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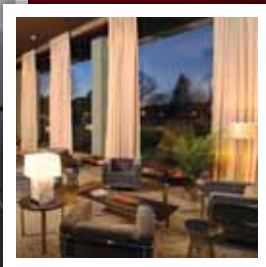
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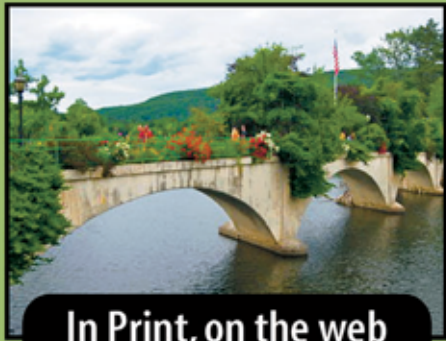
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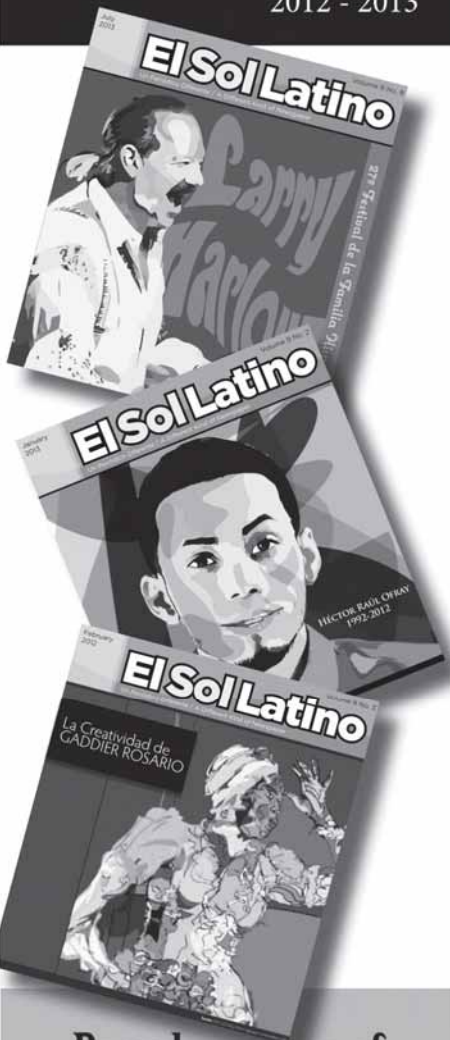
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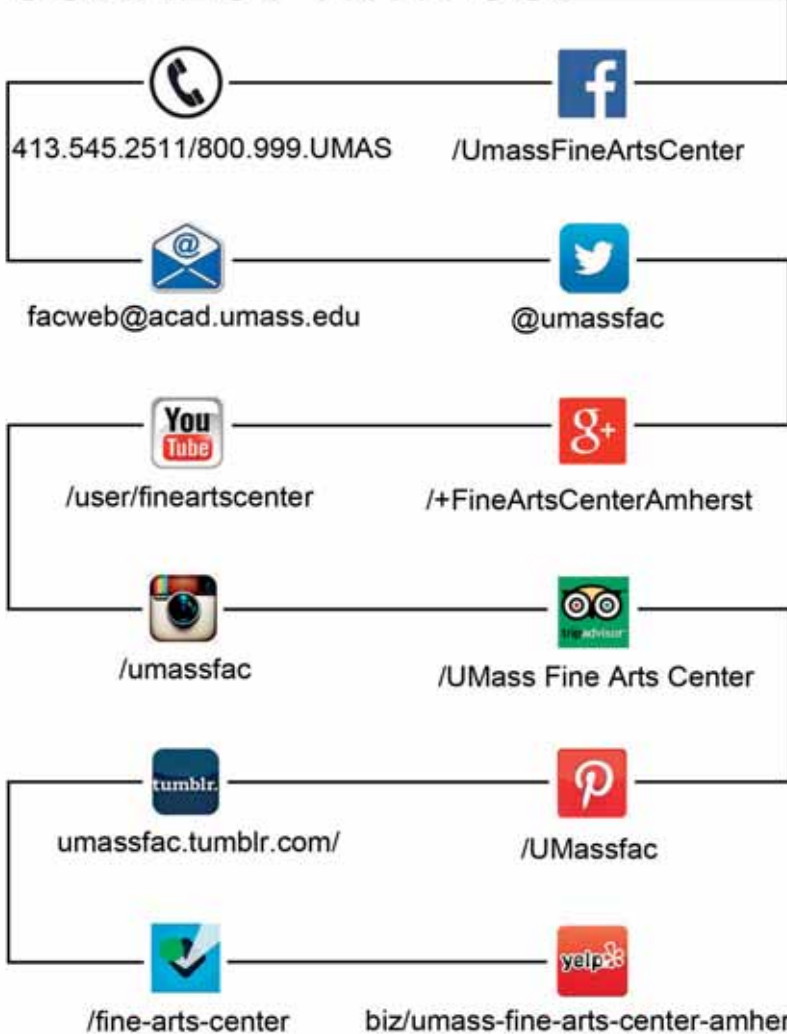


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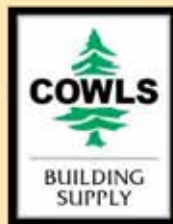
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Sat. January 24th, 2015 at 7:30 PM

### **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

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Thursday, February 5, 7:30 p.m.  
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# WARREN WOLF & WOLFPACK

