playbill

1. Latin Fest featuring La India 09/20/08
2. Dave Pietro, Chakra Suite 10/03/08
3. Shakespeare & Company, Hamlet 10/08/08
4. Lura 10/09/08
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UMass Fine Arts Center Concert Hall

LATIN FEST
featuring

India: “The Princess of Salsa”

Isidro Infante- Musical Director & Piano
Enrique Breton - Bass
Nelson Jaime - 1st. Trumpet
Julie Acosta - 2nd. Trumpet
Jesús Quintero - Timbales
José Jusino - Congas
Eric Vélez - Bongos
Nelson González - Tres
David Miller - Trombone
Joseph González - Background Vocals
Biembenido Valentín Mesa - Background Vocals

Opening Act:

Jesús Pagan and his Orchestra

Lead Vocal: Jesús Pagan
Musical Director & Bass: Ray Rodríguez
Co-Director & Congas: Jessy Perez “Timbalon”
Timbales: Edgar Jimmy “Papo”
Bogoes: Miguel Ríos
Baritone Sax: Matt Chaeason
Trombone: Jim Masbauer “Mondongo”
Trumpets: Manny & Polo
Piano: David Yee
Coristas: Willie Guadalupe, Tito Guadalupe & Ray Natar
Personal Manager: Edna R. Pagan

Program will be announced from the stage

Master of Ceremonies: Victor and Marta Guevara

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ABOUT LA INDIA
Internationally celebrated Diva of Latin Soul and Dance Music, La India has earned the respect and admiration of music lovers worldwide. Her magnetism, diversity and powerful dominance of her vocals, distinguishes her as an accomplished artist. Unquestionably this young fervent Latina is the true essence of a Diva.

India was born in Rio Piedras, Puerto Rico where the seed of her rich culture was planted and later cultivated in her hometown of the south Bronx, New York. Her given name is Linda Caballero, blessed with the exotic combination of jet black hair and cinnamon color skin like her Indian ancestors “Los Tainos,” her maternal grandmother lovingly christened her “India” as a tribute to her beauty and free spirit. As a child, she recalls being timid and bashful, but her love for music would transform her instantaneously into an audacious soul, delighting and charming her audience. At the tender age of seven, India began her vocal and artistic training in opera and upon reaching her adolescence she was persuaded by talent agents to pursue a career in modeling.

India’s inception into the music industry was with the popular dance group TKA, one of the first Latin Hip Hop groups to come out of the streets of New York City and credited with revolutionizing the sound of Latin music worldwide. Her association and collaboration with TKA exposed her to the intricate world of the entertainment industry often working in the same venues as Madonna, Jellybean Benitez and other mega stars.

Feeling more confident than ever, India embarked in a music venture with Master Dee Jay and Producer “Little Louie” Vega who introduced her to record producer Jellybean Benitez. Awed by her self-assurance and vocal dominance, Jellybean immediately signed her to his independent record label, distributed by Warner Brothers. India’s first single under his tutelage was “Dancing in the Fire” which has a Spanish version known as “Bailando En El Fuego.” Subsequently after her first single, India released her second single, “The Lover Who Rocks You” which reached the top five single’s charts in the dance music genre. Achieving great success and recognition after the release of her first two singles, India released her first album, “Breaking Night” which established her dominance in the Dance music venue.

India is a spiritual soul and though she attained great recognition and success in the Dance music industry, she experienced a heart felt desire to cultivate and embrace her Latin culture. It wasn’t long after her inquisitiveness that she met legendary composer, producer and pianist, Eddie Palmieri. Impressed by this talented Latina, Palmieri saw an opportunity to bridge the generation gap and capitalizing on the intensity of her youth, he recorded with India, thus the birth of her first Latin album, “Llego La India Via Eddie Palmieri” produced by RMM/Soho Latino. The success of this record production positioned India as a female powerhouse in the male dominated Salsa music genre and in 1993, she was signed by the internationally respected record label, RMM Records & Video Corporation.

In 1994 India launched her second album for RMM/Soho Latino, in collaboration with producer and arranger Sergio George, entitled “Dicen Que Soy” her first distinction as a triple platinum recording artist. The single, “Nunca Voy A Olvidarte” was a major number one hit internationally and it topped the billboards for over five consecutive weeks in conjunction with four other singles from this production that topped the Billboard’s Salsa Tropical Singles.

India evokes with great respect and admiration her mentors, the “Queen of Salsa” Celia Cruz and Latin Jazz legend Tito Puente. The late Mambo King was so impressed by this young talented artiste, that he christened her, “La princesa de la Salsa.”

In 1996 they collaborated in the historical recording titled, “Tito Puente/India Jazzin with The Count Bassie Orchestra” for the label Tropi Jazz, a favorite among Latin Jazz lovers worldwide and it was again in 1999 that she had the honor to perform along side her mentors, Tito Puente and Celia Cruz under the musical directorship of Maestro Johnny Pacheco in a tribute to the “Queen of Salsa” titled “Celia and friends.” The highlight of this televised PBS special was the performance of India and Celia’s duet, “La Voz De La Experiencia” with lyrics written by India as a tribute to her godmother.

