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CHUCHO VALDÉS

and

The Afro-Cuban Messengers

CHUCHO’S STEPS TOUR

Chucho Valdés, Piano
Mayra Caridad Valdés, vocals
Juan Carlos Rojas Castro, Drums
Lázaro Rivero Alarcón, Bass
Yaroldy Abreu Robles, Percussion
Carlos Manuel Miyares Hernandez, Tenor Saxophone
Reinaldo Melián Álvarez, Trumpet
Dreiser Durruthy Bambolé, Bata Drums and Vocals

The evening’s program will be announced from the stage

Sponsored by:

Funded in part by the Expeditions program of the New England Foundation for the Arts, made possible with funding from the National Endowment for the Arts, with additional support from the six New England state arts agencies.

Thank you to Pablo Yglesias for sharing his collection of original artwork and album covers including the work of Chucho Valdés. Pablo Yglesias is a Cuban-American designer, visual artist, DJ, and musician who lives in the Pioneer Valley.
CHUCHO VALDÉS

Chucho Valdés’ newest release, Chucho’s Steps, is as much of a discovery for the preeminent pianist as it is for his audience. In his first solo project since 2003’s New Conceptions, Valdés speaks through his distinctive and extraordinary compositions and arrangements, reflecting upon his own evolution throughout the previous years.

Born in Quivicán, Cuba in 1941, Chucho Valdés is one of Cuba’s most famous pianists, bandleaders, composers, and arrangers. Having began his music training with his father, famed pianist Bebo Valdés, when he was 3 years old, Chucho’s style melds his diverse experiences and skills: classical, jazz, bop, Cuban, and swing, all combined in his virtuosic dexterity on the piano. Perhaps best known for founding the influential Latin jazz band Irakere in 1972, Valdés continues to develop unique works of art, generating ideas for a change of style, orchestral format, and concept that nonetheless end up characteristically reflecting pure Chucho.

While exploring his own growth, Valdés, joined by the Afro-Cuban Messengers, pays tribute to those who have influenced him and aided his musical development. For example, the title track, a tribute to John Coltrane and his masterpiece Giant Steps, rounds off the harmonic structure in 50 bars without repetition. The improvisation and variations heard in this track create the illusion of a concert or suite, while exhibiting the virtuosity of Valdés and the Afro-Cuban Messengers. The upbeat and funky opening track, “Zawinul’s Mambo,” pays homage to Austrian keyboardist and composer, Joe Zawinul, whom Valdés cites as an integral inspiration to the development of his composition and technique.

“New Orleans,” a tribute to the musicians of New Orleans, specifically the Marsalis family, is a walk through the history of the “birthplace of jazz” beginning with Jelly Roll Morton’s transformation of ragtime to jazz.

In the opening notes of “Yansa,” Valdés and the Afro-Cuban Messengers deftly evoke Yoruba mythology’s “Queen of the Wind and Storms.” In conjuring this powerful Goddess, Valdés juxtaposes the powerful cacophony of violent storms with the melodic resolution found in the call and response of a chorus. His interpretation of this classic paen to a Yoruba deity weaves the clave rhythm in and out of the composition in a very non-traditional manner, providing a fresh modern insight to an ancient religious belief.

“Julian,” a bluesy lullaby dedicated to Chucho’s youngest son, is a melodic tune ranging from the lyrical to the playful. The beautiful melody, along with the saxophone and trumpet solos, contribute to the wonder of simplicity inspired by father-son tenderness.

Valdés’ new album with the Afro-Cuban Messengers, Chucho’s Steps, is the foundation of his tour the US in October 2010, marking Chucho’s return to the US for the first time in seven years. Full tour dates are given below.

Chucho’s illustrious career has garnered him seven Grammy wins and 16 nominations over the past three decades. His most recent wins, a 2010 Grammy and a 2009 Latin Grammy for the record Juntos para Siempre, saw him collaborate with his father, Bebo Valdés, a major player on the Cuban jazz scene in his own right. Chucho Valdés has recorded over eighty CDs and performed with everybody who is somebody in the world of jazz, from Herbie Hancock and Dizzy Gillespie, to Wynton Marsalis and Chick Corea. His reputation as one of the greatest living Cuban jazz pianists has earned him appearances on the greatest stages in music, including Carnegie Hall, The Kennedy Center and The Hollywood Bowl.

