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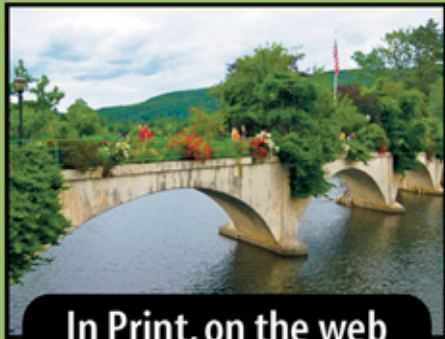
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In this Issue . . .

- 15 KYLE ABRAHAM/ABRAHAM.IN.MOTION**

- 21 LES VIOLONS DU ROY, BERNARD LABADIE,
ARTISTIC & MUSIC DIRECTOR, STEPHANIE
BLYTHE, MEZZO-SOPRANO**

- 29 THE IDAN RAICHEL PROJECT**

- 34 NITIN SAWHNEY:
PAST, PRESENT AND FUTURE UNPLUGGED**

- 38 Fine Arts Center Board and Staff**

- 39 Friends of the Fine Arts Center**

- 42 Evacuation Diagram**

- 44 Patron Services Information**

- 45 Symbols of Support**



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Tuesday, October 22, 2013, 7:30 pm
Fine Arts Center Concert Hall

**KYLE ABRAHAM
ABRAHAM.IN.MOTION**

PAVEMENT

Choreography: Kyle Abraham in collaboration with Abraham.In.Motion

Dramaturge: Charlotte Brathwaite

Editing Advisor: Alexandra Wells

Costume Design: Kyle Abraham

Scenic/Lighting Designer: Dan Scully

Public Programs Developer: Maritza Mosquera

Sound Editing: Sam Crawford

Video images courtesy of Chris Ivey

Performers:

Kyle Abraham, Matthew Baker, Brittanie Brown, Chalvar Monteiro,
Jeremy "Jae" Neal, Maleek Washington, and Eric Williams

Music:

J.C. Bach, Jacques Brel, Benjamin Britten, Antonio Caldara,
Sam Cooke, Colin Davis, Emmanuelle Haïm, Heather Harper, Donny
Hathaway, Edward Howard, Concerto Köln, Philippe Jaroussky, Le Cercle
De L'Harmonie, Alan Lomax, Ensemble Matheus, Fred McDowell, Hudson
Mohawke, Alva Noto, Jérémie Rhorer, Ryuichi Sakamoto, Carl Sigman,
Jean-Christophe Spinosi, and Antonio Vivaldi.

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Pavement

Program Notes and Acknowledgements

"Men call the shadow prejudice, and learnedly explain it as a natural defense of culture against barbarism, learning against ignorance, purity against crime, the 'higher' against the 'lower' races." – W.E.B Du Bois

In 1991, I was fourteen and entering the ninth grade at Schenley High School in the historic Hill District of Pittsburgh. That same year, John Singleton's film, *Boyz N The Hood* was released. For me, the film depicted an idealized "Gangsta Boheme" laying aim to the state of the Black American male at the end of the 20th century. Twenty years later and more than ten years into the 21st century, I am focused on investigating the state of Black America and a history therein.

Reimagined as a dance work and now set in Pittsburgh's historically black neighborhoods, East Liberty, Homewood and the Hill District, *Pavement*, aims to create a strong emotional chronology of a culture conflicted with a history plagued by discrimination, genocide, and a constant quest for a lottery ticket weighted in freedom.

Looking primarily at Homewood and the Hill District, their histories run parallel. Both experienced a cultural shift in the 1950's when jazz legends like Ella Fitzgerald and Duke Ellington performed at local theaters, and Billy Strayhorn spent most of his teenage years. A half a century later, those same theaters became dilapidated. The streets that once flourished on family run businesses and a thriving jazz scene, now show the sad effects of gang violence and crack cocaine.

To our collaborators and supporters and the amazing staff of A/I/M, Danspace Project, Harlem Stage, Hobart and William Smith Colleges, The Joyce Theater Foundation, MANCC and NDP, thank you for believing in this project and for all that you've done to get this show up and running! To anyone who has ever supported my work by either donating to the company, recommending my work, or simply attending one of our shows in the city, at a time when there are so many wonderful options, thank you for spending your time with us this evening.

The creation and presentation of *Pavement* is supported by the National Endowment for the Arts in cooperation with the New England Foundation for the Arts through the National Dance Project. Major support for NDP is provided by the Doris Duke Charitable Foundation and The Andrew W. Mellon Foundation, with additional support from the Community Connections Fund of the MetLife Foundation. Support from the NEA provides funding for choreographers in the early stages of their careers.

Developed in part during a Choreographic Fellowship at the Maggie Allesee National Center for Choreography at Florida State University, *Pavement* was also created during a residency provided by The Joyce Theater Foundation, New York City, with major support from The Andrew W. Mellon Foundation as well as during a residency provided by The Joyce Theater Foundation, New York City, with major support from The Rockefeller Foundation's NYC Cultural Innovation Fund and the Rockefeller Brothers Fund.

The creation of *Pavement* was made possible, in part, by the Danspace Project Commissioning Initiative with support from the Jerome Foundation. *Pavement* was developed, in part, during a creative residency at the Bates Dance Festival. *Pavement* is made possible, in part, by Lower Manhattan Cultural Council's Swing Space program.

Harlem Stage is the Lead Commissioner of *Pavement*, through its WaterWorks program. *Pavement* had its world premiere at The Harlem Stage Gatehouse on November 2-3, 2012. WaterWorks is supported by Time Warner and the National Endowment for the Arts.



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About the Company

The mission of **Kyle Abraham/Abraham.In.Motion** is to create an evocative interdisciplinary body of work. Born into Hip hop culture in the late 70's and grounded in Abraham's artistic upbringing in classical cello, piano, and the visual arts, the goal of the movement is to delve into identity in relation to a personal history. The work entwines a sensual and provocative vocabulary with a strong emphasis on sound, human behavior and all things visual in an effort to create an avenue for personal investigation and exposing that on stage. *A/I/M* is a representation of dancers from various disciplines and diverse personal backgrounds. Combined together, these individualities create movement that is manipulated and molded into something fresh and unique. Abraham.In.Motion is a proud supporter of Dancers Responding to AIDS.

Kyle Abraham/Abraham.In.Motion is a member of Pentacle (Dance Works, Inc.) a non-profit service organization for the performing arts, Mara Greenberg and Ivan Sygoda, Directors. 246 West 38th Street, 4th, New York, NY 10018. Tel. 212-278-8111; Fax 212-278-8555. Web site:www.pentacle.org

For booking information, contact Sophie Myrtil-McCourty, at the above address and number, extension 313 or at sophiem@pentacle.org.

For international booking information, contact Bernard Schmidt Productions, Inc at 16 Penn Plaza, Suite 545, New York, NY 10001, USA. Tel/Fax: 1-212-564-4443. Email: bschmidtpd@aol.com, Web site: www.bernardschmidtproductions.com

2012 Jacob's Pillow Dance Award recipient and 2012 USA Ford Fellow, **Kyle Abraham**, began his training at the Civic Light Opera Academy and the Creative and Performing Arts High School in Pittsburgh, Pennsylvania. He continued his dance studies in New York, receiving a BFA from SUNY Purchase and an MFA from NYU Tisch School of the Arts.