**Warren Wolf, vibraphone and marimba**  
**Alex Brown, piano and Fender Rhodes**  
**Kris Funn, bass**  
**Billy Williams, drums**

*Program will be announced from the stage*

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## ABOUT THE ARTIST

Throughout its history of continual evolution, jazz has been revitalized with the arrival of young artists who, while steeped in the past, have an eye to the future of the idiom. Jazz aficionados welcome the next generations of talented musicians who stride into progressive territory. Among the most important young jazz stars in that vein is vibraphonist Warren Wolf. Wolf, a multi-instrumentalist from Baltimore, MD, has also honed his chops on drums and piano since age three, and is following in the footsteps of vibes masters Bobby Hutcherson and Stefan Harris by becoming a member of the SFJazz Collective (both of whom precede him in the vibes chair).

Wolf attended Peabody Preparatory for eight years, studying classical music with former Baltimore Symphony Orchestra member Leo LePage. During his high school years at the Baltimore School for the Arts, Wolf studied with current Baltimore Symphony Orchestra member John Locke. After graduating from Baltimore School for the Arts in June of 1997, Wolf headed north and enrolled at the Berklee College of Music in Boston, MA.

During his time at Berklee, Wolf studied with Caribbean jazz vibraphonist Dave Samuels for seven of eight semesters. One semester was spent with vibist Ed Saindon. While at Berklee, Wolf became an active performer around the Boston area, gigging frequently on the vibraphone, drums and piano. One of the highlights of Wolf's stay in Boston was co-leading a quintet with Boston-based trumpeter Jason Palmer at the historic jazz club Wally's Cafe. Wolf was the house drummer at Wally's for two years, performing every Friday and Saturday.

After graduating in May of 2001, Wolf became an active musician on the Boston local scene. Wolf was hired in September 2003 to become an instructor in the percussion department at Berklee College of Music. He taught private lessons on the vibraphone and drums, and taught a beginner keyboard class for entering freshmen drumset majors.

After two years of teaching, Wolf headed back to Baltimore to focus on his goal of becoming a full-time performing musician. He soon landed the piano duties in the Rachael Price Group. Recording and touring with Rachael (of Lake Street Dive fame) gave him the opportunity to tour throughout the entire country. Wolf has also drummed for alto saxophonist Tia Fuller, who tours with internationally renowned pop star Beyoncé Knowles. Additionally, he has toured with the Donal Fox Group (with bassist John Lockwood and drummers Dafnis Preito and Terri Lyne Carrington), Bobby Watson's "Live and Learn" Sextet, Karriem Riggins "Virtuoso Experience" and Christian McBride's "Inside Straight." With these groups, Wolf has traveled the world, performing throughout the US, South America, Canada, Italy, Spain, Amsterdam, Rotterdam, Scotland, London, Greece, Singapore, Thailand, Jakarta, Bangkok, Tokyo, Paris, Moscow and in many other countries and cities.

Wolf has several recordings as a leader. His first two records, *Incredible Jazz Vibes* and *Black Wolf*, were released on the M&I label, based in Japan. Wolf also has a self-produced CD titled "RAW," on which he performs on both the vibraphone and drums. He performs on the vibraphone, drums, Fender Rhodes and piano on his fourth recording, *Warren "Chano Pozo"*. Wolf signed with Mack Avenue and produced his first album on the label in 2011.

On this eponymous album, produced by mentor/label-mate Christian McBride (who Wolf has been performing with since 2007 after the pair met at Jazz Aspen seven years before that), Wolf placed himself in the context of a quintet and sextet (with saxophonist Tim Green and, on two tracks, trumpeter Jeremy Pelt).

For *Wolfgang*, his sophomore release for Mack Avenue, Wolf focused on the quartet setting. "I wanted to display the beauty of the vibes," he explains. "In a quintet, you're limited. With a quartet, you can hear me more. A lot of times the vibes is played in support of others. I'm showing here that I can hold the ball by myself." Comprised of nine tunes (of which six are originals), *Wolfgang* spotlights Wolf taking a different, more laid-back route than his volcanic debut album on Mack Avenue. "The last record was a means of introducing myself as a leader," says the vibraphonist. "This time I set out to showcase my writing skills with compositions that have melodies people can remember." A smart, fun, blues-to-swing-to-classical collection of indelible melodies, *Wolfgang* ups the ante in Wolf's young career.



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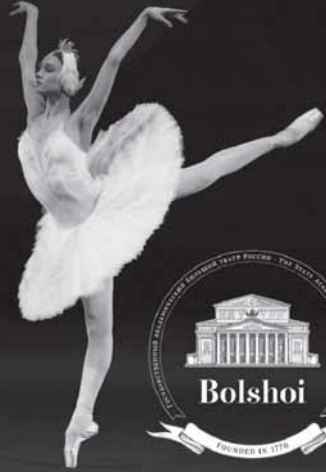
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Sun March 8, 12:55pm

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**February 7, 8 pm, Sweeney Concert Hall, \$**  
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**February 24, 12:30 - 1 pm, Free**  
**Sweeney Concert Hall, Sage Hall**  
Smith College faculty Judith Gordon, piano and Joel Pitchon, violin perform a free half-hour concert.