THE AFRO-CUBAN MESSENGERS

Mayra Caridad Valdés, vocals, is one of the more intense and versatile voices in contemporary Cuban Latin jazz. Born in 1956 to Bebo Valdés, a legendary Cuban jazz pianist, Mayra studied at the National Art School in Cuba and graduated in 1975 with a degree in choral music. In 1980, Harry Belafonte invited her to perform with him at his concert in Cuba. This was the beginning of her professional career as a vocalist. She toured Japan and Europe as a solo vocalist and as a member of numerous groups including Irakere, a group she permanently joined in 1994, and also in her brother Chucho Valdés’ quartet. Mayra has shared the stage with international figures such as Gladys Knight, Flora Purim, and Tania Maria. In 2002, she released her debut solo album, La Diosa del Mar, a collection of Afro-Cuban jazz standards and traditional folkloric songs. Her second CD, Obatalá Estoy Aquí, was nominated for the Cubadisco Prize in 2008.
Lázaro Rivero Alarcón, bass, was born in Manicaragua, Cuba in 1966. In 1982, he entered The National Art School where he studied clarinet and contrabass. In 1996, he joined the group Otra Vision, directed by the flautist and composer Orlando Valle Maraca, and performed in numerous jazz festivals throughout Europe. As an instrumentalist he has participated in Pa los Malos Ojos and Malembe together with Carlos del Puerto, Tata Guines, Emilio del Monte, and Roberto Vizcaino, among many other projects. Since 2000, as a member of the Chucho Valdés Jazz Quartet, he has toured more than 20 countries. Lázaro records for the Blue Note label, sharing discography projects and the stage with international figures such as: Bebo Valdés, Concha Buika, and Michel Legrand. He has recorded Color de la Vida with Charles Aznavour, Obatala with Mayra Caridad Valdés, and El Ultimo Trago with Concha Buika.

Juan Carlos Rojas Castro, drums, graduated with honors with a degree in percussion from Cuba's National Art School of Music in 1982. That same year, he began his professional career in Santa Clara's Modern Music Orchestra in Villa Clara, his home town. Juan Carlos has performed with prestigious Cuban groups: Varadero International Orchestra, All Stars Orchestra with Tata Guines, Frank Emilio, Richard Egües, and Omara Portuondo, among others. As a member of the group Otra Vision from 1995 to 2006, he participated in various recordings including La habana llama with Miguel Diaz Anga and Habana Flauta with Jane Brunet, among others. Juan Carlos has toured the U.S., Europe and Canada together with Wynton Marsalis and his orchestra. In 2006, he joined the Chucho Valdés Jazz Quartet and appeared at such prestigious musical events as the Sevilla International Festival (Spain), Cape Town Jazz Festival (South Africa), The Blue Note Jazz Festival (Milan, Italy), Orleans Jazz Festival (France), Canaries Jazz Festival (Spain), among many others. His work as instrumentalist has been reviewed in the magazines Jazz Hot and in different editions of Latin Beat Magazine in the US. The author of a percussion method based on the mixing of drums and timbales, Juan Carlos has taught percussion in Europe, the US, and South America.

Yaroldy Abreu Robles, percussion, was born in Sagua de Tanamo, Cuba. He started his professional career in Holguín in 1995 with the group Agua and then went on to form the experimental percussion ensemble Cinco Puntos. He graduated with honors with a bachelor’s degree in percussion from the Higher Institute of Art in 2001. While Yaroldy was still a student, Chucho Valdés invited him to join his group Irakere and in 2001, the Chucho Valdés Jazz Quartet. Yaroldy has shared the stage and recorded with many musicians inside and outside of Cuba: Muñequitos de Matanzas, Roberto Vizcaino, Jose Luis Cortes, David Sanchez, Giovanni Hidalgo, Mafenguito (Puerto Rico), Wynton Marsalis, Chico Freeman, Dave Valentín, Sonny Rollings, Michel Camilo and Arturo Sandoval (US), and Tania Maria (Brazil). In 2003, Yaroldy was nominated for a Grammy Award in the category of Best Traditional Tropical Album for Amadito Valdés’ Bajando Gervasio; and in 2004 he won the Latin Grammy Award in the Latin jazz category for Chucho Valdés Jazz Quartet’s New Conceptions. A prominent teacher, Yaroldy has been invited to teach master classes in Europe and the US, and at various music festivals throughout the world.
Dreiser Durruthy Bambolé, batá drum and vocals, was born in Guantánamo in 1977. In 1994, he toured France with the French Young Ballet, as part of an exchange program between Cuba and France. In 1997, he entered the Higher Institute of Art in Cuba, where he graduated with a degree in dramatic arts in 2004. He toured the world from 2003 to 2006 with the Carlos Acosta Company. Dreiser appeared in the CD African Cuban Jazz Project with Orlando Maraca Valle and with the Cuba Jazz Sanchez in the CD Semos. In 2007, he worked with Lady Salsa Company and toured Russia, Estonia, Lithuania, Japan, England, South Africa, Germany, Belarus, and Australia. In 2009, Dreiser joined Valdés’ Afro-Cuban Messengers and recorded the CD Chucho’s Steps, in which he both sings and plays the batás.

