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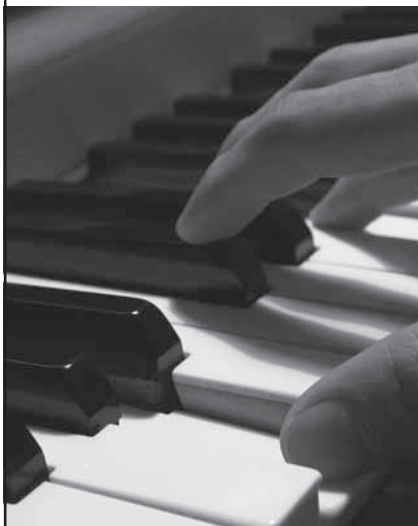
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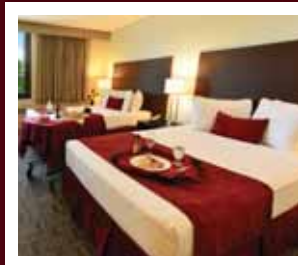
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Wednesday, September 17, 2014, 7:30 p.m.  
Bowker Auditorium

## SHENG DONG: Music from Taiwan

### *Artists*

Mia Hsieh  
Scott Prairie  
Cheng Chun Wu, Percussion  
I Fang Chen  
I Tung Pan (Dabby)

### *Program*

Dombra  
Wedding Song  
Silk Road  
Ku qin  
Zhong Ruan solo "Folk song," composed by Liu Xing  
Dynasty  
Meeting in Emptiness  
Singing bowls  
Ganesh  
Amei Aboriginal Traditional Song  
The Market Song

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*Spotlight Taiwan events are funded in part by the Ministry of Culture, Republic of China (Taiwan) and Special patron Dr. Samuel Yin, with additional support from Five Colleges, Incorporated.*



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### Blood, Sweat, Tears, Earth, Wind, Fire... & a Little Chicago!

Sat. March 28th, 2015 at 7:30 PM

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### All-Orchestral Opening Night Gala

Sat. September 27th, 2014 at 7:30 PM

### Kings, Angels & Lovers

Sat. October 25th, 2014 at 7:30 PM

### Beethoven, Mendelssohn & Fuchs

Sat. January 24th, 2015 at 7:30 PM

### Latin Guitar!

Sat. February 21st, 2015 at 7:30 PM

### Beethoven & Bernstein

Sat. March 14th, 2015 at 7:30 PM

### Viennese Choral Spectacular

Sat. April 11th, 2015 at 7:30 PM

### Season Finale - The Rite of Spring

Saturday, April 25th, 2015 at 7:30 PM

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## PROGRAM

**Dombra:** Inspired by the Central Asian instrument known as Dombra and the musical style is often associated with light picking, using downward strokes only.

**Wedding Song:** A theatrical piece with the number of uniquely created sections, like a small opera.

**Silk Road:** The sweeping nature of this piece is inspired by the journey made by seventh century monk traveler, Hsuan Zhang who traveled this dangerous path to get the sacred books of Buddhism. It echoes the journey many of us take traveling from one world to another.

**Ku qin:** Imitating the Chinese instrument Ku Qin, and using the classical Non Guan form to create her own lyrics, Mia and Scott present this piece. Nan-guan is one of the oldest Chinese music styles. The singing is delicate and flowing. The emotion is very graceful, soft and restrained. Ku-chin was a musical string instrument that ancient scholars used to express feelings or for meditation in spiritual practice. The tradition of nan-guan singing and ku-chin has been preserved well in Taiwan. In this song a sliding technique and harmonics are used on a modern bass guitar to imitate the color of ku-chin. Mia uses the words of Sung Dynasty poet, Su Shi (1036-1101) to compose an original song in nan-guan tone. Connecting to ancient culture is not done to create a copy of history but to offer a recreation from a deep heart's experience. When ancient instruments, ancient melodies and ancient spirits meet across time and space, we rediscover the same nature and find the same timeless, universal expression of life.

**Calming the Storm:** An ancient poem written by Su Shi

don't mind the rain beating on the leaves  
let's walk slowly while humming a tune  
walking with bamboo cane and grass sandals is far lighter than riding on horse back  
who's afraid of one's cape being drenched by the rain  
  
(sharp spring winds clears my head of wine  
feeling a gentle chill  
I am greeted by the sun rays from the mounting top)  
  
looking back into the desolate distance where I came from  
if I were to return  
the skies are neither clear nor stormy  
(\*sung in ancient Taiwanese dialect)

**Zhong Ruan:** (solo "Folk song" composed by Liu Xing)

**Dynasty:** This piece is inspired by traditional Chinese Palace music, the subplot being the turmoil created by the rise and fall of all man-made powers pictures.

**Meeting in Emptiness:** The opening lyrics come from a traditional folk song of the Guangxi province of China and set the stage for this Zen song-poem.

**Singing Bowls:** Tibetan metal bowls acquired in Dharamsala, India and inspired by a talk given by His Holiness the Dalai Lama.

**Water of life:** This piece evokes the spiritual journey and the sustenance we must turn to, to sustain us on the path.

**Ganesh:** A Moving Sound's tribute to the Hindu god, Remover of all obstacles.

**Amei Aboriginal Traditional Song:** A vocal and drum arrangement of a traditional Taiwan aboriginal song from the Amei tribe.

**The Market Song:** Song lyrics are sung in Taiwanese dialect:

The Sun is just ready to come up, let's rush to the market  
Get the carrying pole with all the supplies, let's rush to the market  
Walking down the long and winding mountain road, let's rush to the market  
Hope that today the business is good, let's rush to the market

Inspiration for the market song: "I was born in 1971. This is the time when Taiwan was turning from agriculture to industry. It was Taiwan's economic flying time. The government's slogan, "The living room is the factory," was promoting and pushing the whole Taiwanese labor force. This hard working time was filled with an attitude of hope and enthusiasm. Most of my childhood was spent working with my parents in the traditional market. The traditional market is the most vivid picture of Taiwan's earthy and vital working energy. In the early light of dawn the street vendors push their two-wheeled carts from all directions, rushing to the market. There's all kind of selling sounds and voices boiling over in the market, and many smells. Under the burning sun people are sweating but smiles are on their faces. They feel positive about making their future."

