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We’re so glad you could join us this spring, as we’re rounding out our 40th anniversary season! We have a great lineup of shows still to come – there truly is something for everyone. Whether it’s classical, jazz, world music, dance or STOMP, we have some real crowd-pleasers planned for the remaining months of our anniversary season.

Spring is really a time for new beginnings, and we know that many of our patrons are taking stock of what’s important to them. If you’re looking to start something new this season, don’t forget to include the Arts! At the FAC, we take our role very seriously, since we provide a way for our audience members to connect – not only with the artists and performers they see here, but with each other as well. Even when the news is bleak, there is still a place where people can come together and share in artistic and cultural experiences. That’s a connection you don’t find just anywhere (and certainly not on your cell phone!).

And don’t forget, we’re closing out our 40th anniversary season with a party! You’re invited to join us for the best local music, dance and theater performances, plus games, art, crafts and food at the FAC Community Fest, May 1st from 1–4. It’s entirely free and fun for students, kids and adults!

Thanks for helping to make our 40th anniversary season a huge success!

Director, UMass Fine Arts Center
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Saturday, February 27, 8 p.m.
Fine Arts Center Concert Hall

Emeline Michel
Casuarina
Brushy One-String

Program will be announced from the stage.

cami music

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ABOUT globalFEST

The Creole Carnival Tour honors the roots of African musical currents, crossed with a fusion of sounds from the Americas, and revolving around Carnival, the pre-Lent festival celebrated globally that’s everyone’s favorite excuse for a party. From Brazil (Casuarina) – the superpower of celebration – to Haiti (Emeline Michel) and Jamaica (Brushy One String), each country has its own rich traditions for music, dancing, costumes, and cutting loose. globalFEST’s international trio of artists explore, expand, and upend notions of Carnival, without losing sight of where magic and religious fervor intersect with a madcap, no-holds-barred soiree.

Over the last decade, globalFEST (gF) has become one of the most dynamic global music platforms in North America, growing from an acclaimed festival/showcase into a catalytic non-profit service organization for curators, artists, and the performing arts field. Through its work, gF encourages networking and cultural diplomacy; deepens cultural understanding among its constituents; builds audiences for international music and creates new opportunities for artists, leading to a more robust and sustainable ecosystem for world music in the United States. Artists that participate in gF programs represent diverse musical styles from all corners of the globe, ranging from traditional to contemporary, and everything in between. Programs include: the gF Touring Fund, which provides direct support to artists to develop new markets; gF On the Road, a tour that brings creatively programmed lineups to venues nationwide; and guest curating in both commercial and performing arts settings, including such influential events as SXSW, Bonnaroo, Lincoln Center and beyond, that serves to raise the profile and visibility of the artists gF works with, and world music overall.

ABOUT THE ARTISTS

Brushy One-String

One night, rural Jamaican musician Brushy (born Andrew Chin) dreamed of the guitar under his bed. He knew, suddenly, that if he picked it up and dedicated himself to playing it, he’d get to see the world. The instrument in question – a battered but resonant acoustic guitar – had only one string.

That didn’t stop Brushy, the son of a musical family with a hardscrabble past, and his dream has come true. He has a seemingly innate ability to inspire even casual listeners – including millions of people who have watched and shared Brushy’s videos on YouTube (his Chicken In the Corn video has almost eight million views). The veteran musician evokes the sweetness of soul singers like Percy Sledge, Al Green, Toots Hibbert of Toots & the Maytals, and the grit and wit of Delta bluesmen, all woven together with a Jamaican pulse and ingenuity that shows that the island’s music is about far more than reggae. Heartfelt blues combine with dancehall-style vocals. Catchy ballads channel a soulful intensity and profound faith.

Casuarina

Samba is more of a musical family than a specific genre, rich in different accents, both familiar and unfamiliar to American audiences, including the bossa nova, samba from Bahia, and the Afro-Brazilian rhythms of the Nordeste.

The music of Casuarina incorporates all of them, while flirting with pop and urban music. Born a dozen years ago in Lapa, a hip yet gritty bohemian Rio neighborhood, the five-piece group is part of a samba renaissance that has spread like wildfire in recent years. In addition to their own compositions, Casuarina creates original and sophisticated arrangements of classics, often drawing on the work and spirit of chorinho and of MPB, Brazil’s wildly creative popular music. This, too, runs in the family: Vocalist João Cavalcanti is the son of an equally innovative musician, Lenine.
Emeline Michel
The reigning queen of Haitian song, Michel combines traditional Haitian rhythms and acoustic jazz with social, political, and inspirational messages, in spirited songs that capture the reverence and gratitude for each moment. Her warm voice, captivating live performances, and moving compositions have made her one of the leading ladies of a unique wave of Haitian musicians who emerged in the 1980s and emphasized complex themes, conscious lyrics, and a broad palette of musical styles, including Haitian compas, twoubadou, and rara.

Born in the northern city of Gonaïves, she first sang gospel as a young woman, before leaving home for Detroit and then France and Canada, where she mastered jazz and pop forms. As a performer, she has graced some of the Caribbean, Europe, and North and South America’s most respected stages. In English, French, and Haitian Kreyol, her ten albums have catapulted her to international acclaim. The New York Times has compared her to “an island goddess,” and Haitian Times proclaims her an “all-time favorite artist.” Michel now resides in New York City.
2015-2016 CLASSICAL SERIES
Kevin Rhodes, Music Director & Conductor

Opening Night Gala
Saturday, October 3, 2015

Haydn Trumpet Concerto
Saturday, November 7, 2015

Grieg Piano Concerto
Saturday, February 6, 2016

Gershwin's Porgy and Bess,
Copland, Schwantner & Ellington
Saturday, February 27, 2016

Stravinsky “The Firebird”
Saturday, March 12, 2016

Beethoven & Brahms
Saturday, April 9, 2016

Season Grand Finale
Saturday, May 7, 2016

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2015-2016 POPS SERIES

Faithfully:
The Music of Journey
Saturday, October 17, 2015

Home for the Follidays
Holiday Concert
Saturday, December 5, 2015

Centennial Sinatra –
Celebrating the Music of
“Ole Blue Eyes”
Saturday, February 13, 2016

Blockbuster Movie Scores:
Kevin Rhodes Conducts
John Williams
Saturday, April 23, 2016

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Friday, March 4, 8 p.m.
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FROM VIETNAM TO AMERICA
A MUSICAL ODYSSEY

Vân-Ánh Võ

Program will be announced from the stage.