### **Brahms & Joachim, an Intimate Portrait**

**March 10, 12:30 - 1 pm, Free**  
**Sweeney Concert Hall, Sage Hall**  
Edward Klorman, viola and Liza Stepanova, piano, perform works by Johannes Brahms and Joseph Joachim, including Brahms' autumnal Viola Sonata in E flat major, op. 120 No. 2.  
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Tuesday, February 24, 7:30 p.m.  
Fine Arts Center Concert Hall

# GRUPO CORPO

Paulo Pederneiras, Artistic Director  
Rodrigo Pederneiras, Choreographer

## The Company

Andressa Corso, Bianca Victal, Carol Rasslan,  
Dayanne Amaral, Edimárcio Júnior, Edson Hayzer,  
Elias Bouza, Filipe Bruschi, Gabriela Junqueira,  
Grey Araújo, Helbert Pimenta, Janaina Castro,  
Lucas Saraiva, Malu Figueirôa, Mariana do Rosário,  
Rafael Bittar, Rafaela Fernandes, Sílvia Gaspar,  
Victor Vargas, Williene Sampaio, Yasmin Almeida

## Program

### Sem Mim

*Intermission (20 minutes)*

### Onqotô

*Audience members are invited to stay for a post-performance talk with the company, moderated by Amherst College Spanish Professor Lucia Suarez, immediately following the performance.*

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[2011]

choreography **RODRIGO PEDERNEIRAS**

music **CARLOS NÚÑEZ and JOSÉ MIGUEL WISNIK**

(on songs by **Martín Codax**)

set and lighting **PAULO PEDERNEIRAS**

costumes **FREUSA ZECHMEISTER**

[47 minutes]

The ocean (in Vigo), that takes and brings back the beloved one, the friend, is also the one that gives life and movement to **Sem Mim**.

With choreography by **Rodrigo Pederneiras**, scenography and lighting by **Paulo Pederneiras** and costumes by **Freusa Zechmeister**, the creation of the group is rocked by the original soundtrack woven by the hands of the Viganese musician and composer **Carlos Núñez** and by the Brazilian from “the ocean” of the city of São Vicente, **José Miguel Wisnik**. It comes from the only set of musical works from the Galician-Portuguese medieval secular songbook that got to us with their respective original sheet music: the famous cycle of the ocean in Vigo, by Martín Codax. The seven chants, dated from the 13th century, are the oldest testimony and the most appreciated survivals from the aspects of the troubadour tradition in the region at that time: the so called “friend chants.” The poet always speaks in the voice of a woman; more specifically, young women that mourn the absence or celebrate the imminent return of the beloved-friend. Avid for the reunion, they sometimes confide in the ocean, sometimes in the mother, sometimes in friends. And to pacify or fustigate the desire, they bathe in the waves of the ocean – or in the case of the Codax girls, in the waves of the ocean in Vigo.

The lyric of the Viganese medieval troubadour inspires choreographer Rodrigo Pederneiras to rule his movement music sheet by the alternation between the calm and the fury, and by the seesaw that is typical of ocean waves, and also to (re)produce, on the stage, the separation between feminine and masculine, where one always claims the absence of the other.

With the combination of a geometric shape (a huge hollow aluminum square) and an organic shape (meters of a synthetic wool used to shade agricultural cultures), both of them vertically manageable, Artistic Director Paulo Pederneiras builds a metamorphic scenario that, along with the spectacle, changes and forms representations of sceneries and different elements: ocean, mountains, clouds, boat, fishing net, dawn. The light that falls on the ballet dancers goes from white to light yellow, while a cyclorama on the background allows the color to invade the scenic space in specific timely moments.

Over thin meshes dyed according to the color of the skin of each ballet dancer, costume designer Freusa Zechmeister applies inscriptions and textures based on adornments from the Middle Ages and the Pre-Raphaelite period. This transforms the body of the ballet dancers into a support for all the symbology from that time, and creates the illusion that the scene is populated by “naked” men and women, whose “nudity” is just covered by the most archaic signs of the marine imaginarium, the tattoo.

# onqotô

[2005]

choreography **Rodrigo Pederneiras**  
music **Caetano Veloso** and **José Miguel Wisnik**  
set and lighting **Paulo Pederneiras**  
costumes **Freusa Zechmeister**

[42 minutes]

GRUPO CORPO celebrates 30 years of uninterrupted activities since 1975 with ONQOTÔ, a piece about human perplexity and inexorable pettiness before the vastness of the universe. The idea for the soundtrack written by **Caetano Veloso** and **José Miguel Wisnik** came up in the middle of a well-humored discussion about competing versions of the creation of the Universe. Wisnik and Veloso imagined the Big Bang set against an ironic maxim coined by Brazilian dramatist and sports commentator Nelson Rodrigues, to express the importance of the most traditional soccer match in Brazil: "The first Fla-Flu started forty minutes before the void." So they jokingly thought of the great primeval explosion – whose English name came to epitomize the Anglo-Saxon primacy in the scientific world that validates Anglo-Saxon cultural world supremacy – being superseded by Rodrigues' maxim, taken as proof of the unmistakably Brazilian character of the Cosmos in its conception. Then they wrote 42 minutes of instrumental tunes and songs for the soundtrack, building a sequence of rhythmic, melodic and poetical dialogues between those two "competing" primal scenes and, moreover, stressing the feeling of helplessness before the universe that is inherent to human condition.