## MUSICIANS

**Mia Hsieh** has a multidisciplinary background and draws inspiration from ethnic and aboriginal music as well as experimental music such as Meredith Monk. The vocal lines that Mia composes include Taiwanese and Mandarin Chinese dialects, however a large percentage of what she sings is her own created language, chanting and singing with deep emotion that reaches beyond words. She has collaborated with visual artists, film directors, fashion designers and created several of her own music-dance theater pieces. Lucy Duran of BBC Radio 3 described her as a "great, young woman singer putting a new spin on old traditions."

**Scott Prairie** has a diverse artistic background drawing from his studies in music visual arts, psychology and spirituality. He was trained as a conservatory French horn player at Carnegie-Mellon University and later developed his own unique compositional style. He performed in many of New York City's respected centers for experimental music such as the "Knitting Factory" and "The Kitchen" before moving to Taiwan in 2001.

**Cheng Chun Wu** studied traditional percussion and erhu at Taipei National University of the Arts, and is one of Taiwan's most sought after percussion performers and teachers.

**I Fang Chen** studied at Tainan National University of the Arts and performs as a solo recitalist and for many ensembles and multimedia projects.

**I Tung Pan (*Dabby*)** studied at Tainan National University of the Arts and did further training with Master Zhong Ruan performer and composer Liu Xing in Shang Hai.

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October 26, 3 pm, McCulloch Center, \$  
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[www.mtholyoke.edu/acad/music/calendar\\_fall](http://www.mtholyoke.edu/acad/music/calendar_fall)

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### **A Far Cry**

September 14, 3 pm, Buckley Recital Hall, \$  
String orchestra A Far Cry perform works by Adès, Shostakovich and Janáček, joined by German violinist Augustin Hadelich.

### **Brentano String Quartet**

September 19, 8 pm, Buckley Recital Hall, \$  
With special guest and founding member Michael Kannen, the ensemble performs Mozart's "Hunt" Quartet, and the Schubert Quintet.

### **Amherst Symphony Orchestra**

October 24, 8:30 pm, Buckley Recital Hall, \$  
The ASO performs classical music.

## MUSIC IN DEERFIELD

### **Ariel Quartet**

October 11, 8 pm, Buckley Recital Hall, \$  
Performing quartets by Haydn, Shumann and Schubert.

## PIONEER VALLEY SYMPHONY ORCHESTRA

### **Tchaikovsky, Tomasi, Brahms**

October 25, 7:30 pm, Bowker Auditorium, UMass, \$  
Performing Tchaikovsky's *Sleeping Beauty Suite*, Tomasi's *Trombone Concerto*, and Brahms's *Symphony No. 4 in E Minor*.  
[www.pvso.org](http://www.pvso.org)

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## SPRINGFIELD SYMPHONY ORCHESTRA

### **All-Orchestral Opening Night Gala**

September 27, 7:30 p.m., Symphony Hall, \$  
Kevin Rhodes, Conductor. Start of the 71st performance season, performing Ravel's *Bolero*, Debussy's *La Mer*, and Mussorgsky's *Pictures at an Exhibition*.

### **Kings, Angels & Lovers**

October 25, 7:30 p.m., Symphony Hall, \$  
With violinist Caroline Goulding, performing works by Bach and Berg, as well as Tchaikovsky's *Fantasy Overtures from The Tempest and Romeo and Juliet*.  
[www.springfieldsymphony.org](http://www.springfieldsymphony.org)

## UMASS MUSIC DEPARTMENT

### **Faculty Emeritus Recital**

October 5, 4 pm, Bezanson Recital Hall, \$  
Nigel Coxe performs on piano, playing works by Mozart, Schubert and Chopin.

### **Faculty Emeritus Recital**

October 5, 4 pm, Bezanson Recital Hall, \$  
Nigel Coxe performs on piano, playing works by Mozart, Schubert and Chopin.

### **The Quest: Don Quixote & Other Wanderers**

October 11, 4 pm, Bezanson Recital Hall, \$  
Baritone and piano, performing music from *Man of La Mancha*, and works by Vaughan Williams, Schubert, Frank, Ravel, Kohn, Leigh & Darion.

### **UMass Amherst Symphony Orchestra**

October 12, 8pm, Bowker Auditorium, \$  
Performing Beethoven's *Egmont Overture*, Grieg's *Holberg Suite*, and Sibelius's *Violin Concerto*.

Saturday, September 20, 8 p.m.  
Fine Arts Center Concert Hall

## PINK MARTINI

Thomas M. Lauderdale, piano  
China Forbes, vocals  
Gavin Bondy, trumpet  
Antonis Andreou, trombone  
Nicholas Crosa, violin  
Phil Baker, upright bass  
Dan Faehnle, guitar  
Timothy Nishimoto, vocals and percussion  
Brian Davis, congas and percussion  
Anthony Jones, drums and percussion

*Program will be announced from the stage.*

*There will be an intermission.*

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## ABOUT THE ARTISTS

In 1994 in his hometown of Portland, Oregon, Thomas Lauderdale was working in politics, thinking that one day he would run for mayor. Like other eager politicians-in-training, he went to every political fundraiser under the sun... but was dismayed to find the music at these events underwhelming, lackluster, loud and un-neighborly. Drawing inspiration from music from all over the world – crossing genres of classical, jazz and old-fashioned pop – and hoping to appeal to conservatives and liberals alike, he founded the “little orchestra” Pink Martini in 1994 to provide more beautiful and inclusive musical soundtracks for political fundraisers for causes such as civil rights, affordable housing, the environment, libraries, public broadcasting, education and parks.

One year later, Lauderdale called China Forbes, a Harvard classmate who was living in New York City, and asked her to join Pink Martini. They began to write songs together. Their first song “Sympathique” became an overnight sensation in France, was nominated for “Song of the Year” at France’s Victoires de la Musique Awards, and to this day remains a mantra (“Je ne veux pas travailler” or “I don’t want to work”) for striking French workers. Says Lauderdale, “We’re very much an American band, but we spend a lot of time abroad and therefore have the incredible diplomatic opportunity to represent a broader, more inclusive America... the America which remains the most heterogeneously populated country in the world... composed of people of every country, every language, every religion.”