In November 2012, Abraham was named the newly appointed New York Live Arts Resident Commissioned Artist for 2012-2014. Just one month later, Alvin Ailey American Dance Theater premiered Abraham's newest work, *Another Night* at New York's City Center to rave reviews. Rebecca Bengal of Vogue writes, *"What Abraham brings to Ailey is an avant-garde aesthetic, a original and politically minded downtown sensibility that doesn't distinguish between genres but freely draws on a vocabulary that is as much Merce and Martha as it is Eadweard Muybridge and Michael Jackson."*

In 2011, OUT Magazine labeled Abraham as the "best and brightest creative talent to emerge in New York City in the age of Obama".

Abraham received a prestigious Bessie Award for Outstanding Performance in Dance for his work in *The Radio Show*, and a Princess Grace Award for Choreography in 2010. The previous year, he was selected as one of Dance Magazine's 25 To Watch for 2009.

His choreography has been presented throughout the United States and abroad, most recently at On The Boards, South Miami-Dade Cultural Arts Center, REDCAT, Philly Live Arts, Portland's Time Based Arts Festival, Jacob's Pillow Dance Festival, Danspace Project, Dance Theater Workshop, Bates Dance Festival, Harlem Stage, Fall for Dance Festival at New York's City Center, Montreal, Germany, Jordan,

Ecuador, Dublin's Project Arts Center, The Okinawa Prefectural Museum & Art Museum located in Okinawa Japan, The Andy Warhol Museum and The Kelly-Strayhorn Theater in his hometown of Pittsburgh, PA.

In addition to performing and developing new works for his company, Abraham.In.Motion, Abraham also teaches his unique approach to post-modern dance in various schools and studios throughout the United States, and is currently working on a new pas de deux for himself and acclaimed Bessie Award winning dancer and New York City Principle, Wendy Whelan while creating new works for his company *A/I/M*.

For more information please visit: <http://abrahaminmotion.org>

Matthew Baker (*Dancer*) originates from Ann Arbor, Michigan, where, before launching into the dance world, he began his movement exploration as a gymnast and soccer player. Prior to relocating to New York City, Matthew received his BFA in Dance from Western Michigan University. In addition to his work with Abraham.In.Motion. Matthew has been dancing with KEIGWIN + COMPANY in NYC since 2009. In 2010 Matthew enjoyed assisting Larry Keigwin in choreographing Vogue's "Fashion Night Out: The Show," New York's largest fashion show in history. Matthew thanks Kyle and the rest of the *A/I/M* family for this opportunity to grow and share!

Brittanie Brown (*Dancer*) received her B.F.A. in Dance from The Juilliard School in May 2011. Brittanie began her formal dance training at the age of 12 at Central Pennsylvania Youth Ballet. Graduating from Booker T. Washington High School for the Performing and Visual Arts in Dallas, Texas, Brittanie was a Silver Award

2007 YoungArts winner in modern dance and a Texas Young Master recognized by the Texas Commission on the Arts. In the same year, Brittanie was also named Presidential Scholar in the Arts. In previous years, she has performed original works by Alexander Ekman, Shannon Gillen, Kanji Segawa, Ohad Naharin, Robert Battle, Stijn Celis and Victor Quijada. She has had many opportunities to travel throughout the world, teaching and learning through outreach programs and workshops. Upon graduating, in summer of 2011, Brittanie was honored to go on her first international tour and perform in Company XIV's *Pinnocchio* in Edinburgh, Scotland. Brittanie is excited and honored to have the opportunity to work with this incredible company, Abraham.In.Motion.

Chalvar Monteiro (*Dancer*), a native of New Jersey, began his formal dance training at Sharron Miller's Academy for the Performing Arts. He went on to study at The Ailey School under the direction of Denise Jefferson, and earned a degree in dance from SUNY Purchase Conservatory of Dance. He was a member of Sidra Bell Dance New York, The Kevin Wynn Collection, and Elisa Monte Dance. Chalvar joined Abraham.In.Motion in June 2010. He has performed works by Judith Jamison, Thaddeus Davis, Paul Taylor, Merce Cunningham, George Balanchine, Doug Varone and Helen Pickett.

Jeremy "Jae" Neal (*Dancer*) was born and raised in Michigan and received his training from Western Michigan University. There, he performed in professional works such as *Strict Love* by Doug Varone, *Temporal Trance* by Frank Chavez and Harrison McDowney's *Dance Sport*. Since relocating to New York Jeremy has had the privilege of working with SYREN Modern Dance, Christina Noel Reaves, Catapult Entertainment, Katherine Helen Fisher Dance, Nathan Trice, and now Abraham.In.Motion. Jeremy would like to thank his family and friends for their consistent encouragement and support.

Maleek Washington (*Dancer*) was born in the Bronx, New York, and at seven years old was introduced to dance at Broadway Dance Center and the Harlem School of the Arts. After attending LaGuardia High School for Performing Arts, Maleek continued his education at The Boston Conservatory after joining CityDance Ensemble, touring to over 8 countries with them. Recently Maleek attended SpringBoard Dance where he was able to join Jose Novas's Company Flak for a season of European tours. This is Maleek's second season

with Abraham in Motion. Maleek would like to dedicate this season to the memory of his late Grandmother Duella Smith.

Eric Williams (*Dancer*) began his training as a youth in Pennsylvania under Kim Maniscalco and at the Academy of International Ballet. He continued his professional studies at the HARID Conservatory and the University of South Florida. Now a movement expresser, performer, improviser and educator he is proud to call Brooklyn his home. This is his first season with Abraham.In.Motion and he is humbled to be working for such an inspiring creator and dancing with such amazing people. He looks forward to continuing the enriching exploration of A/I/M's wonderful ethos and dynamic.

Dramaturge:

A native of Toronto, Canada, **Charlotte Brathwaite** (*Dramaturge*) is a freelance director whose works have been presented in New York and internationally. Her directing credits include: *Woman Bomb*, Baryshnikov Arts Center; *The Coming...*, the Living Theater; *American Schemes* by Radha Blank, NYC Summerstage; Shakespeare's *A Midsummer Night's Dream*, *A Streetcar Named Desire* by Tennessee Williams; *Kleopatra*, Kolkata, India and *Smile Orange*, Trinidad, W.I. She holds an MFA from Yale School of Drama, and is recipient of the Julian Milton Kaufman Prize and a Princess Grace Award. www.charlottebrathwaite.com

Editing Advisor:

As Principal dancer of the Ballet National de Nancy, **Alexandra Wells** toured the world and formed lasting partnerships with Rudolf Nureyev and Patrick Dupont. Following her performing career, she returned to the United States first as rehearsal director with Ballet Hispanico and then as faculty member of l'École Supérieure de Danse du Québec. In 2002 she co-founded Springboard Danse Montréal with Susan Alexander. The mission of this project is to connect Emerging artists to job opportunities while providing professional companies with dancers. In 2009 Alexandra designed the Movement Invention Project in NYC, under the umbrella of NJDTE. Its focus is on collaborative and improvisational skills.

Since 1998 Ms. Wells has been a full-time faculty member at The Juilliard School in New York City. In 2012 she was recognized for her entrepreneurial work with Springboard Danse Montreal in the Juilliard Convocation.

Scenic / Lighting Designer:

Dan Scully is a New York based lighting and projection designer, and has been designing

for Kyle Abraham and Abraham.in.Motion for over six years, including the Bessie Award winning *The Radio Show*. Recent work includes *1969* (Alarm Will Sound/Carnegie Hall), *The Witch of Edmonton* (Red Bull Theater), *The Orchestra Rocks!* (Carnegie Hall), *Seven Last Words* (Lincoln Center Chamber Orchestra Society), *The Wii Plays* (Ars Nova), among other credits. Regional: Trinity Rep., GEVA, Asolo Rep., Cleveland Playhouse, and Two River Theater Company. Dan is also the resident lighting designer for the Hudson Valley Shakespeare Festival. MFA-NYU/Tisch.