The choreography by **Rodrigo Pederneiras** contrasts and juxtaposes verticality and horizontality, chaos and order, roughness and tenderness, and volume and sparseness, moving along and sometimes going against the soundtrack, unveiling underlying meanings, melody, and rhythms.

**Paulo Pederneiras** designed a curtain wall with vertically stretched dark leaden rubber straps, creating a concave space that implies at times a cross section of the globe, or a hollow, or a black hole, or nothingness, or the primeval void. The stage lighting designed by **Paulo Pederneiras** makes reference to soccer stadiums with a series of spotlights attached to the metallic structure that sustains the curtain wall.

Costume designer **Freusa Zechmeister** turns the dancers into an anonymous mass that blends with the scenery, thus allowing the choreography and scenery to come to the fore in their full three-dimensionality.

## ABOUT THE COMPANY

The contemporary Brazilian dance company Grupo Corpo, founded by Paulo Pederneiras in 1975, debuted its first work, *Maria Maria*, the very next year. Featuring original music by Milton Nascimento, a script by Fernando Brandt and choreography by the Argentine Oscar Araiz, the ballet would go on to spend six years on stage and tour fourteen countries. But even though the piece was an immediate critical, popular and commercial success, the group's distinctive artistic identity, its long-term popularity and its artistic achievements have been the fruits of a long, arduous journey. As a result, the group started operating in its own premises as of 1978.

While the success of *Maria Maria* was still reverberating throughout Brazil and in various European and Latin American countries, Grupo Corpo (literally Body Group in English) never stopped working, staging no less than six productions between 1976 and 1982. In the first phase of the group's existence, the influence of Araiz, who in 1980 would write *O Último Trem*, was evident in varying degrees in the dance troupe's work. However, the company's distinctive features and personality were chiefly molded by Paulo Pederneiras – the man responsible for sets, lighting, and artistic direction – and the dancer Rodrigo Pederneiras, who left the stage in 1981 to assume the role of full-time choreographer.

In 1985, the company launched what would be its second great success: *Prelúdios*, a theatrical piece incorporating twenty-four Chopin preludes interpreted by pianist Nelson Freire. It was the group's first collaboration with Freusa Zechmeister, who remains the company's costume designer. The show debuted to public and critical acclaim at the First International Dance Festival of Rio de Janeiro and would cement the group's reputation in the world of contemporary Brazilian dance.

Grupo Corpo then entered a new phase, establishing its own unique theatrical language and choreography. Starting with an erudite repertoire featuring the works of Richard Strauss, Heitor Villa-Lobos and Edward Elgar, among others, the company began combining classical technique with a contemporary re-reading of popular Brazilian dance forms. This would become the group's trademark.

In 1989, the creative nucleus of the company gained another important collaborator in artist Fernando Velloso. Alongside Zechmeister and Paulo Pederneiras, Velloso helped establish the group's visual identity, acting as set designer until 2002, when Paulo Pederneiras took over the responsibility. In the same year the group debuted *Missa do Orfanato*, a complex theatrical reading of Mozart's *Missa Solemnis* k.139. Almost operatic in dimensions, this ballet became such an esthetic triumph that, nearly two decades later, it remains in the company's repertoire.

The group underwent a radical transformation three years later with the production of *21*, a ballet which confirmed the uniqueness of Rodrigo Pederneiras's choreography and the unmistakable persona of the dance troupe. Utilizing the singular sounds of Brazilian instrumental group Uakti, as well as ten themes composed by Marco Antônio Guimarães, *21* leaves behind the group's preoccupation with technical form and sees it taking apart melodies and rhythms in order to explore their underlying ideas. The decision to once again use specifically composed scores – a mark of the group's first three shows in the 1970s – allowed it to further explore the language of popular Brazilian dance. As the critic Rui Fontana Lopes put it, the group had finally found “the most precise translation of the word ballet into the mother tongue.”

Beginning in the mid-1990s, nearly two decades after its inception, Grupo Corpo intensified its international touring. Between 1996 and 1999, it was the resident dance company of the *Maison de la Danse* in Lyon, France. Several of the group's creations (*Bach*, *Parabelo* and *Benguelê*) were first staged in Europe over this period.

The partnership of Grupo Corpo with contemporary authors has been such a success that scores composed especially for the company have become the norm. Today, having created 35 choreographies and more than 2,300 pieces, the Brazilian dance company maintains ten ballets in its repertoire and gives 80 performances a year in places as distinctive as Iceland and South Korea, the United States and Lebanon, Canada, Italy, Singapore, the Netherlands, Israel, France, Japan and Mexico.

### **PAULO PEDERNEIRAS, artistic director, set and lighting designer**

“Grupo Corpo is under nobody's name: we were able to get an identity as a group.” It's a fact: dance, music, lighting, costumes, stage setting, everything is integrated as one in Grupo Corpo's creations. But someone must direct the group – and this was always Paulo Pederneiras's job.

As general and artistic director of the company, which he founded in 1975, Paulo is also responsible for the lighting of the ballets and, since *Bach* [1996], he's also participated in the creation of stage setting. The light is a strong presence, which both illuminates and serves as a space for dancing: “I think of the space the same way I think of the lighting. Sometimes the light is the space.”

In the piece *O Corpo* [2000], the distinction between stage setting and lighting virtually disappears as the dancers dance in red. Or, in *21* [1992], a spotlight serves as a mobile tunnel for a block of bodies. Or, in *Sete ou oito peças para um ballet* [1994], each dancer individualizes themselves in a vertical column of color. Or in so many other moments when light, itself, seems to direct the counterpoint of the bodies on stage.

