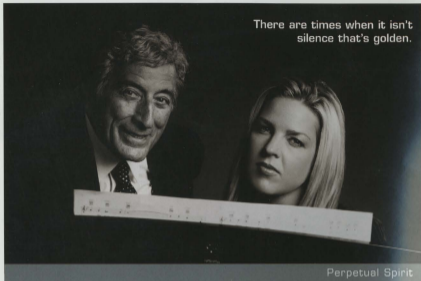


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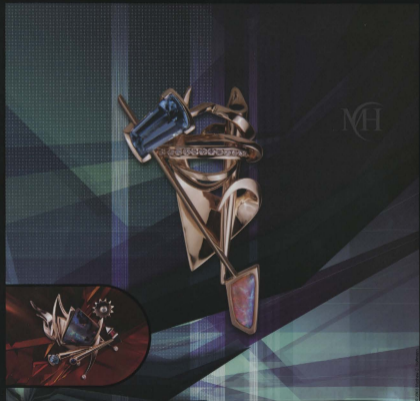


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Here's to 20 years!



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Dear Friends,

We're so glad you're here! Many thanks for participating in the 2003 Ann Arbor Summer Festival's 20th anniversary season celebration.

Truth be told, the year of the Festival's "birth" occurred in February, 1979, when Eugene

Power organized a meeting of friends, business associates, City of Ann Arbor officials and arts faculty from the University of Michigan to discuss the viability of a summer performing arts festival.

His dream was to fill the stage of the Power Center with nationally-acclaimed artists from around the world and down the street. Simultaneously, outside free events would include music, movies under the stars, and a variety of food options—specially geared to families. The festival would take place for approximately three weeks and bring together the very essence of Ann Arbor—town and gown in a unique summer arts partnership. That vision

became reality in 1984, and 20 short years later, from June 13 through July 6, 2003, we pay homage to that dream.

We invite you to join us in celebrating our 20th Festival birthday with very special events both inside and outside - all listed inside our program. Sit back, relax, and let us entertain you. Thanks very much for joining us.

Yours sincerely,

Ery Warshawski
Executive Director

P.S. Throughout the program, please note the many people who make this Festival a reality year after year, through their dedication, contributions, and years of service to this organization.

TWENTY YEARS OF FESTIVAL POSTERS

BY WC BURGARD
JUNE 14 - JULY 5, 2003

In the lobby of the Power Center for the Performing Arts
University of Michigan
121 Fletcher
Ann Arbor, MI

This exhibit can be viewed one hour prior to all scheduled performances during the 2003, 20th Anniversary Season of the Ann Arbor Summer Festival.

Sponsored by the Ann Arbor Summer Festival Board of Trustees.

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The Ann Arbor Summer Festival is a proud member of the following organizations:



International Festival and Events Association
Michigan Festivals and Events Association
Michigan Nonprofit Presenters
Rotary Club of Ann Arbor

Stagehands for the Power Center are members of the International Alliance of Theatrical Stage Employees, Moving Picture Technicians, Artists and Allied Crafts of the United States and Canada.

Very special thanks to Bill Burgard, illustrator of the 2003 Festival poster, and Q LTD for their creation and design of the 2003 ad campaign, season brochure, Festival At A Glance and season program.

WELCOME TO THE 2003 ANN ARBOR SUMMER FESTIVAL



Welcome to the 2003 Ann Arbor Summer Festival. This outstanding community event has been a partner with the City of Ann Arbor since its inception in 1964. Governed by a Board of Trustees consisting of University of Michigan employees and City of Ann Arbor citizens, the Festival is a unique reflection on what makes

Ann Arbor a truly wonderful place to live. With three weeks of stellar entertainment coming your way, the Festival reflects the cultural diversity, character, and genuine warmth of this community.

As a member of the Board, I invite you to join us at one of the 20 fantastic indoor shows that offer everything from jugglers to jazz to the spoken word. Plus, meet us at Top of the Park for free concerts every night that show off the outstanding local music scene along with movies at dusk.

However you choose to enjoy the Ann Arbor Summer Festival, we're glad to have you here and hope to see you return each year.

Sincerely,

John Hiatt, Mayor
City of Ann Arbor



Welcome to the 20th Anniversary Season of the Summer Festival! For two decades, the Summer Festival has united the University of Michigan and the City of Ann Arbor through a wide range of cultural activities and performances. The University is pleased to be part of that tradition, and continues to host Festival performances at both the Top of the Park and the Power Center for the Performing Arts.