Featuring a dozen musicians, Pink Martini performs its multilingual repertoire on concert stages and with symphony orchestras throughout Europe, Asia, Greece, Turkey, the Middle East, Northern Africa, Australia, New Zealand, South America and North America. Pink Martini made its European debut at the Cannes Film Festival in 1997 and its orchestral debut with the Oregon Symphony in 1998 under the direction of Norman Leyden. Since then, the band has gone on to play with more than 50 orchestras around the world, including multiple engagements with the Los Angeles Philharmonic at the Hollywood Bowl, the Boston Pops, the National Symphony at the Kennedy Center, the San Francisco Symphony, the Cleveland Orchestra, and the BBC Concert Orchestra at Royal Albert Hall in London. Other appearances include the grand opening of the Los Angeles Philharmonic’s Frank Gehry-designed Walt Disney Concert Hall, with return sold-out engagements for New Year’s Eve 2003, 2004, 2008 and 2011; four sold-out concerts at Carnegie Hall; the opening party of the remodeled Museum of Modern Art in New York City; the Governor’s Ball at the 80th Annual Academy Awards in 2008; the opening of the 2008 Sydney Festival in Australia; multiple sold-out appearances, and a festival opening, at the Montreal Jazz Festival, two sold-out concerts at Paris’ legendary L’Olympia Theatre in 2011; and Paris’ fashion house Lanvin’s 10-year anniversary celebration for designer Alber Elbaz in 2012.

Pink Martini’s debut album *Sympathique* was released independently in 1997 on the band’s own label Heinz Records (named after Lauderdale’s dog), and quickly became an international phenomenon, garnering the group nominations for “Song of the Year” and “Best New Artist” in France’s Victoires de la Musique Awards in 2000. Pink Martini released *Hang On Little Tomato* in 2004, *Hey Eugene!* in 2007 and *Splendor In The Grass* in 2009. In November 2010 the band released *Joy To The World* – a festive, multi-denominational holiday album featuring songs from around the globe. *Joy To The World* received glowing reviews and was carried in Starbucks stores during the 2010 and 2011 holiday seasons. All five albums have gone gold in France, Canada, Greece and Turkey.

In Fall 2011 the band released two albums – *A Retrospective*, a collection of the band’s most beloved songs spanning their 18-year career, which includes eight previously unreleased tracks, and 1969, an album of collaborations with legendary Japanese singer Saori Yuki. 1969 has been certified platinum in Japan, reaching #2 on the Japanese charts, with the *Japan Times* raving “the love and respect Saori Yuki and Pink Martini have for the pop tradition shines through on every track.” The release of 1969 marked the first time a Japanese artist hit the American Billboard charts since Kyu Sakamoto released “Sukiyaki” in 1963. Pink Martini albums have sold over 3 million copies worldwide.

The band has collaborated and performed with numerous artists, including Jimmy Scott, Carol Channing, Jane Powell, Rufus Wainwright, Martha Wainwright, Henri Salvador, Chavela Vargas, New York performer Joey Arias, puppeteer Basil Twist, Georges Moustaki, Michael Feinstein,

filmmaker Gus Van Sant, Courtney Taylor Taylor of The Dandy Warhols, clarinetist and conductor Norman Leyden, Japanese legend Hiroshi Wada, Italian actress and songwriter Alba Clemente, DJ Johnny Dynell and Chi Chi Valenti, Faith Prince, Mamie Van Doren, the original cast of *Sesame Street*, the Bonita Vista High School Marching Band of Chula Vista, California, the Portland Youth Philharmonic, and the Pacific Youth Choir of Portland, Oregon. Singer Storm Large began performing with Pink Martini in March 2011, when China Forbes took a leave of absence to undergo surgery on her vocal cords. Forbes made full recovery and now both she and Large continue performing with Pink Martini.

Pink Martini has an illustrious roster of regular guest artists: NPR White House correspondent Ari Shapiro, Cantor Ida Rae Cahana (who was cantor at the Central Synagogue in NYC for five years), koto player Masumi Timson, harpist Maureen Love, and Kim Hastreiter (publisher/editor-in-chief of *Paper Magazine*).

In January 2012 bandleader Thomas Lauderdale began work on Pink Martini's seventh studio album when he recorded the Charlie Chaplin song "Smile" with the legendary Phyllis Diller. The album, titled *Get Happy*, was released on September 24, 2013 and features 16 globe-spanning songs in nine languages. The band's beloved vocalist China Forbes anchors the recording, and she is joined by her new co-lead singer Storm Large, recording with Pink Martini for the first time, along with a cavalcade of special guests including Rufus Wainwright, Philippe Katerine, Meow Meow, The von Trapps & Ari Shapiro.

And while still in the studio for *Get Happy*, Lauderdale simultaneously began work on the band's eighth studio album, *Dream a Little Dream*, featuring Sofia, Melanie, Amanda and August von Trapp, the actual great-grandchildren of Captain and Maria von Trapp, made famous by the movie *The Sound of Music*. These siblings have been singing together for 12 years and have toured all over the world in concert. Drawn into the magical orbit of Thomas Lauderdale, they now live together in a house in Portland, Oregon and have been frequent guest performers with Pink Martini for the past two years. The album, released in March 2014, traverses the world, from Sweden to Rwanda to China to Bavaria, and features guest appearances by The Chieftains, Wayne Newton, "Jungle" Jack Hanna, and Charmian Carr (who played Liesl in the original *Sound of Music*).



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Tuesday, September 23, 2014 7:30 p.m.  
Bowker Auditorium

# Japanese Shomyo Buddhist Chants and Shirabyoshi Songs

By

**Makiko Sakurai**

## Shomyo (Buddhist Chants)

Ungabai

Sange

Taiyo

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Shichisan

*Intermission*

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## SHOMYO (Buddhist Chants)

**Ungabai** (云何唄) The space where a Buddhist service is to be held is purified with water. Here the first word only will be sung: “Un” (云 or “how”). The whole sentence is: “How can I attain spiritual enlightenment reading this sutra?” The text is from the Great Nirvana Sutra (Dai Nehan-kyo). It refers to a question a pupil is asking Buddha just as Buddha is passing into Nirvana. The chant came from Shandong Peninsula in China.

**Sange** (散華) The space purified by water during “Ungabai” is now purified by paper lotus flowers. The text is: “Here we purify by flower and incense.”

**Taiyo** (対揚) Ungabai and Sange are sung in the ryo (呂) mode. Taiyo is sung in the ritsu (律) mode which has a different scale. A clearer distinction between the two is that ryo pieces are sung with long tones, while ritsu pieces have more melodic phrases. The meaning of the text is: “I believe in Vairocana Buddha. I pray to creatures, to gods, to Ennin (a famous virtuous Japanese priest), to people, to disciples of Buddha and to temples.”

