playbill

1. Luis Bravo’s *Forever Tango* 02/27/09
2. National Acrobats of China 03/09/09
3. Cantus 03/12/09
4. Trinity Irish Dance 03/27/09
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Friday, February 27, 8 PM
UMass Fine Arts Center Concert Hall

Luis Bravo’s *Forever Tango*
Víctor Lavallén, Orchestra Director

Dancers

Jorge Torres & Marcela Durán
Victoria Galoto & Juan Paulo Horvath
Carlos Vera & Laura Marcarie
Alejandra Gutty & Leonardo Barrionuevo
Cristian Cisneros & Virginia Porrino
Julio Altez & Carolina García
David Leguizamón & Vanesa Villalba
Natalia Hill

Singer

Martín de León

Musicians

Bandoneons: Víctor Lavallén – Jorge Trivisonno
Carlos Niesi – Eduardo Micelli
Violins: Rodion Boshoer
Viola: Alexander Sechkin
Cello: Luis Bravo  Bass: Pablo Motta
Piano: Jorge Vernieri  Keyboard: Víctor Simón

Lighting Design: Luis Bravo
Costume Design: Argemira Affonso
Sound Design: Mike Miller
Hair and Make-Up Design: Jean Luc Don Vito
Production Manager: Carlor Díaz
Stage Manager: Jorge González
Master Electrician: Alexander Kordics
Company Manager: Oscar Leguizamón
Choreography by: The Dancers
Created and Directed by: Luis Bravo

*The appearance of Luis Bravo’s Forever Tango is sponsored by Fathers & Sons, the Bank of America, WGBY TV 57, El Sol Latino, La Prensa, and WEIB 106.3 FM*
ACT I

Preludio del Bandoneón y la Noche
Performed by Victoria Galoto and Juan Paulo Horvath

Overture
Orchestra

El Suburbio
Company

A Los Amigos
Orchestra

Derecho Viejo
Performed by Julio Altez and Carolina García

Uno
Performed by Martín de León

La Mariposa
Performed by Carlos Vera and Laura Marcarie

La Tablada
Performed by Cristian Cisneros and Virginia Porrino

La Bordona
Performed by Alejandra Gutty and Leonardo Barrionuevo

Responso
Orchestra

Oro y Plata
Candombe

Performed by Martín de León, Cristian Cisneros & Virginia Porrino, Julio Altez & Carolina García, David Leguizamón & Vanesa Villalba, Carlos Vera & Laura Marcarie, Alejandra Gutty & Leonardo Barrionuevo

INTERMISSION
ACT II

Tanguera
Orchestra

Milongueando en el ‘40
Performed by Julio Altez and Carolina García

Quejas de Bandoneón
Performed by Carlos Vera and Laura Marcarie

Gallo Ciego
Performed by Jorge Torres and Natalia Hills

Zum
Alejandra Gutty and Leonardo Barrionuevo

El Día Que me Quieras
Performed by Martín de León

La Cumparsita
Performed by
Julio Altez & Carolina García, Alejandra Gutty & Leonardo Barrionuevo, Carlos Vera & Laura Marcarie

Jealousy
Orchestra, Soloist: Rodion Boshoer

Felicia
Performed by Cristian Cisneros and Virginia Porrino

Adiós Nonino
Orchestra

Vampitango
Performed by David Leguizamón and Vanesa Villalba

Romance del Bandoneón y la Noche
Performed by Victoria Galoto and Juan Paulo Horvath

Finale
The Company
ABOUT THE COMPANY

JORGE TORRES (Dancer / Dance Captain)
His refined talent and style place him among the outstanding choreographers and dancers of Argentine Tango. Before graduating as a dance teacher, Jorge began his career in the Colon Theater in Argentina. He has studied with Norberto Guichanduc, Rodolfo Dinzel, Pepito Avellaneda and Antonio Todaro. He has danced in the most noted tango houses and theaters of Argentina with the most renowned tango orchestras. He has participated in such shows as “Imagenes”, “Tango y Añoranzas”, “La Pesada del Tango”, “Tangokinesis”, “Tanguisimo 91,” “Tango Tango,” “Viva Tango,” “Tango Passion,” “Buenos Aires tango show” and “Tango Seduccion.” In 1998 Jorge was nominated with Forever Tango for the Tony Award for best choreography and four Drama Desk Awards.

He has recorded with Karen Kain “A Evaristo Carriego” for CBC, Canadian Broadcasting Company, directed by Luis Bravo. He has coordinated such events as the “World Tango Week 2002” in Tokyo and “Tango Legend” summoning the best figures every year. He was invited to perform with the Sexteto Mayor at the Santiago Municipal Theater in Chile. He was also a member of the jury for the “First World Championship of Argentinean Tango” in Buenos Aires in 2003. Currently he dictates conferences at the University of El Salvador in Argentina. He joined Forever Tango in 1995 and presently holds the position of Dance Captain.