Carlos Manuel Miyares Hernandez, tenor saxophone, was born in 1980 in Santiago de Cuba, Cuba and started his music studies at the age of seven at the Vocational School of Arts, where he initially studied piano, but then switched to saxophone after four years. He went on to study with Julio César González at the Esteban Salas Conservatory, graduating in 1999. Carlos has appeared at various festivals throughout the world and has toured Jamaica, Mexico, Guatemala, Costa Rica, Venezuela, Brazil, Switzerland, France, Spain, Portugal, Italy, England, Scotland, Luxembourg, Belgium, The Netherlands, Ireland, and Austria. Selected discography: Chucho’s Steps (Chucho Valdés), Puertas Liuba (Maria Hevia), Full Time (Jorge Chichoy), Coulompo (Coro Diminuto), Amaray (Ricardo Amaray), Sentimiento (Francis del Río), Beat Cubano (Manolito Simonet). He has collaborated with Alexí Bosch, Pasaje Abierto, David Álvarez, Juego de Manos, Chula Cubana, Carlos Varela, and many others.

Reinaldo Melián Álvarez trumpet, was born in 1960 and graduated from Cuba’s National Art School in 1982. He gave trumpet lessons at the Music School of Pinar del Rio from 1982 to 1985, simultaneously working with the Cuban popular music band Ireme, with which he went on tour to Russia, Angola, and Tunes. He participated in the recording of musical tracks for films and TV series such as En Silencio ha tenido que Ser and El Regreso de David. In 1985, he joined Grupo Proyecto, a jazz band directed by pianist Gonzalo Rubalcaba. Working with the band until 1997, he traveled worldwide to various festivals including the Montreal Festival, the Vancouver Festival, the North Sea Jazz Festival (The Netherlands), San Sebastián Festival (Spain), Mont Fugi Festival (Tokyo), and others in France, Belgium, Switzerland, Turkey, Germany, Finland, Russia, Luxembourg, Brazil, Italy, and Norway. Reinaldo has performed at the Blue Note clubs in New York, Tokyo, Osaka, the Yoshi Club in San Francisco, and the Ronnie Scotch in London. During this period, and as part of Rubalcaba’s band, he participated in the following projects: Giraldilla, Mi Gran Pasión, and 4 y 20. From 1997 to 2009 he worked with Orlando Maraca Valle’s band, Otra Vision. In 2009, he joined Chucho Valdés and the Afro Cuban Jazz Messengers and recorded Chucho’s Steps with the band.

www.valdeschucho.com

CHUCO VALDÉS CHUCHO’S STEPS TOUR DATES

<table>
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<tr>
<th>DATE</th>
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<td>October 9</td>
<td>Urbana, IL</td>
<td>Tryon Festival Theatre @ Krannert Center</td>
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<td>October 10</td>
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<td>San Francisco, CA</td>
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<td>October 18</td>
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<td>October 28</td>
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<td>Village Vanguard</td>
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About this Production

This Literature to Life award winner was adapted in 2009 and was officially introduced at the New York Times Center in New York City in May of 2010. The show features sixty minutes of performance adapted from the globally important best seller. From the first heart-stopping opening moments stranded on a mountaintop, actor Curtis Nielsen brings us through the very intimate journey of one man’s fight against all odds to make a difference in the world.

The journalistic style of the book, co-authored by David Oliver Relin, is woven into a narrative that feels simultaneously personal and of epic consequence. Alternating between scenes in the U.S. and Pakistan we become aware of the lessons that can be learned from a culture that is seemingly so different from our own; consequently we come to understand the need to share in the responsibility of educating children everywhere. Surrounded by a pre and post show interactive discussion, the audience will explore themes including social action, intercultural understanding and perseverance.