Her two latest productions, “Sobre el Fuego” released in 1997 and “Sola” released in 2000 have both achieved the distinction of GRAMMY nominated albums. In the production, “Sobre Fuego” emotionally abused women found support, independence and self worth in the singles “Me Canse De Ser La Otra,” “Mi Mejor Venganza,” and “Costumbre” creating
a strong alliance between women worldwide. Her last production, “Sola” was acclaimed by music critics and industry experts as one of her most powerful performances; in this album India solidifies her alliance with her male fans and in the single “Sola” she pays tribute to relationships based on mutual love and understanding. This production proved to be emotionally charged, India pays homage to deceased Cuban Diva, “La Lupe” known for her soulful voice and tempestuous personality; acclaimed as the “Queen of Latin Soul.” India’s rendition of “Que Te Pedi” and “Si Vuelves Tu” is a mirror image of La Lupe’s original recordings; a real hair raising experience. Among her numerous proclamations and recognitions India has been acclaimed as a two-time GRAMMY nominee for Best Tropical Music Artist in 1998 and Best Salsa Performer in 2000. All of her solo albums have been certified gold and platinum by the RIAA.

India is a multi-faceted accomplished international artiste, embracing Dance, Rhythm and Blues, Latin Jazz and Afro-Cuban music, all with immense success. She is also a gifted bi-lingual and diverse music genre lyricist, acclaimed for songs such as, “I Can’t Get No Sleep” for Masters At Work and “Love and Happiness” for River Ocean, both #1 Billboard Dance Singles; She co-wrote the 1992 # 1 Billboard hit song for Salsa and Pop singer Marc Anthony, “Ride On The Rhythm;” with producer Sergio George and writer Shirley Marte she co-wrote “Dejate Amar”; and “No Me Conviene” which featured Tito Nieves and India in a duet titled “Hazme el Amor” for his album “En Nueva York” produced by Isidrio Infante.

On the personal side, India is a strong supporter and advocate for health and social issues, such as, the fight against Breast Cancer, Domestic Violence, Abused and Neglected children, AIDS, LOLA, The Juvenile Diabetes Foundation, and The Humane Society. Among numerous civic and professional obligations she is involved in NARA’s New York Chapter board of governors for a second year, and is the national spokesperson for the Grammy’s Concert Series for Young People participating as a super panelist on several occasions for the Grammy’s in School Programs. Among her major future business plans she has placed an important emphasis in the creation of a mentorship program for young talent along with the formation and development of her independent record label and company. At the present time this talented Diva is writing new material for her next production and is looking forward to her new partnership as an artist for the conglomerate record label Sony Records.

**SOBRE LA INDIA**

Su voz ha calado profundamente los corazones de los amantes de la música. Cantando en ingles y en español, ha conquistado diversos géneros musicales desde dance hasta salsa y ha realizado triunfantes presentaciones en cientos de escenarios alrededor del mundo. El poder de su voz es único; nota a nota hace estremecer, como nadie más puede hacerlo… Ella es India.

India, cantante y compositora neoyorquina-puertorriqueña, es parte intrínseca del desarrollo de la música dance en las discotecas de Nueva York y en el resto del mundo, durante la década de los 80. En los 90, India se jugó el todo por el todo y decidió hacer un *crossover*, ¡pero en dirección contraria! Comenzó a grabar en español, siendo la primera en hacerlo y triunfar. Continúa con orgullo el legado de otras grandes voces femeninas de la música tropical como: Celia Cruz y La Lupe.

El virtuoso registro vocal de India reviste cualquier género musicales, lo cual demuestra en cada una de sus inigualables producciones discográficas.

En febrero del 2006, India lanzará, SOY DIFERENTE su próximo trabajo con SGZ Entertainment. En este álbum, bajo la producción de Sergio George y co-producción de Isidro Infante, India se luce como compositora de casi todos los temas, colaborando con Jorge Luis Piñóto, Sergio George, Santiago Larramendi, Nicolás Tovar, Luis R. Vázquez, Alejandro Montalbán, Emilio Estefan Jr., Ricardo Gaitán y Alberto Gaitán.

Hay ritmos y colaboraciones muy seductoras en este álbum, como el dueto con Cheka en el tema que le da título al álbum, Soy Diferente y para el cual se grabaron dos versiones, salsa y reggaetón. En Madre, Hija, India canta acompañada de su madre. Otro tema en versión salsa y reggaetón es Cuando Hieres Una Mujer, y para completar esta extraordinaria obra, encontramos temas como Lagrimas, Solamente Una Noche y Tengo Que Dejarte Ir, entre otros.

A finales del 2002, después de haber
permanecido tres años alejada de la industria, India regresó al ámbito musical con la súper producción, *latin Song Bird, Mi Alma y Corazón*, donde figuraron importantísimos productores de la música contemporánea latina, como Emilio Estefan, K.C. Porter, Isidro Infante y José Gazmey.


En *Latin Song Bird, Mi Alma y Corazón*, demostró su gran versatilidad para la composición. De hecho, una de sus canciones, *Sedúceme*, la cual India describe como "bien apasionada", se convirtió en un rotundo éxito en sus dos versiones tropical y balada pop, alcanzando la posición número uno en la lista de Hot Latin Tracks de la Revista Billboard.

"Bien apasionada" es también una forma apta de describir a la artista nacida en Río Piedras, Puerto Rico, bajo el nombre de Linda Bell Caballero y criada en el sur del Bronx, Nueva York. Fue su abuela quien la llamó India desde pequeña. Emprendió su carrera artística en su adolescencia como modelo pero desde los siete años, comenzó su entrenamiento musical y vocal.

