prince Shotoku (574-622), the family has carefully safeguarded the musical traditions of *Gagaku* or ancient court music and imparted all instruction through direct oral teachings. Currently, the members of the *Gagaku Kai* receive training from Mr. Shogo Anzai, principal court conductor at the Music Department of the Imperial Household Agency. In 2011, the *Kitanodai Gagaku Kai* incorporated its overseas section as the *Kitanodai Gagaku Ensemble* to further promote its activities worldwide. The *Kitanodai Ensemble* has performed in Europe and Japan, Australia and India, presenting in 2009 for the President of Austria at the Museum of Ethnology in Vienna celebrating 140 years of diplomatic relationship between Japan and Austria. In 2009, the Ensemble presented a joint collaborative project with U.S. based Nataraj Performing Arts of India called "Classical dances along the Silk Road" at Nihon University in Tokyo and at Hiratsuka in Japan. In 2012, *Kitanodai* had a very successful *Gagaku* concert tour in the United States to celebrate the US-Japan Cherry Blossom Centennial performing at the Boston Symphony Hall and at the Kennedy Center Millennium Stage in Washington D.C.

**BIOGRAPHIES OF PRINCIPALS FOR
KITANODAI GAGAKU ENSEMBLE**

Mr. Tetsuo Sakai, Honorary President, Kitanodai Gagaku Ensemble began his Gagaku lessons in 1957 when Gagaku was not known or open to public learning. He had an opportunity to attend a Gagaku music concert and receive a lesson that made him obsessed with this music. In learning from the late Mr. Fumitaka Tohgi of the Music Department at the Imperial Household Agency, he found that one can find a sense of "stillness" within this music. Since that moment of awareness, he continued learning and performing Gagaku to this day, thereby enriching his personal artistic senses and his life.

Yoichiro Iguchi, President, Kitanodai Gagaku Ensemble began his Gagaku lessons in 1982 with the late Mr. Fumitaka Tohgi, deputy chief court musician of Music Department at the Imperial Household Agency. His first instrument was Yokobue (flute) but later he expanded his study and expertise to other instruments such as Kakko, koto and sho. Apprenticing with his master, Yoichiro performed at concerts and rituals held at shrines and temples in Japan. As he progressed, he became attracted to Gagaku's philosophy of cultivating inner depth and joyfulness. He believes in the importance of educating younger people about Gagaku's history



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and philosophy and is a frequent teacher for elementary, middle and high schools around Japan and abroad. Today, Yoichiro continues his musical training under Mr. Shogo Anzai, chief court musician at the Music Department of the Imperial Household Agency.

Mineko Iguchi, Vice President began her dance training in 1983 when she joined the Kitanodai Gagaku Ensemble. There she received dance lessons on Saho no Mai (Left School dances), Uho no Mai (Right School dances) and Kagura no Mai from the late Mr. Fumitaka Tohgi, then deputy chief court musician in the Music Department at the Imperial Household Agency, Tokyo Japan. Mineko has performed Bugaku dances with the Kitanodai Gagaku Ensemble world-wide. Through her performances and teaching she makes the beauty and formality of Bugaku accessible worldwide. While continuing her own dance studies with Mr. Shogo Anzai, she is also been working to create a new form of Bugaku and hopes to teach Japanese youth in this style to continue her legacy. Mineko Iguchi also designs and makes costumes for Bugaku. To broaden her knowledge of Japanese traditional culture, Mineko has studied tea ceremony with Ms. Somi Suzuki, of the Urasenke School and Ikebana (flower arrangement) from an early age.