About Literature to Life

Literature to Life, The American Place Theatre’s performance-based literacy program, presents professionally staged verbatim adaptations of significant American literary works. This educational program gives students a new form of access to literature by bringing to life the world of books with performances that create an atmosphere of discovery and spark the imagination.

About the Actor:

Curtis James Neilson: Off-Broadway performances include Romeo and Juliet, The Proposal, A Lie of the Mind (Jake), The Good Woman of Setzuan, Hamlet, Birdbath, Oleanna, Cyrano de Bergerac and J.P. Shanley’s Welcome to the Moon. Television performances include Guiding Light, As the World Turns, and All My Children. In 2008, he won New York Theater Visions’ “Best of Chekhov” and “Best of Season” awards for Outstanding Performance by a Male Actor for The Proposal. He is currently touring American Place Theatre’s “Literature To Life” production of Three Cups of Tea, directed and adapted by Wynn Handman. www.curtisnielsen.com.

About Pennies for Peace

The Pennies for Peace campaign is a program of Central Asia Institute (CAI), founded by Greg Mortenson, author of the #1 New York Times best seller, Three Cups of Tea. CAI is a registered §501(c)(3) nonprofit organization that promotes and provides community-based education and literacy programs, especially for girls, in remote mountain regions of Central Asia. Founded in 1996, CAI has built, to date, nearly 100 schools in Afghanistan and Pakistan, which serve more than 28,000 students, 14,000 of whom are girls. Greg’s story and more information about CAI can be found on the web at www.ikat.org

The pennies that are collected can add up to make a real difference.

1 penny = a pencil
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$50 = one treadle sewing machine and supplies
$100 = maternal healthcare supplies for one year
$300 = one advanced student’s annual scholarship
$600 = one teacher’s annual salary
$5,000 = support for existing school for one year
$50,000 = one school building and support for up to five years

Children in over 400 mountain villages in remote northern Pakistan and Afghanistan are on the waiting list, hoping to learn in a new school. Let’s help build a bridge of peace, one penny at a time, offering alternatives to the cycle of terrorism and war. To start your own campaign at work or at your child’s school visit www.penniesforpeace.org for more information.
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In progress image photo by Anna Schuleit

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Lar Lubovitch, Artistic Director
Richard J. Caples, Executive Director
Company: Jonathan E. Alsberry, Reid Bartelme, Nicole Corea,
Attila Joey Csiki, Jenna Fakhoury, Jason McDole, Brian McGinnis,
Laura Rutledge, Katarzyna Skarpetowska, Christopher Vo

Jack Mehler, Lighting Designer
Maxine Glorsky, Production Stage Manager
Leticia D. Baratta, Company Manager

Sponsored by

The Lar Lubovitch Dance Company is supported, in part, by public funds from the National Endowment for the Arts, the New York State Council on the Arts and the New York City Department of Cultural Affairs in partnership with the City Council.

The company also acknowledges the generous support of the Open Society Foundations’ Performing Arts Recovery Initiative (administered by the Fund for the City of New York), McMullan Family Fund, Rudolph Nureyev Foundation for Dance, Jerome Robbins Foundation, A. Woodner Fund, and Harkness Foundation for Dance.

“North Star” was made possible by the National Endowment for the Arts’ American Masterpiece: Dance Initiative, administered by the New England Foundation for the Arts.
NORTH STAR (1978)
Choreography: Lar Lubovitch
Music: Philip Glass, “North Star”
Costumes: Clovis Ruffin
Lighting: Jack Mehler
Original Lighting: Craig Miller
Staging: John Dayger

Jonathan E. Alsberry, Reid Bartelme, Nicole Corea,
Attila Joey Csiki, Jenna Fakhoury, Jason McDole, Brian McGinnis,
Laura Rutledge, Katarzyna Skarpetowska, Christopher Vo

Ensemble: Full Company
Quartet: Nicole Corea, Jason McDole, Brian McGinnis, Christopher Vo
Quartet: Jonathan E. Alsberry, Attila Joey Csiki, Laura Rutledge,
Katarzyna Skarpetowska
Solo: Jenna Fakhoury
Solo: Reid Bartelme & Ensemble

The Lubovitch company acknowledges the generous support for the reconstruction and
 touring of North Star (1978), which was made possible by “American Masterpieces: Dance Initia-
tives,” a program of the National Endowment for the Arts, administered by the New England
Foundation for the Arts.