India inició su carrera profesional cantando con TKA, uno de los grupos pioneros del hip-hop latino en Nueva York y trabajando con el productor Little Louis Vega, hasta llegar al famoso productor musical Jellybean Benítez. Este la firmó a su sello independiente y, bajo su tutela, lanzó el sencillo *Dancing on the Fire*, el cual rápidamente calentó las pistas de baile. *Love and Happiness*, llegó al número uno en la lista dance de Billboard, y el tema, *The Lover Who Rocks Me*, también alcanzó las primeras posiciones en las listas musicales dance, y allanó el camino para el lanzamiento de su primer álbum, *Breaking Night*, que la convertiría en potencia de la música bailable. Después, obtuvo otro número uno con el tema *I Can’t Get No Sleep*.

Su vida profesional cambió sin embargo al conocer al legionario pianista de latín jazz, productor y compositor Eddie Palmieri, quien la llevó al estrellato dentro de la música latina con el álbum *Llegó La India via Eddie Palmieri* (1992). Durante la década de los 90, India se convirtió en una de las intérpretes más imponentes de salsa (cantando junto a Tito Nieves y Oscar D’ León, entre otros gigantes del género). El incomparable maestro timbalero Tito Puente llegaría a llamarla "La Princesa de la Salsa", y grabaría con ella uno de los más aclamados discos de Latín jazz, *Jazzin’, donde una vez más le demostró al mundo su incomparable dominio vocal y artístico.*

Las producciones discográficas, *Sobre el Fuego* grabada en 1997 (donde canta a dúo con Celia Cruz) y *Sola* en 1999, en la que rinde homenaje a La Lupe interpretando sus dramáticos temas, recibieron postulaciones a los prestigiosos premios Grammys, además de recibir el premio Billboard como Mejor Álbum Tropical/Salsa del año 2000 por Sola. Todos sus discos como solista han sido certificados con distinciones de Oro y Platino por la Recording Industry Association of America (RIAA).

La producción *Dicen Que Soy* (1994), realizada por el afamado productor Sergio George, cosechó grandes éxitos a nivel internacional, se convirtió en un álbum cuádruple platino, cuatro de los temas alcanzaron la posición número uno en la lista Hot Latin Tracks de Billboard y seis obtuvieron los primeros diez lugares. Este álbum fue testigo del explosivo dúo con Marc Anthony, *Vivir Lo Nuestro*, el tema que la consagró como una superestrella de la canción.

India ha galardonado un sinfín de presentaciones musicales como el concierto tributo a Selena (2005), y el especial de la cadena Telemundo dedicado a Celia Cruz (2003). Ha contribuido con causas caritativas como la lucha contra el SIDA, por el cual recibió el premio ILKA 2004, y contribuir con causas relacionadas con la niñez y los adolescentes, es una parte importantísima de su vida.

Cosas maravillosas pueden suceder cuando uno se entrega Con el corazón, cuerpo y alma… eso precisamente, es lo que hace India en cada una de sus presentaciones y producciones musicales. INDIA es parte de la historia de la música latina a nivel internacional y su brillante legado ya ha marcado para siempre a esta generación y a las venideras.

**About Isidoro Infante,**  
**Musical Director & Piano**  
Producer of more than four hundred albums,
Sobre Isidoro Infante,
Musical Director & Piano
Productor de más de cuatrocientos álbumes, arreglista de más de cinco mil acordes y compositor de ciento veinticinco canciones originales, Isidro Infante, ha demostrado su versatilidad en el área de la música por más de treinta y cinco años. Destacado pianista, productor y director en todos los estilos musicales: clásico, rock, pop rock, balada latina, rock en español, salsa, ranchera, tejano, jazz y jazz latino. Infante ha demostrado tener talento para trabajar los aspectos técnicos, musicales y comerciales indispensables para desarrollar un sello discográfico.

El ganador de siete Grammy’s y de múltiples Premios Lo Nuestro, Billboard Awards y Ace & Paoli Awards ha fungido como presidente de La Elite Productions, Director A&R de RMM Record & Video Corp., presidente de Marcas Records y como productor, arreglista y pianista para Fania Records.

Cada día su nombre cobra mayor resonancia en el mundo, demostrando el talento latino dentro de la industria discográfica y poniendo en alto el nombre de su isla, Puerto Rico. Muchos proyectos esperan al maestro Isidro Infante, y como de costumbre esperamos ya de él “lo mejor”.

ABOUT JESUS PAGAN
An exhilarating entertainer, and vocalist, Jesús Pagan leads audiences on a journey from New York to Miami, and Puerto Rico to Puerto Plata. With his own distinct brand of “Salsa Dura,” Pagan moves his audiences to tears and in the next moment has them dancing in the streets. He is at once, both a masterful interpreter of the repertoire of Salsa, and an innovative songwriter in his own right. Carrying the torch passed on by the likes of Hector Lavoe, Ismael Rivera, and Tito Rodriguez, Jesús Pagan y su Orquesta are carrying the light of Salsa Dura into the 21st Century.

