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Sat. February 7th, 2015 at 7:30 PM

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

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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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THE NATIONAL ACROBATS
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The People’s Republic of China

A COLUMBIA ARTISTS PRODUCTION
Andrew S. Grossman, Producer
Direct from Beijing, The National Acrobats of the People’s Republic of China
Mr. Han Ning, Director
Mr. Zhong Li, Associate Director

Program

Prelude
Drums Girls
Kicking Bowls on Unicycles
Russian Bar
Solo Contortion
Diabolo Girls
High Chairs
Grand Hoop-diving

Intermission (15-20 minutes)

Group Lasso
Little Lions
Pole
Pagoda of Bowls
Balancing Duo
Grand Acrobatics
Finale

Other backup acts to include:
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The National Acrobats of The People's Republic of China 2014 was founded in 1951, and has been one of the most acclaimed acrobatic troupes in China. Over several generations in training artists, the Company has developed many unique acrobatic acts like Global Motorcycling, Kicking Bowls to Heads on High Unicycles, Russian Bars In Chinese Traditional Style, Chinese Poles In Shaolin Style, Diving Through Moving Hoops, Aerial Bungee Tumblings, Aerial Tissue Flowers and more. For decades, Chinese and foreign audiences have enjoyed and praised the artistry of these performances. Since its inception in 1951, there have been more than two hundred artists of the Company who have won the gold and silver awards at international and national acrobatic competitions and circus festivals. In 1972, the Company visited the United States with 72 artists who were invited as guests to the White House by President Richard Nixon while on tour. As ambassadors for the performing arts, the Company played a key role in the re-establishment of diplomatic relations between China and the United States, whose governments at that time had no formal diplomatic ties. More than forty years later, the Company has toured five hundred cities in seventy countries. In 2012, five troupes and teams from the Company traveled to Germany, Turkey, Taiwan and Singapore. Since 1999, the Company has also created several impressive productions, such as “Mirage,” “Mirage of Dragons,” “Confuscise,” “Pirates!” and “Sun Birds.” These productions have been performed almost four thousand times across Germany, Brazil, Mexico, Israel, Argentina and Chile. For its 2014 North American tour, the Company will bring a brand new production that will continue to amaze and astound audiences.
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Bowker Auditorium

JEREMY DENK
Pianist

HAYDN: Sonata in C major, H.XVI:50
JANÁČEK: No. 1 in E-flat major (Andante) from On the Overgrown Path, Book 2
SCHUBERT: Selections from Ländler, D. 366, No.s 12, 10, 11
JANÁČEK: No. 2. A blown-away leaf (Andante) from On the Overgrown Path, Book 1
JANÁČEK: No. 5. They Chattered Like Swallows (Con moto) from On the Overgrown Path, Book 1
SCHUBERT: No. 4 in C-sharp minor from Moments musicaux, D. 780
JANÁČEK: No. 3. Come with us! (Andante) from On the Overgrown Path, Book 1
JANÁČEK: No. 4 in E-flat major (Vivo) from On the Overgrown Path, Book 2
SCHUBERT: No. 5 in F minor from Moments musicaux, D. 780
JANÁČEK: No. 6. Words fail! (Andante) from On the Overgrown Path, Book 1
SCHUBERT: No. 3 in D major from Ländler, D. 790
SCHUBERT: No. 10 in C major from Ländler & Écossaises, D. 734
SCHUBERT: Grazer Galopp, D. 925
JANÁČEK: No. 5 in C minor (Allegro) from On the Overgrown Path, Book 2

Intermission

MOZART: Rondo in A minor, K. 511
SCHUMANN: Carnaval, Op. 9

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One of America’s most thought-provoking, multi-faceted, and compelling artists, pianist Jeremy Denk is the winner of a 2013 MacArthur Fellowship, the 2014 Avery Fisher Prize, and Musical America’s 2014 Instrumentalist of the Year award. He has appeared as soloist with the Los Angeles Philharmonic, the Philadelphia Orchestra, and the symphony orchestras of Boston, Chicago, San Francisco, and London, and regularly gives recitals in New York, Washington, Boston, Philadelphia, and throughout the United States.

In 2014-15, he launches a four-season tenure as an Artistic Partner of the Saint Paul Chamber Orchestra; makes debuts with the Cleveland Orchestra under Susanna Mälkki and the New York Philharmonic led by Esa-Pekka Salonen; appears as a soloist with the Los Angeles Philharmonic and San Francisco Symphony; and performs Bach concertos on tour with Academy of St. Martin-in-the-Fields. Future engagements also include a return to the Wigmore Hall, and his recital debut at the Concertgebouw in Amsterdam playing the Goldberg Variations.

As Music Director of the 2014 Ojai Music Festival, he wrote the libretto to a comic opera, The Classical Style: An Opera (of Sorts), by Pulitzer Prize-winning composer Steven Stucky. Inspired by Charles Rosen’s eponymous seminal text, the opera was presented by the Ojai Festival and Cal Performances, and in 14-15 will be presented by Carnegie Hall and the Aspen Festival.

To coincide with the release of his second Nonesuch Records album, Bach: Goldberg Variations, Denk opened the 2013-14 season with performances of the “Goldbergs” in Boston, Chicago, and Washington; the album reached number one on Billboard’s Classical Chart and was featured in “Best of 2013” lists by the New Yorker and the New York Times. Other season highlights included his return to Carnegie Hall to play Mozart’s Piano Concerto No. 25 on tour with the San Francisco Symphony and Michael Tilson Thomas, and appearances at the Tanglewood Festival playing the Goldberg Variations and at Saratoga playing Beethoven’s First Piano Concerto with the Philadelphia Orchestra.