Choreography copyright © Lar Lubovitch 1978

Intermission

NATURE BOY: KURT ELLING (2005)
Choreography: Lar Lubovitch
Music performed by: Kurt Elling
Costumes: L. Isaac
Lighting: Jack Mehler

“Nature Boy” Christopher Vo & Ensemble
“The More I Have You” Nicole Corea & Jonathan E. Alsberry
“Prelude to a Kiss” Katarzyna Skarpetowska & Brian McGinnis
“Every Time We Say Goodbye” Laura Rutledge & Reid Bartelme
“Smoke Gets In Your Eyes” Christopher Vo & Ensemble

Nature Boy: Kurt Elling, previously entitled Love’s Stories, was exclusively underwritten by
Myron Szold in honor of Pam Crutchfield.

All music courtesy of Blue Note Records. From the disc Live in Chicago, produced by Lau-
rence Hobgood and Kurt Elling and published by Universal Music/Polygram, CDP724352221127:
“Smoke Gets In Your Eyes.” From the disc The Messenger, produced by Laurence Hobgood and
Kurt Elling, co-produced by Paul Wertico and published by Famous Music Corporation,
CDP724385272721: “Nature Boy” and “Prelude to a Kiss.” From the disc This Time It’s Love,
produced by Laurence Hobgood and Kurt Elling, co-produced by Paul Wertico and published by
Warner Chappell Music, CDP724349354326: “Every Time We Say Goodbye.” From the disc Man in

Choreography copyright © Lar Lubovitch 2005
Intermission

COLTRANE’S FAVORITE THINGS (2010)

Choreography: Lar Lubovitch
Music: John Coltrane Quartet's live performance of “My Favorite Things”
Music by Richard Rodgers and Lyrics by Oscar Hammerstein II
Lighting: Jack Mehler

Duet: Katarzyna Skarpetowska, Jonathan E. Alsberry
Quartet: Nicole Corea, Brian McGinnis, Laura Rutledge, Reid Bartelme
Trio: Attila Joey Csiki, Jason McDole, Christopher Vo

Coltrane’s Favorite Things was commissioned in part by Ronald E. Creamer Jr., Elysabeth Kleinhans, W. Patrick McMullan III, Maxine Pollak, Dale L. Ponikvar, and Lewis R. Steinberg.

“My Favorite Things” was recorded live by the John Coltrane Quartet at Tivoli Konsertsal, Copenhagen, Denmark, 1963.

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About the Company

The Lar Lubovitch Dance Company was founded in 1968. Over the past 42 years it has gained an international reputation as one of the world’s best dance companies. Celebrated for both its choreographic excellence and its unsurpassed dancing, the company has created more than 100 new dances and performed before millions throughout the United States and in more than 30 foreign countries.

LAR LUBOVITCH (Artistic Director)

Lar Lubovitch is one of America’s most versatile, popular and widely seen choreographers. He founded the Lar Lubovitch Dance Company 42 years ago. Based in New York City, the company has performed throughout the world. Lar Lubovitch’s dances have also been performed by many other major companies. His dances on film include Othello (broadcast throughout the US on PBS’s "Great Performances" and nominated for an Emmy Award), Fandango (winner of an International Emmy Award) and My Funny Valentine for the Robert Altman film The Company (for which Lubovitch was nominated for an American Choreography Award). Mr. Lubovitch has also made a notable contribution to choreography in the field of ice-dancing, having created dances for Olympic skaters John Curry, Dorothy Hamill, Peggy Fleming, Brian Orser, JoJo Starbuck and Paul Wylie, as well as two one-hour ice-dances for television: The Sleeping Beauty (PBS) and The Planets (A&E) (nominated for an International Emmy Award, a Cable Ace Award and a Grammy Award). His work on Broadway includes Into the Woods (Tony Award nomination), The Red Shoes (Astaire Award) and the Tony Award-winning revival of The King and I. In 2007 he co-founded the Chicago Dancing Festival with Jay Franke. The Festival is a series of performances and lectures that takes place in August at the Museum of Contemporary Art, The Harris Theater, and Chicago’s Millennium Park. The Chicago Dancing Festival reaches about 12,000 audience members annually and showcases some of the country’s best dance companies for free. In 2007, Lubovitch was named “Chicagooan of the Year” by the Chicago Tribune, and in 2008, Lubovitch and Jay Franke were named by Chicago Magazine as “Chicagoleans of the Year” for their efforts with the festival.