MARCELA DURAN
She joined the cast of Forever Tango in December 1994. She has worked as a dance teacher for the Argentine government, specializing in modern dance and tango. She performed at the Teatro Colon, and the Teatro San Martin in Buenos Aires. She was a member of the successful production of Forever Tango at the Strand Theatre in London in 1995 where she partnered with Roberto “Alemán” Tonet. She danced for ten years with Carlos Gavito performing two classics of the show: “S.V.P” and “A EVARISTO CARRIEGO.” Marcela performed for the series “Evening at Pops” with the Boston Pops Orchestra broadcast by PBS. She was part of the original cast at the Broadway premier of Forever Tango, in June 1997 at the Walter Kerr Theatre when the show was nominated for the Tony Award and Drama Desk for best choreography. Marcela performed at the Spoleto Festival in Italy, and toured the USA, Canada, Europe and Asia with the show. She also performed at the Colon Theater Opera House in Buenos Aires in 1999. In 2000 she became the World Champion of the Dance Sport Championship (International Dance Organization) on Argentine Tango “2000.” She was a member of the cast in the Broadway Production of Forever Tango at the Shubert Theatre in 2004. During the thirteen years period of her association with the show she has performed in 50 cities around North America, Japan, Korea, Taiwan, Shanghai, Mexico and Europe.

ALEJANDRA GUTTY
Alejandra learned the art of the Tango in the ballrooms of Buenos Aires, incorporating the techniques and essence of true milongueros and perfecting her dance with contemporary techniques in release and contact improvisation. She has participated in many Tango festivals throughout the world such as The International Festival of Argentine Tango in Sitges, The International Festival of Tango in Hamburg, performing and teaching in different cities of Italy, Germany, Japan and the United States. Her dancing has brought her into the advertising business, leading a campaign for the launching of a new TV for the technology company, Samsung, and participating in an advertising graph for “Giordano,” informal clothes company in Korea. Alejandra has also interpreted and choreographed the DVD of Garello and Ferrer “Poet’s Dialogs and bandoneón.”

Performing in different shows in Argentina and throughout the world: “Tanguera, the Musical” in Buenos Aires, Chile and Spain, “Tango Legend” in Tokyo, “Los Tangos de la Cabala,” “Alma de Tango” in Japan and Taiwan, “Copes Tango,” “Fracanapa Tango Dance,” “Rojo Tango” in Argentina. In July 2004 Alejandra was summoned by Luis Bravo to form a part of Forever Tango on Broadway, in the Shubert Theatre. Since then she has been traveling with Forever Tango, performing in many prestigious theatres throughout the world: “Kodak Theatre” in Hollywood, “Cerritos Center for The Performing Arts” in Los Angeles, “Jackie Gleason” in Miami, “Shanghai Grand Theatre,” and the “Taipei National Theatre,” among others.

JUAN PAULO HORBARTH
Juan covers a very wide range of dance forms and styles: tango, folklore, jazz and contemporary dance. From 1989 to 1996 he was a member of the Ballet Brandsen, where he performed principal roles as well as being the dance captain. From 1996 to 2001, he was one of the principal dancers at the legendary Ballet Folklorico Nacional in Argentina and toured the entire country. He has also toured throughout Brazil, Chile, Uruguay and Japan. In Argentina he performed in the “Teatro Colon” with Mariano Mores, as a principal dancer with Julio Bocca in “La fiesta de la cultura.” In 1999 he assisted Miguel Angel Zotto in mounting a choreographic
Born in Buenos Aires, she began her theatrical career at the age of 12 and soon appeared as both a dancer and a choreographer in various national and international productions.

In March 1995, she debuted in “Forever Tango” in San Francisco followed by the show’s successful run at the West End in London at the Strand Theatre. The same year she performed in honor of Princess Diana Spenser at the British Embassy in Argentina.

In the summer of 1998, Natalia appeared with the show in the long-running PBS series “Evening at Pops” with the Boston Pops Orchestra. In August 2001 she performed with Forever Tango at Walt Disney World in Orlando, Florida. Her worldwide performances in 2003 include appearances on NBC’s Today Show; Las Vegas Tango Productions; La Biennale de la Danse, in Lyon-France; and was, by special invitation, featured dancer at the International Tango Festival in Toulouse, France.

In July 2004 she appeared with “Forever Tango” on Broadway at New York’s Shubert Theater. In October she contracted with Verizon Wireless of New York City to create the choreography for a publicity campaign. In April 2005 she appeared once more with “Forever Tango” at the Hollywood’s Kodak Theater (home of Academy Awards.) In 2006 she was special guest artists at New York University’s Skirball Center with “Tango, Brief Stories” and the Carnival Center for the Performing Arts in Miami-FL, among others. In July, she appeared on television at the very popular “Today Show” on NBC. In 2007, she performed at The Cabaret Theatre of the Mohegan Sun Casino in Uncasville - Connecticut. In October she performed at Peter Norton Symphony Space, New York City Center and “Le Trainon de Paris” in Paris-France.

CAROLINA GARCIA & JULIO ALTEZ
Carolina started her studies of Classical, Spanish and Folkloric dance at a very young age. Her energetic, elegant and vivid style caught Mr. Bravo’s attention and she opened with the show at the Marquis Theatre on Broadway in April 1998. In 1997 she won the “Festival Nacional de Folklores de Cosquín.” She has toured with the show throughout Japan, Korea, Mexico, Canada, Italy, Portugal and United States.