Denk is known for his original and insightful writing on music, which Alex Ross praises for its “arresting sensitivity and wit.” The pianist’s writing has appeared in the New Yorker, the New Republic, The Guardian, and on the front page of the New York Times Book Review. One of his New Yorker contributions, “Every Good Boy Does Fine,” forms the basis of a memoir he is writing for future publication by Random House. Recounting his experiences of touring, performing, and practicing, his blog, Think Denk, was recently selected for inclusion in the Library of Congress web archives. For his work as a writer and pianist, Out magazine included Denk on its “Out 100” list celebrating the most compelling people of 2013.

In 2012, Denk made his Nonesuch debut with a pairing of masterpieces old and new: Beethoven’s final Piano Sonata No. 32, Op. 111, and György Ligeti’s Études. The album was named one of the best of 2012 by the New Yorker, NPR, and the Washington Post, and Denk’s account of the Beethoven sonata was selected by BBC Radio 3’s Building a Library as the best available version recorded on modern piano. Denk has a long-standing attachment to the music of American visionary Charles Ives, and his recording of Ives’s two piano sonatas featured in many “best of the year” lists. In March 2012, the pianist was invited by Michael Tilson Thomas to appear as soloist in the San Francisco Symphony’s American Mavericks festival, and he recorded Henry Cowell’s Piano Concerto with the orchestra. Having cultivated relationships with many living composers, he currently has several commissioning projects in progress.

Denk has toured frequently with violinist Joshua Bell, and their recently released Sony Classical album, French Impressions, won the 2012 Echo Klassik award. He also collaborates regularly with cellist Steven Isserlis, and has appeared at numerous festivals, including the Italian and American Spoleto Festivals, and the Santa Fe Chamber Music, Verbier, Ravinia, Tanglewood, Aspen Music, and Mostly Mozart Festivals.

Jeremy Denk has earned degrees from Oberlin College, Indiana University, and the Juilliard School. He lives in New York City, and his web site and blog are at jeremydenk.net.
AND DON'T MISS DENK PERFORMING WITH THE ACADEMY OF ST. MARTIN IN THE FIELDS
Saturday, March 28, 8 p.m., Fine Arts Center Concert Hall, Chamber Seating
His Bach performances are “a revealing journey into the soul,” states The Washington Post.
Jeremy Denk continues his exploration of Bach in a concert with the renowned Academy of St.
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concertos, and conducts serenades by Dvořák, and Josef Suk.

Audience members are invited to a pre-performance talk by NEPR Classical Music host
Walter Carroll at 7 p.m. at the University Museum of Contemporary Art (lower level of the
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Handel: Messiah
December 19, 7:30 pm, Abbey Chapel, MHC, $
The Arcadia Players perform Handel’s Messiah with a skilled chorus and period instrumentation.

Monteverdi: 1610 Vespers
January 31, 7:30 pm, Abbey Chapel, MHC, $
Performing popular 17th century Vespers by Monteverdi with soloists, chorus and orchestra.
www.arcadiaplayers.org

MOUNT HOLYOKE COLLEGE
Mount Holyoke Symphony, “Flights of Fancy”
November 14, 8pm, McCulloch Auditorium, Free
Performing concertos by Mozart and Bach, and “And Do They Do” by Michael Nyman.

Classical Benefit Concert
February 2, 4 pm, McCulloch Auditorium, Donation
A concert of music for one piano and four hands, to benefit the South Hadley Food Pantry. Works to include Rheinberger, Debussy, Poulenc, and Ravel.
www.mtholyoke.edu/acad/music/calendar_fall

MUSIC AT AMHERST CHAMBER SERIES
Amherst College Symphony Orchestra
December 6, 8 pm, Buckley Recital Hall, $
Performance celebrating 150 years of Richard Strauss. Two works to be performed: Vier letzte lieder (Four Last Songs) and suite from the opera Der Rosenkavalier (Knight of the Rose).

Stephen Kovacevich, Piano
January 24, 8 pm, Buckley Recital Hall, $
Grammy-nominated pianist known for his interpretations of Beethoven, Brahms, Mozart & Schubert.
www.amherst.edu/academiclife/departments/music

MUSIC IN DEERFIELD
Rachel Barton Pine, Violin
November 9, 4 pm, Sweeney Concert Hall, $
Pine performs with pianist Matthew Hagle. Works to include sonatas by Schubert, Prokofiev & Franck.

St. Petersburg String Quartet
December 14, 4 pm, Sweeney Concert Hall, $
Grammy-nominated string quartet performs works by Shostakovich, Bach and Tchaikovsky.
www.musicindeerfield.org

SMITH COLLEGE
Fall Orchestra Concert
November 22, 8 pm, Sweeney Concert Hall, Free
Performing works by Gounod, Grieg and Beethoven.

Music in the Noon Hour, Sweeney Concert Hall
November 25, December 9, 12:30 - 1 pm, Free
Free half hour concerts performing a range of classics.

Sage Chamber Music Society II: Four Quartets
December 2, 7:30 pm, Helen Hills Hills Chapel, Free
A dramatic reading by John Farrell of T.S. Eliot’s poem, Four Quartets, presented together in alternating sections with Beethoven’s Opus 132 string quartet.
www.smith.edu/smitharts

SPRINGFIELD SYMPHONY ORCHESTRA
Fuchs, Mendelssohn & Beethoven
January 24, 7:30 pm, Symphony Hall, $
Award-winning German violinist Axel Strauss returns to the SSO to perform Beethoven’s Violin Concerto.
www.springfieldsymphony.org

UMASS FINE ARTS CENTER
Jeremy Denk, piano
November 13, 7:30 pm, Bowker Auditorium, $
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UMASS MUSIC DEPARTMENT
Euridice Baroque Ensemble
November 23, noon, Bowker Auditorium, Free
Performing works of the German Baroque period: The Bach Family & Telemann