To see and understand: but understanding, to Paulo, is a poor name for not knowing things, it's a commitment with amazement or with reticence, which is at the core of each new work. This goes from the time the ballet itself is being imagined to the way the team works. “To question one's own work is fundamental. It's always a risk, but a productive risk. To try to see what

one has and try to undo or dismantle one's own methodology. Art must have that or no steps are taken forward. It's either that or it will be a dishonest art."

Since its foundation in 1975, Grupo Corpo has been dealing with the dilemmas which involve not only the learning process but the control over a language and also the administrative maintenance of the company. To look for funds and to support one's own work, without compromising quality, has been a characteristic of Grupo Corpo in these last 35 years.

Besides his work with Grupo Corpo, Paulo has done lighting projects for several operas, such as: *Don Giovanni*, *Suor Angelica*, *Lucia de Lammermoor*, *La Voix Humaine*, *Salomé and Orfeo*, to mention a few. He has also done the set designing for exhibits such as the section for "Indigenous and Anthropologic Art" at the *Brazil 500 years Exhibit*, at the "Oca" (Hut) – at the Ibirapuera Park, São Paulo, 2000.

"A Brazilian company has great physical diversity. Each dancer's movement is different, and yet the idea of being a group is not lost. That's where the dance draws its strength from." These words describe what happens with the bodies, but equally serve to describe the company. Under the direction of Paulo, Grupo Corpo made a virtue out of its diversities. And it continues to make this virtue the principle of creation: a way of knowing and not knowing, a bet on the unknown, in order to always reach a new dance, which will always be its own dance.

### **RODRIGO PEDERNEIRAS, choreographer**

"It was only in 1988, when working in Uakti, that I started thinking about what it would be like to make a dance which would be more inside our body." Rodrigo's words define a crucial moment not only for his career but also for Grupo Corpo as well. His work, since, can be seen in a variety of exploration of this "dance inside our body" – which is the dance of Corpo.

"Our body" learned how to dance on the street and the language of Rodrigo is essentially a modern one. In his own way he harbors the xaxado, the samba, the ballroom dance, the celebrations, the capoeira. Everything is translated into a private world, where dynamics and balance have even more meaning than movement. Everything comes with a certain amount of joy and humor, which, even though joyous and good humored, does not hide the violence and the ambiguity of our condition. Always guided by music, Rodrigo "breaks" the classical movements in an intensely Brazilian way, but is entirely free from the exotic, boastful and easy identities.

Characteristic imaging: one or more dancers separate from a group, as if pulled by a strong force. The group then reorganizes itself until pressure from another impulse comes on. Circles are rare in such choreography. The stage is built as a central point and the front space is well defined. The lines are the result of the dancers' movements and they are formed without a pre-established shape, from the first moment of the creation.

As Grupo Corpo's choreographer since 1978, Rodrigo's work is now known and recognized nationally and internationally. Within Brazil he has choreographed for Ballet do Teatro Municipal do Rio de Janeiro, Ballet do Teatro Guaíra, Ballet da Cidade de São Paulo and Companhia de Dança de Minas Gerais. Outside of Brazil, the list includes Deutsche Oper Berlin Company (Germany), Gulbenkian (Portugal), Les Ballets Jazz Montréal (Canada), Stadttheater Saint Gallen (Switzerland), and Opéra du Rhin (France).

But creating for Grupo Corpo remains his main interest. "Grupo Corpo today has its own language, which is something hard to achieve." This does not mean that things become easier; much to the contrary. "I may make a mistake a thousand times while creating, until I find that which I want. This is not possible with other dance companies. There are pressures for time."

Creation, almost by definition, means anguish; but the support of the choreography assistants, Carmen Purri and Miriam Pederneiras, helps minimize the efforts required to create the dance on stage. The dancers learn from them what this body of ours is, as imagined by Rodrigo during the creation phase. If Grupo Corpo has a language all its own today, it is Rodrigo's language: it has his unmistakable accent, which is now understood by all, because it is our body that he induces to dance.