Julio was the winner of the Carlos Gardel Competition, sponsored by the Argentine Government. In 1991 he performed in Madrid at Feria Internacional de las Naciones, and between 1992 and 1997 he worked in Japan performing with the Orchestra Astrorico in Kioto. The Tokyo Orchestra, Donatto Racciatti and Jorge Ardu. He has toured throughout the United States, Italy, New Zealand, Mexico and Japan.
CARLOS VERA & LAURA MARCARIE
They joined Forever Tango in February 1996. They studied with the old masters Pepito Avellaneda, Antonio Todaro and Celia Blanco. In 1990, Carlos and Laura were introduced in “Grandes Valores del Tango,” the most popular television musical series in Buenos Aires. Due to their success in the series, they signed a yearlong contract in Chile to tour in Santiago, Viña del Mar, La Serena, Carama and Puerto Mont. Carlos and Laura were part of the cast that performed at the 1996 Spoleto Festival in Italy, and the debut performance at the Walter Kerr Theatre on Broadway in June 1997. They have traveled around the world with Forever Tango performing in Mexico, Canada, 50 cities in USA, Korea, Japan, Italy, Portugal, Teatro Colon in Argentina, etc. They are also members of Mr. Bravo’s new production “Malambo.”

CRISTIAN CISNEROS & VIRGINIA Porrino
Since Cristian was a young boy, he began his studies in Argentine folklore dancing. Virginia has studied dance techniques such as Classical Ballet, Tap, Flamenco and has participated in complete dance workshops at the San Martin Cultural Center in Buenos Aires.

In 1993 while in dancing in the Salta Folklore Ballet, they met, realizing that they were both attracted to tango dancing they soon began to polish their in tango, studying with such distinguished master as Pepito Avellaneda, etc. They toured Japan in 1999 with Beba Pugliese. They have also performed along side Orchestras like the Sexteto Mayor, Roberto Firpo , Armando Caló , Juan de Dios Filiberto and others. They performed at the Olympia Theater in Paris, The Kremlkin in Moscow.

In Buenos Aires they danced in La Ventana Tango Show, Teatro Astral, Metropolitan , Alvear and Cervantes National Theater. They also participated in the TV Tango Documentary “A Tribute to Osvaldo Pugliese,” on National Geographic. They Joined Forever Tango in Portugal in 2006

DAVID LEGUIZAMON & VANESA VILLALBA
Vanessa began to study ballet at the early age of 8 years old with many renowned masters. As a couple they began their career touring throughout Japan for many years participating in the most prestigious festivals of Japan, performing in “Tango Libertad” with Juan Carlos Copes and with the orchestras of Osvaldo Berlingieri and Komatsu Ryota. In Buenos Aires they have participated in the most popular tango houses such as “La Ventanta,” “Piazzolla Tango” and “Homero Manzi.”

LEONARDO BARRIONUEVO
Leonardo has trained in different dance techniques such as contemporary dance and jazz. He has participated as a dancer and assistant of choreography in many tango shows in Argentina, Europe and Latin America. These include “Tango Sur,” “Adiós Pampa mía,” “Una Noche de Tango,” “Tango Evolución” in Italy 2002, “Che Tango” in the Café Tortoni, in Buenos Aires. He has also performed with the Orchestra of Juan de Dios Filiberto. In 2005 he toured with the show “Sabor A Tango” throughout Argentina, Mexico and Venezuela. Leonardo has achieved first place in many Tango Festivals throughout Argentina: “Festival Patagonia y Tango”2004, “Festival Mayen Leufu” in Rio Negro Argentina among others.

VICTOR LAVALLEN (Orchestra Conductor)
Maestro Lavallén was born in Rosario, Argentina. He began his career with Eduardo Serrano’s Orchestra. In 1950 he played Bandoneon for Antonio Arciari. Afterwards he joined Miguel Caló’s Orchestra. He has also played with Angel Dominguez, Miguel Nijensohn, Enrique Mario Francini and with Atilio Stampone where he became the lead Bandoneon. In 1957 he participated in the orchestra directed by Juan Jose Paz, and in 1958 he joined Osvaldo Pugliese’s Orchestra, where he diligently assimilated and perfected the strength and subtleties of this Orchestra’s style. Some of the musical arrangements of his work that standout are “Gallo Diego” and “Bandoneon Arrabalero” among others. In 1965, Mr. Lavallén toured with Osvaldo Pugliese throughout Russia, China and Japan. Three years later he founded the “Sexteto Tango” and toured throughout Central America, United States and France. He was also a member of the “Orchestra Municipal del Tango.” Later on he formed a new group called “Color Tango” in 1989, which toured throughout Holland and Finland. In 1991 he formed part of the Orchestra of Mariano Mores. Four years later in 1995, he toured throughout Japan with Orlando Tripodi’s Orchestra. He joined Forever Tango in London in 1995 and since 1996 he has become the orchestra director of one of Forever Tango’s companies.

JORGE VERNIERI (Pianist)
The recipient of many awards for excellence in performance, he is not only a master pianist, but also a creative composer, arranger and orchestra leader. He started his musical training at the age of seven in Argentina. At ten he was admitted to the “Manuel De Falla,” Buenos Aires’ conservatory from which he graduated with a Masters in Music at the age of eighteen. He turned professional at fifteen and played with orchestras such as: Eduardo Del Piano, Lezica – Lavié, Armando Pontier, Miguel Caló and
He has performed as a soloist in nightclubs, played on TV, radio, concerts halls, resort hotels and nightclubs. He is equally capable of playing as a classical music performer or a popular music player. He has played on TV, radio, concerts halls, resort hotels and nightclubs.

He has performed as a soloist in Toronto and Montreal. He lived for many years in Los Angeles where he played with Lalo Schifrin and the late Henry Mancini. In Georgia, Mr. Vernieri was the pianist for the Tropicana’s “Follies Bergere” and the “Lido Du Paris” at the Stardust and the Dunes Hotels.