Public Programs Developer:

Maritza Mosquera, artist community-transformation partner, has developed, organized, and presented new practices in arts education and artist-led community collaborations with several organizations including: Chicago Arts Partners in Education, Finding History in Ourselves, Dialogues for Democracy, and the Andy Warhol Museum. She has taught in various schools and universities across the country including University of Pennsylvania, Temple University and Perspectives and Noble Academies.

Mosquera is currently developing community engagement programs for Kyle Abraham/

Abraham.In.Motion's *Pavement*, presenting dialogue programs for *Word of God* at The Warhol Museum, and teaching with the *TALL* program, Pittsburgh. Mosquera has received grants from the Mid-Atlantic Arts Foundation, The National Endowments for the Arts, The Ford Foundation, and The Multi-Cultural Arts Initiative for her own work, which she exhibits internationally.

She received an MFA from University of Pennsylvania and BFA from Maryland Institute College of Art. She studied at Skowhegan School of Painting in Maine.

Sound Editor:

Sam Crawford (*Sound Editor*) completed both his B.A. in English and A.S. in Audio Technology at Indiana University in 2003. A move to New York City led him to Looking Glass Studios where he worked on film projects with Philip Glass and Björk. His recent sound designs and compositions have included works for the Bill T. Jones/Arnie Zane Dance Company (Venice Biennale, 2010), Yin Mei Dance (Beijing, 2010), and David Dorfman Dance. He currently resides in Brooklyn where he works as a freelance composer, designer, and engineer. He also plays lap steel and banjo in various groups, including Corpus Christi (Rome).

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Stephanie Blythe, Mezzo-Soprano

Orchestral Suite in C major, TWV 55: C6 (Overture à 7) G. P. TELEMANN
1681-1767
Ouverture (grave)
Harlequinade
Espagniol [sic]
Bourrée en trompette
Sommeille [sic]
Rondeau
Menuet I – II
Gigue

Arianna a Naxos, Hob. XXXVib: 2 (anonymous string orchestra arrangement) F.J. HAYDN
1732-1809
Dove sei tu?
Dove sei, mio bel tesoro?
Andante : Ah! che morir vorrei in si fatal momento
Stephanie Blythe, Mezzo-Soprano

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Suite No. 4 in D major, BWV 1069 (original version) J.S. BACH
1685-1750
Ouverture
Bourrées I et II
Gavotte
Menuets I et II
Réjouissance

Excerpts from *Giulio Cesare, HWV 17* G.F. HANDEL
1685-1759
Empio, diro, tu sei (Aria di Cesare)
L'empio, sleale, indegno (Aria di Tolomeo)
Dall'ondoso periglio – Aure, deh, per pietà (Aria di Tolomeo)
Stephanie Blythe, Mezzo-Soprano

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STEPHANIE BLYTHE, *Mezzo-Soprano*

Mezzo-soprano Stephanie Blythe is considered to be one of the most highly respected and critically acclaimed artists of her generation.

Ms. Blythe has sung in many of the renowned opera houses in the US and Europe including the Metropolitan Opera, San Francisco Opera, Lyric Opera of Chicago, Seattle Opera, Royal Opera House Covent Garden, and the Opera National de Paris. Her many roles include the title roles in *Carmen*, *Samson et Dalila*, *Orfeo ed Euridice*, *La Grande Duchesse*, *Tancredi*, *Mignon*, and *Giulio Cesare*; Frugola, Principessa, and Zita in *Il Trittico*, Fricka in both *Das Rheingold* and *Die Walküre*, Waltraute in *Götterdämmerung*, Azucena in *Il Trovatore*, Ulrica in *Un Ballo in Maschera*, Baba the Turk in *The Rake's Progress*, Ježibaba in *Rusalka*, Jocasta in *Oedipus Rex*, Mere Marie in *Dialogues des Carmélites*; Mistress Quickly in *Falstaff*, and Ino/Juno in *Semele*.

Ms. Blythe has also appeared with many of the world's finest orchestras including the New York Philharmonic, Boston Symphony Orchestra, Chicago Symphony Orchestra, Los Angeles Philharmonic, San Francisco Symphony, Philadelphia Orchestra, Opera Orchestra of New York, Minnesota Orchestra, Halle Orchestra, Orchestra of the Age of Enlightenment, the Ensemble Orchestre de Paris, and the Concertgebouworkest. She has also appeared at the Tanglewood, Cincinnati May, and Ravinia festivals, and at the BBC Proms. The many conductors with whom she has worked include Harry Bicket, James Conlon, Charles Dutoit, Mark Elder, Christoph Eschenbach, Rafael Frühbeck de Burgos, Alan Gilbert, James Levine, Fabio Luisi, Nicola Luisotti, Sir Charles Mackerras, John Nelson, Antonio Pappano, Mstislav Rostropovitch, Robert Spano, Patrick Summers, and Michael Tilson Thomas.

A frequent recitalist, Ms. Blythe has been presented in recital in New York by Carnegie Hall (both in Stern Auditorium and Zankel Hall), Lincoln Center's Great Performers Series at Alice Tully Hall and its American Songbook Series at the Allen Room, Town Hall, the 92nd Street Y, and the Metropolitan Museum of Art. She has also been presented by the Vocal Arts Society and at the Supreme Court at the invitation of Supreme Court Justice Ruth Bader Ginsburg in Washington, DC; the Cleveland Art Song Festival, the University Musical Society in Ann Arbor, the Philadelphia Chamber Music Society, Shriver Hall in Baltimore, and San Francisco Performances.

A champion of American song, Ms. Blythe has premiered several song cycles written for her including *Twelve Poems of Emily Dickinson* by the late James Legg, *Covered Wagon Woman* by Alan Smith which was commissioned by the Chamber Music Society of Lincoln Center and recorded with the ensemble (CMS Studio Recordings); and *Vignettes: Ellis Island*, also by Alan Smith and featured in a special television program entitled *Vignettes: An Evening with Stephanie Blythe and Warren Jones*.

Ms Blythe starred in the Metropolitan Opera's live HD broadcasts of *Orfeo ed Euridice*, *Il Trittico*, *Rodelinda*, and the complete Ring Cycle. She also appeared in PBS's *Live From Lincoln Center* broadcasts of the New York Philharmonic's performance of *Carousel* and her acclaimed show, *We'll Meet Again: The Songs of Kate Smith*. Her recordings of works by Mahler, Brahms, and Wagner and of arias by Handel and Bach are available on the Virgin Classics label.

This season, Ms. Blythe returns to the Metropolitan Opera for the new production of *Falstaff* and makes her debut at the San Diego Opera in *Un Ballo in Maschera*. She also appears in concert with the New York Philharmonic, tours the US with Les Violons du Roy, and will be presented in recital in San Francisco and Princeton.

Ms. Blythe was named *Musical America's* Vocalist of the Year for 2009. Her other awards include the 2007 *Opera News* Award and the 1999 Richard Tucker Award.

BERNARD LABADIE, *Music Director*

Bernard Labadie is an internationally recognized expert on 17th and 18th century repertoire and founded Les Violons du Roy and La Chapelle de Québec in 1984 and 1985 respectively. He continues to direct their regular seasons in Quebec City and Montreal and throughout the Americas and Europe on tour. He has made twenty recordings with the ensembles on the Virgin Classics, Dorian, Atma, and Hyperion labels.

His services as guest conductor are much sought after, and he regularly accepts engagements with major North American orchestras including the New York and Los Angeles Philharmonic, the Chicago, Boston, San Francisco, Saint Louis, Houston and Toronto Symphony, the Cleveland Orchestra, and the Metropolitan Opera Orchestra. In Europe, he has taken the podium with Amsterdams Concertgebouw, the Bavarian Radio Symphony, Orchestre philharmonique de Radio-France, and the or-

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chestra of Barcelona's Gran Teatre del Liceu. He is regularly invited to conduct the Melbourne Symphony Orchestra in Australia.