# GRUPO CORPO

Artistic Director	Paulo Pederneiras
Choreographer	Rodrigo Pederneiras
Rehearsal Director	Carmen Purri
Technical Director	Pedro Pederneiras
Dancers	Andressa Corso, Bianca Victal, Carol Rasslan, Dayanne Amaral, Edimárcio Júnior, Edson yzer, Elias Bouza, Filipe Bruschi, Gabriela Junqueira, Grey Araújo, Helbert Pimenta, Janaina Castro, Lucas Saraiva, Malu Figueirôa, Mariana do Rosário, Rafael Bittar, Rafaela Fernandes, Sílvia Gaspar, Victor Vargas, Williene Sampaio, Yasmin Almeida
Choreographic Assistants	Ana Paula Caçado, Carmen Purri, Miriam Pederneiras
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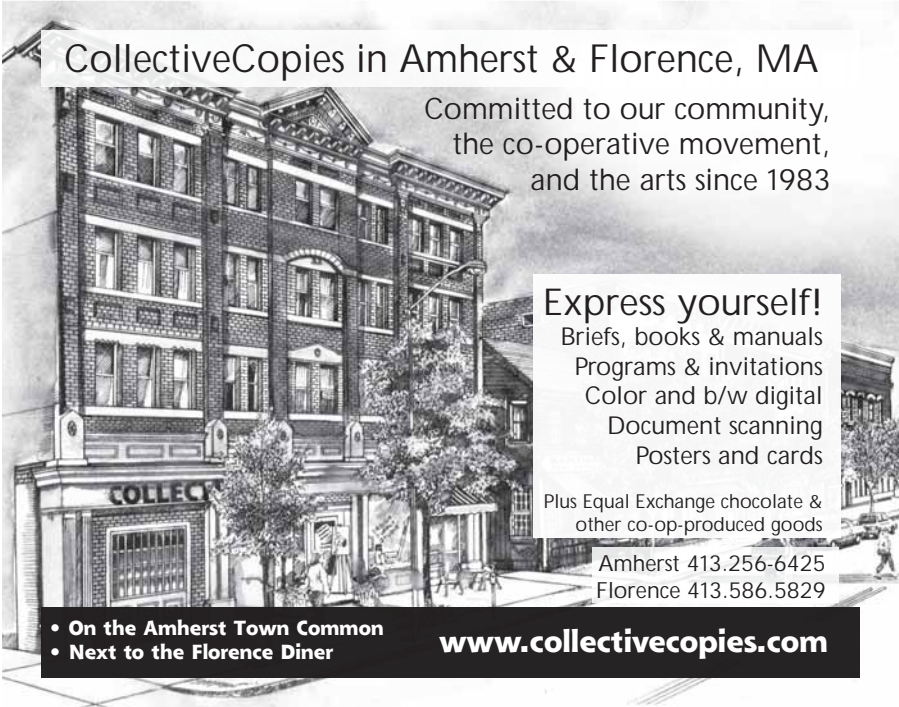
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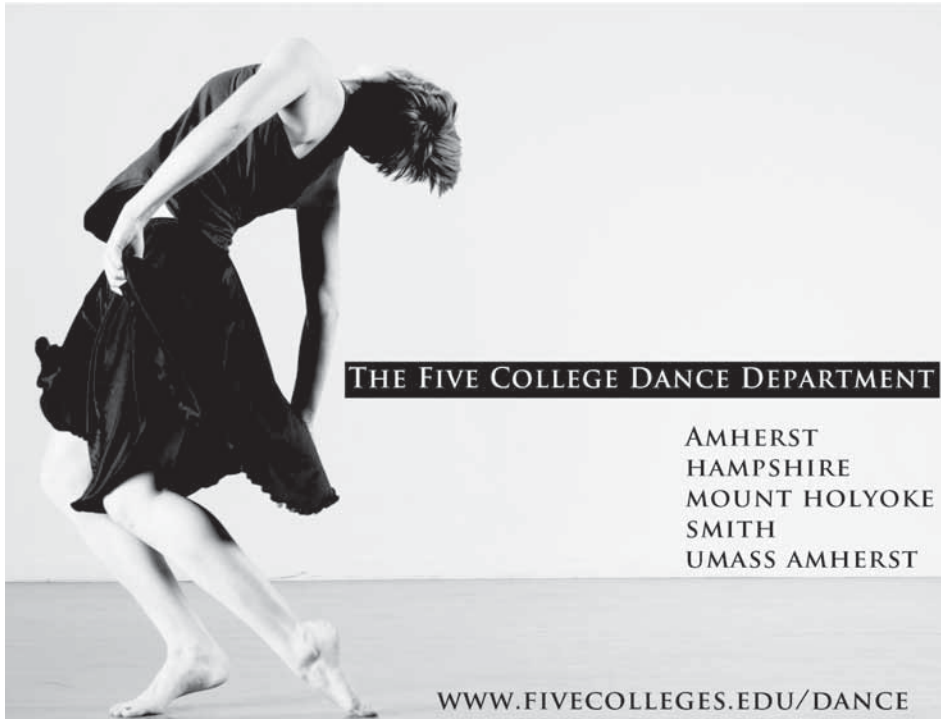
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Presented in conjunction with the 17th Annual High School Jazz Fest

Eddie Palmieri - Piano, leader

Herman Olivera - Lead vocalist

Nelson Gonzalez - Tres Guitar, vocals

Joseph Gonzalez - Vocals, maracas

Conrad Herwig - Trombone

Jimmy Bosch - Trombone

Jonathan Powell - Trumpet

Louis Fouche - Alto saxophone

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## ABOUT THE ARTIST

Eddie Palmieri, known for his charismatic power and bold innovative drive, has a musical career that spans over 50 years as a bandleader of Salsa and Latin Jazz orchestras. With a discography that includes 36 titles, Mr. Palmieri has been awarded ten Grammy Awards.

Born in Spanish Harlem in 1936, Eddie began piano studies at an early age, as did his celebrated older brother, the late Salsa legend and pianist, Charlie Palmieri. For Latin New Yorkers of Eddie's generation, music was a vehicle out of El Barrio. At age 11, he auditioned at Weil Recital Hall, which is next door to Carnegie Hall, a venue as far from the Bronx as he could imagine. Possessed by a desire to play the drums, Palmieri joined his uncle's orchestra at age 13, where he played timbales. Says Palmieri, "By 15, it was goodbye timbales and back to the piano until this day. I'm a frustrated percussionist, so I take it out on the piano."