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ABOUT THE ARTIST

Vân-Ánh Võ
Artist Laureate Award Winner
Emmy® Award Winner
Oscar® Nominator, Contributor
Grammy World Music Screening Judge
Vietnamese National Champion

Vân-Ánh Võ is one of the finest performers of Vietnamese traditional instruments in the world and a rapidly emerging composer. She dedicates her life to creating music by blending the wonderfully unique sounds of Vietnamese instruments with other music genres, and fusing deeply rooted Vietnamese musical traditions with fresh new structures and compositions.

In 1995, Vân-Ánh won the championship title in the Vietnamese National Đàn Tranh (Zither) Competition. Since settling in the San Francisco Bay Area in 2001, Vân-Ánh has focused on collaborating with musicians across different music genres to create new works, bringing Vietnamese traditional music to a wider audience and preserving her cultural legacy through teaching. In 2002, Vân-Ánh released her first CD, Twelve Months, Four Seasons. In 2009, she released She’s Not She with award-winning composer Bảo Đỗ. In 2013, she released her third CD, Three-Mountain Pass, with the Kronos Quartet as her guest artist. This work has brought positive reviews and high praises by the NPR, BBC “The World,” L.A. Times and others.

Vân-Ánh has also been collaborator and guest soloist with the Kronos Quartet, Yo-Yo Ma, Southwest Chamber Music, Eastbay Oakland Symphony, Jazz artists, Rap artists, and other World Music artists. Additionally, she has been co-composer and arranger for the Oscar® nominated and Sundance Grand Jury Prize winner for Best Documentary, Daughter from Danang (2002), the Emmy® Awards winning film and soundtrack for Bolinao 52 (2008), and the winner of multiple “Best Documentary” and “Audience Favorite” awards, A Village Called Versailles (2009). She has presented her music at Carnegie Hall, Kennedy Center, Lincoln Center, NPR, Houston Grand Opera, Yerba Buena Performing Arts Center, many World Music festivals throughout the U.S., and London Olympic Games 2012 Music Festival. She has been invited and participated as a screening judge in the World Music category for both the 2015 & 2016 Grammy® Awards. In addition to the zither (đàn Tranh), Vân-Ánh also performs as soloist on the monochord (đàn Bầu), the bamboo xylophone (đàn T’rung), traditional drums (trống) and many other traditional instruments.

Recently, in collaboration with Asian Americans for Community Involvement, a NGO serving refugees for 40 years in Santa Clara County, Vân-Ánh has awarded $40,000 from Creative Work Fund to work on her next coming production which is scheduled to premiere at Kennedy Center in March 2016. The Odyssey – from Vietnam to America aims to highlight the incredible power of the human spirit, the value of freedom and the will to survive of the Vietnamese Boat People. Beyond that, The Odyssey also wants to deliver the message of forgiveness, peace and unity.

For more information, please visit www.vananhvo.com.

ABOUT THE INSTRUMENTS

Đàn Tranh (zither) is the traditional Vietnamese 16-string plucked zither. It has a wooden body and steel strings, each of which is supported by a wooden bridge in the shape of an inverted “V”. In traditional music, the artist usually uses two or three fingers of the right hand to pluck the strings, while in modern music, the artist may use as many as four or five fingers. The strings are often plucked two at a time in octaves. The
left hand is used to add ornamentations, including vibrato and pitch bending. Pitch bending can be used to produce notes beyond the pentatonic scale, as well as to convey different emotions. Some accomplished musicians may also use the left hand to pluck notes simultaneously with the right hand to produce larger chords.

Đàn Bầu (monochord) is a plucked instrument truly unique to Việt Nam. The resonator box is made of wood, while its single string is tensioned by a buffalo horn. The player plucks and strikes the string with the right hand, while dynamically adjusting the tension on the string by flexing the buffalo horn with the left hand, thus controlling the tone. To Vietnamese ears, the sound of the đàn bầu resembles the voice of a singer, or perhaps a reciter of traditional poetry. To modern ears, it sounds a bit like a Theramin.

Đàn T’rung (Bamboo Xylophone) In addition to the main ethnic group (Kinh), Việt Nam is home to dozens of other less populous ethnic minorities, most of whom maintain their own culture, religion, and language. The T’rưng is a bamboo xylophone closely associated with the spiritual life of the Bahnar, TSedan, Giarai, Ede and other ethnic minority people in the Central Highlands of Việt Nam. It is made of bamboo tubes differing in size and length, with a notch at one end and a beveled edge at the other. The tubes are arranged horizontally and supported on a bamboo frame with two strings. The musician plays from a standing position, striking the bamboo tubes with two double-headed mallets, one held in each hand.
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**ARCADIA PLAYERS**

Mozart — Requiem
Mar 12, 7:30 pm, Sweeney Concert Hall, $
Season closer featuring two Mozart masterpieces: Symphony 39 in E flat, and the Requiem. Area choir Illuminatj joins for the latter.
www.arcadiaplayers.org

**HOLYOKE CIVIC SYMPHONY**

The Spirit of Russia
Mar 6, 3 pm, Holyoke Community College, Free
Glière’s Russian Sailor’s Dance, David Kidwell’s Three Spirituals, and Tchaikovsky’s Symphony No.4.
www.holyokecivicssymphony.org

**MOUNT HOLYOKE COLLEGE**

Muller-Steigerwalt Piano Four-Hands
Feb 28, 4 pm, McCulloch Auditorium, Free
Performing Schubert’s Fantasy in F Minor, Mendelssohn’s Andante and Allegro, Ravel’s Rapsodie Espagnole, plus the premiere of Lewis Spratlan’s newly commissioned Dreamworlds.
www.mtholyoke.edu/acad/music/calendar_spring

**MUSIC AT AMHERST COLLEGE**

Amherst Symphony Orchestra
Mar 5, 8 pm, Buckley Recital Hall, $
Collaborating with the Amherst College Choral Society, the ASO performs the joyous Gloria by Francis Poulenc, and César Franck’s three-movement Symphony in D minor.