**Taisan** (大讚) Ungabai, Sange and Taiyo are all jokyoku or “free rhythmic pieces.” Taiyo is a teikyoku or “fixed rhythmic piece.” The text for the first three pieces is in Chinese characters and with the Japanese readings of those characters. Taisan is also written in Chinese characters but based on Sanskrit sounds of the sutra. This piece is a hymn for the gods appearing in the Garbhadhātu Mandala or “Womb Realm.”

**Shichisan** (四智讚) This is also a fixed rhythmic piece. While Taisan is sung in 4-4 time, Shichisan is in 6-8 time. This text is also in Sanskrit written with Chinese characters. It is a hymn for the bodhisattva known as Vajrasattva and the accomplishment of Vairocana Buddha’s wish.

**SHIRABYOSHI** (reconstructions of pieces performed by female performers from the Heian period known for performing dressed as men)

**Mizuno-enkyoku** (水猿曲) This piece is based on a full remaining text. Another name for the piece is Mizuno shirabyoshi (水の白拍子) or “water Shirabyoshi.” Characteristic descriptions for singing are “swinging the tone like water” and “churning up the last tone.” We can imagine that this was a popular Shirabyoshi piece. It mentions five famous “water” sites including “Hakuro pond” in Western India to Mishima Inlet in Japan.

**Horaizan** (蓬莱山) Shirabyoshi performers created a new singing style called Imayo (今様) which had a special rhythm. There is also a “swinging tone” sung with the chin up. Horaizan is said to be the world of mountain wizards and heavenly nymphs somewhere in the sea off China. The place is one of peace and harmony and this piece too is meant to be one of peace and harmony.

**Ryuno wa hotoke ni narinikeri** (龍女は仏になりにけり) “The Dragon Girl becomes spiritually enlightened.” This is based on a shomyo piece called Kyoge sung in Japanese. The Shirabyoshi piece uses text from the chapter 12 of the Lotus Sutra (法華経). The piece has considerable melodic and rhythmic variation.

## BIOGRAPHY

**Makiko Sakurai** a songwriter, vocalist of the Tendai Ohara chanting and a singer of Shirabyoshi ancient songs studied Shomyo chanting (Heian period 781-1192 AD) associated with the Tendai sect of Buddhism and ryu-teki (gagaku flute) from Sukeyasu Shiba. A music graduate of Osaka University of Arts, she majored in piano and composition receiving her masters from the Tokyo College of Music. She has adapted shomyo for contemporary settings in collaboration with Japanese composers Mamoru Fujieda and Ayuo. She appears on two CDs of Ayuo and Mmoru Fujieda: "The Night Chant" and "Izutsu," both released on the Tzadik label. She has also performed works for American composers, Peter Garland and Carl Stone. Ms. Sakurai traveled to Israel to study Jewish religious music in 1988, and studied the Itako music of the Tsugaru area of southern Aomori in 1990. In 1994 she received a scholarship from the ACC (Asian Cultural Council) to study the Navajo language at Navajo Community College in Arizona and the music of the Navajo and Hopi peoples. After that she returned to her practice of Heian Period chanting and dance of Shirabyoshi in 1997, which she performs in its pure unaccompanied form. In 2000 she received a grant from The Helene Wuriltzer Foundation to study the music of The Taos Pueblo. In 2008 she went to Israel again especially to study Yemenite ritual music "Deawan" from Gira Beshari. When she returned to Japan, she composed "Oriental music" the content of which included both Magrib (western Arab) music and Japanese music and this was performed in the "Arab Shirabyoshi Project." Ms. Sakurai has written the scripts for her original collaborative pieces with Noh theatre including "Bamboo Princess" (2006), "Manhattan Okina" (2007-2013), "Pirate Princess" (2009, 2013) and "Sword Mound" (2010). She has also written for a collaborative piece with puppet theatre, Kokeshi Joruri "The Bridegroom of Hanako" (2011, 2013).

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# THE ART of the GEISHA

By

Yuko Eguchi

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*This event is presented in collaboration with the Five College Center for East Asian Studies*

*Pre-concert talk by Anne Prescott, Director Five College Center for East Asian Studies*

## About the Program

### Dances of the Geisha

Yuko Eguchi will perform Japanese traditional music and dance, called kouta (small songs) and koutaburi (dance of small songs), a genre uniquely created by women and primarily preserved in geisha artistic culture. The kouta songs describe beautiful scenes of nature, but the true message – a geisha's affectionate love and despair – are often hidden behind its cleverly composed words. The performance will include Mizu no Debana (As the Water Flows), Harusame (Spring Rain), and Uchimizu (Sprinkling the Garden).

### Biography

Yuko studied kouta singing and shamisen (three-stringed lute) and koutaburi dance under two former geisha, Toyoseiyoshi Kasuga and Yoshie Asaji.

Geisha Dances by Yuko Eguchi at <http://www.yukoeguchi.com/yuko/Home.html>



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**ZAKIR HUSSAIN**  
**with**  
**Kumaresh Rajagopalan and Jayanthi Kumaresh**

Zakir Hussain, Tabla  
Kumaresh Rajagopalan, Violin  
Jayanthi Kumaresh, Veena

*Program will be announced from the stage.*

*There will be one intermission*

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## About the Program

In Autumn 2014, Zakir Hussain, Kumaresh Rajagopalan and Jayanthi Kumaresh will tour North America offering concerts of Indian classical music.

These three artists – each renowned for their own accomplishments – bring a unique contribution and influence to the collaboration. Hussain is of course a master tabla player known the world over for his dazzling and mesmerizing performances and collaborations with artists of all genres. Kumaresh R is known as one of India's top Carnatic violinists renowned for his brilliant musical interpretations with numerous artists including the dynamic violin duo with his brother Ganesh. Jayanthi K is recognized as one of the world's top performers on the veena, a plucked stringed instrument with origins in Pakistan. The veena is considered by many a celestial instrument with ties to ancient times. Goddess Saraswati, the goddess of the arts, is many times depicted playing a veena.

The musical result of these three artists joining together on stage will be a brilliant virtuosic performance combining traditional Indian classical music with flavors of Carnatic music hailing specifically from southern India.