MARTIN DE LEON (Singer)

He started his artistic career in the 70’s in Buenos Aires, Argentina. Martín de León arrived to the United States in 1975 under contract with “Café Latinoamericano” in Manhattan, where he shared the stage with Facundo Cabral, Ginamaria Hidalgo and Maestro Savicas among others. In 1976 he performed at New York’s Town Hall.

In 1978 he held his first concert at the Carnegie Recital Hall with the show “Nueva Canción Latinoamericana.” In 1984 Martín performed throughout the USA with “The Center for the Performing Arts.” The success of his hit “No Me Llames Extranjero” (Don’t Call me Foreigner) took him to The Astrodome, The Coliseum and The Astroworld of Houston, Texas. While in New York, he performed at the “Summer Festival” at the World Trade Center with Tito Puente. In the same year, Martín was chosen by Maestro Astor Piazzolla to perform his “María de Buenos Aires.” Also in 1987 he performed at the United Nations celebrating “100 Years of Gardel.”

He was interviewed by PBS, which aired nationwide. He has also performed at WABC New York Channel 7 in the program “Tiempo.” In 1992, he participated in a tribute to Astor Piazzolla in New York with Al Di Meola, Dino Saluzzi, Gary Mulligan and the quintet directed by Maestro Raúl Jaurena. Mr. De León returned to Argentina in 1993 sharing the stage with Rubén Juárez, Alba Solís and Raúl Lavié at the “Café Homero.”

In 1994 he toured Japan for over two months. In 1996 he performed with Mariano Mores on the piano, for the Jean Cartier de Oro Awards ceremony at the Miami Hilton’s famous “Tropicana Club.” He was named Florida’s “Distinguished Visitor” at the “Festival Argentino” in Miami, where he also performed at the “First Tango Festival” together with Argentina Ledesma, Horacio Deval, Alberto Podesta and Jorge Valdez, receiving the Best New Artist Award. He was the special guest at the “First Argentinean Week” in Mexico, DF, Poliforum Siqueiros. In 1999 he toured Canada as part of the show “Tango Vivo.” In 2000, De León joined “Tango Dreams,” performing throughout the United States and touring Israel in 2001. In 2001, he performed Piazzolla’s “María de Buenos Aires” once again, in Washington, DC. He also performed with the show “Beats of Passion” at The Venetian Hotel in Las Vegas, NV. In 2003, Martín de León performed with “Tango Dreams” and the San Diego Symphony Orchestra in New Mexico as well as The Long Beach Arena in Los Angeles, CA. In 2005 he appeared with the National Hispanic Cultural Center in Albuquerque, New Mexico with Piazzolla and Ferrer’s “María de Buenos Aires.”

JEAN-LUC DON VITO (Make-up and Hair Designer) was born in Lyon, France, where he studied both the sciences and the arts. He launched his professional career when he won first place honors in a prominent make-up competition in Paris. He has been with Forever Tango since 1994. Don Vito has worked on productions staged by noted directors Claudio Segovia and Héctor Orezzoli, including Tango Argentino, Flamenco Puro, Black and Blue, and Noche Tropical. Don Vito was also involved in the production of Cats and 42nd Street in Paris. Last year, he designed Faust Argentino and the revue Cabaret Coconuts for Alfredo Arias in Europe. He has done make-up for models appearing in major fashion magazines such as Vogue, Elle, and Glamour, and has worked on the sets of many European films and videos. He especially thanks his master teacher Dany Sanz, creator of the line, Make-up Forever.

ARGEMIRA AFFONSO (Costume Designer) or simply “Miro,” was born and raised in the city of Manaus, in northern Brazil, along the Amazon River. Her mother sent her to learn embroidery and pattern making and, though talented, Miro had no intention of following in the footsteps of her mother, a dressmaker. Pursuing other interests, she enrolled at the University in Manaus
A world-class musician, Mr. Bravo was born in Añatuya, Santiago de Estero and moved to Buenos Aires when he was 8. He began guitar studies at age 4 and later turned to the cello. Mr. Bravo attended both the Municipal Conservatory of Music Manuel de Falla and the University of Buenos Aires. Shortly after his graduation, he became a member of the Argentine National Symphony, a position he held until he moved to United States to study with the celebrated teacher Ronald Leonard. His engagements have also included the, Colón Theatre Opera House, Los Angeles Philharmonic Institute Orchestra, etc. He won numerous prizes while studying in Argentina. An avid performer of Argentinean music, Mr. Bravo made the world premier of the Double Concerto for Cello, Bandoneón and Orchestra by Lisandro Adrover - a widely praised piece which was dedicated to him and which he performed with Mr. Adrover at the Cervantes National Theatre with the Argentine National Symphony. Christine Walevska has said about him: “I look forward to the day when I can add to the ‘Bravos’ at Luis Bravo’s concert performances, where I’m sure he will be playing to the honor and pride of his great country.” In March 2001, he toured Japan with violinist Taro Hakase with whom he recorded the tango album “Nostalgia” for Toshiba EMI with the Forever Tango Orchestra. In addition to his soloist career, Mr. Bravo has firmly established himself as an artistic producer of a recognized reputation. He was awarded the Spoleto Festival’s coveted Simpatia Prize for Forever Tango, which closed the Italian festival in 1996. In 1998, he received a special distinction with Ruben Blades from ACE as the two most successful Latin artists on Broadway. He made a special for CBC, Canadian Broadcasting Company, with Karen Kain where she performed with Jorge Torres “A Evaristo Carriego” from Forever Tango. The Boston Pops Orchestra dedicated a special program with his work for the series “Evenings at Pops” for PBS with Leslie Caron as a host. He is deeply involved in promoting talent through his company that specializes in Argentine tango and folkloric music.