Increasingly in demand among period-instrument orchestras, he regularly directs the Academy of Ancient Music and has worked with the Orchestra of the Age of Enlightenment, the English Concert, and Collegium Vocale Gent Orchestra.

As a leading ambassador for music in his native city of Quebec, Bernard Labadie was made an Officer of the Order of Canada in 2005 and a knight of Ordre national du Québec in 2006. In 2008, he received the Banff Centre's National Arts Award for his contribution to the development of the arts in Canada, as well as an honorary doctorate from Laval University.

LES VIOLONS DU ROY, Chamber Orchestra

The chamber orchestra Les Violons du Roy borrows its name from the renowned string orchestra of the court of the French kings. The group, which has a core membership of fifteen players, was brought together in 1984 by music director Bernard Labadie and specializes in the vast repertoire of music for chamber orchestra, performed in the stylistic manner most appropriate to each era. Although the ensemble plays on modern instruments, its approach to the works of the Baroque and Classical periods has been strongly influenced by current research into performance practice in the 17th and 18th centuries; in this repertoire Les Violons du Roy uses copies of period bows. The orchestra also regularly delves into the repertoire of the 19th and 20th centuries, as witnessed by its recordings of works by Piazzolla, Bartók, and Britten.

Les Violons du Roy is at the heart of the music scene in Québec City, where it has been in residence at the Palais Montcalm since 2007. Since 1997, it has also been an important part of Montreal's cultural scene. The orchestra is well known throughout Canada thanks to numerous concerts and recordings broadcast by Société Radio-Canada and the CBC and its regular presence at music festivals. Les Violons du Roy made its European debut in 1988 and has since gone on to give dozens of performances in France, Germany, England, Spain, Switzerland, and the Netherlands in the company of such renowned soloists as Magdalena Kožená, David Daniels, Vivica Genaux, and Alexandre Tharaud, including two guest appearances at Amsterdam's Concertgebouw. The orchestra has also toured in Mexico, Ecuador, and Morocco.

Since its first performance in Washington in 1995, Les Violons du Roy has extended its

performance network in the United States and now makes regular stops in New York, Chicago, and Los Angeles. The orchestra is heard frequently on NPR in the United States, and is now represented by the Opus 3 Artists agency. A recent high point was the performances of Handel's *Messiah* and Bach's *Christmas Oratorio* with La Chapelle de Québec and an outstanding array of soloists (Rosemary Joshua, David Daniels, Jan Kobow, Andrew Foster-Williams, and Joshua Hopkins), part of a US tour that took the orchestra and choir to Carnegie Hall in New York and the Walt Disney Concert Hall in Los Angeles. The concerts received remarkably positive reviews, in particular from the *New York Times* and the *Los Angeles Times*. In March 2012, the orchestra returned to Carnegie Hall with La Chapelle de Québec to present Bach's *St. John's Passion*. Then in October, the musicians toured several American cities with flautist Emmanuel Pahud and made their fourth visit to Mexico for concerts in Guanajuato (Festival internacional Cervantino) and Saltillo (Festival internacional de las artes Coahuila).

The twenty-four recordings made by Les Violons du Roy have been acclaimed by critics and earned various distinctions and awards at the national and international levels. Of twelve CDs released by Dorian, two won Juno Awards (*Apollo e Dafne* (Handel) and *Requiem* (Mozart)). Since 2004, the association with the Québec label Atma has led to six CDs, including *Water Music*, winner of a Félix Award in 2008; *Piazzolla*, conducted by Jean-Marie Zeitouni and winner of a Juno Award in 2006; and *Britten, Les Illuminations* with soprano Karina Gauvin, also directed by Jean-Marie Zeitouni and released in summer 2010. The CD *Bonbons*, also on the Atma label, came out in fall 2010. The group's first collaboration with the multinational Virgin Classics label led to the release in fall 2006 of a CD of cantata arias by Handel and Hasse with US mezzo-soprano Vivica Genaux. Two other Virgin Classics released in 2011 feature C.P.E. Bach's cello concertos with the Norwegian cellist Truls Mørk and J.S. Bach's keyboard concertos with the French pianist Alexandre Tharaud. A recording of opera arias by Mozart, Haydn, Gluck, and Graun with contralto Marie-Nicole Lemieux was launched in 2012 under the Naïve label. The ensemble's most recent disc, which features Haydn concertos with pianist Marc-André Hamelin, came out under the Hyperion label in March 2013. Les Violons du Roy is a proud member of Orchestras Canada, the national association representing Canada's orchestras.

F.J. HAYDN

ARIANNA A NAXOS

[Recitative] **Adagio (Sostenuto)**

Theseus, my love! Where are you?
I thought you were beside me,
but it was only a sweet, false dream.
The rosy Aurora arises in the sky
and the grass and flowers are coloured
as Phoebus emerges, golden, from the sea.
Husband, dear husband, where have you
gone?

Perhaps the chase has called,
tempting your noble ardour!
Oh come, my love,
and find a sweeter prey for your snares.
Ariadne's loving heart, adoring you with
constancy,
binds with ever tighter bonds
and our radiant flame burns more brilliantly
with our love.
I cannot bear to be separated from you for a
single moment.
Ah, I am seized, my love, with the desire to see
you.

My heart sighs for you. Come, my idol!

Aria (Largo)

Where are you my dear treasure?
Who tore you from my breast?
If you do not come, I will die,
I cannot bear such sorrow.
If you are merciful, O gods,
Hear my prayer,
And send my beloved back to me.
Where are you? Theseus!

Recitative

But, to whom do I speak? Echo alone repeats
my words.
Theseus does not hear me, Theseus does not
responds,
and the winds and waves carry my voice away.
He must not be too far away from me.
If I climb that cliff that shows above the rest,
I will see him from there.
What is this? Heavens! Woe is me!
That is the Argive ship!
Those are Greeks!
Theseus! He is at the prow!
Ah, I could be mistaken...
No, no, there is no mistake!
He flees, and leaves me behind, abandoned.
All hope is gone, I have been betrayed.
Theseus! Theseus! Hear me! Theseus!
But alas, I will go mad!
The waves and the wind are swallowing him up
forever before my very eyes.
Oh, gods, you are unjust
if you do not punish the traitor! Ingrate!

Why did I save your life,
for you to betray me?
And your promises? Your vows?
Disloyal man! Deceiver! Have you the heart to
leave me?

To whom will I turn? From whom seek compas-
sion?

I cannot stand, I am loosing foot
and the bitterness of this moment
makes my heart quiver in my breast.

Aria ([Larghetto] – Presto)

Oh! May death come in this dreadful hour;
But my cruel suffering
Heaven unjustly decrees.
Poor abandoned woman, with no one to
console her.
He whom I so loved has fled,
Cruel and disloyal.

[Recitative] **Adagio (Sostenuto)**

Teseo mio ben, ove sei? Ove sei tu?
Vicino d'averti mi pareo,
ma un lusinghiero sogno fallace m'ingannò.
Già surge in ciel la rosea Aurora,
e l'erbe e i fior colora Febo
uscendo dal mar col crine aurato.
Sposo, sposo adorato, dove guidasti il piè?
Forse le fere ad inseguir
ti chiama il tuo nobile ardor.
Ah vieni, o caro,
ed offrirò più grata preda ai tuoi lacci.
Il cor d'Arianna amante, che t'adora
costante,
stringi con nodo più tenace,
e più bella la face splenda del nostro amor.
Soffrir non posso d'esser da te divisa un sol
istante.