Jesús Pagan has shared the stage with some of the masters of Salsa. He has performed with Michael Stuart, Domingo Quinones, Tony Vega, Van Lester, Luisito Ayala “El Sonero,” Ray De La Paz, Frankie Vasquez, Jossie Leon, Andres Jimenez, Ray Gonzalez, Conjunto Clasico, Paoli Mejias, Joe Velez y Orquesta Creacion, Jerry Medina, Latin Heartbeat Orchestra, Herman Oliveras, Orq.Komboloko, Jose Gonzalez y Banda Criolla. In addition,
Jesús has written for greats like Frankie Vasquez, Rythym Six, and Komboloko.

Jesús Pagan is also a respected Latin Music Historian and radio personality as one of the voices of “Estrellas De La Salsa” on 90.7 F.M. He frequently presents extended programming detailing the history of various forms of Latin Music combining music with interviews featuring past and present masters of the music, providing a service to the community despite his heavy performance and recording schedules. He can frequently be heard through the commercials he writes for regional radio and T.V. advertising.

Jesús’ long awaited debut CD as a bandleader, “Salsa De la Mata” “From The Roots” was released in February 2008 generating excitement from New York to Puerto Rico and all over the world. Working with respected bassist, arranger/producer Hector “Maximo” Rodríguez, Jesús features well known pianist Lucho Cueto and a long time member of the Fania All Stars, Eddie Montalvo, as well as Luisito Quintero on eight of the hardest swinging original compositions in the world of Salsa.

SOBRE JESUS PAGAN

Jesús Pagan, a cantautor lleno de energía que con su “Salsa Dura” lleva a su audiencia en una trayectoria desde Nueva York a Miami, y de Puerto Rico a Puerto Plata. Pagan puede hacer saltar lagrimas a su publico como puede hacer que bailen en las calles. El es un interprete maestro en el genero de la salsa, y a la misma vez un compositor innovador por derecho propio. Le sigue los pasos algunos de los grandes de la salsa dura como lo fueron Héctor Lavoe, Ismael Rivera y Tito Rodríguez. Jesús Pagan y su Orquesta cargaran la antorcha de la Salsa Dura hacia el siglo 21.


Jesús Pagan es también un historiador de la música latina y una de las personalidades radiales del programa “Estrellas De La Salsa” en el 90.7 FM. Springfield, MA.

En Marzo del 2008, el sueño que Jesús tanto anhelaba se hizo realidad. Se estreno su primer CD “Salsa De La Mata”. Causo gran emoción desde Nueva York a Puerto Rico y en todo el mundo. Jesús trabajo y compuso ocho de las composiciones originales más movidas en el mundo de la Salsa con el respetado bajista, arreglista/productor Héctor “Máximo” Rodríguez, pianista, Lucho Cueto, percusionista, Eddie Montalvo miembro de Fania All Stars y el timbalero Luisito Quintero.
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Swing!
Jazz is a tradition at both the Fine Arts Center and WFCR. WFCR has joined the Fine Arts Center to renew its partnership as co-presentors of the Jazz A La Mode series of live musical performances at the newest hot spot for jazz...the Top of the Campus Marriott Center. Combine great music, spectacular Valley views, light food and drink for a sizzling evening. Information on the series is listed in this performance’s playbill.

Laugh!
The Capitol Steps return to the Valley with their irreverent brand of political musical satire! Two performances only of their 2008 Election Year revue, “The Campaign and Suffering Tour” Friday and Saturday, December 5-6 at 8PM, Chapin Auditorium, Mount Holyoke College, South Hadley, MA. Tickets now on sale at the UMASS Fine Arts Center Box-Office. 800-999-UMASS or 413-545-2511.

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Top of the Campus Marriott Center

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The Jazz à la Mode Series

Dave Pietro
Chakra Suite

Musicians

Dave Pietro, saxophones
Rez Abbasi, guitar
Aaron Goldberg, piano
Johannes Weidenmueller, bass
Ernesto Simpson, drums
Todd Isler, percussion

“The Chakra Suite” was created with support from Chamber Music America’s New Works: Creation and Presentation Program, funded through the generosity of the Doris Duke Charitable Foundation.

Sponsored by WFCR 88.5FM/WNNZ 640AM
CHAKRA SUITE
About ten years ago I traveled to Brazil and India on separate music tours. I fell in love with the cultures; the people and the music of these great countries and since then have continued to study each of them on an ever deepening level. I am drawn to their music’s winding, lyrical melodies and complex, underlying rhythms. As a result, my playing and composing are blending these sounds together with the American jazz that has always been a huge part of my life. This synthesis of musical cultures is prevalent throughout our community today as the world we live in becomes increasingly interconnected.

In writing the music for this CMA commission, I wanted to incorporate these influences while respecting the storied traditions of both Brazilian and Indian music. For example, it would take a lifetime to properly study the ragas and taalas of East Indian music. Although we are using scales or rhythms which may sound somewhat like Indian ragas or taalas, I am careful to point out that they are merely scales with the flavors of ragas and beat patterns with the implications of taalas.

My intention for “The Chakra Suite” was to use the Chakra System solely as an organizing principle. I pondered the energies represented in each chakra, both positive and negative, and then let the muse take me. It was never my intention to create literal translations of the chakras but to compose dynamic music open to multiple interpretations and improvisations. I have refrained from stating my specific compositional ideas for each chakra so that the listener may draw his or her own conclusions. I have always felt that this freedom of interpretation enhances one’s musical experience.

Below you will find a brief description of each chakra. I hope you enjoy the music.