Pacifica Quartet
April 2, 8 pm, Buckley Recital Hall, $
String quartet is joined by NY Philharmonic Principal Clarinetist Anthony McGill, performing works by Mozart, Britten and the Brahms Clarinet Quintet.
www.amherst.edu/academiclife/departments/music

**MUSIC IN DEERFIELD**

Latitude 41 Trio
Mar 20, 4 pm, Sweeney Concert Hall, $
Acclaimed trio of piano, cello and violin, performing 3 works by Brahms.
www.musicindeerfield.org

**PIioneer Valley Symphony Orchestra**

Dvorák 7th
Mar 19, 7:30 pm, Greenfield High School, $
Joined by the PVS Chorus, this program features works by Beethoven and Brahms, as well as Dvorák’s Symphony No. 7 in D minor.
www.pvsoc.org

**SMITH COLLEGE**

Music in the Noon Hour
Mar 9 & 23, 12:30–1 pm, Sweeney Concert Hall, Free
Smith faculty perform works by Strauss and Brown (Mar 9) and Chopin (Mar 23).

Smith College Orchestra
Mar 5, 8 pm, Sweeney Concert Hall, Free
Performing marches by Mozart, Mahler, Williams and more, featuring concerto competition winners.
www.smith.edu/smitharts/calendar.php

**SPRINGFIELD SYMPHONY ORCHESTRA**

Stravinsky: The Firebird
Mar 12, 7:30 pm, Springfield Symphony Hall, $
SSO performs Copland’s Appalachian Spring and Stravinsky’s famous Firebird ballet suite.
www.springfieldsymphony.org

**UMASS FINE ARTS CENTER**

Matt Haimovitz, Cello: The Bach Suites
Mar 7, 7:30 pm, Bowker Auditorium, $
Haimovitz performs Bach’s Suites for Unaccompanied Cello, with contemporary overtures.
www.fineartscenter.com

**UMASS MUSIC DEPARTMENT**

Wind Ensemble: Dream Music
Mar 4, 7:30 pm, Fine Arts Center Concert Hall, $
Performing selections from Mendelssohn’s A Midsummer Night’s Dream, and works by George, Ticheli, Schmitt and Biedenbender.

UMass Amherst Symphony Orchestra
Mar 7, 7:30 pm, Fine Arts Center, $
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Overture to Bach *
Bach Suite I in G Major

Philip Glass
Johann Sebastian Bach

Es War *
Bach Suite V in C minor

David Sanford
Johann Sebastian Bach

Intermission

Lili‘uokalani *
for solo cello piccolo
Bach Suite VI in D Major

Luna Pearl Woolf
Johann Sebastian Bach

*Each of these new works is an Overtures to Bach commission

Matt Haimovitz’ recordings can be found on Deutsche Grammophon, Oxingale Records and the PENTATONE Oxingale Series.

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ABOUT MATT HAIMOVITZ

Renowned as a musical pioneer, cellist Matt Haimovitz has inspired classical music lovers and countless new listeners by bringing his artistry to concert halls and clubs, outdoor festivals and intimate coffee houses, any place where passionate music can be heard. He brings a fresh ear to familiar repertoire, champions new music and initiates groundbreaking collaborations as well as creating innovative recording projects for Oxingale Records. Besides his relentless touring schedule, he mentors an award-winning studio of young cellists at McGill University’s Schulich School of Music in Montreal. Through his visionary approach, Haimovitz is re-defining what it means to be an artist for the 21st century.

Haimovitz made his debut in 1984, at the age of 13, as soloist with Zubin Mehta and the Israel Philharmonic. At 17 he made his first recording with James Levine and the Chicago Symphony Orchestra, for Deutsche Grammophon. He has gone on to perform on the world’s most esteemed stages, with such orchestras and conductors as the Berlin Philharmonic with James Levine, the New York Philharmonic with Zubin Mehta, the English Chamber Orchestra with Daniel Barenboim, the Boston Symphony Orchestra with Leonard Slatkin and the Montreal Symphony Orchestra with Kent Nagano. Haimovitz made his Carnegie Hall debut when he substituted for his teacher, the legendary Leonard Rose, in Schubert’s String Quintet in C, alongside Isaac Stern, Shlomo Mintz, Pinchas Zukerman and Mstislav Rostropovich.

The solo cello recital is a Haimovitz trademark, both inside and outside the concert hall. In 2000, he made waves with his Bach “Listening-Room” Tour, for which, to great acclaim, Haimovitz took Bach’s beloved cello suites out into the clubs across the U.S., Canada, and the U.K. Haimovitz’s 50-state Anthem tour in 2003 celebrated living American composers and featured the cellist’s own arrangement of Jimi Hendrix’s “Star-Spangled Banner.” He was the first classical artist to play at New York’s infamous CBGB club, in a performance filmed by ABC News for Nightline UpClose.

Haimovitz’s recording career encompasses more than 20 years of award-winning work on Deutche Grammophon and his own Oxingale Records, the trailblazing independent label he founded with composer/producer Luna Pearl Woolf. Two recent Oxingale albums have been nominated for Juno Awards and a third, Meeting of the Spirits, was nominated for a GRAMMY® for Best Classical Crossover Album and won a GRAMMY® for Best Producer of the Year (Classical). Next up from Oxingale is Akoka, a re-framing of Messiaen’s Quartet for the End of Time on which the cellist will be joined by clarinet virtuoso David Krakauer and friends. Other recent releases include Haimovitz’s recording of cello concertos by Laura Schwendinger and Pulitzer Prize-winner Paul Moravec. Haimovitz’s recording of Philip Glass’s Cello Concerto No. 2, “Naqoyqatsi,” with the Cincinnati Symphony and Dennis Russell Davies, recorded live in Cincinnati has received universal acclaim.