Ah di vederti, o caro, già mi strugge il desio;
ti sospira il mio cor, vieni, vieni idol mio.

Aria (Largo)

Dove sei, mio bel tesoro,
Chi t'invola a questo cor?
Se non vieni, io già mi moro,
Né resisto al mio dolor.
Se pietade avete, oh Dei,
Secondate i voti miei,
A me torni il caro ben.
Dove sei? Teseo!

Recitativo

Ma, a chi parlo? Gli accenti Eco ripete sol.
Teseo non m'ode, Teseo non mi risponde,
e portano le voci e l'aure e l'onde.
Poco da me lontano esser egli dovria.
Salgasi quello che più d'ogni altro
s'alza alpestre scoglio; ivi lo scoprirò.
Che miro? Oh stelle, misera me,
quest'è l'argivo legno!
Greci son quelli!

Teseo! Ei sulla prora!
Ah m'ingannassi almen...
no, no, non m'inganno.
Ei fugge, ei qui mi lascia in abbandono.
Più speranza non v'è, tradita io sono.
Teseo, Teseo, m'ascolta, Teseo!
Ma oimè! vaneggio!
I flutti e il vento lo involano per
sempre agli occhi miei.
Ah siete ingiusti, o Dei,
se l'empio non punite! Ingrato!
Perchè ti trassi dalla morte
dunque tu dovevi tradirmi!
E le promesse, e i giuramenti tuoi?
Spergiuro, infido! hai cor di lasciarmi.
A chi mi volgo, da chi pietà sperar?
Già più non reggo, il piè vacilla,
e in così amaro istante
sento mancarmi in sen l'alma tremante.

Aria ([Larghetto] – Presto)

Ah che morir vorrei in sì fatal momento,
Ma al mio crudel tormento
Mi serba ingiusto il ciel.
Misera abbandonata non ho chi mi consola.
Chi tanto amai s'invola
Barbaro ed infedel.

G.F. HANDEL - GIULIO CESARE

EMPIO, DIRÒ, TU SEI

ARIA

Empio, dirò, tu sei,
togliti a gli occhi miei,
sei tutto crudeltà.
Non è da re quel cor,
che donasi al rigor,
che in sen non ha pietà.
(parte con seguito; parte Achilla
con stuolo di egizii)

ARIA

I will speak of how pitiless you are;
leave my sight,
you are utterly cruel.
The heart of a king
does not e,
is not without pity.
(Exit with his guards; exit Achilles
with his band of soldiers.)

L'EMPIO, SLEALE, INDEGNO

ARIA

L'empio, sleale, indegno
vorria rapirmi il regno,
e disturbar così la pace mia.
Ma perda pur la vita,
prima che in me tradita
dall'avidò suo cor la fede sia!

ARIA

That wicked, disloyal, unworthy man,
would steal my kingdom
and, in so doing, disturb my peace.
Instead, let him lose his life
before his greedy heart
betrays my trust.

DALL'ONDOSO PERIGLIO – AURE, DEH, PER PIETÀ

RECITATIVO ACCOMPAGNATO

Dall'ondoso periglio
salvo mi porta al lido
il mio propizio fato.
Qui la celeste Parca
non tronca ancor lo stame alla mia vita!
Ma dove andro? e chi mi porge aita?
Ove son le mie schiere,
ove son le legioni,
che a tante mie vittorie il varco apro?
Solo in queste erme arene
al monarca del mondo errar conviene?

ARIA

Aure, deh, per pietà
spirate al petto mio,
per dar conforto, oh dio!
al mio dolor.
Dite, dov'è, che fa
l'idol del mio sen, l'amato e dolce ben
di questo cor.

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My kind fate
brings me safely ashore
from the dangerous waves.
Not yet does celestial Fate
cut the thread of my life!
But where shall I go? Who will aid me?
Where are my cohorts?
Where are my legions,
which opened the path to my many
[victories?
Is it the destiny of the monarch
[of the world
to wander alone on these solitary
[shores?

ARIA

Caesar
O breezes, for pity's sake,
breathe into my breast
to bring your comfort, oh God,
to my pain.
Tell me, where is
the idol of my breast,
the beloved treasure
of this heart?

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THE IDAN RAICHEL PROJECT

Idan Raichel - Piano, Keys and vocals
Cabra Casay - Vocals
Maya Avraham - Vocals
Avi Wassa - Vocals
Itay Nizan - Drums
Joel Perpignan - Percussion and vocals
Ziv Rahav - Bass
Marc Kakon - Guitars
Yaakov Segal - Tar, Baglama, Bass and Busuki
Eyal Sela - Flute and Clarinet

Crew:

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ABOUT THE PROJECT

In 2003, an unusual song began airing on Israeli's popular radio stations. With its haunting chorus in the Ethiopian language of Amharic and an exotic, global fusion sound "Bo'ee" became an instant crossover hit that catapulted The Idan Raichel Project to the top of Israel pop charts and turned a young dreadlocked keyboardist and producer into a household name in his native land. Soon, The Idan Raichel Project would become known around the world for its ambitious cross-cultural collaborations that changed the face of Israeli popular music and offered "a fascinating window into the young, tolerant, multi-ethnic Israel taking shape away from the headlines" (Boston Globe). Since the release of their first international album on Cumbancha in the fall 2006 The Idan Raichel Project has become a global ambassador representing a hopeful world in which artistic collaboration breaks down barriers between people of different backgrounds and beliefs.

Idan Raichel, the architect of this unique project, is a keyboardist, producer and composer from Kfar Saba, a city near Tel Aviv. Idan was born in 1977 to a family with Eastern European roots, and although music was an important part of his upbringing, his parents did not place much emphasis on performing music from his particular cultural background. "I think the fact that I didn't have strong family musical roots is what made me be very open to music from all over the world," says Idan. Idan started playing the accordion (which he likes to call "the uncoolest instrument ever") when he was 9 years old, and even at this young age was attracted to the exotic sounds of Gypsy music and tango.

As a teenager, Idan started playing keyboards, and studied jazz in high school, which honed his skills at improvisation and working with other musicians. In Israel, military service is mandatory for all young men and women, so at 18 Idan was conscripted into the Israeli army. Ironically, it was in this military setting that Idan developed musical skills that would prove essential later in life. Rather than heading to the front lines in this volatile region, Idan joined the Army rock band and toured military bases performing covers of Israeli and European pop hits. As the musical director of the



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group, he became adept at arrangements and producing live shows, and turned his experience in the Army into a productive and positive one.

Idan soon became a successful backup musician and recording session player for some of Israel's most popular singers. After a few years of helping others gain success and notoriety, Idan decided it was time to pursue a project that reflected his musical ideals, and he began working on a demo recording in a small studio he set up in the basement of his parent's home in Kfar Saba. He thought it would be a good idea to invite a number of different singers and musicians to participate, in order to better demonstrate his distinct styles and the ways in which he worked with a variety of artists.

Idan had long been fascinated with the diversity of Israel and sought to celebrate his appreciation and respect for different cultures through his music. Because of its open door to immigrants from Jewish communities around the globe, Israel is home to a stew of cultures and traditions, including people of Middle Eastern, Mediterranean, Latin American and Eastern European roots. Yemenite Jews offer traditions that reflect thousands of years of living in the country of Yemen on the southern edges of the Arabian Peninsula. Israel's Sephardic community consists of people who had incorporated the traditions of Spain, North Africa and the Mediterranean region where they had lived for centuries. The largest immigrant population in Israel consists of Ashkenazi Jews, who had come mostly from Russia and Eastern Europe. More recently, over 85,000 Ethiopian Jews now call Israel home after efforts to naturalize this so-called "lost tribe of Israel" through dramatic airlifts in the 1980s and 90s. In addition, there is a large Arab community, which makes up almost 20% of the official total population of Israel.