He began his professional career as a pianist in the early '50s with Eddie Forrester's Orchestra. In 1955 he joined Johnny Seguí's band. He also spent a year with the Tito Rodriguez Orchestra before forming his own band, the legendary "La Perfecta" in 1961. La Perfecta was unique in that it featured a trombone section (led by the late Barry Rogers) in place of trumpets, something that had been rarely done in Latin music, demonstrating the early stages of Palmieri's unconventional means of orchestration. They were known as "the band with the crazy roaring elephants" because of this configuration of two trombones, flute, percussion, bass and a vocalist. With an infectious sound, Palmieri's band soon joined the ranks of Machito, Tito Rodriguez and other major Latin orchestras of the day.

His unconventional style would once again surprise critics and fans with the 1970 release entitled *Harlem River Drive*. This recording was the first to really merge Black and Latin styles (and musicians), resulting in a free-form sound encompassing elements of salsa, funk, soul and jazz. What resulted was a fusion that moved effortlessly from mood, groove, texture and excitement with its multi-dimensional guitar, funky piano riffs, notable brass and unforgettable rhythm section. Led by Eddie, the group also included his brother Charlie, as well as excellent players from both communities such as Victor Venegas, Andy Gonzales, Bernard "Pretty" Purdie and Ronnie Cuber. Further to this proclivity for creating and performing in funk Latin style, in 1997 he was invited to record by Little Louie Vega in "Nuyorican Soul," a release which has been a huge hit with dancers and DJ's in the house music genre.

He received his first Grammy Award in 1975 for his release *The Sun of Latin Music*, which is often considered the most historic, as it was the first time Latin Music was recognized by the National Academy of Recording Arts & Sciences (NARAS). He would win again the following year for *Unfinished Masterpiece, Palo Pa' Rumba in 1984, Solito in 1985 and La Verdad in 1987*. He received a Latin Grammy and a traditional Grammy for his 2000 release with Tito Puente entitled *Obra Maestra/Masterpiece, Listen Here!* in 2006 and *Simpatico in 2007*, a collaborative effort with trumpet master Brian Lynch, for Best Latin Jazz Album. *Simpatico* was also recognized by the Jazz Journalist Association as Best Latin Jazz Album that same year. In 2013, Mr. Palmieri received a Lifetime Grammy Award from the Latin Recording Academy.

In 1993 Mr. Palmieri was appointed to the board of governors of the New York chapter of the National Academy of Recording Arts and Sciences where he was instrumental in creating a new category for Latin Jazz in 1995. His album *Palmas* was among the nominees in this newly created category, and in 1996 he was nominated once again for his album *Arete*.

In 1988, the Smithsonian Institute recorded two of Palmieri's performances for their catalog of the National Museum of American History in Washington, D.C., a rare public honor. In 1990, he was invited by Paul Simon to serve as a consultant on his release *Rhythm of the Saints*. He was awarded the Eubie Blake Award by Dr. Billy Taylor in 1991 and is among the very few Latin musicians recognized by both the Legislative Assembly of Puerto Rico and New York State.

The 1998 Heineken Jazz Festival in San Juan, Puerto Rico paid tribute to his contributions as a bandleader, bestowing on him an honorary doctorate degree from the Berklee College of Music. In 2002, Yale University awarded Mr. Palmieri the Chubb Fellowship, an award usually reserved for international heads of state, but given to him in recognition of his work in building communities through music. That same year he received the National Black Sports and Entertainment Lifetime Achievement Award. Other inductees with him were Roberto Clemente, Count Basie, Max Roach, Billie Holiday and Dinah Washington. In 2002, he was recognized by the London BBC, with their Award for Most Exciting Latin Performance.

In 2005, Mr. Palmieri received a series of prestigious awards: he received the Alice Tully African Heritage Award from City College, received the Harlem Renaissance Award and was inducted into both the Bronx Walk of Fame and the Chicago Walk of Fame. He also received the Lifetime Achievement Award from Urban Latino Magazine. He acted as Godfather of the Puerto Rican Day Parade in New York City and received the EL Award from El Diario Newspaper. Yet another outstanding achievement that year was the debut of "Caliente," a radio show hosted by Mr. Palmieri on National Public Radio, making him the first Latino ever to do so. The show has been a tremendous success, being picked up by more than 160 radio stations nationwide.

Palmieri's influences include not only his older brother Charlie but also Jesus Lopez, Lili Martinez and other Cuban players of the 1940s; jazz luminaries Art Tatum, Bobby Timmons, Bill Evans, Horace Silver, Bud Powell and McCoy Tyner. Says Palmieri, "In Cuba, there was a development and crystallization of rhythmical patterns that have excited people for years. Cuban music provides the fundamental from which I never move. Whatever has to be built must be built from there. It's a cross-cultural effect that makes magnificent music."

Eddie Palmieri, a restless, yet instinctive artist, embraces the future of his music by unapologetically blazing a distinctive musical path to the delight of fans across the globe. He has one of the most actively touring Salsa and Latin Jazz orchestras to date, tours of which have taken him to Europe, Asia, Latin America, North Africa and throughout the Caribbean. A true powerhouse of brilliance, known for his astute arranging skills and historic compositions, Mr. Palmieri has shown that time is infinite with respect to his repertoire as he continues to thrill audiences throughout the world with his legendary style.