Along with the world premiere in Cincinnati, Haimovitz gave the European premiere of the Glass Concerto on a major European tour in Spring 2014 with the Basel Symphony at the invitation of Maestro Dennis Russell Davies. The next scheduled performance of the work will take place in 2016 for the Canadian premiere with the Montreal Symphony and Maestro Kent Nagano. Haimovitz continued his relationship with Emory University (Atlanta) in Fall 2014 with a world premiere performance of Richard Prior’s new Cello Concerto with the Emory University Orchestra and the composer at the podium. The 2014-2015 season also found the cellist joining his close collaborator, pianist Christopher O’Riley, for a traversal of Beethoven’s complete sonatas for cello and piano on period instruments in a new album release and tour throughout North America, including performances at the MET Museum in NYC, and Salle Bourgie at the Beaux Arts Museum in Montreal, as well as a resi-
In Fall 2013, for Berkeley’s Cal performances and at Carnegie’s Zankel Hall, Haimovitz led his all-cello ensemble, Uccello, in AngelHeart: a multi-media performance project that features narrator Jeremy Irons and mezzo Frederica von Stade in Luna Pearl Woolf’s setting of a new story from bestselling children’s author Cornelia Funke. The production toured to the LA Opera in Napa’s Festival de Sole in Spring and Summer 2015. Haimovitz continues his Bach Listening Room solo performances, sharing his new discoveries performing Bach on baroque cello and cello piccolo, as well as premiering important new solo works by Philip Glass and others.

In 2006, Haimovitz received the Concert Music Award from ASCAP for his advocacy of living composers and pioneering spirit, and in 2004, the American Music Center awarded Haimovitz the Trailblazer Award, for his far-reaching contributions to American music. Born in Israel, Haimovitz has also been honored with the Avery Fisher Career Grant (1986), the Grand Prix du Disque (1991), the Diapason d’Or (1991) and he is the first cellist ever to receive the prestigious Premio Internazionale “Accademia Musicale Chigiana” (1999). Haimovitz studied at the Collegiate School in New York and at the Juilliard School, in the final class of Leonard Rose, after which he continued his cello studies with Ronald Leonard and Yo-Yo Ma. In 1996, he received a B.A. magna cum laude with highest honors from Harvard University. Matt Haimovitz plays a Venetian cello, made in 1710 by Matteo Gofriller.
Tuesday, March 22, 7:30 p.m.
Fine Arts Center Concert Hall

Executive Producer
Itamar Kubovy

Associate Artistic Directors
Renée Jaworski         Matt Kent

Charter Artistic Directors
Robby Barnett     Michael Tracy

Dancers
Shawn Fitzgerald Ahern         Antoine Banks-Sullivan         Krystal Butler
Benjamin Coalter         Jordan Kriston          Derion Loman         Mike Tyus

Dance Captain
Shawn Fitzgerald Ahern

Production Stage Manager
Shelby Sonnenberg

Lighting Supervisor
Mike Faba

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Emily Kent

Assistant Producer
Diana Gonzalez

Production Intern
Stephanie Yoon

Dancer Apprentice
Teo Spencer
WELCOME
Courtesy of Bo Gehring and Pilobolus; Directed by Renée Jaworski and Matt Kent
Additional Art Direction by Gregory Laffey; Music by Mad Manoush

ON THE NATURE OF THINGS (2014)
Performed by Shawn Fitzgerald Ahern, Jordan Kriston, and Mike Tyus.
Music Vivaldi; Michelle DiBucci and Edward Bilous
Mezzo Soprano, Clare McNamara
Violin Solo, Krystof Witek
Lighting and Set Design Neil Peter Jampolis
On The Nature Of Things was commissioned by The Dau Family Foundation in honor of Elizabeth Hoffman and David Mechlin; Treacy and Darcy Beyer; The American Dance Festival with support from the SHS Foundation and the Charles L. and Stephanie Reinhart Fund; and by the National Endowment for the Arts, which believes a great nation deserves great art.

THE DEEP and FRESH GUACAMOLE
Courtesy of PES

ALL IS NOT LOST (2011)
Performed by Shawn Fitzgerald Ahern, Antoine Banks-Sullivan, Krystal Butler, Benjamin Coalter, Jordan Kriston, and Derion Loman.
Music: OK Go
Costume construction: Phoebe Katzin
Lighting: Michael Dostal and Shane Mongar
Creation of ALL IS NOT LOST was made possible by The O’Donnell Green Music and Dance Foundation.

WIND
Directed by Robert Löbel

THRESH|HOLD (2015)
Performed by Shawn Fitzgerald Ahern, Benjamin Coalter, Jordan Kriston, Derion Loman and Mike Tyus.
Original Music & Sound Design David Van Tieghem
Incorporating Casta Diva from Norma, by Vincenzo Bellini
Costume Design Sarah Laux
Lighting Design Russell Champa
Scenic Design Neil Patel
Threshold Hold was commissioned by the American Dance Festival with support from the Doris Duke/SHS Foundations Award for New Dance, and by the National Endowment for the Arts, which believes a great nation deserves great art.
INTERMISSION

THE INCONSISTENT PEDALER (2014)

Performed by Shawn Fitzgerald Ahern, Antoine Banks-Sullivan, Krystal Butler, Benjamin Coalter, Jordan Kriston, and Derion Loman.

Music: 
“Peanut Vendor (El Manisero)” Written by Moises Simons, Used by permission of Edward B. Marks Music company c/o Carlin America, Inc.

Sound Design: Carmen Borgia
Costume & Prop Design Gregory Laffey
Lighting: Neil Peter Jampolis

The Inconsistent Pedaler was commissioned by the American Dance Festival with support from the SHS Foundation and the Charles L. and Stephanie Reinhart Fund, and by the National Endowment for the Arts, which believes a great nation deserves great art.