Popular Argentine music has surprising variety. Its extremes range from the “Baguala” consisting of three sounds sung without harmonic accompaniment, to the sublime complexities of internationally renowned compositions by Astor Piazzolla and Lisandro Adrover. The same is true in the field of dance. Within the variety, there is a sharp contrast between rural and urban characteristics, i.e. folklore and tango.

In 2002 he created Malambo. In this production, Mr. Bravo and his company of 30 performers direct from Argentina offer an electric panorama of Argentine music, song and dance, incorporating the juxtaposition of the rural gaucho dance tradition known as malambo, with the urban sophistication of tango, and the Spanish influence of fiery flamenco. The malambo was born in the early 17th century in the Pampas grasslands of Argentina, and originated as a tournament of gaucho (or cowboy) skills, danced solely by men. Rhythmic, unruly and characterized by virtuoso foot work, malambo dancing incorporates a unique style of heel tapping, and cepillada or grazing the floor with the sole of the foot. It forms part of folkloric dance, born of daily activities in small rural communities, influenced by nature and the landscape.

In sharp contrast, the tango took root in a culture created by European immigrants converging on Buenos Aires during the late nineteenth century. Urban and nocturnal, it was popularized in the brothels as a dance of loneliness, passion and lust.

Both dances are native to Argentina, but have come to represent the clash between the pre-existing and the colonizing immigrant cultures. Folklore remains the most American component, and brings to the fore the first encounter between the colonized and the colonizer. The first confrontation, the submission and subsequent deep resentments were exacerbated by the growth of Buenos Aires and the enormous migratory European flow. For these reasons and others, folklore and tango stand in opposition.
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The Recorder
Monday, March 9, 2009, 7:30 PM
UMass Fine Arts Center Concert Hall

Tonight’s performance is presented in collaboration with the
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Direct from China
NATIONAL ACROBATS OF CHINA
Tian Zichun and Jianguo Yao, Directors

The appearance of the National Acrobats of China is sponsored by
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The River 93.9 FM
PROGRAM

Spinning Plates
Performers: Zhang Jianan, Xiao Jingwen, Guo Cui, Guo Yuze, Meng Yan, Meng Na, Yang Fuli, Xue Muyuan, Fan Xiaoli, Ju Wenwen, Li Xiaoli, Chen Ke, Zhu Lin

Thirteen female acrobats use their skills to spin plates on two iron sticks, one in each hand, performing different tricks with accompanying dance. This piece won the golden Award at the National Acrobatic Competition of China.

Hoop Diving
Acrobats: Dong Jie, Wang Senlin, Xue Jun, Gao Zhonglong, Gao Zhongxin, Zhao Jinlong, Li Tao, Yin Xiao, Yin Yupeng, Xia Bin, Zhao Xin, Zhang Wei, Zhang Lei

Twelve male acrobats jump, dive and tumble through hoops on a table with dynamic speed and rhythm. The highest jump is four hoops stacked on top of a table, over seven feet in the air.

Diablo
Performers: Zhang Jianan, Guo Cui, Guo Yuze, Meng Yan, Yang Fuli, Xue Muyuan, Fan Xiaoli, Ju Wenwen, Meng Na, Zhi Yanan

Ten female acrobats in colorful costumes perform with diablos on cords tied with two sticks, juggling in their hands.

Russian Bar
Performers: Dong Jie, Xue Jun, Li Tao, Zhang Delong

Two male acrobats balance the Russian bar on their shoulders while two acrobats do somersaults and tricks jumping on the bar.

Single Hand Balancing
Performer: Ye Mingzhu

A female performer balances her entire body on the strength of one arm while positioned atop a perch. Ye Mingzhu performed a similar act in "Dralion," a Cirque du Soleil production, during the year long tour of Europe and Japan.

Grand Acrobatics & Martial Arts
Acrobats: Entire Company

The Company shares with the audience all kinds of acrobatic balancing, tumbling movements and pyramids. One special martial arts performer shows off skills of many disciplines of martial arts.

~INTERMISSION~

Straw Hats Juggling
Performers: Dong Jie, Xue Jun, Gao Zhongxin, Zhao Jinlong, Li Tao, Yin Yupeng, Xia Bin, Zhao Xin, Zhang DeLong

Ten male acrobats give the audience a breathtaking performance with ten straw hats in their hands, juggling, throwing, and catching hats individually and in groups. This act won the Golden Lion Award at the National Acrobatic Competition of China.

Contortion
Contortionist: Xue Muyuan
Dancers: Zhang Jianan, Xiao Jingwen, Guo Cui, Guo Yuze, Meng Yan, Meng Na, Fan Xiaoli, Ju Wenwen, Li Xiaoli, Yang Fuli

A young woman shows off her body's flexibility while surrounded by dancers in traditional Chinese costumes.

Iqarian Acrobatics
Performers: Wang Senlin, Gao Zhonglong, Yin Zholeang, Zhang Wei, Zhang Lei, Zhu Yonggei, Hu Jiaqi, Chen Gang, Dong Jie

Male acrobats tumble and do somersaults on each other's feet. This act was the Gold winner at the 2007 Cirque de Demain festival in France.

Acrobatics of Five
Performers: Li Xiaoli, Zhi Yanan, Xue Muyuan, Ye Mingzhu, Zhang Di

Five female performers present varying beautiful images as a group in this piece that shows their contorting and balancing abilities.