Idan invited over 70 of his friends and colleagues from Israel's diverse music scene to participate in his recordings. He never expected his musical experiments to turn him into Israel's biggest musical phenomenon in recent memory. Idan created the core songs of his first album as a demo, and began shopping for a record label to help him produce a full album of his own. While most of the Israeli labels considered his work too "ethnic" and too outside of the norms of the formulaic Israeli pop scene to have any hope of success, Helicon Records heard the potential in Idan's work and quickly signed him on to the roster. The subsequent album was an immediate hit.

As the interest in the recording began to grow, demand for live shows increased, including an offer Idan couldn't refuse from the prestigious Opera House of Tel Aviv. Given the number of musicians who participated in the recordings, it would have been impossible to have them all appear on stage, so Idan decided to pick a core group of performers in addition to himself who were both versatile and strong individual artists in their own right.

From the beginning, Idan saw the project as a collaboration between artists who each bring their own musical culture and talents to the stage. "There would be no front man," Idan says. "I would sit at the side and watch things and see what occurs. Every song would have a different singer, we would sit in a half circle and each musician would have a chance to demonstrate what they have to offer." The live show became symbolic of the album, as it brought together a group of people of different backgrounds but each is equal to the other. Over the years, the touring band has helped make stars of Cabra Casey, a singer of Ethiopian heritage who was born in a refugee camp in Sudan as her family was making the difficult journey to Israel, Ravid Kahalani, whose band Yemen Blues explores his Yemenite roots, and drummer Gilad Shmueli, a respected producer of many popular Israeli artists who has played an essential role in the development of The Project since the beginning. The Project also brought renewed attention to the legendary Yemenite-Israeli singer Shoshana Damari who recorded and performed with the group just before her death in 2006 at the age of 86.

This sentiment is reflected in the decision to name the collective The Idan Raichel Project. Says Raichel, "If I had called the album just 'Idan Raichel,' people would have thought that Raichel is the main voice on all the songs. I wrote the songs and I arranged and produced them, but I perform them together with other vocalists and musicians. On the other hand, we are not a group. It's something in between." To date over 95 different singers aged 16 to 91 years old from dozens of different countries and cultural backgrounds have participated in the Project's recordings or performances.

The Idan Raichel Project has released 4 studio albums and a 3-CD collection of live recordings in Israel on the Helicon label. In 2006, the US-based record label Cumbancha released a compilation of the group's first two albums worldwide, bringing even more renown to this inspirational collective. Billboard Magazine called The Idan Raichel Project "One of the most fascinating titles to

emerge in world music this year...a multi-ethnic tour de force." The New York Times selected the album as one of the top world music releases of the year, and media from Peru to Portugal was unanimous in their praise. The album also received a nomination as one of the best world music albums of the year by the BBC Radio 3 Award for World Music.

In 2009 the Idan Raichel Project released their second international release *Within My Walls*. Much of the album was recorded while Idan was on tour, during recording sessions in hotel rooms, backstage dressing areas, private homes and other impromptu settings. During his extensive travels, Idan met with scores of musicians from diverse backgrounds, and ever the collaborator, he made sure to exchange musical ideas with them. Along the way, he recorded and co-wrote songs with Colombian singer Marta Gómez, Cape Verdean luminary Mayra Andrade and the silken-voiced Somali of Rwandan and Ugandan heritage.

The Project's spectacular live show has enchanted audiences worldwide. They have headlined in some of the world's most prestigious venues, including New York's Central Park Summer Stage, Apollo Theater, Town Hall and Radio City Music Hall, Los Angeles' Kodak Theater, the Sydney Opera House, Zenith and Bataclan in Paris, London's Royal Albert Hall and many international festivals. They have also performed across Europe, South & Central America, Hong Kong, Singapore, India, Ethiopia, South Africa, Ghana and dozens of other countries for enraptured audiences of all backgrounds.

Despite the egalitarian nature of the Project, Raichel is clearly the driving force and over the years his talents have led him to become involved in many side projects. A chance meeting with Malian guitarist Vieux Farka Touré (the son of the legendary Ali Farka Touré) led Idan to invite Vieux to Israel to perform at the Tel Aviv Opera House in November 2010. That concert resulted in the formation of The Toure-Raichel Collective and the recording of the acclaimed album *The Tel Aviv Session*, which was released in March 2012. The result of an inspired afternoon jam session in Tel Aviv, the resulting album was hailed by the media as "a masterpiece" (about.com), "simply divine" (Giant Step), "deeply affecting" (The Wall Street Journal), "a cross cultural triumph" (Time Out Chicago) and "the best album this year" (Pop Matters). The album reached the number one spot on the iTunes World Music sales charts and peaked at number 2 on the Billboard World Music Chart. The Touré-Raichel Collective's US and Canada tour in April 2012 was an unparalleled success with numerous sold-out shows and rave reviews.

In 2012, Raichel received a special honor when Shimon Peres, the President of Israel and a Nobel Peace Prize laureate, asked him to compose music for a poem Peres had written in dedication to Israel's Ethiopian community. The song, "The Eyes of Beta Israel," was performed in front of 3000 people during a high-profile concert in Jerusalem in January 2012.

Raichel has also worked closely with GRAMMY winner India.Arie on their joint project *Open Door*. Idan and India have become frequent collaborators since they met in 2008 when India was visiting Israel. They performed together at the Kennedy Center in Washington DC in front of President Obama and family on the first Martin Luther King, Jr. Day after Obama's election. Idan and India played their song "Gift of Acceptance" at the 2010 Nobel Peace Prize gala event in Oslo, Norway, and in August 2011 they performed together at the dedication ceremony for the Martin Luther King Jr. Memorial in Washington DC. India and Idan toured the US together in 2011.

The Idan Raichel Project's latest album, *Quarter to Six* was released in 2013. The album features guest appearances by Portuguese fado star Ana Moura, Palestinian-Israeli singer Mira Awad, German counter-tenor Andreas Scholl, Colombia's Marta Gómez, Vieux Farka Touré and a selection of some of Israel's top up-and-coming singers and musicians. In its review, *The Associated Press* commented, "The idea that one could create a cohesive album by pulling together unique voices singing in different languages and from different musical traditions would seem daunting. Yet this challenge is what Israeli keyboardist and composer Idan Raichel has embraced and brought to blossom." In just the first two months since after it was released, *Quarter to Six* reached double-platinum sales status in Israel, selling over 80,000 copies.

2013 has been overflowing with praise, awards and acclaim for Idan Raichel and the Project. Raichel and the Project were honored with an invitation to perform at a private concert for President Barack Obama during his official visit to Israel in March. In July, world-renowned pop star Alicia Keys invited Raichel on stage for a special duet during her sold-out concert at Nokia Stadium in Tel Aviv. One month later, Raichel shared the stage with French superstar Patrick Bruel. In September, at the end of the Jewish year, popular Israeli entertainment magazine *Pinai Plus* selected Raichel as "Man of the Year" and the song "Ba'Layla (At Night)" from the Idan Raichel Project's latest album was honored as "Song of the Year."



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NITIN SAWHNEY

Nitin Sawhney is one of the most distinctive and versatile musical voices alive today. Firmly established as a world-class producer, songwriter, DJ, multi-instrumentalist, orchestral composer and cultural pioneer, Sawhney has become a latter-day Renaissance man in the worlds of music, film, videogames, dance and theatre.