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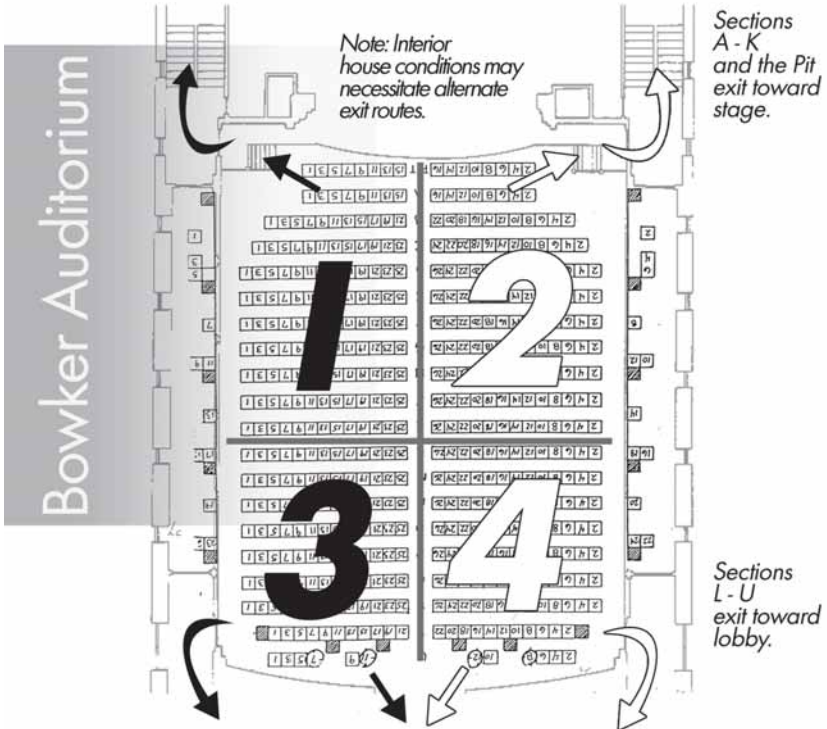
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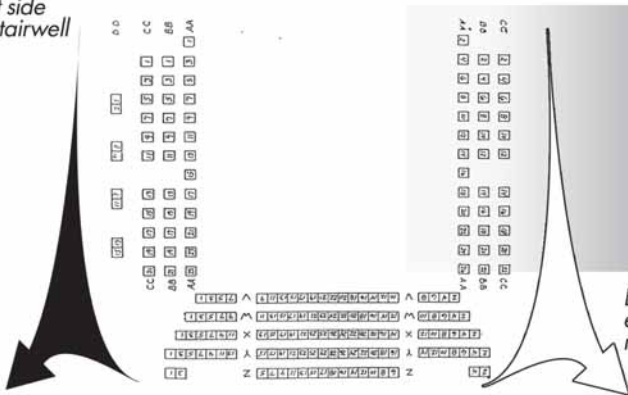
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# Evacuation Procedures

Bowker Auditorium



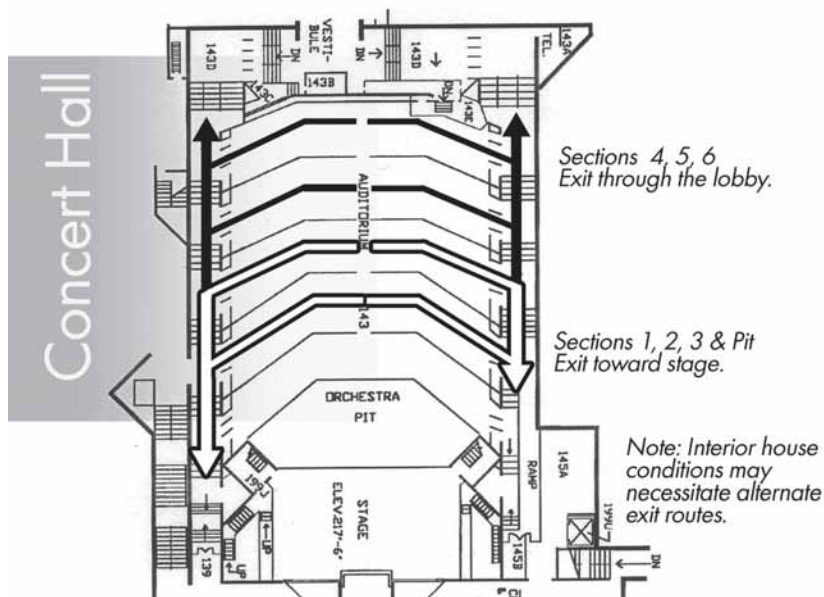
West side exit stairwell left.



East side exit stairwell right.

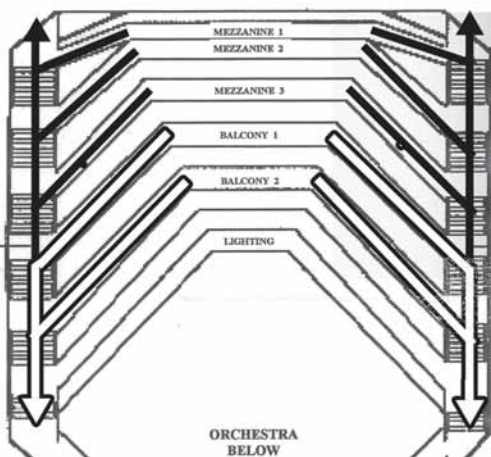
# Evacuation Procedures

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



Mezzanine  
1, 2, 3  
Exit rear  
through lobby.

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





## Patron Services

### 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.

### Performance Cancellation

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

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