Lasso
Performers: Dong Jie, Xue Jun, Gao Zhonglong, Gao Zhongxin, Zhao Jinlong, Li Tao, Yin Yupeng, Xia Bin, Zhao Xin, Wang Senlin, Yin Xiao

Male performers show off their mastery of ropes in this piece showcasing tricks and feats.

Bicycle
Performers: Zhang Jianan, Xiao Jingwen, Guo Cui, Guo Yuze, Meng Yan, Meng Na, Fan Xiaoli, Ju Wenwen, Yang Fuli, Li Xiaoli, Chen Ke, Zhu Lin, Ye Mingzhu, Zhi Yanan Zhang Di, Xue Muyuan

Description: Sixteen female acrobats perform acrobatic tricks and balances on moving bicycles. This act was the Golden Clown winner at the Monte Carlo International Circus Festival.

Grand Finale
Featuring entire National Acrobats of China Company

*Program subject to change without notice.*
ABOUT THE COMPANY

The National Acrobats of China troupe was founded in June, 1956 and has been one of the most influential big acrobatic troupes in the world.

The National Acrobats of China have taken part in national and international acrobatic competitions and festivals since the 1980s and made outstanding achievements. The act "Benches Juggling with Feet" attended the Tenth International Circus Festival of Monte Carlo in Monaco Monte and won "The Golden Clown Award" in December, 1984 and the Silver Award in the 2nd China National Acrobatic Competition in September of 1993. "Clownish Straw Hats" won "Copper Lion Prize" at forth Wuqiao International Acrobatics Art Festival in November, 1993. "Cycling Stunts" ( Girls Bicycle Stunts ) won "Gold Clown Award" at the second Wuhan International Acrobatics Art Festival in September, 1994. The act "Benches Juggling with Feet" was prized with "Copper Award" at Italy International Acrobatics Art Festival in May, 1995. The "Gold Lion Prize" went to "Cycling Stunts " ( Girls Bicycle Stunts ), "Benches Juggling with Feet" and "Handstand on chairs placed on turntables" at "the Fourth China National Acrobatics Competition" in September,1995. Meanwhile, "Silver Lion Prize" went to "Clownish Straw Hats". At Moscow International Circus Festival, the special award went to the troupe's "Handstanding Acrobatics" and "Kick Bowls on Running Circle" obtained "Copper Bear" award. In January of 1997, "Cycling Stunts" (Girls Bicycle Stunts) won the first prize——"The Golden Clown Award" at the twenty-first Monte Carlo International Circus Festival in Monaco. "Straw Hats Juggling" and "Plates Spinning" won the Golden Awards at the Fifth China National Acrobatics Competition in October, 2000. "Dream Step Dance—Plate Spinning" were awarded "Golden Prize" at Fourth China National Youth Acrobatics Competition" in August, 2002. In February of 2007, The troupe's "Icarian Boys" of 12 performers won the Golden Award ( President's Award ) at the Cirque de Demain in Paris. In August of 2007, "Drum Girls" of 9 won the Silver Award at the Moscow International Circus Festival.

The National Acrobats of China's contribution to the international performing market for the Chinese acrobats has been great. They have performed in more than 30 countries such as Canada, Japan, Norway, Sweden, Democratic Germany, Romania, Czechoslovakia, Hungary, Mongolia, Italy, Austria, India, Laos, Colombia, Venezuela, Peru, Puerto Rico, England, France, America, Singapore, Korea, Finland, Germany, Holland, Belgium, Switzerland, Spain and Portugal. From 1997 till early 2007, the troupe toured in Europe for 7 months on average each year and performed in more than 100 cities there during the period. In summer 2007, the troupe toured 40 acrobats and staff to Caribbean countries for three months. From November till January of 2008, the troupe's Icarian groups of 25 people will perform the act separately at Circus Conelli in Zurich, Switzerland and Carre Theatre in Amsterdam, Netherlands. In early February of 2008, the troupe will tour to Indonesia and give 36 performances. Besides, the troupe's acts were also often picked up by different international circuses and cruises such as Swiss Circus Knie and Princess Cruises. Stuttgart Winter Circus chose the troupe's "Girls Bicycle Stunts" and "Plates Spinning" in 2000 and 2001, "Aerial Silk" in 2005 and "Icarian Boys" in 2006.
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Thursday, March 12, 2009, 7:30 PM
Bowker Auditorium

Dashon Burton, baritone
Chris Foss, bass
Eric Hopkins, tenor
Aaron Humble, tenor
Adam Reinwald, baritone
Paul Rudoi, tenor
Gary Ruschman, tenor
Shahzore Shah, tenor
Tim Takach, bass

Artistic Staff: Erick Lichte, Artistic Director, Aaron Humble, Artistic Co-Director, Adam Reinwald, Artistic Co-Director, Gary Ruschman, Artistic Co-Director
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This concert is supported in part by a grant from the Vldda Foundation. The University of Massachusetts Amherst Fine Arts Center is also a 2008-09 recipient of a CMA Residency Partnership Program Grant. Funding has been provided by the Chamber Music America Residency Endowment Fund.
PROGRAM

Grant Us Peace
Da Pacem  Charles Gounod
Sim Shalom  Joseph Jenkins
Zikr  A. R. Rahman, arr. Ethan Sperry

While You Are Alive
* Lux Aurumque  Eric Whitacre
Little Potato  Malcolm Dalglish
Shall I Compare Thee  Stephen Paulus
* A Sound Like This  Edie Hill
II. He Draws the Strings Tight
IV. Interlude: Thinkers, Listen!