### Zakir Hussain

Zakir Hussain is considered one of the greatest musicians of our time. Along with his legendary father and teacher, Ustad Allarakha, he has elevated the status of his instrument, the tabla, both in India and around the world. A favorite accompanist for India's leading classical musicians and dancers, Zakir is also widely recognized as a chief architect of the world music movement with his many historic collaborations, including *Shakti*, *Remember Shakti*, *Diga*, *Planet Drum* and his ever-changing musical feast, *Masters of Percussion*. In summer 2012, Zakir was named Best Percussionist in the *Downbeat Critics' Poll*.

A child prodigy, Zakir began touring at the age of twelve, becoming the most acclaimed Indian musician of his generation and one of the world's leading percussionists. He is the recipient of many honors, including a recent Grammy in the Best Contemporary World Music category for *Global Drum Project* with Mickey Hart, Giovanni Hidalgo and Sikiru Adepolu, Padma Bhushan from the government of India in 2002, and the 1999 National Heritage Fellowship, the United States' most prestigious honor for a master in traditional arts. In 1992, *Planet Drum*, an album co-created and co-produced by Zakir, became the first recording to win a Grammy in the Best World Music category and also won the *Downbeat Critics' Poll* for Best World Beat Album. Both *Modern Drummer* and *Drum!* magazines named him Best World Music Drummer and Best World Beat Percussionist, respectively, in 2007. In April, 2009, his music

was showcased for four sold-out nights at Carnegie Hall's Artist Perspective Series. Also in 2009, Zakir was named an Officer in the Order of Arts and Letters by France's Ministry of Culture and Communication.

In March 2011 the National Symphony Orchestra commissioned and presented his Concerto for Four Soloists at the Kennedy Center conducted by Christophe Eschenbach. He has contributed to innumerable recordings and has received widespread recognition as a composer for his many projects, scores and soundtracks including *Little Buddha*, *In Custody*, *Vanaprastham*, *Mystic Masseur*, *Mr & Mrs. Iyer*, *YoYo Ma's Silk Road Project* and the acclaimed *Concerto for Banjo, Bass and Tabla* commissioned by the Nashville Symphony for their center's opening gala in 2006 and co-composed with his constant colleagues, Edgar Meyer and Bela Fleck. In March, 2013, SF Jazz in San Francisco presented four nights featuring Zakir Hussain in different musical collaborations for their much-anticipated new center's inaugural season. In summer 2013 Zakir embarked on an extensive tour of South America with legendary Jazz pianist Herbie Hancock. Zakir brought his *Masters of Percussion* back to the US in spring 2014, including a performance at the world-famous Madison Square Garden.

### Jayanthi Kumaresh

Born into a musical family where talent has been cultivated for the last seven generations, Jayanthi started playing the Veena when she was barely 3 years old. Winning several awards

in her childhood, Jayanthi became one of the youngest Veena artists to receive A-TOP grading from the All India Radio (the only grading body in India).

Jayanthi was a disciple of her maternal aunt, Smt. Padmavathy Ananthagopalan, and the veena maestro, Dr. S. Balachander. Lalgudi Sri. Jayaraman, who is Jayanthi's maternal uncle, has also been a great influence and inspiration in her musical career. Jayanthi has played at the Theatre de la Ville in Paris, the UN and World Music Centre in New York, Music Guimet in Paris, and the Indian Embassy at Sharjah. She recently released a groundbreaking album called '*Mysterious Duality*' which marked the first time one artist and one instrument created an orchestral sound. In recognition of her artistry, the Government of Tamilnadu honored her with the title of Kalaimamani for excellence in the Arts. She also received the Best Main Musician, Best Veena Concert of the Year, Sathyashree, and Veena Nada Mani, among many others awards.

Apart from solo performances, Jayanthi has her own world music band called Indian Spice, and often collaborates with musicians from other genres. Jayanthi has scored music for a host of dance productions and musicals premiering in India and abroad, including Krishna Bhakthi, Abbakarani, and Jagadguru Adi Shankaracharya. She has also composed for the National South Asian Youth orchestra of the UK.

Additionally, Jayanthi founded the Indian National Orchestra – the first organization which showcases the best musical talent in India in one group. Jayanthi is also the Managing Director of a Bangalore-based Music company called 'Home Records' which strives to encourage and spread ecological awareness through the dynamic aspects of Indian music and its relationship with the performing arts. Jayanthi was awarded a Doctorate by the University of Mysore for her work on the "Analytical Study of Different Banis and Playing Techniques of the Saraswathi Veena."

#### **R. Kumaresh**

Kumaresh gave his first Carnatic Violin performance as a child prodigy at the age of 5 along with his elder brother Ganesh. All the musicians and critics who watched the skilled

duo were in awe. Kumaresh was one of the youngest artists to have received the A-TOP grading by the All India Radio. In his youth, Kumaresh formed a world music band called 'Brahmma' along with his brother Ganesh (violin), Paul Jacob (bass guitar), John Antony (lead guitar), and Jim Sathya (keys). Thousands of youngsters crowded these concerts, but their contemporary blend stimulated the need for Kumaresh to create his own traditional compositions. He believed in retaining the purity in the compositions of the great composers of the past and never tried to give it a fusion touch.

Ustad Shri Zakir Hussain was a great influence on Kumaresh and his brother Ganesh. Zakir's multi genre presentation inspired the brothers to explore new horizons and Kumaresh has been privileged to have performed with him on several world platforms. Kumaresh was also inspired by the violin legends Shri. Lalgudi Jayaraman, Sri. M S Gopalakrishnan, Dr. N. Rajam, and L. Shankar, but he was trained by his father Sri T. S. Rajagopalan, and his elder brother Sri. R Ganesh.

When Kumaresh was in his thirties, he became a full-fledged composer; his most notable compositions for the film and stage have included: *Lessons in Forgetting*, an award-winning Indian film in English; *Zapperdockel and the Wock*, a German play for Ranga Shankara; and *Abbakarani*, a dance production on the Rani Abbaka. His musical score for the film *Lessons in Forgetting* won him the Best Original Music Score Award. Kumaresh has also been honored with several awards, including Kalaimamani, Sunadha Sironmani, Sangeetha Saragnya, Dwaram Venkataswami Naidu Award, and Asthana Vidwan of Kanchi Mutts.