THE COMPANY

JONATHAN E. ALSBERRY

Alsberry joined the Lubovitch company in 2007. He is a graduate of Chicago Academy for the Arts and The Juilliard School. The Chicago Tribune calls him a “silken wonder” and “Dancer to Watch” for his work with the company. Today, Alsberry is the artistic director of KDT, an online dance company. He is also a member of Aszure Barton & Artists, with whom he was well received as a guest soloist for Prince Edward in Banff, Canada. Alsberry’s professional credits include Mikhail Baryshnikov’s Hells Kitchen Dance, Luna Negra Dance Theater, Daniel Gwirtzman Dance Company, and soloist with the Metropolitan Opera Ballet. He would like to thank God for his parents and their love.

REID BARTELME

Bartelme joined the Lubovitch company in 2009. He was born in New York City and began his dance training while studying music at Interlochen Arts Academy in northern Michigan. He continued his dance training at SUNY Purchase and Pacific Northwest Ballet School. He worked for Ballet Met and the Alberta Ballet before returning to New York. Since coming home in 2007, Bartelme has danced for Shen Wei Dance Arts, Douglas Dunn and Dancers, Abraham in Motion, Christopher Williams, and Jack Ferver.

NICOLE COREA

Corea joined the Lubovitch company this year. Originally from Palmyra, NY, she began training under Sandy Stramonine and Lynn Kareken until her acceptance to The Juilliard School, from which she graduated with a BFA in 2000. There, she worked with choreographers such as Lila York, Mauricio Wainrot, Lar Lubovitch and Robert Battle. Upon graduation, she danced with Ballet Hispanico for two years before touring through Europe with Elisa Monte Dance. Most recently, she has danced with Ballet Memphis, where she has also worked as a choreographer, producing six works on the main company, as well as work on the junior company. Her work has also been performed at the Thang Dao Contemporary Dance Festival in NYC. Other dancing credits include the Metropolitan Opera Ballet, Nilas Martins Dance, Pier Group, Thomas/Ortiz as well as numerous independent choreographers throughout the East Coast. Corea is very excited to begin her first journey with the Lubovitch company.

ATTILA JOEY CSIKI

Csiki joined the Lubovitch company in 2008. Born in Brantford, Ontario, Canada, of Hungarian decent, he began his training at age three with several local prestigious dance schools before joining the National Ballet of Canada academy. Upon relocating to New York City, Csiki received a scholarship to the School of American Ballet under Peter Martins. After graduation, Csiki was invited to join the Tokyo Ballet where he performed soloist roles by prominent choreographers such as Jiri Kylian, Sir Peter Wright, William Forsythe, Nacho Duato, Mauro Bigonzetti, Anthony Tudor, Kenneth McMillan, Jerome Robbins, and George Balanchine. In 2001 he accepted a soloist contract with the Du Capital Ballet of Toulouse France. Returning to the US, Csiki danced as a guest artist with Ballet Concierto de Puerto Rico, Peoria Ballet Illinois, Dance Form Productions, Thomas/Ortiz Dance, National Ballet of Guatemala and is currently a guest artist with Rasta Thomas’ Bad Boys of Dance.
JENNA FAHOURY
Fakhoury joined the Lubovitch company this year. She is a native of Asheville, NC and attended the North Carolina School of the Arts. During her time there she performed in works of David Parsons, George Balanchine, and Doug Varone as well as the role of Anita in West Side Story. She has since toured with José Limon Dance Company, Steeledance, and Shen Wei Dance Arts.

JASON MCDOLE
McDole first danced with the Lubovitch company in 2000. He was born in Aliquippa, PA and received his formal dance training from Paula Scriva, Buddy Thompson and the Pittsburgh Ballet Theater. McDole received a BFA from The Juilliard School under the direction of Benjamin Harkarvy in 1997. He has danced in the companies of Twyla Tharp and David Parsons. McDole was a dancer and assistant to Robert Battle of Battleworks Dance Company. He has been privileged to work on projects with Zvi Gotheiner, Mark Dendy and Graciela Daniele. McDole has taught and staged works throughout the US and abroad.