*The Turning  Maura Bosch
I. Some things you don’t know about me
II. Then and now
III. If I could say

Naked as We Came  Sam Beam, arr. Timothy C. Takach
Wanting Memories  Ysaye M. Barnwell

- Intermission -

Surprise!

* Pseudo-Yoik NT  Jaakko Mäntyjärvi
Vastlalaulud  Veljo Tormis
I. Vistel-Vastel
II. Lina loitsimine
III. Liulaskmise-laul

Seinn O!  Traditional Scottish, arr. J. David Moore
* Shenandoah  American Folk Song, arr. James Erb
* Deep River  African-American Spiritual, arr. H. T. Burleigh
Witness  African-American Spiritual, arr.

Moses  Hogan
Hold On, I’m Coming / Get Ready  Isaac Hayes & David Porter, BMI
Smokey Robinson, ASCAP; arr. Erick Lichte

*This work can be found on a Cantus recording, available in the lobby during intermission and after the concert.
ABOUT CANTUS

For the past thirteen years, Cantus has gained recognition as one of America’s finest professional male vocal ensembles. As one of the few full-time vocal ensembles in the world, the ensemble enjoys a vigorous schedule of national tours, subscription concerts in the Twin Cities of Minneapolis and Saint Paul, several innovative residencies, collaborations, educational programs, and recording. Rehearsing and performing without a conductor, Cantus has been praised by critics and the public alike for its broad repertoire, bold ensemble singing and engaging stage presentation. Cantus’ repertoire spans all periods and genres, including contemporary works, art songs, early music, world music, and pop. The ensemble regularly commissions new works. Cantus’ “Music for Men’s Voices” choral series is published by the Neil A. Kjos Music Company and features works written for and by the members of Cantus.

Cantus’ coast-to-coast tours have included performances throughout the United States, appearing on major concert stages from New York to San Francisco. In the summer of 2003 the ensemble made its European debut at France’s Polyfonia Festival. The ensemble has performed at the American Choral Directors’ Association’s national and regional conventions and numerous choral festivals. Last season, Cantus toured across the eastern United States with the Boston Pops, traveled to Cameroon, Africa for a 13-day engagement, and performed in Washington, DC at the Kennedy Center.

Cantus also has a rich history of collaborations with other arts organizations, including Trio Mediaeval, the Minnesota Orchestra under the direction of Doc Severinsen, and the St. Paul Chamber Orchestra. In 2007, Cantus collaborated with Theater Latté Da in the commissioning of a new work entitled All Is Calm: the Christmas Truce of 1914. Cantus fulfills its mission of commissioning new music both individually and through the Male Choral Commissioning Consortium, which it directs. Cantus has recorded nine CDs on its own label, Cantus Recordings. Cantus’ recent self-titled CD “Cantus” was named one of the top 10 CDs of 2007 by National Public Radio. Cantus fulfills its commitment to music education by encouraging people of all ages – especially men – to sing. Its members are frequent clinicians at festivals, schools and universities throughout the country.

MISSION

Cantus is a professional, male vocal chamber ensemble dedicated to exalting the human spirit through the performance of innovative and engaging musical programs. The ensemble seeks not only to sing the finest literature of the past but also to present new music either created by its members or commissioned for the group. Cantus reaches its audience through concerts, recordings, clinics and by making new musical scores available. In addition to performing, Cantus champions male choral singing and encourages people of all ages to sing.

Eric Hopkins, tenor
Hometown: Oregon, IL
Education: BA in Vocal Music Luther College

Aaron Humble, tenor
Hometown: Kent, OH
Education: BM: Millikin University, MM and DM: Indiana University. All Degrees in Vocal Performance and Literature.

Paul Rudoi, tenor
Hometown: Keene, NH
Education: BM Vocal Performance, The Hartt School

Gary Ruschman, tenor
Hometown: Erlanger, KY
Education: BM, Northern Kentucky University; MM, San Francisco Conservatory of Music

Shahzore Shah, tenor
Hometown: Chicago, IL; then Stillwater, MN
Education: BM Vocal Performance, BM Music Education, BA French: Lawrence University Conservatory of Music

Dashon Burton, baritone
Hometown: Bronx, NY; then Williamsport, PA
Education: BA in Vocal Performance, Oberlin College

Adam Reinwald, baritone
Hometown: Eugene, OR
Education: BM in Vocal Music Education, St. Olaf College

Chris Foss, bass
Council Bluffs, IA
Education: BA in Vocal Music Education, St. Olaf College

Tim Takach, bass
Hometown: Lake Zurich, IL; then Eden Prairie, MN
Education: BA in Music Theory/Composition, BA in Studio Art, St. Olaf College
THE SUPPORT OF OUR SOUND
We would like to thank the people who help us succeed. Cantus strives to bring excellent male vocal music to audiences and schools in Minnesota and across the country. As a non-profit organization, our mission involves us extensively with education. We frequently engage in clinics, workshops, and mini-performances at the college, high school, junior high school and elementary levels. Without the financial help of our supporters, our goals and endeavors would not be possible. With your tax-deductible contribution, you can help ensure the financial stability of Cantus for years to come. If you are interested in donating to Cantus, go online to www.cantusonline.org, or contact our Executive Director, Joann M. Usher, at 612.435.0049.