Kumaresh is now training several students in the art of violin playing. His experiences and teachings of the pontiff of Kanchi, Sri Mahaperiyava, and the Tamil Poet Kannadasan have ignited his creativity in composing with a philosophical edge. Many of his Varnams and Krithis have been popularly rendered in concerts. Kumaresh is now looking at establishing an institution for professional excellence in instrumental music.

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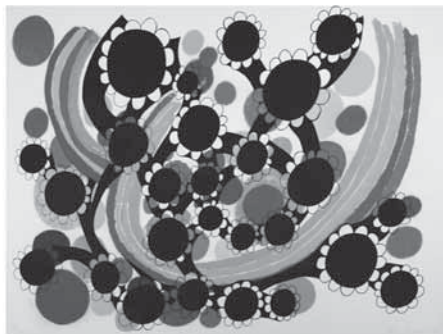
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Bowker Auditorium

# REGINA CARTER'S SOUTHERN COMFORT

Regina Carter, violin  
Will Holshouser, accordion  
Marvin Sewell, guitar  
Jesse Murphy, bass  
Alvester Garnett, drums  
Chris Hinderaker, tour manager

*Program will be announced from the stage.*

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## ABOUT THE ARTIST

Violin virtuoso Regina Carter is considered the foremost jazz violinist of her generation; she is also a MacArthur Fellow (and a recipient of the famed “genius grant”).

Drawing from a diverse well of influences which include classical, jazz, Motown, swing, funk, and world music among others, Carter was born in Detroit and began studying piano at age two before taking up the violin. Her earliest training was in classical music, but an interest in jazz eventually took over.

In 1987, she joined the all-female pop-jazz quintet Straight Ahead and appeared on their first three albums before leaving the band in 1991 and moving to New York, where she picked up session work with artists including Aretha Franklin, Lauryn Hill, Mary J. Blige, Billy Joel, Dolly Parton, Max Roach and Oliver Lake. She released her self-titled solo album on Atlantic in 1995, followed by *Something for Grace*, an album dedicated to her mother and released in 1997. Carter also toured with Wynton Marsalis that same year, then switched to the Verve label where she released *Rhythms of the Heart* in 1999. *Motor City Moments*, a tribute to her hometown, followed in 2000.

In December 2001, she traveled to Genoa, Italy, and made musical history by being the first jazz musician and the first African American to play the legendary Guarneri Del Gesu violin, made in 1743 and owned by classical music virtuoso and composer Niccolò Paganini. This encounter inspired her 2003 album, *Paganini: After a Dream*, which featured works by Maurice Ravel, Claude Debussy and Italian film composer Ennio Morricone.

She recorded *I'll Be Seeing You: A Sentimental Journey* in 2006 as a tribute to her late mother. That same year Carter was awarded the MacArthur Fellowship, given to a highly select group who “show exceptional merit and promise for continued and enhanced creative work.”

*Reverse Thread*, released in May 2010, was a celebration of traditional African music via a contemporary perspective. Carter also took her pioneering spirit on the road in the late summer and fall of 2012 for a two-month world tour with rock icon Joe Jackson's stellar ensemble in support of his release *The Duke*, a collection of interpretations of Duke Ellington's work.

## ABOUT SOUTHERN COMFORT

Carter continued her musical quest for beauty and history with her 2014 SONY Music Masterworks debut *Southern Comfort*, in which she investigates her family history and explores the folk tunes her paternal grandfather, a coalminer, would have heard as he toiled in Alabama. The expanded project includes a blend of folk songs and spirituals, serving as Carter's interpretation of her roots through a modern lens.

Intent on making the past become present, Carter sought out distant relatives and books about the era in which her grandfather lived. From there, she went to the Library of Congress and the renowned collections of folklorists such as Alan Lomax and John Work III, digging deep into their collected field recordings from Appalachia. On *Southern Comfort*, Regina interprets her own roots through a modern lens. “When I would hear some of these field recordings, if I heard something that touched me I put it on the list,” said Carter. “I had maybe 50 tunes that I felt strongly about, and I finally forced myself to work more on those to stop myself from collecting more.”

The 11 tracks on *Southern Comfort* include Carter's interpretations of Cajun fiddle music, early gospel and coal miner's work songs in addition to some more contemporary tunes. “In the Appalachians there were Scottish and Irish descendants, slaves and Native Americans. It was a cultural hodgepodge and the music resulting from it is intoxicating. This disc was to pay homage to my family,” said Carter, “but it turned out to be so much more.”



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# ANGÉLIQUE KIDJO

Angélique Kidjo, vocals  
Dominic James, guitar  
Magatte Sow, percussion  
Ben Zwerin, bass  
Yayo Serka, drums

*Program will be announced from the stage.*

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## ABOUT THE ARTIST

Born in the West African country of Benin, raised in the busy port city of Cotonou, Angélique Kidjo was surrounded by a multi-hued world of music, dance and art – from the rich sounds, rhythms and story-telling of traditional Beninese culture to the far ranging fascinations of international pop, rock, blues, Latin music and jazz. Add to that the blessing of parents who honored creativity, who supported Kidjo's artistic goals unconditionally, encouraging her to give free rein to the talents she began to reveal as a six year old.

Since then, in an expansive career marked as much by extraordinary musical achievement as passionate advocacy and philanthropy for her homeland of Africa, Angélique Kidjo has found many ways to celebrate the rich, enlightening truth about the continent's women beyond the media spotlight.

On *Eve*, her highly anticipated 2014 Savoy Records debut named for her own mother as well as the mythical “mother of all living,” the Benin born, Grammy Award winning singer/songwriter builds on this ever-evolving legacy with a melodically rich, rhythmically powerful expression of female empowerment. These songs become all the more intimate and emotionally urgent with Kidjo's dynamic collaborations with traditional women's choirs from Kenya and various cities and villages in Benin. The singer and her newfound native vocalists sing in a wide array of native Beninese languages, including Fon (Kidjo's first language), Yoruba, Goun, and Mina.

“*Eve* is an album of remembrance of African women I grew up with and a testament to the pride and strength that hide behind the smile that masks everyday troubles,” says Kidjo, whose accolades include a 20 year discography, thousands of concerts around the world and being named “Africa's premier diva” (Time Magazine) and “the undisputed Queen of African Music” (Daily Telegraph). “They exuded a positivity and grace in a time of hardship. These songs bring me back to the women I shared my life with, including my mother, grandmother and cousins.”