EXPLOSIONS
Film by Dumt & Farligt

MEGAWATT (2004)
Choreographed by Jonathan Wolken in collaboration with Mark Fucik, Andrew Herro, Renée Jaworski, Matt Kent, Jennifer Macavinta, Manelich Minniefee, and Matthew Thornton.

Performed by Shawn Fitzgerald Ahern, Krystal Butler, Benjamin Coalter, Jordan Kriston, Derion Loman, and Mike Tyus.

Music Primus, Radiohead, and Squarepusher
Costumes Liz Prince
Lighting Neil Peter Jampolis

This piece was commissioned by Ruth Eckerd Hall, Clearwater FL, to celebrate its 20th Anniversary Season and was premiered there on January 30, 2004. It was also made possible in part with funds from The Thomas F. Peterson Foundation, The Beyer Foundation, an award from the National Endowment for the Arts, which believes that a great nation deserves great art, and the Connecticut Commission on Arts, Tourism, Culture, History and Film.

PROGRAM IS SUBJECT TO CHANGE

ABOUT THE COMPANY
Pilobolus is an internationally acclaimed arts organization renowned for its unique, diverse collaborations that break the barriers between creative disciplines. The company is committed to constantly making things, always creating collaboratively, and continually exploring new ways of using the human body as a graphic and expressive medium.

Pilobolus was founded in 1971 by a group of Dartmouth College students with no training in dance and no interest in playing by the rules of classical dance technique. They employed an inventive naïveté that the contemporary Pilobolus organization still energetically applies to the diversity of opportunities in today’s world. The company puts its intense creative energy into action in the communities where it performs, teaching groups of people of all ages, backgrounds, and abilities new ways of thinking independently, forming genuine human connection, working collaboratively, and finding beauty in unexpected places.
Pilobolus has created and toured over 120 pieces of repertory to more than 65 countries and currently performs its work each year for over 300,000 people across the U.S. and around the world. In recent years, Pilobolus has been frequently featured on U.S. Television on The 79th Annual Academy Awards Broadcast, 60 Minutes, Sesame Street, Oprah, Ellen, Late Night with Conan O’ Brien, and recently on the December 3, 2015 Today Show.

The company has been recognized with many honors, including a Scripps Award in 2000, a Dance Magazine Award in 2010, a TED Fellowship, a 2012 Grammy® Award Nomination, and several Cannes Lion Awards at the International Festival of Creativity. In 2015, Pilobolus was named one of the Dance Heritage Coalition’s “Irreplaceable Dance Treasures.”

Want more Pilobolus? Check our website at pilobolus.org.

WHO’S WHO IN THE COMPANY

**ROBBY BARNETT** *(Charter Artistic Director)*

was born and raised in the Adirondack Mountains and attended Dartmouth College. He joined Pilobolus in 1971.

**MICHAEL TRACY** *(Charter Artistic Director)*

was born in Florence and raised in New England. He met the other Pilobolus founders at Dartmouth in 1969, and became an artistic director after graduating *magna cum laude* in 1973. Michael toured with Pilobolus for 14 years and choreographed and directed with the company ever since. He has set his work on the Joffrey, Ohio, Hartford, Nancy and Verona Ballets and choreographed a production of Mozart’s *Magic Flute* with John Eliot Gardiner, the Monteverdi Choir and the English Baroque Soloists, and a national tour production for the National Theater of the Deaf. Michael taught at Yale University for two decades and lives in northwestern Connecticut.

**ITAMAR KUBOVY** *(Executive Producer)*

oversees the many moving parts of Pilobolus. After joining Pilobolus in 2004, he founded Pilobolus's acclaimed International Collaborators Project, a program that invites artists and thinkers from diverse fields to participate Pilobolus's collaborative choreographic process. He also grew the business of Pilobolus Creative Services, collaborating with clients to develop custom movement and storytelling for film, advertising, publishing, and corporate events. Itamar was born in Israel and grew up in New Haven, where he studied philosophy at Yale. Prior to joining Pilobolus, he ran theaters in Germany and Sweden, directed plays by John Guare, co-directed the 2002 season finale of *The West Wing*, and made a film, *Upheaval*, starring Frances McDormand.

**LILY BINNS** *(Co-Executive Director, Development)*

works to strengthen Pilobolus's diverse community of supporters and build a productive, sustainable future for the organization. Before joining Pilobolus in 2008, she worked in the world of food as managing editor of *Saveur* magazine and as a book editor at Ten Speed Press. She is the co-author of *The Hungry Scientist Handbook* (Harper Collins, 2008) and author of the fiction chapbook *The First American Wilderness* (JR Vansant, 2011). She graduated from Columbia University in 2003 with a degree in English and Creative Writing.

**RENÉE JAWORSKI** *(Associate Artistic Director)*

received her BFA from the University of the Arts in Philadelphia. Upon graduating she began work with MOMIX, performing and teaching throughout the world as well as creating her own work in Philadelphia. She began performing with Pilobolus in 2000. Renée has served as choreographer and creator for exciting projects and collaborations such as the 79th Annual Academy Awards, *Shadowland*, the Grammy nominated video for OKGo’s *All is Not Lost*, *RadioLab Live: In the Dark*, and has worked with outside artists through the International Collaborator’s Project. In 2010, her alma mater honored her with the University’s Silver Star Alumni Award for work as an artist in the field of dance. Renée lives in Connecticut with her husband and daughter.
MATT KENT (Associate Artistic Director) has worked with Pilobolus since 1996 as a dancer, collaborator, creative director, choreographer, and associate artistic director. Past Pilobolus projects include: head choreographer for Andre Heller’s *Magnifico*, a large-scale circus production; choreographer for a Sports Emmy-nominated teaser created in collaboration with the NFL network; and choreographer for a television appearance on *Late Night with Conan O’Brien*; choreographer and movement for Shakespeare’s *The Tempest* co-directed by Teller and Aaron Posner. Matt is one of the creators of Pilobolus’s international hit Shadowland, and has performed in over 24 countries and on Pilobolus’s appearance on the 79th Academy Awards. Outside of Pilobolus, he has worked as choreographer for AMC’s hit series “The Walking Dead” and as movement consultant on the Duncan Sheik musical, *Whisper House*. Matt lives in Connecticut with his wife and two sons.