UMass Amherst Symphony Orchestra
November 24, 7:30 pm, Fine Arts Center Hall
Performing works by Berlioz, Peck and Beethoven.
www.umass.edu/music/eventcalendar
Tuesday, November 18, 7:30 p.m.
Fine Arts Center Concert Hall

MARTHA GRAHAM
DANCE COMPANY

Artistic Director  Executive Director
Janet Eilber    LaRue Allen

The Company
Tadej Brdnik    PeiJu Chien-Pott
Blakeley White-McGuire

Lloyd Knight    Mariya Dashkina Maddux
Ben Schultz     Xiaochnuan Xie

Natasha Diamond-Walker    Abdiel Jacobsen
Lloyd Mayor     Lauren Newman
Lorenzo Pagano   Ying Xin

Charlotte Landreau
Anne O’Donnell   Konstantina Xintara

Senior Artistic Associate
Denise Vale

Major support for the Martha Graham Dance Company is provided by
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New York City Department of Cultural Affairs
New York State Council on the Arts

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The presentation of the Martha Graham Dance Company was made possible by the New England Foundation for the Arts’ National Dance Project, with lead funding from the Doris Duke Charitable Foundation and The Andrew W. Mellon Foundation, with additional support from the National Endowment for the Arts.
DIVERSION OF ANGELS

Choreography and Costumes by Martha Graham
Music by Norman Dello Joio†
Original lighting by Jean Rosenthal
Adapted by Beverly Emmons

Premiere: August 13, 1948, Palmer Auditorium, New London, CT

Martha Graham once described Diversion of Angels as three aspects of love: the couple in white represents mature love in perfect balance; red, erotic love; and yellow, adolescent love. The dance follows no story. Its action takes place in the imaginary garden love creates for itself. The ballet was originally called Wilderness Stair.

“It is the place of the Rock and the Ladder, the raven, the blessing, the tempter, the rose. It is the wish of the single-hearted, the undivided; play after the spirit’s labor; games, flights, fancies, configurations of the lover’s intention; the believed Possibility, at once strenuous and tender; humors of innocence, garlands, evangels, Joy on the Wilderness Stair, diversion of angels.” – Ben Belitt

The Couple in White  Natasha Diamond-Walker, Abdiel Jacobsen
The Couple in Red  Mariya Dashkina Maddux, Lorenzo Pagano
The Couple in Yellow  Charlotte Landreau, Lloyd Mayor
Anne O’Donnell  Lauren Newman
Ying Xin  Konstantina Xintara
Lloyd Knight

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LAMENTATION VARIATIONS

Choreography by Larry Keigwin, Richard Move, and Bulareyaung Pagarlava
Music by Frederic Chopin, DJ Savage, and Gustav Mahler†
Lighting by Beverly Emmons
Conceived by Janet Eilber

Premiere: September 11, 2007, Joyce Theatre, New York City

The Lamentation Variations is an event that was conceived in 2007 to commemorate the anniversary of 9/11. The work is based on a film from the early 1940s of Martha Graham dancing movements from her then new, and now iconic, solo, Lamentation. The choreographers were each invited to create a movement study in reaction to the Graham film for the current company of Graham dancers.

Pagarlava Variation  Xiaochuan Xie, Tadej Brdnik, Lloyd Knight, Ben Schultz
Move Variation  Natasha Diamond-Walker
Keigwin Variation  Full Company

†Fredric Chopin: Nocturne in F Sharp, Op.15 No.2; DJ Savage (Richard Move): “Ballet for Martha”, based on material from Symphony No.5 by Ludwig van Beethoven; Gustav Mahler: “Die zwei blauen Augen von meinem Schatz”, from Lieder eines fahrenden Gesellen

The Lamentation Variations was commissioned by the Martha Graham Center with support from Francis Mason.

INTERMISSION
ERRAND INTO THE MAZE

Choreography by Martha Graham
Music by Gian Carlo Menotti†
Lighting by Lauren Libretti
Costumes by Maria Garcia

Errand into the Maze premiered: February 28, 1947, Ziegfeld Theatre, New York City

There is an errand into the maze of the heart’s darkness in order to face and do battle with the Creature of Fear. There is the accomplishment of the errand, the instant of triumph, and the emergence from the dark.

PeiJu Chien-Pott  Ben Schultz

The Company is performing an arrangement of Errand into the Maze that does not use the original sets and costumes. It has been designed to give audiences a new perspective on the Graham classic choreography.

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ECHO

Choreography by Andonis Foniadakis
Music by Julien Tarride
Costumes by Anastasios Sofroniou
Scenic and Lighting Design by Clifton Taylor

World Premiere, March 19, 2014, New York City Center, New York City

Abdiel Jacobsen  Lloyd Knight  Ying Xin
Tadej Brdnik  Natasha Diamond-Walker
Charlotte Landreau  Lloyd Mayor  Lauren Newman
Ben Schultz  Xiaochuan Xie

This work was made possible by the New England Foundation for the Arts National Dance Project, with lead funding from the Doris Duke Charitable Foundation and The Andrew W. Mellon Foundation. Significant support was provided by The O'Donnell-Green Music and Dance Foundation.

Generous commissioning support was provided by Concord Consulting Services L.L.C. / ATHENS - NEW YORK

NOTES ON THE REPERTORY

DIVERSION OF ANGELS (1948)

Diversion of Angels, originally titled Wilderness Stair, premiered at the Palmer Auditorium of Connecticut College on August 13, 1948. The title, as well as a set piece designed by Isamu Noguchi suggestive of desert terrain, was discarded after the first performance, and the dance was reconceived as a plotless ballet. Diversion of Angels is set to a romantic score by Norman Dello Joio and takes its themes from the infinite aspects of love. The Couple in Red embodies romantic love and “the ecstasy of the contraction”; the Couple in White, mature love; and the Couple in Yellow, a flirtatious and adolescent love.