Sawhney's output as a musician is astonishing. He has scored for and performed with many of the world's leading orchestras, and collaborated with and written for the likes of Paul McCartney, Sting, The London Symphony Orchestra, A.R. Rahman, Brian Eno, Sinéad O'Connor, Anoushka Shankar, Jeff Beck, Shakira, Will Young, Joss Stone, Taio Cruz, Get Cape Wear Cape Fly, Ellie Goulding, Asa, Horace Andy, Cirque Du Soleil, Akram Khan, Mira Nair, Nelson Mandela and John Hurt. Performing extensively around the world, he has achieved an international reputation across every possible creative medium.

Often appearing as Artist in Residence, curator or Musical Director at international festivals, Sawhney works tirelessly for musical education, acting as patron of the British Government's Access-to-music programme and the East London Film festival as well as acting as a judge for The Ivor Novello Awards, BAFTA, BIFA and the PRS foundation. He is a recipient of 6 honorary doctorates from British universities, is a fellow of LIPA and the Southbank University, an Associate of Sadler's Wells, sits on the board for London's Somerset House and in 2007 turned down an OBE for ethical reasons.

Studio

Now signed to Universal Music Publishing Ltd., Sawhney has released 9 studio albums, each garnering critical acclaim. Indeed, Sawhney has received no less than 17 major national awards for his album work alone.

In 1999 Sawhney released his fourth breakthrough Gold selling album, *Beyond Skin*, on London's Outcaste Records, which took a prestigious Technics Mercury Music Prize nomination and won Sawhney the coveted South Bank Show Award. After a subsequent signing to Richard Branson's V2 Records, Sawhney released the millennial epic and Silver certified *Prophecy* in 2001, winning a MOBO Award as well as a BBC Radio 3 Music Award. Sawhney's seventh album, *Philtre*, was released in May 2005, taking yet another BBC Radio 3 Award and in 2008, his eighth album, *London Undersound*, released on Cooking Vinyl, featured artwork by Antony Gormley and performances from Paul McCartney, Anoushka Shankar, Imogen Heap and Natty, amongst many others.

Sawhney's 2011 studio album, *Last Days of Meaning*, previewed at the Royal Albert Hall in May 2011, centres on a stunning performance from legendary actor, John Hurt, and follows the epic, metaphorical, Dickensian journey of a lonely and intransigent man. His most recent 2013 box-set release 'ONE ZERO' was recorded direct live-to-vinyl. Nitin's tenth studio album 'DYSTOPIAN DREAM' will be released in 2014.

Sawhney has just finished producing Anoushka Shankar's album featuring Norah Jones. He is also producing Nicki Wells' debut album.

Film, TV and Video Games

To date, Sawhney has scored over fifty films as well as a plethora of international TV programmes, ads and cinema trailers. Signed to prestigious London agency, Hothouse, he has scored everything from dark, high-tension drama to light hearted animatronics.

Sawhney scored all 8 episodes of the BBC's landmark series, now BAFTA nominated, *The Human Planet* for the National Orchestra of Wales, which has been broadcasted across 44 countries internationally and has already received huge critical acclaim after it's primetime broadcast in the UK. In 2004, his music for Channel 4's *Second Generation* saw him nominated for the prestigious Ivor Novello Award for Film and TV Composition and his subsequent film catalogue includes work from Mira Nair's internationally acclaimed *The Namesake* and for the London Symphony Orchestra, Hitchcock's *The Lodger*. Sawhney also scored Deepa Mehta's adaptation of Salman Rushdie's book *Midnight's Children*. More recently Sawhney scored for Khyentse Norbu's *Vara: A Blessing and Japan in a Day* for Ridley and Tony Scott. He has scored ad campaigns for Yves Saint Laurent, Nike and Sephora and Trailer scores include Hollywood release *The Men who Stare at Goats*.

Sawhney has worked extensively with Cambridge based games developers, Ninja Theory, on their international best-selling and groundbreaking titles, *Heavenly Sword*, *Pigsy* and *Enslaved*, with the latter receiving an Ivor Novello nomination for Nitin's orchestral score with the Prague Philharmonic. As sole composer for these games, Sawhney has evolved an entirely new range of technical skills for the cutting edge world of motion capture videogame narrative.

Live

An acclaimed flamenco guitarist and classical/ jazz pianist, Sawhney's musical ability to transcend cultural barriers has gained him much recognition from the classical and pop communities, leading to his unique claim to broadcasting and selling out as artist in his own right for both the BBC Traditional and Electric Proms at London's Royal Albert Hall and Roundhouse respectively. His band has toured the world for decades and Sawhney has performed and scored in recent years with international orchestras to silent films, most notably Franz Osten's *A Throw of Dice* and Naruse's *Yogoto No Yume* with the LSO. Nitin conducted the Singapore Festival Orchestra in May 2011 and performed at Toronto's Luminato festival with his band. He has also performed with his band at London's Union Chapel, showcasing tracks from *Last Days of Meaning* which was released 19th September 2011. Sawhney performed at The Roundhouse, London in June 2013 to a sold out crowd to celebrate the release of his live-to-vinyl retrospective box set *ONEZERO*.

Sawhney, given his classical background, is a surprisingly experienced and established DJ, spinning everything from Afro-beat and Dubstep to Asian breakbeat and drum 'n' bass. Cutting his DJ-ing teeth at London's tastemaking Fabric nightclub, Sawhney has DJ-ed at the Big Chill, Womad, Womadelaide and across the world at numerous major festivals. Clubland has seen 3 international DJ album releases by Sawhney; *All Mixed Up - The definitive remix collection*; *Fabriclive 15* and *In the Mind of... Nitin Sawhney*.

Theatre and Dance

Sawhney's substantial theatre/dance credits include the scores for Complicite's Olivier Award winning *A Disappearing Number* and Akram Khan's also Olivier Award winning *Zero Degrees* for which Nitin received a New York Performance and Dance Award for best score. After scoring *Bahok* for the Royal Ballet of China, Sawhney's composition for Khan's *Vertical Road* received a best new work Award in Melbourne. Sawhney recently worked again with Belgian Choreographer Sidi Larbi Cherkaoui on a production based on the life of Manga creator, *Tezuka* and has recently worked with Akram Khan for *iTMOi* (in the mind of Igor) as part of the centenary Rites of Spring celebrations at Sadler's Wells.

Acting, writing, directing, commentating, presenting

Sawhney's acting credits include the Award winning Radio and BBC TV series, *Goodness Gracious Me*, for which he received a Sony award as performer and writer, Meera Syal's Radio 4 mini-series,

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Masala FM and *Confluence* with Akram Khan. As a fledgling theatrical director his work to date includes *Confluence* for Sadler's Wells and directing/ writing workshops at London's National Theatre for his play, *Trust*, along with his forthcoming production *Einstein Tagore*, due to be performed at a prominent London venue in 2015. He has also written articles for UK broadsheets and appeared as a commentator on BBC's *Newsnight Review*, *Newsnight* and *Hard Talk*.

Nitin Sawhney Spins the Globe is Sawhney's BBC R2 show. Further series will be aired in early 2014. *Nitin Sawhney* will be accompanied by the following musicians:

AREF DURVESH (*Tabla*)

Having performed and worked with Nitin Sawhney since 1993, Aref Durvesh is the longest serving member of Nitin Sawhney's band. Aref's longevity is a testament to his unique skills as a percussionist, an Indian *tabla* hand drum player and most importantly his ability to work within any musical environment. He has recorded and performed with Sting, Susheela Raman, Cheb Mami and Jeff Beck. Aref's father and guide was a disciple of the acclaimed Indian *shehnai* player, Ustad Bismillah Khan. Aref has skillfully integrated traditional Indian classical repertoire into modern urban, electronic, jazz and hip hop musical idioms, thus making him a uniquely suited to the genre shattering musical stylings of Nitin Sawhney

NICKI WELLS (*Vocals*)

Nitin Sawhney has been working with Nicola Wells since September 2009 for live shows and numerous recording projects ranging from full orchestral works to studio albums. Nicola is British born but has an exceptional talent of being able to sing in English, Indian dialect, Arabic and French. As many of Nitin's performances contain songs with all the above languages Nicola can shift effortlessly from one language to another. Despite having worked with a seemingly innumerable number of vocalists over the course of twenty or more years, Nitin has repeatedly stated that he has never come across anyone else that can sing effortlessly in all these languages. Nicola is now a key member of the band.