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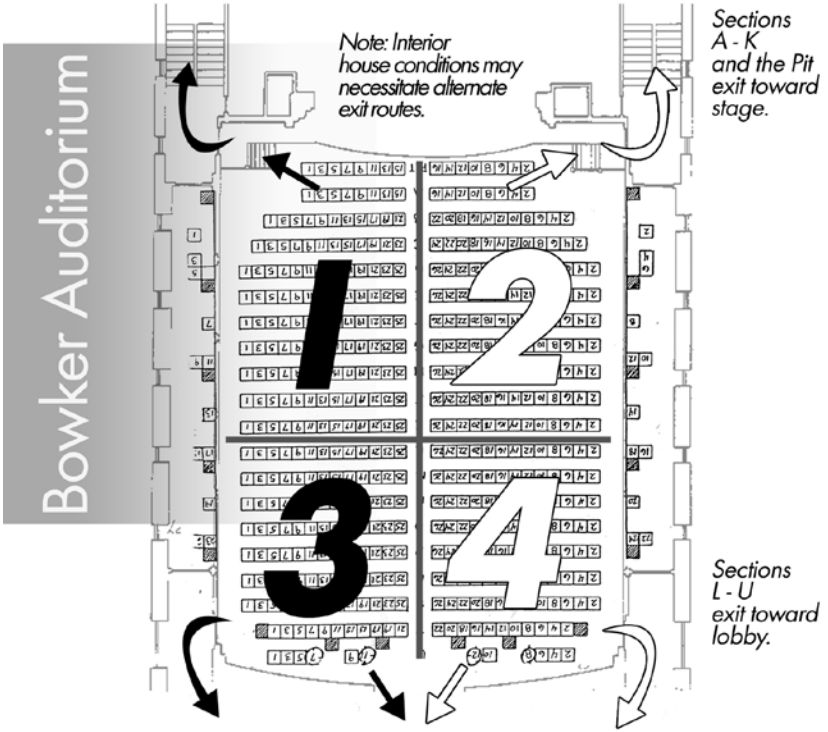
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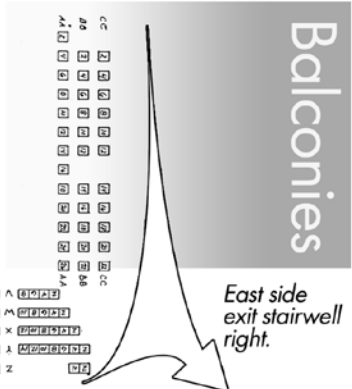
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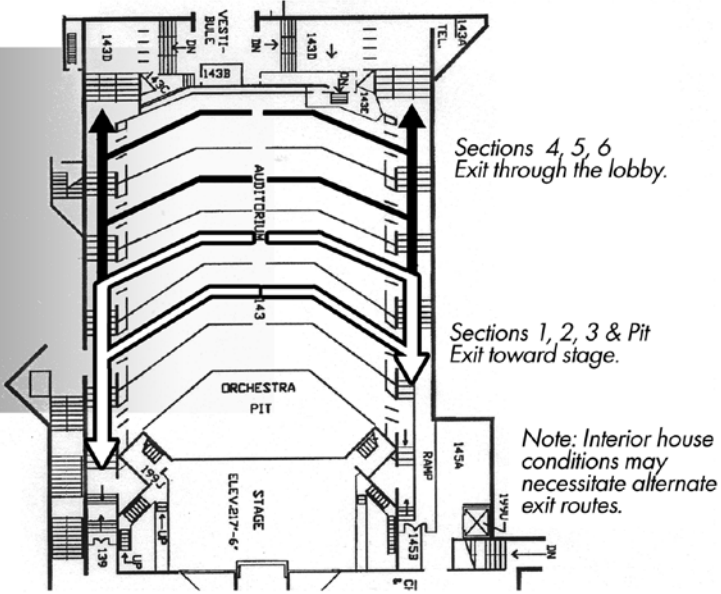


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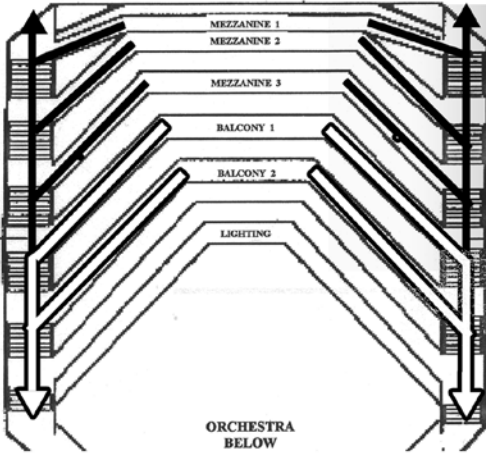
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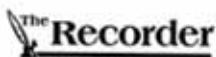
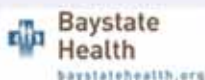
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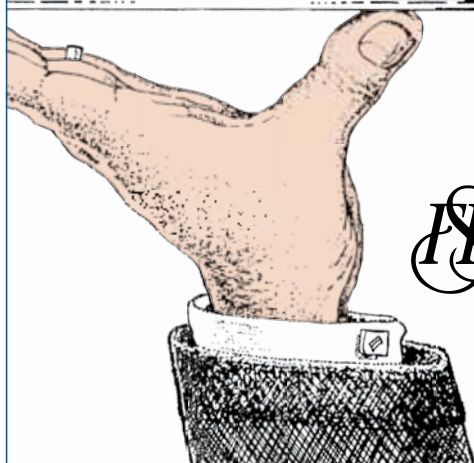
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