Dave

Chakra One - Muladhara
Located at the base of the spine, this chakra represents the element earth. It relates to our survival instincts and to our sense of grounding and connection with our bodies and the physical plane.

Energies: Survival, Animal Nature, Self preservation, Physical needs, Fear, Insecurity, Anxiety

Chakra Two - Svadhishthana
Located in the abdomen, lower back, and sexual organs this chakra represents the element water and relates to desire and sexuality. It connects us to others through feeling, attraction, sensation, and movement.

Energies: Desire, Sensuality, Sexuality, Pleasure, Emotions, Attraction, Repulsion, Greed, Indulgence

Chakra Three – Manipura “City of Gems”
Located in the solar plexus, this chakra represents the element fire and relates to our personal power and ego. When healthy, this chakra brings us energy, effectiveness, spontaneity, and non-dominating power.

Chakra Four – Anahata ("Elegy for Everything")
Representing the element air, the heart chakra relates to unconditional love and is the integrator of opposites in the psyche: mind and body, male and female, persona and shadow, ego and unity. A healthy fourth chakra allows us to love deeply, feel compassion and have a deep sense of peace and centeredness.

Energies: Love, Compassion, Connection, Warmth, Forgiveness, Trust, Balance, Peace

Chakra Five – Vishuddha
Located in the throat, this chakra relates to communication and creativity. Here we “find our voice”, “speak our truths” and symbolically experience the world through vibration, such as the vibration of sound representing language.

Energies: Communication, Creativity, Speech, Sound, Self-expression

Chakra Six – Ajna “The Third Eye”
The brow chakra is related to the act of seeing, both physically and intuitively. When healthy it allows us to see clearly, in effect, letting us "see the big picture."

Energies: Intuition, Understanding, Clairvoyance, Sixth Sense, Imagination, Psychic Awareness, Self-reflection

Chakra Seven – Sahasrara “The Lotus of a Thousand Petals”
Located at the top of the head, the crown chakra relates to consciousness as pure awareness. It is our connection to the greater world beyond, to a timeless, spaceless place of all-knowing. When developed, this chakra brings us knowledge, wisdom, understanding, spiritual connection, and bliss.

Energies: Enlightenment, Transcendence, Spiritual Understanding, Love, Peace, Consciousness, Grace

ABOUT THE ARTIST
Saxophonist - Composer - Educator

A native of Southboro, Massachusetts, Dave Pietro has been on the New York jazz scene since 1987. His talents as a gifted saxophonist, composer, and educator have made him an in-demand musician leading to performances at jazz clubs, jazz festivals, schools and concert halls in more than 30 countries throughout Asia, Australia, Europe, North and South America.

From 1994-2003 Dave played lead alto saxophone and recorded six CD’s with the Toshiko Akiyoshi Jazz Orchestra. He has also toured and/or recorded with the bands of Woody Herman, Lionel Hampton, Maynard Ferguson, Maria Schneider, The Village Vanguard Jazz Orchestra, John Fedchock, Mike Holober, Anita Brown, Pete McGuinness and Arturo O’Farrill among others. In addition Pietro has performed with may other well known musicians such as Paul Anka, Louis Bellson, Blood Sweat & Tears, Bobby Caldwell, Ray Charles, Rosemary Clooney, Harry Connick Jr., Michael Feinstein, Chaka Khan, Liza Minnelli, James Naughton and John Pizzarelli. Dave also studies East Indian music and has performed with various groups led by Indian tablist Sandip Burman.

As a leader, Dave has released five CD’s with musicians such as Dave Holland, Kenny Werner, Ben Monder, Bill Stewart, Brian Blade, Scott Colley, Scott Wendholt, Duduka De Fonseca, Helio Alves and Pete McCann. “Now Becoming Then” (1999 A-Records) was called a “rich feast for listeners” by Bill Bennett of Jazz Times. “Standard Wonder-The Music of Stevie Wonder” (A-Records) was voted one of the top 10 jazz CD’s of 2001 by Bob Blumenthal of the
Boston Globe and Bill Milkowski of Jazz Times and received 4 stars from Downbeat magazine. Pietro’s fifth CD “Embrace: Impressions of Brazil” (2004 A-Records) “is a triumph...one of the most satisfying Brazilian jazz mixes since the first bossa nova tsunami” according to Judith Schlesinger of AllAboutJazz.com.

Dave was selected as a semi-finalist for the first two Thelonious Monk Institute of Jazz International Saxophone Competitions (1991 & 1996) and was a finalist in the 1995 JAZZIZ Magazine “Woodwinds on Fire” talent search. In 1996 he was the recipient of a grant from the National Endowment for the Arts and in 2002 he was selected as runner-up in the Second Annual Jazzconnect.com International Jazz Competition. In 2005 he was the recipient of a grant from Chamber Music America’s New Works: Creation and Presentation Program and recently recorded his newly commissioned piece “The Chakra Suite” with Gary Versace, Rez Abbasi, Todd Isler, Johannes Weidenmueller and Adam Cruz. It will be released in October 2008 on the Challenge Records label.

Pietro holds a bachelor’s degree in music education from North Texas State University where he toured and recorded four albums with the school’s One O’Clock Lab Band. He also holds a Master of Arts degree in jazz composition from New York University. Currently he is an adjunct faculty member for Hofstra University and New York University. He also has given hundreds of workshops and concerts at schools around the country. Dave is sponsored by Rico Reeds and the Conn-Selmer Instrument Company.