SHAWN FITZGERALD AHERN (Dance Captain) grew up in Dublin, New Hampshire. He made his dancing debut at age three, enthusiastically jumping around on the living room couch in his tighty-whiteys to the sound of the B-52s. Since, he has studied in Austria and in the granite state and graduated magna cum laude from Keene State College as a theatre and dance major under the mentorship of William Seigh. Shawn owes his passion for movement and for learning to his family, as well as the inspired instructors at KSC and the American Dance Festival. Shawn thanks you for sustaining the arts, and he thanks his family from the bottom of his heart for all of the unending support and love they bring into his life. Shawn joined Pilobolus in 2010.

ANTOINE BANKS-SULLIVAN (Dancer) was born and raised in Chicago, Illinois. He attended Whitney Young Magnet High School where he began dance training under the instruction of Lisa Johnson-Willingham at the age of 16. He has since trained with Deeply Rooted Dance Theater, Ballet Chicago, Joel Hall, and Central Florida Ballet. Since his first contract with Walt Disney Co., Antoine has danced with Busch Gardens Florida, Cleo Parker Robinson, High School Musical Live, Cirque Dreams, and Las Vegas Contemporary Dance Theater. In his free time Antoine enjoys cooking, party planning, and traveling the world. He would like to thank his friends and family, especially his loving mother and husband Thomas for their unending support. Antoine joined Pilobolus in 2014.

KRISTAL BUTLER (Dancer) began her dance training at Duke Ellington School of the Arts in Washington, D.C. under the direction of Sandra Fortune. Krystal moved to New York City and graduated from Long Island University. She has received scholarships and completed summer programs at the Ailey School, ADF, Earl Mosley Institute for the Arts and Arke’ Danza. Krystal was a member of INSPIRIT, a dance company and Forces of Nature Dance Theater. She has toured in Senegal with the theater company Art Creates Life, performing in the play, *Junkanoo* and in Europe in the show *MAGNIFICO* produced by Andre Heller with choreography by Pilobolus. She has been a member of Pilobolus since 2011, spending 3 years touring *Shadowland* and now in her second year with Pilobolus Dance Theater.

BENJAMIN COALTER (Dancer) is from Hurricane, West Virginia. He began his undergraduate work in Engineering and International Affairs at Marshall University in Huntington, West Virginia. During his second year at Marshall, Ben took his first formal dance class. He continued training for the next five months under the direction of Ella Hay, after which he transferred to the University of North Carolina School of the Arts, graduating in 2012 with a BFA in Contemporary Dance. Ben can’t thank his parents enough for supporting him in his career change into the arts and putting their trust in God that he would have a job upon graduation. Ben joined Pilobolus in 2012.

JORDAN KRISTON (Dancer) was born in Illinois and raised in Phoenix, Arizona. She earned a BFA in Dance Performance from Arizona State University. In 2006, Kriston moved to New York to pursue her dream of being a dancer. After countless
auditions and odd jobs, Kriston landed a position with Pilobolus in 2010 after her second time auditioning. Since then she has been part of creating over a dozen new works for the company, and had the opportunity to teach and perform in almost all 50 states and several countries around the world. Kriston enjoys writing, experiencing nature, and riding horses in her free time. She is thankful to her friends, family and Pilobolus for their endless love and inspiration.

DERION LOMAN (Dancer) was born in Fairfield, California. His interest in dance came from his involvement in color guard, where he toured with the World Championship Blue Devils Drum and Bugle Corps. Derion started dancing his sophomore year of college and graduated in 2012 with a B.A. in Psychology and a B.F.A. in Dance from the University of California Santa Barbara. He was also a pioneer member of BHdos, Ballet Hispanico’s Second Company, where he performed at a variety of events and venues including Symphony Space Theatre, The FBI, and The Presidential Inauguration. He started with Pilobolus as the company’s first-ever Dancer Apprentice and was cast as a full time company member in 2014. Derion would like to thank his colleagues, mentors, friends, family, and you - the audience - for allowing him to cultivate and share his artistry.

MIKE TYUS (Dancer) grew up in Los Angeles and started training in jazz and ballet at the age of 12. He began performing professionally 3 years later and fell in love with the power of live art. He was given the opportunity to share his passion touring the world with dance theater company Urban Poets and the Montreal-based circus company Cirque Du Soleil. Mike joined Pilobolus in 2013.

SHANE MONGAR (Director of Production) is originally from Chattanooga, Tennessee. Shane joined Pilobolus in 2008.

SHELBY SONNENBERG (Production Stage Manager) was born and raised in Wisconsin. She graduated from the University of Wisconsin-Madison with a BFA in Dance in 2012 and completed production apprenticeships at Bates Dance Festival and New York Live Arts in 2013. Shelby joined Pilobolus in 2014 and would like to thank her mom and dad for all their love and support.

MIKE FABA (Lighting Supervisor) is a graduate of the Professional Theater Arts Training Program in Lighting Design at the Seattle Repertory Theater, and holds a BA in Drama from Vassar College. He worked as the Production Stage Manager and Lighting Supervisor for the Kate Weare Company and for Radiolab Live: In The Dark, a collaboration between WNYC’s Radiolab and Pilobolus. He was the Lighting Supervisor for Martha Clarke’s Angel Reapers, and spent two summers working as the Master Electrician at the American Dance Festival. Mike joined Pilobolus in 2012.

MOLLY SCHLEICHER (Video Technician) holds a BFA from the University of North Carolina School of the Arts. She has spent four summers working in Vacationland at Maine State Music Theatre as a sound engineer. Molly currently resides in New York working as a freelance sound and video engineer.

CHASE TRUMBULL (Stage Operations Technician) is a graduate of Smith College. Having just completed a fantastic year as a Pilobolus Production Intern, Chase is thrilled to be joining the Pilobolus Dance Theater!