Martha Graham recalled that when she first saw the work of the modern artist Wassily Kandinsky, she was astonished by his use of color, a bold slash of red across a blue background. She determined to make a dance that would express this. Diversion of Angels is that dance, and the Girl in Red, dashing across the stage, is the streak of red paint bisecting the Kandinsky canvas.

—ELLEN GRAFF

LAMENTATION VARIATIONS (2007)

The Lamentation Variations is an event that was originally conceived to commemorate the anniversary of 9/11. It was premiered on that date in 2007. The work opens with a film from the early 1940s of Martha Graham. We see her dancing movements from her then new, and now iconic, solo, Lamentation. The variations were developed under specific creative conditions. Each choreographer was asked to create a spontaneous choreographic sketch of their reaction to the Graham film, and was required to adhere to the following conditions: 10 hours of rehearsal, public domain music or silence, basic costumes and lighting design. Though it was planned to be performed on only one occasion, the audience reception for the Lamentation Variations was such that it has been added to the permanent repertory of the Martha Graham Dance Company.
ERRAND INTO THE MAZE (1947)

Errand Into the Maze premiered in 1947 at the Ziegfield Theater in New York City. With a score by Gian Carlo Menotti, and set design by Isamu Noguchi, the dance was choreographed as a duet for Martha Graham and Mark Ryder. It is loosely derived from the myth of Theseus, who journeys into the labyrinth to confront the Minotaur, a creature who is half man and half beast. In Errand Into the Maze, Martha Graham retells the tale from the perspective of Ariadne, who descends into the labyrinth to conquer the Minotaur. Substituting a heroine for the hero of Greek mythology in her dance, Martha Graham created a female protagonist who would confront the beast of fear, not just once, but three times, before finally overpowering him. Noguchi designed a set that consisted of a v-shaped frame, like the crotch of a tree or the pelvic bones of a woman. A long rope curves its way through the performance space and ends at this symbolic doorway. Influenced by the theories of the great psychologist Carl Jung, Martha Graham was exploring the mythological journey into the self in this dance.

—ELLEN GRAFF

ECHO (2014)

The work is inspired by the Greek myth of Narcissus and Echo but does not retell their story. Narcissus and his reflection, Echo and her multiple voices, the impossibility love and the vanity of beauty — these themes are explored in a complex and vivid dance vocabulary that aims to create an emotional landscape.

ABOUT MARTHA GRAHAM

Martha Graham has had a deep and lasting impact on American art and culture. She single-handedly defined contemporary dance as a uniquely American art form, which the nation has in turn shared with the world. Crossing artistic boundaries, she collaborated with and commissioned work from the leading visual artists, musicians, and designers of her day, including sculptor Isamu Noguchi and composers Aaron Copland, Samuel Barber, and Gian Carlo Menotti.

Graham’s groundbreaking style grew from her experimentation with the elemental movements of contraction and release. By focusing on the basic activities of the human form, she enlivened the body with raw, electric emotion. The sharp, angular, and direct movements of her technique were a dramatic departure from the predominant style of the time.

Graham influenced generations of choreographers that included Merce Cunningham, Paul Taylor, and Twyla Tharp, altering the scope of dance. Classical ballet dancers Margot Fonteyn, Rudolf Nureyev, and Mikhail Baryshnikov sought her out to broaden their artistry. Artists of all genres were eager to study and work with Graham—she taught actors including Bette Davis, Kirk Douglas, Madonna, Liza Minelli, Gregory Peck, Tony Randall, Eli Wallach, Anne Jackson, and Joanne Woodward to utilize their bodies as expressive instruments.

During her long and illustrious career, Graham created 181 dance compositions. During the Bicentennial she was granted the United States’ highest civilian honor, The Medal of Freedom. In 1998, TIME Magazine named her the “Dancer of the Century.” The first dancer to perform at the White House and to act as a cultural ambassador abroad, she captured the spirit of a nation. “No artist is ahead of his time,” she said. “He is his time. It is just that the others are behind the time.”

ABOUT THE COMPANY

The Martha Graham Dance Company has been a leader in the development of contemporary dance since its founding in 1926. Informed by the expansive vision of its pioneering founder, the Company has expanded contemporary dance’s vocabulary with masterpieces such as Appalachian Spring, Lamentation, and Chronicle, rooted in social, political, psychological, and sexual contexts.

Always a fertile ground for experimentation, the Martha Graham Dance Company has been an unparalleled resource in nurturing many of the leading choreographers and dancers of the 20th and 21st centuries. Graham’s groundbreaking technique and unmistakable style have earned the Company acclaim from audiences in more than 50 countries throughout North and South America, Europe, Africa, Asia, and the Middle East.

Today, the Company continues to foster Graham’s spirit of ingenuity. It embraces a new vision that showcases classics by Graham, her contemporaries and their successors alongside newly commissioned works. The Company is actively working to create new platforms for contemporary dance and multiple points of access for audiences.