Dave Pietro
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www.DavePietro.com
Wednesday, October 8, 7:30 PM, 2008
UMass Fine Arts Center Concert Hall

SHAKESPEARE & COMPANY
Presents
William Shakespeare’s
Hamlet

Directed by Eleanor Holdridge

Cast:
Hamlet
Claudius
Gertrude
Polonius; a priest
Laertes
Horatio
Ophelia
Ghost; Player King; gravedigger
Rosencrantz; Fortinbras
Guildenstern; Osric

Jason Asprey
Nigel Gore
Tina Packer
Dennis Krausnick
Kevin O’Donnell
Jake Waid
Elizabeth Raetz
Johnny Lee Davenport
Alexander Sovronsky
Jacob H Knoll

Set Designer
Lighting Designer
Costume Designer
Sound Designer
Assistant Lighting Designer
Fight Choreographer
Stage Manager
Production Assistant/Props
Assistant to the Director
Voice Coach
Wardrobe
Sound Engineer
Fight Captain
Edward Check
Les Dickert
Jessica Ford
Scott Killian
Chris Thielking
Kevin G. Coleman
Nicole Bouclier
Nate Beckman
Kelly Galvin
Lizzie Ingram
Diedre Bollinger
Chris Ratay
Alexander Sovronsky

The Actors and Stage Manager employed in this production are members of Actors Equity Association, the Union of Professional Actors and Stage Managers in the United States.

The Director is a member of the Society of Stage Directors and Choreographers, an independent national labor union.
Shakespeare & Company operates under an agreement between the League of Resident Theatres and Actors Equity Association, the Union of Professional Actors and Stage Managers in the United States.

Shakespeare & Company is a constituent of Theatre Communications Group (TCG), the national organization for American theatre, and the Shakespeare Theatre Association of America.

While in the theatre, please turn off all electronic devices such as beepers, cell phones and watches. No photography or recording of any kind is permitted.

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Synopsis:
A dead king is all-too-quickly succeeded by his brother, who then hastily marries his widowed sister-in-law. Hamlet suspects treachery, and when his father’s ghost appears and tells him he was murdered, Hamlet promises violent revenge. So begins his struggle between moral integrity and the need for vengeance in a corrupt world.

Arguably the most famous and most quoted play in the English language, Hamlet not only altered the course of Shakespeare’s artistic evolution, but the history of theatre itself. In a straightforward plot of a morally upright son confronting betrayal and treachery, Shakespeare created a gripping, timeless portrayal of humanity’s struggle with two opposing forces, moral integrity and the compulsion for vengeance. The play marked the discovery of the inwardness and introspection of character, a milestone in dramatic art, and, in many respects, lay the foundations of modern persona.

The first literary work to take an unflinching look at the duplicity of modern life, it truly shaped concepts of humanity in Western thought and in many aspects created the language we speak today, and thus our conception and understanding of ourselves. It was the first attempt in the dramatic arts to portray an ordinary person questioning the futility, immorality and wrongs in life, and to not only ask germane questions but to convey answers that apply to real life.

Four hundred years later Hamlet remains both a start point and a high point in modern theatre, and is often called the most important play ever written. The depth of its conflict and introspection is as universal as any work in theatre gets.

Shakespeare & Company is proud to present this cutting edge interpretation of Shakespeare’s defining masterpiece, and to introduce these characters, conflicts and questions to a new generation of Americans.
Hamlet is perhaps the most incredibly tortured, intelligent and facile character that Shakespeare ever conceived. Much has been made of his “tragric flaw” and his lack of action. But what draws me to the play is his relentless and very active pursuit of self-knowledge and his rigorous exploration of what it is to be human. He is not content to live within the form of his given society or even the form of his own play.

A thinking man with a well of conscience, exploring in absolute every ramification of every decision, it is likely that Hamlet would make a terrible ruler. Claudius and Gertrude, as they quickly and concisely make decisions on domestic and foreign policy and homeland security—causing the deaths of the innocent—are perhaps stronger leaders. But which is a better ruler for the country’s prosperity and which is a better ruler for the conscience of the society? Which is better for the heart of the individual? Shakespeare’s questions, posed over 400 years ago seem to be at the heart of our continuing human debate.

Hamlet is a man who is struggling not only with his conscience, but also a man trying to discover his political and personal responsibilities in the world. The questions are eternal. Do we take revenge or seek another course? And if we follow our own vengeance and sense of personal retribution, what is the outcome and how do we take responsibility for what we’ve done.

I believe that one of the greatest achievements of Shakespeare’s great art is that he poses the essential ontological questions not in a removed and intellectual manner, but with all the power and messiness of human emotion, wedding the probings of the human mind with the longings of the human heart.

Although I have conceived a production that centers the play in Hamlet’s brain in his last few dying moments, it is the man’s passion and heart with which I am most concerned. Although Hamlet could be a terrible King, a bad boyfriend, a quixotic friend, a sullen and brooding son he is also a man who wants to do what is right, to live up to the dictates of his father and his conscience and yet be true to himself. A very human being.