JAVIER DE FRUTOS (Creative Collaborator) trained at the London School of Contemporary Dance and the Merce Cunningham School in NYC. In 1994, he established the Javier De Frutos Dance Company and his work has been performed by Rotterdam Dance Group, Ballet Shindowski, Nuremberg Ballet, Rambert Dance Company, The Royal New Zealand Ballet, Candoco, The Royal Ballet, and Gothenburg Ballet. He has received numerous accolades: Olivier Awards nominations for Best Theatre Choreographer, Best New Dance Production, and Best Achievement in Dance; Time Out Live Award and Critics Circle National Dance Award for Best Choreography. Javier’s collaboration with the Pet Shop Boys earned him the
2011 Evening Standard ‘Beyond Theatre’ Award, and a nomination from the Critics Circle as Best Choreographer. Recent choreographic credits include: From Here to Eternity, National Theatre’s Table, London Road, Ragtime, and Macbeth at Shakespeare’s Globe.

SHIRA GEFFEN (Creative Collaborator) was born in Tel Aviv in 1971. A playwright, director, children’s author and actress, she studied at the Nissan Nativ Drama Studio and has performed at the Habimah National Theater as well as at the Cameri and Khan Theaters. In 2005 she started “Knafyim” a theater group for retarded actors. Geffen has published three books for children. She was awarded First Prize at the Haifa Children’s Drama Festival in 1998 and the Hadassah Prize for children book writing in 2003. In 2007 Geffen had written and co-directed her first feature film Jellyfish (“Meduzot”), which won 3 prizes in the Cannes film festival, including the prestigious Camera d’Or. In 2014 wrote and directed Self Made which was selected for the Critiques Week at the Cannes Film Festival 2014.

ETGAR KERET (Creative Collaborator) was born in Tel Aviv in 1967. His writing has been published in The New York Times, Le Monde, The Guardian, The New Yorker, Granta, Harper’s Magazine and the Paris Review. His work has been translated into 34 languages and published in over 38 countries. In 2007, Keret and Shira Gefen won the Cannes Film Festival’s “Camera d’Or” Award for their movie Jellyfish, and the Best Director Award of the French Artists and Writers’ Guild. In 2010 Keret received the Chevalier Medallion of France’s Ordre des Arts et des Lettres. He currently lectures at Ben-Gurion University of the Negev.

OK GO (Composers & Creative Collaborators) has been called “the first post-internet band” and is at the forefront of an emerging class of independent creative entrepreneurs making art that is both digital and physical. OK Go’s self-produced videos have been viewed over 175 million times on YouTube. Their previous collaboration with Pilobolus, made in collaboration with Google Japan and Trish Sie, was an innovative HTML5 video for their song “All Is Not Lost” which was nominated for a Grammy and recently won five Cannes Golden Lions awards. Their other recent award-winning videos include “Needing/Getting” (debuted at the Super Bowl, and since viewed nearly 21 million times), a collaboration with Sesame Street, and a fan-favorite pairing with the Muppets. They have just finished recording their new record and will release an EP, “Upside Out,” June 17. The band is, of course, working on a few new videos and will be on tour this summer. For more information – www.okgo.net.

TRISH SIE (Creative Collaborator) With a background in freaky low-budget filmmaking, modern dance, ballet, ballroom dancesport, and music, Sie conceptualizes, creates, choreographs and directs projects for film, television and the Internet. She has collaborated with OK Go to conceive, produce and direct many of OK Go’s music videos, including the Grammy-winning treadmill video, “Here It Goes Again” and the dancing dog video, “White Knuckles.” Sie, a Featured Director at Saatchi & Saatchi’s New Director Showcase in Cannes in 2007, won a Grammy Award for Best Short-Form Music Video and a YouTube Award for Most Creative Video for her work on OK Go’s “Here It Goes Again,” plus garnered another Grammy nomination and seven Cannes Golden Lions at the International Ad Fest for her collaboration with OK Go and Pilobolus with the Google Chrome Experiment, “All Is Not Lost.” This summer brings the worldwide theatrical release of Trish’s directorial feature film debut, the hip hop and street dance film, Step Up All In.

JONATHAN WOLKEN (1949-2010) (Choreographer) co-founded Pilobolus in 1971 and remained one of its Artistic Directors as well as Director of Development until his death on June 13, 2010. Jonathan graduated from Dartmouth College with a degree in Philosophy. During his career he created 46 works for Pilobolus, in collaboration with its other artistic directors, with guest artists and as sole choreographer. He also choreographed for the
Glyndebourne Festival Opera’s production of Maurice Sendak’s “Where the Wild Things Are,” and created “Oneiric” featured in a jointly produced Danish Television feature for members of the Royal Danish Ballet. Over the years he taught many workshops and was dedicated to the furtherance of Pilobolus technique not only in dance but as a model for creative thinking in any field.

CARMEN BORGIA (Sound Designer) has worked with sound and music for over forty years as a composer, musician, sound designer and mixer for live theater, bands and film. Carmen has designed sound for PBS Nature documentaries, including “An Original Duckumentary”, which won a 2013 News and Documentary Emmy. He mixed the film “U-Carmen E Khalytishe”, winner of the Golden Bear at the Berlin International Film Festival. Past collaborations include sound design and score for Kriota Willberg’s faux dance documentary, “The Bentfootes”. Solo work includes two CD’s, “North” and “The Red Circle Line” and he has created animations for his own songs “It’s Love, Boys” and “Jesus Was A Baby”. His original musical, “South”, for which he wrote the story, book and score premiered in NYC in 2009. He has previously worked with Pilobolus on a film for the US Olympic Committee 100 Days to Sochi Times Square event. Carmen splits his time between studios in the Bronx and Catskill, NY.