BIOGRAPHIES

JANET EILBER (Artistic Director) has been the Company’s artistic director since 2005. Her direction has focused on creating new forms of audience access to Martha Graham’s masterworks. These initiatives include designing contextual programming, educational and community partnerships, use of new media, commissions and creative events such as the Lamentation Variations and Prelude and Revolt. Earlier in her career, as a principal dancer with the Martha Graham Dance Company, Ms. Eilber worked closely with Martha Graham. She danced many of Graham’s greatest roles, had roles created for her by Graham, and was directed by Graham in most of the major roles of the repertory. She soloed at the White House, was partnered by Rudolf Nureyev, starred in three segments of Dance in America, and has since taught, lectured, and directed Graham ballets internationally. Apart from her work with Graham, Ms. Eilber has performed in films, on television, and on Broadway directed by such greats as Agnes deMille and Bob Fosse and has received four Lester Horton Awards for her reconstruction and performance of seminal American modern dance. She has served as Director of Arts Education for the Dana Foundation, guiding the Foundation’s support for Teaching Artist training and contributing regularly to its arts education publications. Ms. Eilber is a Trustee Emeritus of the Interlochen Center for the Arts. She is married to screenwriter/director John Warren, with whom she has two daughters, Madeline and Eva.
DENISE VALE  *(Senior Artistic Associate)* joined the Martha Graham Dance Company in 1985, attaining the rank of principal dancer. Roles performed include the Pioneering Woman in *Appalachian Spring*, Woman in White in *Diversion of Angels*, Chorus Leader in *Night Journey*, Chorus in *Cave of the Heart*, the Attendant in *Hérodiade*. Leader in the 1980s reconstruction of “Steps in the Street”, and *Night Chant*, a ballet created for Ms. Vale by Martha Graham in 1989. Graham solos performed include *Lamentation*, *Frontier*, *Satyr's Festival Song*, and *Serenata Morisca*.

TADEJ BRDNIK  *(Principal)* began his career in Slovenia, joining the Company in 1996. He has danced with Baryshnikov’s White Oak Dance Project, Robert Wilson, Battery Dance Company, among others and in works by Maurice Béjart, Nacho Duato, Lucinda Childs, Yvonne Rainer, Susan Stroman, Anne Bogart, Doug Varone, Andonis Foniadakis, Larry Keigwin, and others. He teaches internationally, at the Graham School and for “Dancing to Connect.” He is a former director of Teens@Graham and Education Director for the Downtown Dance Festival. He is a Manager of Special Projects at the Martha Graham Company and owner of smARTconcierge. He is a recipient of The Benetton Dance Award and the Eugene Loring Award.

PEIJU CHIEN-POTT  *(Principal)* joined the Company in 2011 and performs lead roles in *Chronicle*, *Errand into the Maze*, *Diversion of Angels*, *Witch Dance*, *Depak Ine*, and *Echo*. Ms. Chien-Pott received a B.F.A. from Taipei National University of the Arts and was a Merce Cunningham Studio scholar. She has danced with Taipei Royal Ballet, Taipei Crossover Dance Company, Buglisi Dance Theatre, Korhan Basaran Artists, Nimbus Dance Works and Morphoses. This season, Ms. Chien-Pott was a featured performer in the world premieres by Nacho Duato and Andonis Foniadakis.

BLAKEYLE WHITE-MCGUIRE  *(Principal)* joined the Company in 2002 and has performed the major roles of Graham’s iconic repertoire including *Appalachian Spring*, *Cave of the Heart*, *Deep Song*, *Errand into the Maze*, *Frontier*, *The Rite of Spring* and the re-imagining of *Imperial Gesture*. She has also performed in new choreographic works including those by Lar Lubovitch, Richard Move, Robert Wilson and SITI Company. Ms. White-McGuire has served on the faculties of the Graham School, The Aliley School and New School University. She holds an M.F.A. in Interdisciplinary Arts from Goddard College, is a choreographer and published writer. Ms. White-McGuire is currently on faculty at LaGuardia High School for the Performing Arts.

LLOYD KNIGHT  *(Soloist)* joined the Company in 2005 and performs starring roles in *Appalachian Spring*, *Embattled Garden*, *Errand into the Maze* and others. Born in England and reared in Miami, he trained at Miami Conservatory of Ballet and graduated from New World School of the Arts, under the direction of Daniel Lewis. There he worked with choreographers, Donald McKayle, Robert Battle, and Michael Uthoff. He received scholarships to the Alvin Aliley Center and Dance Theatre of Harlem. Dance Magazine named him one of the “Top 25 Dancers to Watch” in 2010.

MARIYA DASHKINA MADDUX  *(Soloist)* joined the Company in 2007 and leads dance roles in Graham’s *Embattled Garden*, *Chronicle*, *Diversion of Angels*, *Errand into the Maze*, and *Appalachian Spring* as well as works by Bularey-Paglarluca, Luca Veggetti, and Andonis Foniadakis. A native of Kiev, Ukraine, she moved to the United States, trained at the Thomas Armour Youth Ballet of Miami, FL, and graduated summa cum laude with a BFA from New World School of the Arts. She was recently featured in *Dance Magazine*’s “Dancer’s Choice,” appeared in the film *Fall to Rise*, and in Martha Graham technique instructional video.

BEN SCHULTZ  *(Soloist)* joined the company in 2009 and has danced many leading roles including King Hades in *Clytemnestra* and Jason in *Cave of the Heart*. He premiered Martha Graham’s work in Russia performing *Errand into The Maze* with prima ballerina Diana Vishneva at the Mariinsky Theatre, Saint Petersburg. Mr. Schultz attended Indiana University where he studied ballet, theatre and opera. Earlier dance credits include the Tony Award® winning Blast, the Cleo Parker Robinson Dance Ensemble, and Hannah Kahn Contemporary Dance. Mr. Schultz has served as faculty and resident choreographer for the Arvada Center for the Arts and Humanities.

XIAOCHUAN XIE  *(Soloist)* joined the Company in 2010 dancing many solo roles. This season she will dance the “Chosen One” in the revival of Graham’s *The Rite of Spring*. Born in Nanjing, China, she trained in ballet and modern dance at Nanjing Secondary School for Dance Performance and danced for the Qianxian Art Theater in China for 6 years. She performed for the former President Jiang Zemin and President Hu Jintao and won the first prize for modern dance performance in the National Dance Competition in China in 2007.

NATASHA DIAMOND-WALKER  *(Dancer)* joined the Company in 2011 touring with the Italian production of *Cercando Picasso* and has performed lead roles in *Appalachian Spring*, *Diversion of Angels*, and *Cave of the Heart*. She holds a B.F.A. degree from Fordham University/ the Alvin Ailey School and has danced with the Francesca Harper Project, 360 Dance Theater, Buglisi Dance Theatre, and Alvin Ailey American Dance Theater.