BRIAN MCGINNIS
McGinnis joined the Lubovitch company in 2008. He proudly began his training at the age of seven in Worcester, Massachusetts with Jo Ann Warren. Professionally, he has danced with Hubbard Street Dance Chicago, Elisa Monte Dance, Parsons Dance Company and Buglisi Dance Theatre. He is a guest artist at the Fine Arts Center in Greenville, South Carolina, and continues to conduct master classes alongside his national and international touring. In 2009, he co-created and presented Romeo and Juliet—a death marked love, at the Peace Center in Greenville, South Carolina. He holds his Bachelor of Fine Arts from The Juilliard School under the directorship of Benjamin Harkarvy. Thanks to Mom and Dad!

LAURA RUTLEDGE
Rutledge joined the Lubovitch company this year. She began her dance training at the Indianapolis Ballet Theatre Academy under Irina Kolpakova and Vladimir Semyonov. After three short years, she was asked to join the Indianapolis Ballet Theatre as the founding member of its trainee-intern program. Professionally, Rutledge has danced with the Indianapolis Ballet Theatre, California Ballet Company, State Street Ballet, Lawrence Pech Dance Company, Ballet San Jose, and Company C Contemporary Ballet. She is honored to have performed works by Twyla Tharp, Paul Taylor, David Parsons, Val Caniparoli, and many others. Rutledge is very excited be to dancing with the Lubovitch company.

KATARZYNA SKARPETOWSKA
Skarpetowska joined the Lubovitch company in 2007. She is a native of Warsaw, Poland. She is an alumna of the NYC High School of Performing Arts and received a BFA from The Juilliard School in May 1999 under Artistic Director Benjamin Harkarvy. In 1992, at age 15, she was the youngest cast member of the Broadway show, METRO, directed and choreographed by Janusz Jozefowicz. She was a member of Parsons Dance from 1999 until 2006. She also worked for the Battleworks Dance Company and has appeared as a guest artist with the Buglisi Dance Theater. She has had the privilege of setting the works of David Parsons and Robert Battle in the United States and abroad. In addition, her own choreography has been performed by Houston Metropolitan Dance Company, Hubbard Street 2, Parsons Dance and various universities. In 2007, she was one of two dancers featured during the Glimmerglass Opera Festival, and in 2008 she toured Italy with WHY BE EXTRAORDINARY IF YOU CAN BE YOURSELF, a show by Daniel Ezralow. In 2009, she co-designed and co-directed Romeo and Juliet for the Gunter Theater in Greenville, SC. Skarpetowska is also a free-lance teacher holding workshops throughout the world. She resides in New York City.

CHRISTOPHER VO
Vo joined the Lubovitch Company in 2008. Vo received his BFA from The Juilliard School under the direction of Lawrence Rhodes, where he danced many master works including works by Robert Battle, Eliot Feld, William Forsythe, Jessica Lang, Twyla Tharp, and Doug Varone. Named one of Dance Magazine’s coveted “25 to Watch in 2009,” Christopher is also a recipient of a Princess Grace Award (2007); Martha Hill Young Professional Award (2005); and is recognized as a Presidential Scholar in the Arts by the NFAA (2004). He is a proud graduate of the Arts Magnet High School and Lar for their continued love and support.

JOHN DAYGER (Répétiteur for North Star)
Dayger left his hometown of New Paltz, New York to accept a scholarship to the Martha Graham School in New York City. Shortly thereafter, he began his professional career with the Lubovitch company and continued as principal dancer and rehearsal director with the company for 25 years. After years of dancing and assisting Lubovitch, Dayger became the company’s Dance Director and began traveling to dance companies around the world to set numerous Lubovitch ballets. Those companies include American Ballet Theatre, The Royal Danish Ballet, Stuttgart Ballet, Les Grand Ballet Canadian, Pennsylvania Ballet, Israeli Ballet Co and Baryshnikov’s White Oak Dance Project. While teaching ballet at the University of Illinois, he continues to set ballets for Mr. Lubovitch across the country.
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JACK MEHLER (Lighting Designer)

Mehler has been designing for Lar Lubovitch since 2004, most recently Othello for the Joffrey Ballet and Repertory Programs at the Joyce, in Beijing and at the Spoleto Festival in Italy. He has also lighted Lubovitch works for San Francisco Ballet, Hubbard Street Dance, José Limón, Ballet Florida, Ballet British Columbia, Company C and North Carolina School of the Arts. His work has also been seen with Alvin Alley American Dance Theatre, Ballet Memphis, Buglisi Dance Theatre, Donald Byrd/Spectrum Dance, Capital Rep, Cleveland Playhouse, Freedom Theatre, Lyric Theatre of Oklahoma, Manhattan Theatre Club, North Shore Music Theatre, Norwegian National Opera Ballet, Paper Mill Playhouse, Seattle Rep, The Spoleto Festival, Syracuse Stage, Theatre by the Blind, The Working Theatre and the WPA Theatre among many others. Jack also provides design coordination/owner's representation for arts organizations that are building and renovating performance and rehearsal facilities.