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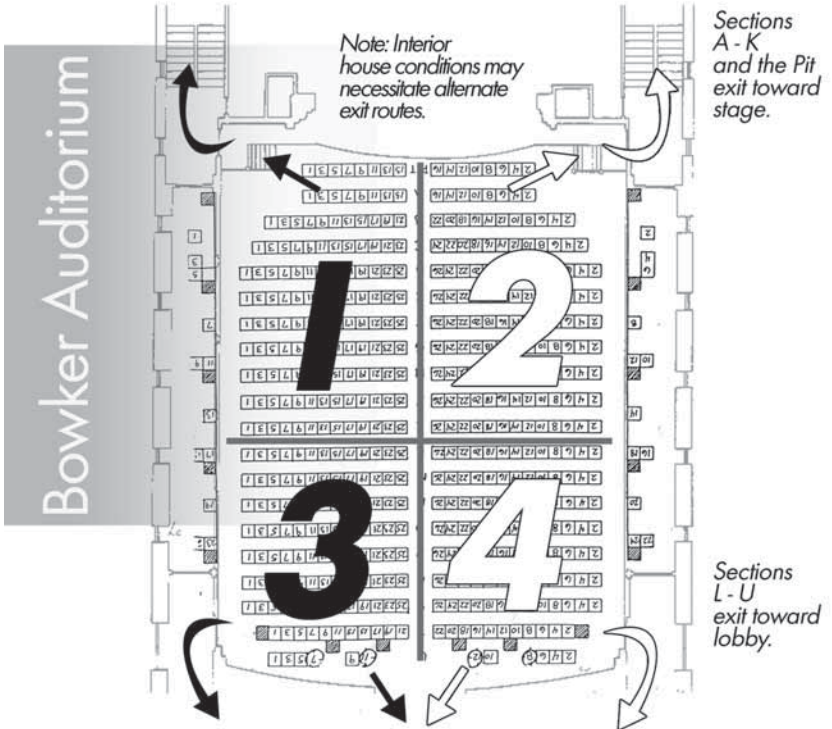
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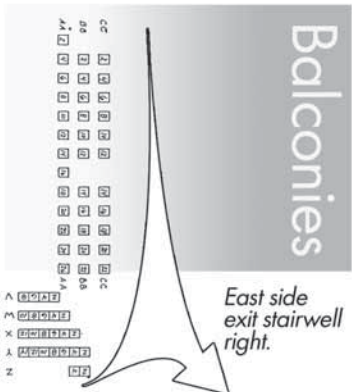
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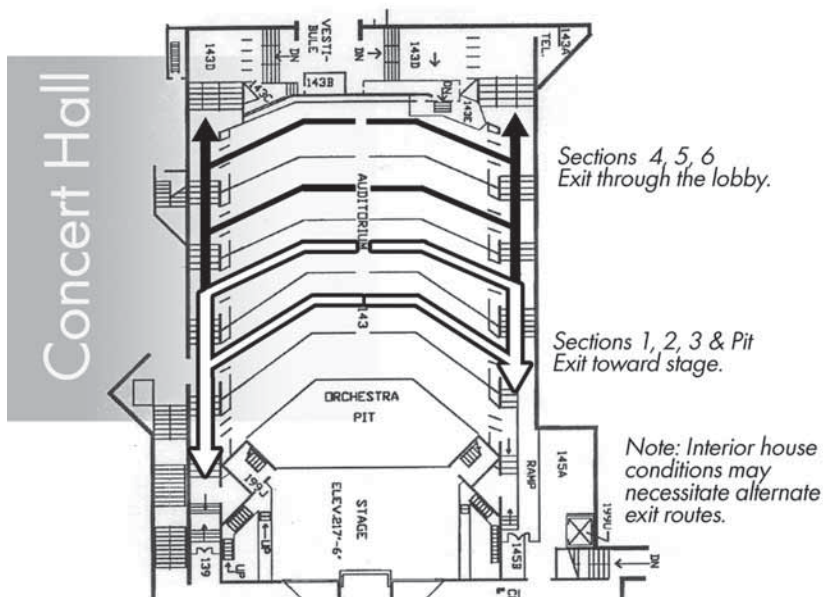


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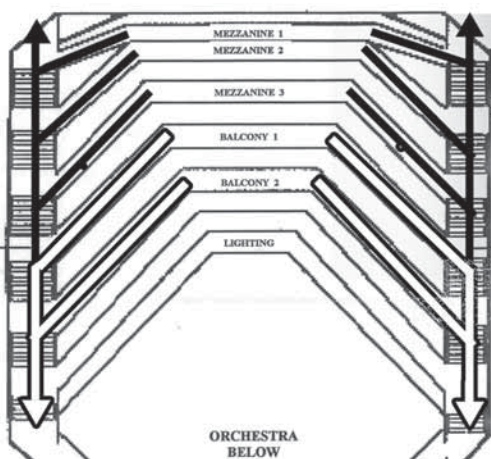
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Assisted listening devices: Induction loops and headsets are available for patrons with hearing impairments and may be checked out with an ID in the lobby prior to the performance. Compatible with most ALS systems and in compliance with the ADA. A credit card, driver's license, or valid student ID will be held as security while devices are in use.

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In case of emergency, the lighted, red, exit sign near your seat is the shortest route to the exterior of the building. For your safety, please check the location of the exit closest to your seat and review the evacuation map included in this playbill. Also, follow the directions provided by the ushers.

Accessible Parking

An access-parking permit or plates must be visible to parking attendants.

For Your Viewing Pleasure

Check out what's on view in the University Museum of Contemporary Art. The University Museum is located on the lower level of the Concert Hall and is open one hour prior to the start of performances and during intermission. The Museum is also open to the public Tuesday through Friday, 11am to 4:30pm, and Saturday and Sunday, 2 to 5pm.

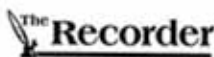
Performance Cancellation

Fine Arts Center performances are rarely canceled and only in the case of severe weather. If a performance is canceled, you can call the Box Office at 1-800-999-UMAS or 545-2511 or tune in to the following radio and television stations: public radio station WFCR 88.5FM, WHMP 99.9FM, WRSI 95.3FM, WFSB CBS 3 and WGGB-TV40. If a performance is canceled, patrons may exchange tickets for another event (subject to availability), may receive a credit on their account, or may request a refund.

Please recycle your playbill in the lobby.

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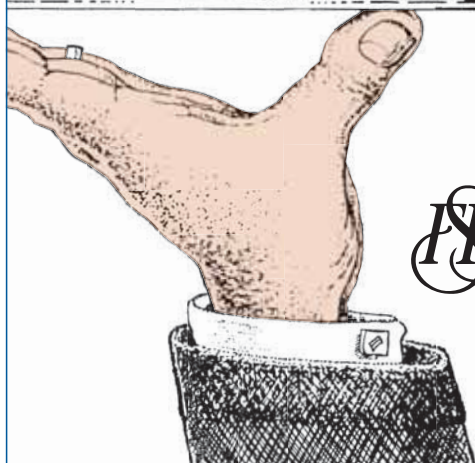
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