As a Goodwill Ambassador with UNICEF since 2002, Kidjo – named one of the Top 100 Most Inspiring Women in the World by The Guardian – has traveled to many countries in Africa. Two trips in particular played a role in inspiring the *Eve* project. The first was a 2007 jaunt to visit women from Darfur in a refugee camp in Chad as part of an eight woman delegation from UK based Oxfam. “The purpose was for us to go talk to these women who are invisible in the face of the media,” Kidjo says. “Those women taught me humility and forgiveness and embodied the strength to overcome hardship. They were in horrifying circumstances, but they were not dwelling on the negative or crying. They had lost husbands and their children had lost fathers, but they maintained their dignity.”

In August 2012, Kidjo traveled to Kenya with UNICEF and CNN to film a documentary on stunting, which is the acute malnutrition from 0 to 2 years that irreversibly affects the future mental and physical development of many children in the world, especially in Africa. It prevents them from studying correctly and working, which in turn affects the country's economy. The singer visited the Samburu region in the North of Kenya. When she entered the small village of Merti, she met with a group of women who were part of a community center advocating for better nutrition. They welcomed her with a beautiful chant that she captured on her iPhone. Kidjo was so inspired by the passion and strength of their voices that she created “M'Baamba” (which became the opening track on *Eve*) around the magical iPhone sample of their voices.

“At the time, I was starting to write songs for a new album about the empowerment of women, but that experience nailed the importance of it for me,” says Kidjo. “The sense of bonding I experienced with these women gave me the desire to expand the idea and work with other choirs of African women to create *Eve*. Through my many trips to Africa, I have seen that women are the backbone of the continent and that empowering them would be the key to a lasting change.”

Kidjo, whose star-studded 2008 recording *Djin Djin* won a Grammy for Best Contemporary World Music Album and whose last studio recording *Oyo* was nominated in the same category, has enjoyed a long history of crossover collaborations with greats from the jazz and pop worlds—including Carlos Santana, Bono, John Legend, Josh Groban, Peter Gabriel, Branford Marsalis, Dianne Reeves, Roy Hargrove and Alicia Keys.

When working on *Eve*, Kidjo traveled to Benin, traveling long days from North to South and back, armed with a Roland B26 six track field recorder, to record the sweet rhythmic harmonies and chants of the traditional women choirs. She sojourned everywhere from Cotonou (Kidjo's hometown) and Ouidah (her father's village) to Porto Novo, Godomey (her mom's village) and Manigri, a village from the North with amazing polyphonies where she had recorded some of the elements of her 1996 album *Fifa*; she met the same women there.

Kidjo's musical career goes hand-in-hand with a deep, colorful history of advocacy on behalf of African women. Along with Mary Louise Cohen and John R. Phillips, Kidjo founded The Batonga Foundation, which gives girls a secondary school and higher education so that they can take the lead in changing Africa. The foundation is doing this by granting scholarships, building secondary schools, increasing enrollment, improving teaching standards, providing school supplies, supporting mentor programs, exploring alternative education models and advocating for community awareness of the value of education for girls.

The singer released *Eve* in 2014, in conjunction with the release of *Spirit Rising: My Life, My Music*, an autobiography written with Rachel Wenrick and published by Harper Collins. With a foreword by Bishop Desmond Tutu and a preface from Alicia Keys, the book chronicles Kidjo's rise from a childhood where her voice was censored by the Communist regime to a visionary artist and activist who made her dreams a reality – and how she is inspiring others all around the world to do the same. The telling of Kidjo's dramatic rise ties in perfectly with the female empowerment themes that make *Eve* an epic achievement in her career.

"*Eve* is dedicated to the women of Africa, to their resilience and their beauty," says Kidjo. "What I discovered along this journey is that these women find joy in being mothers and wives and also in being financially independent, running businesses in markets and finding ways to feed their kids. So let us celebrate the beauty and humanity of women, respect them fully and find no comfort in humiliating them or making them feel inferior. What I enjoyed most about creating *Eve* was the women giving me the authority and strength to continue speaking about justice, love, empathy and compassion. As an artist, this is all about me inspiring myself and others to find the strength to love and find solutions to our problems. As long as we are strong, we will move forward with dignity."



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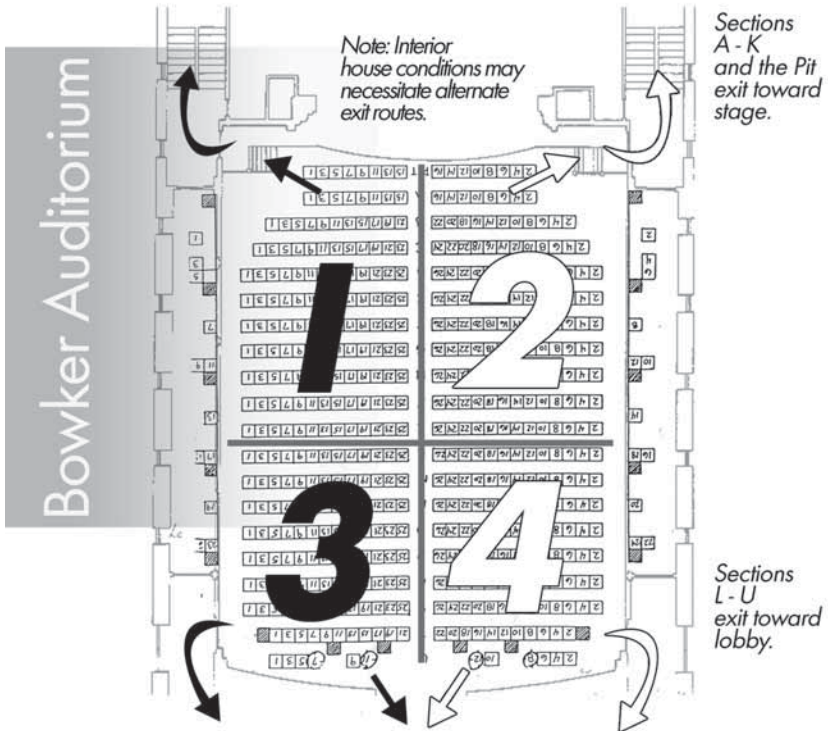


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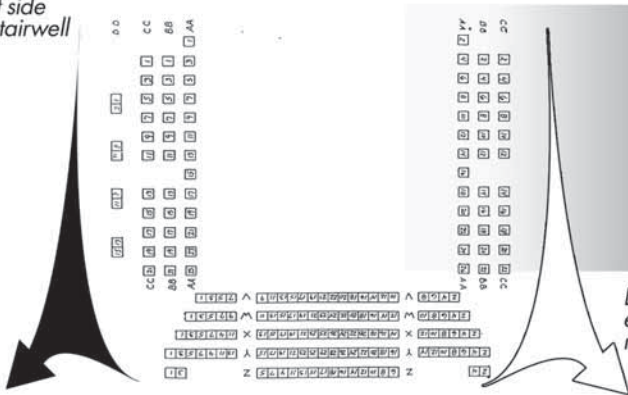
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# Evacuation Procedures

Bowker Auditorium



West side exit stairwell Left.