Scene list
Prologue, (in this production a montage of lines from play). Images from Hamlet’s life flash through his brain.
1.1 (Cut from this production, in which Bernardo, Marcellus and Horatio encounter a Ghost.)
1.2 Court scene, in which Claudius announces marriage, states the current foreign policy with Norway and Fortinbras and potential conflict, grants Laertes his wish to go abroad to study.
1.3 Polonius family says goodbye to Laertes and gives him advice, Laertes leaves and Polonius tries to find out relationship between Hamlet and Ophelia.
1.4 & 1.5 (in this production this is one scene) Hamlet and Horatio on the battlements, meet with ghost who tells Hamlet that Claudius has killed him and asks for revenge.
2.1 Polonius gives Ophelia advice regarding Hamlet
2.2 Gertrude and Claudius greet Rosencrantz and Guildenstern, Hamlet meets them and the traveling Player enters scene.
3.1 Claudius and Gertrude grill Rosencrantz and Guildenstern regarding Hamlet, Polonius get Ophelia to spurn Hamlet with the adults watching, Hamlet enters and ponders existence, “to be or not to be,” Hamlet spurns Ophelia, adults decide that Hamlet is mad.
3.2 Hamlet plans with Horatio to present play to ascertain if Claudius is guilty, Hamlet gets Claudius and Gertrude to enact the play, “the Mousetrap” with the Player. Claudius becomes enraged and leaves, the party is broken up.
3.3 Claudius tells Polonius and Rosencrantz and Guildenstern to seek out Hamlet, Claudius alone tries to pray, Hamlet enters and sees Claudius praying and considers killing the now-proven-guilty King but will not while he is praying and could go to heaven. Ironically Claudius can not find the spirit to pray.
3.4 Polonius comes to Gertrude’s bedroom or “closet,” hiding when Hamlet enters. Hamlet berates his mother, stabs Polonius behind curtain, then tries to get his mother to abjure Claudius, at which point the Ghost enters, reminding Hamlet of his promise not to hurt his mum.
4.1 Claudius enters Gertrude’s closet, questions her, and she tells him Hamlet has killed Polonius. Claudius asks Rosencrantz and Guildenstern to find Hamlet and Polonius’ body.

4.2 and 4.3 (as one scene in this production) Hamlet enters, announcing the body of Polonius is stowed. Claudius enters demanding where body of Polonius is, Claudius sends Hamlet to England and when he is gone engages Rosencrantz and Guildenstern to carry letter that will effect Hamlet’s death in England.

Intermission

4.4 Hamlet and Guildenstern see Fortinbras on the march towards Denmark, Hamlet considers what he would be like if he were Fortinbras and ponders the essence of his own humanity.

4.5 Gertrude reveals to Horatio that Ophelia has gone mad after the death of her father, Ophelia comes on singing, Laertes enters enraged revealing that he has come back to revenge his father, grieves over his sisters madness.

4.6 (in this production) Horatio reads letters that Hamlet sent to say he is coming home and that he has escaped England to travel with pirates and that Rosenkrantz and Guildenstern continue toward England.

4.7 Claudius calms Laertes down and manipulates him so that Laertes will move against Hamlet, to entice him to a duel and poison him. Gertrude enters to reveal that Ophelia has drowned.

5.1 Hamlet and Horatio enter and catch up on all that has happened. They talk with a gravedigger who muses on transient state of man. Funeral procession enters and Hamlet, realizing that it is Ophelia, jumps on the grave. He and Laertes fight over her grave and are split up.

5.2 Hamlet regrets his anger toward Laertes to Horatio. Osric enters to propose a gentle-manly bout of swordplay between Hamlet and Laertes. Hamlet accepts. The court meets and the swordplay begins. Claudius puts poison in a ceremonial cup which is mistakenly drunken by Gertrude. Laertes takes the tip off his poisoned sword and wounds Hamlet, but the swords are switched and Laertes, too, is wounded. Gertrude dies. Laertes reveals Claudius was behind poison and dies. Hamlet kills Claudius and dies in the arms of Horatio.

Fortinbras enters and Horatio asks that his story be told.

The Essence of Shakespeare & Company

“Shakespeare & Company continues to be one of the best troupes in Massachusetts, but the consistency was particularly impressive this year. Tina Packer and her Lenox-based company not only make Shakespeare our earthy contemporary but they also bring a classic elegance to contemporary plays...”

The Boston Globe

What it means to be alive.

Shakespeare & Company was founded in 1978 by Tina Packer, its current Artistic Director and President. British-born and an acclaimed artist with the Royal Shakespeare Company, Packer came to the U.S. with a desire to merge the powerful techniques of both British and American actors: the clarity of the spoken word and the use of the physical body. Since its founding in Lenox, MA, originally at Edith Wharton’s villa The Mount, and now housed on a 30 acre campus, Shakespeare & Company has always been committed to creating theatre of unprecedented excellence rooted in the classical ideals of inquiry, balance and harmony; as the Elizabethans did, in love with poetry, physical prowess and the mysteries of the universe. With a core of over 120 artists, the company performs Shakespeare and discovers, develops and produces new works of literary, social and political significance, such as Ethan Frome, Golda’s Balcony and Martha Mitchell Calling.

The Company also provides a unique discipline of classical training to professional actors. Over 4,000 professional actors have studied at Shakespeare & Company, including Richard Dreyfuss, Alicia Silverstone, Bill Murray, Rebecca DeMornay, Sigourney Weaver, Olympia Dukakis, Lauren Ambrose, Keanu Reeves and many, many others.