MAXINE GLORSKY (Production Stage Manager)

Glorsky has been the stage manager for Martha Graham Dance Company, Les Grands Ballets Canadiens, Joyce Trisler Danscompany, Elisa Monte Dance Company, Buglisi/ Foreman Dance, Baryshnikov’s White Oak Dance Project, Dance Connecticut, Maria Benitez Teatro Flamenco, Gala Des Etoiles of Montreal, Peridance’s anniversary season and numerous other troupes in the modern, ballet and ethnic disciplines. She was the co-founder of Tag Foundation (1971-1981) which produced the Dance Umbrella and produced the New York Dance Festival. Currently, she is the production stage manager for the Lubovitch Company, and stage manager for Juilliard Dances Repertory. With the Lincoln Center Library of the Performing Arts, she created two symposiums: “Martha Graham: Steps of a Giant” and “Alvin Ailey: Tiger, Tiger, Burning Bright.” Her commitment to dance, and a career that has spanned over 40 years, were celebrated at The Joyce Theater in 2000 with “A Party for Max.”

RICHARD J. CAPLES (Executive Director)

In his 26 years as Executive Director of the company (one of the longest such tenures in dance), Caples has provided the resources so that Lubovitch could create more than 60 new dances for the company. He has produced more than 1,000 performances, seen live by more than a million people in more than 20 foreign countries and 30 American states. He has served on panels of various national and regional arts organizations, and currently serves on the boards of the Lubovitch company and Doug Varone and Dancers. He was educated at Yale (B.A. with special honors), Johns Hopkins (M.A.) and Cornell (J.D.). After practicing law in New York City with Sherman & Sterling, in 1983 he was appointed Executive Director of the Santa Fe Festival Theatre. In 1984 he returned to New York and joined the Lubovitch company in his present capacity. In 2010, Dance/USA (the national service organization for non-profit professional dance) presented him with the Ernie Award, in honor of his service to the field of dance.

Lar Lubovitch Dance Company
229 West 42nd Street, 8th Floor,
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E-mail: Lubovitch@aol.com

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The Shangri-La Chinese Acrobats performed at the Los Angeles County Fair in 2007 and 2008. They also performed at The Solano County Fair in 2008, where standing-room only crowds welcomed them. In January 2008 and January 2009, they performed for sold out crowds in Florida, at the West Palm Beach Fair and Exposition. In the summer of 2010, they amazed audiences at Edmonton’s Capital Exhibition in Alberta, Canada. They have performed at many corporate events over the years, most recently for the USA Olympic Swim Team at their Event Finals in Omaha, Nebraska. At this event, the USA Olympic Swim Team was selecting the members who would be part of the USA Olympic Swim Team for the 2008 Beijing Olympic Games.

The Shangri-La Chinese Acrobats recently returned to the Belterra Resort and Casino in Indianapolis, Indiana for another successful run there, and they amazed audiences at the Rose Bowl in Pasadena, California in June 2009, when they were the featured entertain-

ment at the 55th Annual Kare Circus and Family Fun Fair. In June 2011, they will return to the Rose Bowl in Pasadena, CA for a repeat engagement with Kare Circus.

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Anita Elaison Designs
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Berkshire East Ski Area
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Evacuation Procedures

Bowker Auditorium

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.
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.
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.

Pagers and Cell Phones
Please turn off all pagers and cell phones when entering the seating area.

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 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.

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 Gallery. The University Gallery 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 Gallery 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, WRNX 100.9FM/WPNI 1430AM, WHMP 99.9FM, WMUA, WRSI 95.3FM, WHYN, WMAS, WWLP-TV22 and WGGB-TV40. If a performance is canceled, patrons may exchange tickets for another event (subject to availability), may receive a credit on their account, or may request a refund. Please recycle your playbill in the lobby.
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