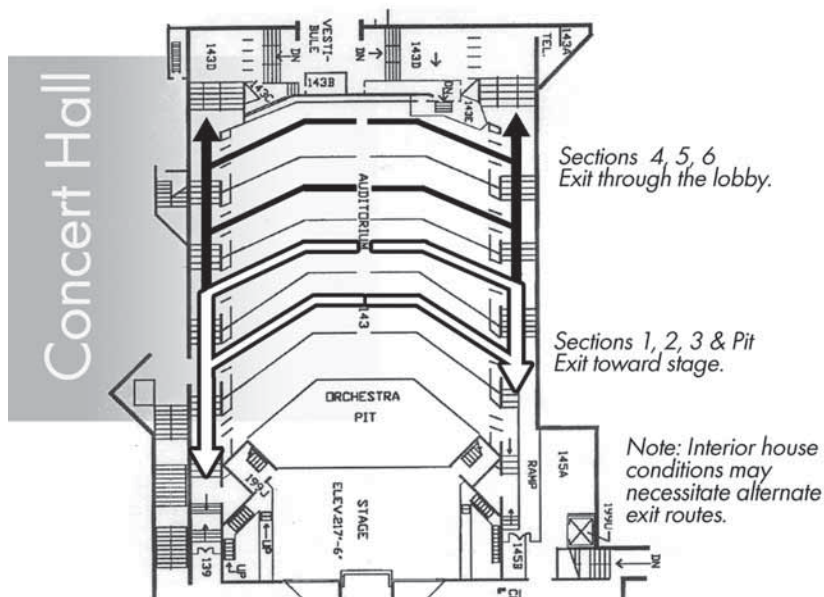


Balconies

East side exit stairwell right.

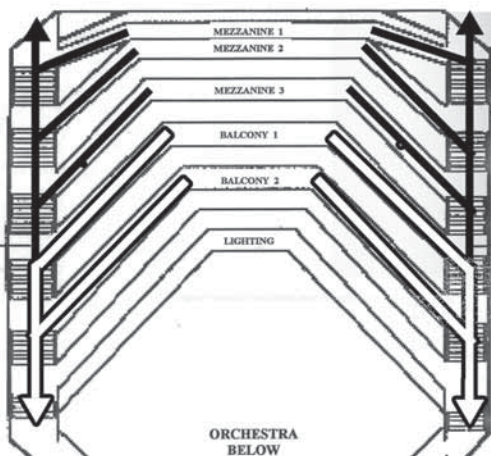
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In the event of an emergency requiring evacuation of the building, procedures are in place to ensure that the audience can exit safely.



Mezzanine 1, 2, 3  
Exit rear through lobby.

Balconies 1, 2 exit toward stage, up two flights and down interior fire escape



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### **Restrooms**

Restrooms are located on the lower level of the Fine Arts Center Concert Hall adjacent to the University Gallery and in the Concert Hall main lobby. When available there are additional restrooms in the Rand Theater area. Fully accessible restrooms are available in the Concert Hall and Bowker Auditorium. Restrooms in the Concert Hall for the mobility impaired are located in the lobby and the refuge area outside section 3 on house right.

### **Drinking Fountains**

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### **Late Seating**

Patrons arriving after the start of the performance will be seated at an appropriate break and at the house manager's discretion.

### **Pagers and Cell Phones**

Please turn off all pagers and cell phones when entering the concert hall.

### **On Call Service**

Doctors and persons needing emergency call service are asked to leave their name and seat location with the box office. If you keep a cell phone or pager with you, please use the silent, vibration option.

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The taking of photographs or recording the performance in any way is strictly prohibited.

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### **For Hearing-Impaired Patrons**

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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.

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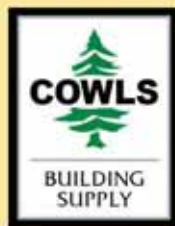


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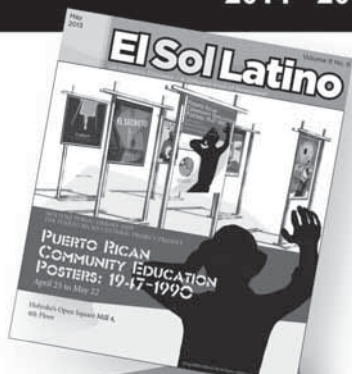
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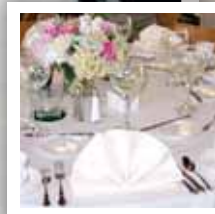
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Autumn Inn, Clarion Hotel, Courtyard Marriott,  
Econo Lodge, Holiday Inn Express & Suites,  
Howard Johnson Inn and University Lodge.

#### **SAVE 15%**

**Pioneer Valley Hotel Group**  
Both Hampton Inn & Comfort Inn in Hadley.

#### **SAVE 15%**

**University Hotel at the Campus Center**



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# Committed to Our Community.

“As a regional health insurance company we are committed to improving the health and lives of the people in the communities we serve.”

**Maura McCaffrey**

President & CEO, Health New England



[hne.com](http://hne.com)

BAYSTATE HEALTH IS A  
**proud supporter**  
OF THE FINE ARTS CENTER

Partnering with the communities we serve, Baystate Health extends the traditional definition of health to include economic opportunity, affordable housing, quality education, safe neighborhoods, food security, the arts/culture, and racism and homophobia free communities — all elements that are needed for individuals, families and communities to thrive.

Baystate  Health

[baystatehealth.org](http://baystatehealth.org)