ARDBIEL JACOBSEN  *(Dancer)* joined the Company in 2011 performing several leading roles including partnering prima ballerina Diana Vishneva in *Errand into the Maze*. He is a Professional Champion Ballroom & Latin dancer/instructor. Born in the Ivory Coast, Mr. Jacobsen received a B.F.A. in Modern Dance from the University of the Arts performing works by Roni Koresh, Scott Jovovich, Christine Cox and Louis Johnson and was a company member of the SLJ Arts Initiative, directed by Zane Booker.

LLOYD MAYOR  *(Dancer)* joined the Company in 2012 and performs lead roles in *Appalachian Spring*, *Diversion of Angels*, and *Echo*. He trained at the Rambert School of Ballet and Contemporary Dance in London. With a gymnastic, hip hop and ballet background, he joined the Martha Graham School in 2011 and became a member of Graham 2. Last January, Mr. Mayor was honored with the Clive Barnes Award.
LAUREN NEWMAN (Dancer) joined the Company in 2008 and toured Italy with the Company in its special project *Cercando Picasso*. Ms. Newman began her training with Jacksonville Ballet Theater and Douglas Anderson School of the Arts and received a B.F.A in Dance and a B.A. in Art History from Southern Methodist University where she performed lead roles in *Diversion of Angels*, “Steps in the Street”, and *Acts of Light*. In 2007, she joined Graham 2.

LORENZO PAGANO (Dancer) joined the Company in 2012 and was chosen for featured roles in *Echo*, by Andonis Foniadakis and *Depak Inc*, by Nacho Duato. Mr Pagano has danced at Impulstanz Tanz Wochen in Vienna and the Doris Humphrey Foundation in Chicago. He received scholarships to both the School at Jacob’s Pillow and the Martha Graham School. He was a member of Graham 2.

YING XIN (Dancer) joined the Company in 2011. She performs lead roles in *Diversion of Angels* and *Maple Leaf Rag* among others. She received the 2008 China Dance Lotus Award, has been faculty at Mianyang Arts College and a guest teacher at the Beijing Dance Academy. She graduated at the Nanjing University of the Arts, was awarded a full scholarship to the Graham School, and was a member of Graham 2.

CHARLOTTE LANDREAU (New Dancer) joined the Company in 2013. A native of France, she began her studies with rhythmic gymnastics and studied dance at the Maurice Béjart School before moving to NYC to study at the Martha Graham School. Ms. Landreau danced with Graham 2, received the Pearl Lang Award, and currently dances the Princess in *Cave of the Heart* among other roles.

ANNE O’DONNELL (Apprentice) trained on scholarship at The Ailey School before being invited to join Ailey II. She has danced with Buglisi Dance Theatre and performed works by Robert Battle, Jessica Lang, Benoit-Swan Pouffer, among others. She attended Jacob’s Pillow 2010 Contemporary Dance Program, 2014 Springboard Danse Montreal, and was a YAP at the 2013 Glimmerglass Opera Festival. This is her first season with the Company.

KONSTANTINA XINTARA (Apprentice) started her dance training at the National Dance School of Greece, in Athens, where she graduated in 2013. Ms. Xintara won the first prize at several dance competitions and danced with the Hellenic Dance Company. In 2014 she performed *Panorama* with the Hellenic Dance Company and Graham 2 at New York City Center. This is her first season with the Company.
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OF CONTEMPORARY DANCE

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Jack DeJohnette, drums
Ravi Coltrane, saxophone
Matt Garrison, bass

Program will be announced from the stage

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Bowker Auditorium

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ABOUT THE ARTISTS

Jack DeJohnette

Born in Chicago in 1942, DeJohnette grew up in a family where music and music appreciation was a high priority. Beginning at age four, he studied classical piano at the Chicago Conservatory of Music, then added the drums to his repertoire when he joined his high school concert band at age 14.

“As a child, I listened to all kinds of music and I never put them into categories,” he recalls. “I had formal lessons on piano and listened to opera, country and western music, rhythm and blues, swing, jazz, whatever. To me, it was all music and all great. I’ve kept that integrated feeling about music, all types of music, and just carried it with me. I’ve maintained that belief and feeling in spite of the ongoing trend to try and compartmentalize people and music.”

Jack DeJohnette has collaborated with most major figures in jazz history. Some of the great talents he has worked with are John Coltrane, Miles Davis, Ornette Coleman, Sonny Rollins, Sun Ra, Jackie McLean, Thelonious Monk, Bill Evans, Stan Getz, Keith Jarrett, Chet Baker, George Benson, Stanley Turrentine, Ron Carter, Lee Morgan, Charles Lloyd, Herbie Hancock, Dave Holland, Joe Henderson, Freddie Hubbard, Abbey Lincoln, Betty Carter and Eddie Harris, who is responsible for convincing DeJohnette to stick with drums because he heard DeJohnette’s natural talent.

By the time he reached his twenties, DeJohnette had entered the Chicago jazz scene – not just as a leader of his own fledgling groups but also as a sideman on both piano and drums. He experimented with rhythm, melody and harmony as part of the Association for the Advancement of Creative Musicians during the group's early days, and later drummed alongside Rashied Ali in the John Coltrane Quintet.

In 1968, DeJohnette joined Miles Davis's group just prior to the recording of Bitches Brew, an album that triggered a seismic shift in jazz and permanently changed the direction of the music. Miles later wrote in his autobiography: “Jack DeJohnette gave me a deep groove that I just loved to play over.” DeJohnette stayed with Davis for three years, making important contributions to prominent Davis recordings like Live-Evil and A Tribute to Jack Johnson (both in 1971) and On the Corner (1972).