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For additional information contact:
Cantus, 612.435.0046, info@cantusonline.org, www.cantusonline.org
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TRINITY IRISH DANCE COMPANY

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In 1979, at the young age of 17, Mark Howard started Trinity Academy of Irish Dance. Since that time, the Chicago/Milwaukee-based school has garnered a staggering 22 world titles for the United States at the World Championships of Irish Dance, and has grown from a dozen students practicing in a church basement to the largest Irish dance program in the world. In 1991, following the success of the academy and lamenting the fact that “competitive dance is dominated by traditionalists who believe that an art form shouldn’t move forward,” Mark Howard, in the role of Artistic Director, founded the Trinity Irish Dance Company. Before its creation, there were no Irish step dancers performing collectively outside of the competition circuit—the Company’s creation served as both an outlet for Howard’s pioneering choreography and as a post-competition performance opportunity, and marks the beginning of Irish dance’s reform from what was essentially a competitive sport into serious concert dance.

Howard’s progressive take on Irish dance is an amalgam of traditional Irish movement, modern dance, ballet, tap, flamenco, performance art, African and other World Beat rhythms, and is accompanied by a mix of Irish, rock, and multicultural music, and narrative choreography. Of this unique blend, Howard says, “This new art form could never have happened in Ireland. It’s a child of North America.”

Mark Howard has taken the group outside of the framework of ethnicity, and constantly strives to expand the company’s range and repertoire into imaginative new directions. For this reason, Chicago’s Trinity Irish Dance Company is considered the birthplace of progressive Irish dance in America, and has led directly to such commercial successes as Riverdance and Lord of the Dance.

While some of his pieces retain the classic elements of Irish dance, less traditional choreography goes far beyond the expressionless faces and uniform dress code embedded in tradition. In Celtic Thunder (1988), the dancers perform dynamic, rhythmic routines while moving in intricate patterns whose complexity has been equated with the precision of a Marine drill team. Howard credits this dance as the piece that “changed the look and direction of Irish dance forever.” In another innovative turn, Turf (1993) features Irish dancers joined by African American tap dancers. Many of the exciting elements of both Riverdance and Lord of the Dance take root in these early pieces first performed by the Trinity Irish Dance Company. Howard’s updated take on Irish dancing is not without its critics, and his work is often at odds with traditionalists; his aesthetic, while earning his troupe of dancers numerous world titles and critical acclaim, has also resulted in his teams having been disqualified more than any other. The rigid rules of competition and traditional dance do not allow for the innovations Howard is known for. Where tradition calls for fiberglass hard shoes or soft shoe leather slippers, ramrod straight posture, immobile arms, and customary dress, his less traditional works are performed in unitards and bare feet, in dresses with bare arms, have arm movements choreographed with footwork, or mix hard and soft shoe, all considered competition no-nos.

The Company is made up of around 30 dancers between the ages of 18 and 28—many of whom have progressed through the ranks of the Trinity Academy of Irish Dance—and has performed on sold out tours throughout Europe and Asia, and in such prestigious U.S. venues as Washington’s Kennedy Center, New York’s Joyce and New Victory Theatres, and Los Angeles’ Royce Hall. The Trinity Irish Dancers have performed in several feature films by Disney, DreamWorks, Touchstone, and Universal, including Backdraft, under the direction of Ron Howard, and the Sam Mendes-directed Road to Perdition. Trinity has turned up on the small screen as well, appearing as featured guests on the Tonight Show with Johnny Carson and Jay Leno, Late Night with Conan O’Brien, Live with Regis, Good Morning America, and CBS this Morning, and in the ABC special Dignity of Children, hosted by Oprah Winfrey. In Emmy Award-winning appearances, the Company was showcased on the PBS Television Specials One Step Beyond and World Stage.

Howard created the Trinity Irish Dance Company at the age of 29, and his role as Artistic Director affords him the opportunity to continually choreograph new works for the company. He has
further expanded his independent career to work in theater, television, concert and film. He has done extensive film work for Disney, Touchstone, Universal, and Dream Works, and has worked with such esteemed directors as Ron Howard, Sam Mendes. His latest foray into film saw him as the choreographer for Road to Perdition. His choreography has also been featured on the stages of various prestigious Chicago venues including the Goodman and Steppenwolf Theatres.

Mark Howard is a sought after instructor to the stars, having most recently served as Tom Hanks’ personal dance coach. He also boasts actresses Lara Flynn Boyle and Kate Hudson, among other celebrities, as former students. In 1994 and 2001, Howard was named one of Irish American Magazine’s “Top 100 Irish-Americans” for his ground-breaking work in Irish dance. He has also received numerous Choreographers’ Fellowships awarded by the National Endowment for the Arts. Under Howard’s tutelage, the Trinity Academy of Irish Dance has won 22 World Championship titles for the United States. His progressive innovations in the field of Irish dance have significantly changed its direction and scope, reintroducing the form as the phenomenon that it is today.
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.

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Fitness Together
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Green Street Cafe
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Judie’s Restaurant
Kripalu Center for Yoga & Health
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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 playbook. 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, WRURX 100.9FM/WWPN 1430AM, WHMP 99.9FM, WMJU, 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 playbook 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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Documentary photography by noted American contemporary artist Lauren Greenfield

This exhibition was curated by the artist and Trudy Wilner Stack, and was organized by The Women's Museum: An Institute for the Future, Dallas, Texas and Greenfield/Evers, LLC. Presentation of Thin & Girl Culture at SCMA is supported by the Tryon Associates, the Members of the Museum, and the Museum of Art Program Fund.

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