EDWARD BILOUS (Composer) is a composer and Founding Director of the Center for Innovation in the Arts at the Juilliard School. His compositions feature works for film, stage, dance, and multimedia including Lucid Dreams for the American Composers Orchestra, Night of the Dark Moon for Pilobolus Dance Theater and Mission Eternity for the Juilliard School. His film credits include the scores to Scottsboro (2001 Academy Award nominee) and Portraits of Grief - A Tribute to the Victims of the September 11th Tragedy (New York Times Television) and Forgiveness (PBS). Edward is also the creator of BASETRACK a multimedia theatrical experience that tells the stories of one-eight Marines in Afghanistan. BASETRACK begins a national tour of performing arts centers and military bases in the fall of 2014. He recently joined the creative team as composer and music director for SACRED, a global-documentary event and multimedia concert produced by WNET-New York Public Television.


GREGORY LAFFEY (Props & Costume Designer) is a designer and maker from Pittsburgh, PA. He specializes in sets, props, and costumes for dance, theater, and film. Gregory now lives in New York City and has been working on various Pilobolus projects since 2009. Favorites include Shadowland, Radiolab Live: In the Dark, and any that take him out of the country.

PHOEBE KATZIN (Costume Designer) graduated from Endicott College in 1979 and began her career working for Kitty Daly, who was designing and constructing costumes for Momix and Pilobolus dance companies. She moved to New York in 1984, and worked for various designers constructing costumes for many theatrical productions. After several years’ hiatus to raise her three children, she began working again in 1998 for Pilobolus and Momix.

LIZ PRINCE (Costume Designer) designs costumes for dance, theater and film and is happy to have designed numerous costumes for Pilobolus productions. Her costumes have been exhibited at: The Cleveland Center for Contemporary Art, The New York Public Library for the Performing Arts, Snug Harbor Cultural Center, Rockland Center for the Arts and the 2011 Prague Quadrennial. She received a 1990 New York Dance and Performance Award (Bessie) for costume design as well as a 2008 Charles Flint Kellogg Award in Arts and Letters from Bard College.

RUSSELL H. CHAMPA (Lighting Designer) Current and recent projects include: You Got Older (Page 73/HERE), Zealot (South Coast Rep), To The Bone (Cherry Lane), The Qualms (Steppenwolf), When We Were Young And Unafraid (MTC). Broadway: In the Next Room or The Vibrator Play (Lyceum Theater/Lincoln Center), Julia Sweeney’s God Said “Ha!” (Lyceum Theater). Other New York theaters: Lincoln Center, The Public, Second Stage, The Vineyard, New York Stage & Film. Regional: ACT/SF, Old Globe, Wilma, CalShakes, Trinity Rep, Mark Taper Forum, Kennedy Center. Thanks J + J. Peace.

NEIL PETER JAMPOLIS (Éminence Grise/Lighting Designer) has been designing for Pilobolus since 1975, creating more than 60 new works for the company. He has also had a fifty year active career as a set, lighting and costume designer for Broadway - where he has four Tony Nominations and a Tony Award, Off-Broadway, Dance, Regional Theater, and Opera, which he also directs. His designs, large and small, have appeared on every continent. His most recent New York outing was lighting the Metropolitan Opera’s Iphigenie en Tauride. Neil is a Distinguished Professor of Theater at UCLA.

NEIL PATEL (Scenic Design) Recent works include the New York premieres of Perfect Arrangement, The Way We Get By, Mr. Burns a post electric play, Stage Kiss, Father Comes Home from the Wars (Parts 1, 2 and 3), The Lion and the feature films Some Velvet Morning, Loitering With Intent and Dil Dhadakne Do. Past credits include Side Man Broadway, West End, Kennedy Center, [title of show] on Broadway, Dinner with Friends, Bright Sheng’s Madame Mao at the Santa Fe Opera, Amon Miyamoto’s Cosi Fan Tutte in Tokyo (Japanese National Art Festival Award for theatrical production), and HBO’s Peabody Award winning In Treatment. Awards include: Obie Award for sustained excellence, Helen Hayes Award, Henry Hewes and Drama Desk nominations. His design for This Beautiful City was chosen for the 2011 American Exhibit at the Prague Quadrennial of Performance Design and Space.
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Note: Interior house conditions may necessitate alternate exit routes.

Sections A - K and the Pit exit toward stage.

Sections L - U exit toward lobby.

West side exit stairwell left.

East side exit stairwell right.

Balconies
Evacuation Procedures

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

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

Sections 4, 5, 6
Exit through the lobby.

Note: Interior house conditions may necessitate alternate exit routes.

Mezzanine 1, 2, 3
Exit rear through lobby.

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

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

**Restrooms**
Restrooms are located on the lower level of the Fine Arts Center Concert Hall adjacent to the University Gallery and in the Concert Hall main lobby. When available there are additional restrooms in the Rand Theater area. Fully accessible restrooms are available in the Concert Hall and Bowker Auditorium. Restrooms in the Concert Hall for the mobility impaired are located in the lobby and the refuge area outside section 3 on house right.

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

**Late Seating**
Patrons arriving after the start of the performance will be seated at an appropriate break and at the house manager’s discretion.

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Please turn off all pagers and cell phones when entering the concert hall.

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Doctors and persons needing emergency call service are asked to leave their name and seat location with the box office. If you keep a cell phone or pager with you, please use the silent, vibration option.

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

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

For Hearing-Impaired Patrons
Assisted listening devices: Induction loops and headsets are available for patrons with hearing impairments and may be checked out with an ID in the lobby prior to the performance. Compatible with most ALS systems and in compliance with the ADA. A credit card, driver’s license, or valid student ID will be held as security while devices are in use.

**Emergency Closing**
In case of emergency, the lighted, red, exit sign near your seat is the shortest route to the exterior of the building. For your safety, please check the location of the exit closest to your seat and review the evacuation map included in this playbill. Also, follow the directions provided by the ushers.

**Accessible Parking**
An access-parking permit or plates must be visible to parking attendants.

**For Your Viewing Pleasure**
Check out what’s on view in the University Museum of Contemporary Art. The University Museum is located on the lower level of the Concert Hall and is open one hour prior to the start of performances and during intermission. The Museum is also open to the public Tuesday through Friday, 11am to 4:30pm, and Saturday and Sunday, 2 to 5pm.

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

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