Another of DeJohnette’s high-profile projects in the early 1990s was a touring quartet consisting of himself, Dave Holland, Herbie Hancock and Pat Metheny. In 1992, the group released Music for a Fifth World, an album inspired by Native American culture that also included appearances by Vernon Reid and John Scofield. Given the diversity of players and styles that he had embraced by this point, DeJohnette was already describing his music in the ’90s as “multidimensional.”

2005 marked the launch of DeJohnette’s own imprint, Golden Beams Productions. His first two projects on the new label were Music from the Hearts of the Masters, a duet recording with Gambian kora player Foday Musa Suso, and a relaxation and meditation album entitled Music in the Key of Om, featuring DeJohnette on synthesizer and resonating bells. The latter recording was nominated for a Grammy in the Best New Age Album category.

Four years later, DeJohnette’s Peace Time won a Grammy in 2009 for Best New Age Album. The album consists of an hour-long, continuous piece of music that eMusic described as “flights of flute, soft hand drumming, and the gently percolating chime of cymbal play, moving the piece along a river of meditative delight.”

In 2011, he was chosen to perform at the Kennedy Center in tribute to his longtime friend and musical inspiration, Sonny Rollins. Marking his 70th birthday in 2012, he received a National Endowment for the Arts Jazz Master Fellowship – the highest U.S. honor for jazz musicians – in recognition of his extraordinary life achievements, contributions to advancing the jazz art form, and service as a mentor for a new generation of aspiring young jazz musicians.

Despite all the awards and accolades, DeJohnette continues to make the creative process his highest priority. To that end, his most recent recording is Sound Travels, a nine-song, genre-spanning album that includes Latin rhythms and West Indian energy, meditative pieces and straight ahead jazz. Included in the long list of guest players is Esperanza Spalding, Bobby McFerrin, Bruce Hornsby and Jason Moran.

Ravi Coltrane

Born on Long Island in 1965, Ravi is the second son of John and Alice Coltrane. His father (who recorded the landmark Blue Train for Blue Note in 1957) died when Ravi was only two. Alice, a renowned composer and pianist, raised Ravi on the West Coast and proved a strong role model in
her own right. Ravi had the honor of producing and playing on Alice Coltrane’s Translinear Light, released three years prior to her death in 2007.

A move back east to New York and pivotal stints with Elvin Jones, Wallace Roney and Steve Coleman led Ravi to begin asserting himself as a leader in the mid-1990s. He followed Moving Pictures and From the Round Box with Mad 6, In Flux, and Blending Times. He also continued appearing as a sideman with the likes of McCoy Tyner, Jack DeJohnette, Jeff ‘Tain’ Watts, and Flying Lotus (a.k.a. Steven Ellison, Ravi’s cousin), and as a co-leader of the Saxophone Summit with Joe Lovano and Dave Liebman.

Ravi brings all of this rich experience to bear on the music of his Blue Note Records debut, Spirit Fiction. Praised for his music’s “elusive beauty” (DownBeat), and for his “style informed by tradition but not encumbered by it” (Philadelphia City Paper), Ravi Coltrane takes a bold step in his creative journey with Spirit Fiction.

**Matthew Garrison**

Matthew Garrison spent the first seven years of his life in New York (born 1970) with his mother and sister, immersed in a community of musicians, dancers, writers, visual artists and poets. After the death of his father Jimmy Garrison (John Coltrane’s bassist), his family relocated to Rome, Italy where he began to study piano and bass guitar. In 1988 Matthew returned to the United States and lived with his godfather Jack DeJohnette for two years. Here he studied intensively with both DeJohnette and bassist Dave Holland. In 1989 Matthew received a full scholarship to attend Berklee College of Music in Boston. Here he began his professional career with the likes of Gary Burton, Bob Moses, Betty Carter, Mike Gibbs and Lyle Mays to mention a few.

Matthew moved to Brooklyn, New York in 1994 and since then has performed, toured and recorded with artists such as Herbie Hancock, Joe Zawinul, Chaka Khan, Pino Daniele, Meshell Ndege Ocello, Joni Mitchell, Whitney Houston, Wayne Shorter, Jack DeJohnette, Steve Coleman, Jim Beard, Arto Tunçboyaciyan, Rita Marcotulli, Bill Cosby, Paul Simon, Cassandra Wilson, Wallace Roney, Geri Allen, Gary Thomas, John Mclaughlin, Scott Kinsey, Scott Henderson, The Gil Evans Orchestra, Tito Puente, Mike Gibbs, John Scofield, The Saturday Night Live Band, Michael Brecker, Randy Brecker, Mike Stern, Pat Metheny and many others.

In 2012 Matthew opened, with his business partner Fortuna Sung, ShapeShifter Lab, which is quickly becoming one of the most important and influential music venues in New York. The Brooklyn based venue has been voted by Time Out New York (2013) as one the best 10 venues in NY, and by Downbeat (2014) as one of the best 160 jazz venues in the world. The space is also a place for audio and video capture, photo shoots, workshops, private events, lessons, art exhibits and more within the 4,200 square foot location.
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MUMMENSCHANZ

Performers
Floriana Frassetto
Philipp Egli
Raffaella Mattioli
Pietro Montandon

Technical directors
Eric Sauge
Chico De Maio

There will be a 20 minute intermission.

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PROGRAM NOTES
Mummenschanz will choose acts from the following selection of sketches. They encourage audience members to join in the freedom of imagination through these sketches.

ABOUT THE COMPANY

Paris, 1972: Mummenschanz came into being thanks to the strong motivation of three young people who had lived an enriching period in the sixties and undergone a three-year experimental practice in different disciplines.