Each year Shakespeare & Company’s Education Program introduces over 60,000 students throughout the New England and New York areas to the works of Shakespeare and is frequently recognized and awarded by national organizations such as the MacArthur Foundation, the National Endowment for the Arts, National Endowment for the Humanities, the President’s
Committee on the Arts and Humanities and numerous corporate and private foundations for leadership in the field of arts-in-education. Whether in performance, education or training, the Company operates with a singular, overarching mission: To give audiences, professional participants and students everywhere in America an opportunity to discover, investigate and explore the three vital questions at the heart of each of Shakespeare’s works:

What does it mean to be alive?
How should we act?
What must I do?

Now in its 31st year, Shakespeare & Company has accomplished its founding mission several times over and earned a reputation of international prominence, to become one of the foremost centers of Shakespeare learning, training and performance in the world.

Upcoming at the Fine Arts Center:

Anat Cohen Quartet
Fri, Nov 7, 8 PM
Top of Campus Marriott Center

Sweet Honey in the Rock
Sat, Nov 1, 8 PM, Concert Hall

Teatro Lirico D’Europa, Carmen
Tues, Oct 28, 7:30 PM, Concert Hall
Lura

Program will be announced from the stage

Presented in collaboration with the UMass Cape Verdean Students Association

www.luracriola.com is the official website of Lura.

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New York, NY 10016

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ABOUT THE ARTIST
Originally born in Portugal to parents from the Cape Verde Islands off the coast of West Africa, Lura draws on the islands’ pungent blend of trade route cultures that have created a unique musical tradition embracing French Afro-pop, Brazilian rhythms and earthy, traditional African music. Just as Mariza has breathed new life into Fado as a contemporary heir to Amalia Rodrigues, so Lura does to this Cape Verdean music first made famous by Cesaria Evora. Lura brings to her music a street-wise, urban sensuality infused with the passionate roots of Africa. Riding on the tide of Cape Verde’s rediscovery of its African roots, she has the star quality to bring this music to a wider audience. She mixes the familiar Morna style with the little-known rhythms of Funana and Batuque: styles brought to the fore by a talented new generation of composers such as Tcheka and Pantera. It is the music of women from the remote interior of Cape Verde, now infused with jazz and Brazilian influences.

Lura is part of a new generation of musicians rediscovering these hidden traditions of her ancestral homeland. The African musical traditions of Cape Verde are still emerging now after the nation first gained independence in 1975. Prior to that, the Church and the colonial government prohibited certain forms of musical expression. The accordion-driven Funana, which Lura performs, was considered too erotic. Originally, a dozen or more women would beat the Batuku rhythm on folded stacks of clothes called tchabeta held by their knees, while a lead singer improvised poetry lampooning or critiquing community happenings. A very sensual dance called the Torno accompanied the song form. “The women in Cape Verde spend a lot of time together, working and talking and that is how Batuku started; from the women of Santiago,” Lura says. “Now I and others are making a kind of Batuku, but singing alone, not in a group. I’m a little representation of Batuku from Cape Verde.”

Lura’s songs reflect the concerns of this far-flung nation. “In the poems and lyrics of Cape Verde, we speak a lot about immigration,” explains Lura. “A lot of people move away to make a better living. We talk a lot about rain because there is so little rain. And we talk about food, because sometimes it is very difficult to get food. A lot of things you have to buy from outside; from Portugal, the U.S., Holland. And we talk about the relationship between parents and their children, because so many families are far apart. But the words talk about immigration in a symbolic way.”

Lura released her international debut album, Di Korpu ku Alma (Of Body and Soul) on the Escondida/Lusafrica label in May 2005. She was awarded Best Newcomer at the BBC Radio 3 Awards and Best World Music Album at Les Victoires De la Musique in France. In 2006 Lura released M’Bem di Fora which loosely means, “I Come from the Country” or “I come from Far Away.” The latest release continues to bring cool global influences to bear on indigenous rhythms. Lura seamlessly borrows influences as diverse as R & B, tango, tropicalia, and combines them effortlessly with her smoky alto voice.

Lura continues to generate worldwide excitement for her contemporary vision of the music from the Cape Verde Islands. In the summer of 2007 she appeared at some of the summer’s biggest festivals in Europe and North America, including the Montreal Jazz Festival, the Garden Nights Festival in Merano, Italy and the Festival de Marseille. Critics and audiences are catching onto Lura’s electrifying live performances as she brings an entirely new generation of fans into the evocative world of Cape Verdian music.
Studies repeatedly show that children and young adults who study the arts are much more successful in life than those who do not. The arts teach important life skills—creative and critical thinking, self-discipline and individual expressiveness.

*Last year over 10,000 students and community members participated in the Fine Arts Center’s performing and visual arts residencies*, which allowed artists and students to connect in workshops, lectures and special demonstrations beyond public performances. This intellectual cultivation fuels learning, innovation and our creative economy.

The Fine Arts Center knows what it means to invest in our youth and communities but we need you to invest in us. Donations from our Friends have a direct impact on the quality and quantity of our outreach. *Please make your gift and help us continue this good work. You may give online at [www.umass.edu/giving](http://www.umass.edu/giving).*

Remember the power to change our world comes when we unite around a common passion.
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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-UMASS 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 WGBB-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.
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
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.
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