The trio offered an alternative not only to Pierrot lunaire (the classical white-faced storyteller), but also to the refined white-faced narrative pantomime (where all is left to the imagination of the audience) and to the expressiveness of classical dance. The group used a modern device, a new mask-playing format, regardless of the differences between the disparate trainings of the artists.

What followed was ten years of experimental work and inventive research, and that outright passion for the comedy that got the young artists on stage first at home and then abroad. Later they performed on Broadway, performing a play from 1977 till 1979. They had by then reached the threshold that renowned theater groups cross.

Notwithstanding the death of Andres Bossard (March 25, 1992), co-founder and beloved friend, Mummenschanz continued to tour the world. The years that followed Andres’ early departure saw the emergence of more complete programs, the development of mask and playing techniques,
and the broadening of the repertoire. More than a hundred new numbers came into life that are still acclaimed as the most popular in the world.

The numerous requests for Mummenschanz shows and the particular requirements of the powerful American Theatre Trade Union prompted a world tour that lasted five years (1999-2004), and needed a two-fold cast. The original troupe played in Europe, while specially trained performers toured Northern and Southern America.

For more than four decades, Mummenschanz's non-verbal theatrical language has continued to develop independently of the contemporary mask-theatre quintessence. The ‘stories’ told by Mummenschanz are wholly visual. No musical tracking, no stage set. Only objects, mask-objects; just bodies, object-bodies evolving against a black background – thus composing a playful para-language that can be understood by all.

Combine a thick slice of passion, a big shot of Long Life Elixir, and silver-threaded hair, and you get Floriana Frassetto's current portrayal of Mummenschanz. Co-founders, indefatigable globetrotters and global connoisseurs, the troupe perpetuates the legend of Mummenschanz. Not as Druid priests but as magicians of the silence that shades off the burden of our everyday life and brightens the heart. ‘Mummenschanz is far more than a name’ proclaimed Hans Jörg Tobler, founder and late chairman of the Mummenschanz Foundation. Mummenschanz celebrated its 40th anniversary in the fall of 2011, and continue to tour the world with their globally recognized stories.

Floriana Frassetto was born on December 9, 1950. The daughter of Italian emigrants to the States (Norfolk, Virginia), she studied at Alessandro Fersen's Theatre Academia in Rome from 1967 to 1969. She completed her training as actress attending a comprehensive course (mime, acrobatics, dance) at Roy Bosier's Teatro Studio. Between 1969 and November 1970, she worked in Rome in several pantomime and theatre productions. The idea of founding Mummenschanz resulted from meeting, in 1972, Andres Bossard and Bernie Schürch, two young Swiss clowns called Before and Lost.

She has since co-invented the repertoire of Mummenschanz and played in each performance. The creation of costumes, the choreography of Giancarlo Sbragia “Faust” played in the Roman amphitheatre of Taormina (Sicily), the staging of some Mummenschanz scenes for André Heller's musical Body and Soul, the artistic collaboration with Isabelle Baudet for the children musical Oliver Twist in Lausanne (Switzerland) all rank among her best individual achievements.

Philipp Egli was born in Zurich in 1966. Philipp has been on the stage for the past twenty-five years, performing different duties, besides shaping varied cultural projects into works that gained widespread recognition. He has thus earned himself a solid reputation in both the fields of culture and of contemporary dance as a project leader, choreographer, dancer and teacher. After working abroad, Philipp Egli founded his own company which he named MOLTeNi. He was then able to create his first great pieces of work and choreographies in Frankfurt, for the bi-centenary celebration of J.W. Goethe. At the same time, he was the soloist in the Zurich ballet for Aïda, Oberon and Simplicius. He has since won the UBS Cultural Foundation Prize for choreography, and work until 2009 as the choreographer/leader of the dance company of the Saint-Gallen Theatre. From 2004 to the present, he leads the Theatre's dance school, for which he has created over thirty dances.

Raffaella Mattioli was born in Italy, but started with classical dance education in Rome and London, with Yuriko, Pearl Lang, Mary Hinkson, Noemi Lapzon and others. She performed as a dancer and actor in various countries. In 1989, she went to Prague as a choreographer to Laterna Magica. She was responsible for several contemporary theater productions for festivals. Raffaella has been a performer within Mummenschanz since 2000.

Pietro Montandon is an accomplished actor from the Drama School of the Teatro Stabile of Catania (Sicily). From 1976 on, he successively worked with renowned directors like L. Puggelli, A. Pugliese, G. Patrone Griffi, G. Sepe, M. Sciaccaluga. He has also been in several television dramas, comedies and sitcoms, and featured in films, working for film directors like D. Damiani, G. Tornatore, A. Sironi, and E. Greco. He has been with Mummenschanz since his staging of W. Goethe's Faust for Giancarlo Sbraglia's production at the Roman amphitheatre of Taormina (Sicily) during the International Theatre Festival of 1988. He became a full member of Mummenschanz in 2007.
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Note: Interior house conditions may necessitate alternate exit routes.

Sections A - K and the Pit exit toward stage.

Sections L - U exit toward lobby.

West side exit stairwell Left.

East side exit stairwell right.

Balconies
Evacuation Procedures

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

Sections 4, 5, 6
Exit through the lobby.

Sections 1, 2, 3 & Pit
Exit toward stage.

Note: Interior house conditions may necessitate alternate exit routes.

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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Refreshments
Concessions are available before the performance and during intermission for most Center Series Concert Hall events. For patrons in our wheelchair section, please notify an usher and they will be happy to bring the refreshments to you.

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
Drinking fountains are located on the lower level of the Concert Hall near the restrooms and in the lobby.

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.

Cameras and Recording Devices
The taking of photographs or recording the performance in any way is strictly prohibited.

ATM
The nearest ATM bank machine is located in the Newman Center and on the lower level in the the Campus Center.

For Hearing-Impaired Patrons
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.

Emergency Closing
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.

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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.

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