The University of Michigan is pleased to partner with the Ann Arbor Summer Festival during its 20th season. I invite you to join us at a performance and to share in the many activities that will occur during the next three weeks. The Summer Festival is a wonderful tradition and a festive celebration of the people and culture of Ann Arbor.

Sincerely,

Mary Sue Coleman
President, The University of Michigan

THANK YOU TO OUR COMMUNITY LEADERS



Ralph Valdez
Senior Underwriting Representative
and Radio Program Host
WDET, 101.9 FM

"WDET is very proud of our association with The Ann Arbor Summer Festival as it brings our audiences together. For as diverse as our audiences are, they are similar in their support of wide-ranging art and cultural events."



Mark Hauptfleisch
President and CEO
MLive.com

Ann Arbor is renowned for its great entertainment. The Ann Arbor Summer Festival strengthens this reputation year after year by bringing in world-class entertainers and promoting family fun. Movies, music, comedy, dance... there's something for everyone! MLive is proud to support the Ann Arbor Summer Festival.



Brian Eisner
Liberty Athletic Club

I am excited that Liberty Athletic Club has the opportunity to be a part of the Summer Festival, an event that has been so important to the Ann Arbor community for many years.



Greg Schaeffle
Senior Vice President
Global Operations,
Paf Life Sciences

Events like the Ann Arbor Summer Festival bring our community together and make living and working in this area more meaningful for all of us. We at Paf Corporation applaud and thank the individuals and groups who give of their time and money to make this a great event. We are honored to contribute to our community by being a sponsor of the Ann Arbor Summer Festival again this year. Together, we all win!



David Center
Director, Ann Arbor
Laboratory's Senior
Vice President,
Pfeizer Global
Research &
Development

The Ann Arbor Summer Festival is certainly the major entertainment event in Ann Arbor in the summertime. As such, it adds greatly to the quality of life in our community, and becomes one of the attractions with which we tempt potential new employees who are considering a move to the Ann Arbor area.



William M. Brasek
President & CEO
Bank of Ann Arbor

As Ann Arbor's only local bank, Bank of Ann Arbor is proud to continue our tradition of support for the Ann Arbor Summer Festival. Year after year the Summer Festival's top quality performances bring vibrancy to our community. The Summer Festival signals the start of summer in Ann Arbor!



Mary Metherwell
Marketing &
Development Director
WEMU, 89.1 FM

WEMU is proud to support the Ann Arbor Summer Festival because we feel that the Festival mirrors what we try to do on the air—that is to put together the best possible blend of national programs complemented by the rich, local talent we are so fortunate to have in this area.



Charlie Crane
Regional President
Commerce Bank

Commerce is honored to have continuously supported the Ann Arbor Summer Festival for the past twenty years. The Summer Festival is a tradition that enriches our community each year. Our congratulations go to Evy and her team for another great line-up!



Michael P. Calancon
Deputy Director
Michigan Public Media

"Michigan Public Media is proud and excited to continue our longstanding partnership with the Michigan Summer Festival. This relationship allows us to be a part of the uniquely Ann Arbor event that brings the best in performing arts to our community."



Rick Robertson
CEO
KeyBank

KeyBank is proud to be a continuing sponsor of the Ann Arbor Summer Festival. We are committed to the community and the those events and programs that make it a unique and attractive place to work, live and play.



David C. Sharp
Publisher
Ann Arbor News

The people at The Ann Arbor News are pleased to be sponsoring the Ann Arbor Summer Festival and to play a small role in an event that is truly unique and helps make our community a premier place to live and visit.



Patricia Garcia
Publisher
Ann Arbor Observer

Summertime. The place to be—community. Bally evenings, many shows. Every night a new surprise. Twenty years. Laughter, tears. Jubilation, celebration.



Dr. James R. Irwin

As a charter member of the AASF board, I remember our dream for presenting a series of performances which would attract a wide range of audiences. We wanted high level performers, a variety of popular appeal, and programs which would attract attendance from far afield. Now, 20 years later, the dream is a reality. Mike and I are extremely happy to lend support to AASF. Congratulations on another exciting season!

WELCOME FROM THE CHAIR AND PRESIDENT, BOARD OF TRUSTEES



Preservation Hall, not to mention our always-free Top of the Park with movies, entertainment and fun for the whole family. None of this would be possible without the outstanding work of the Festival staff under the direction of Evi Wanshowski and including Heidi Grix, Jennifer Fox and Amy Milligan. I would also like to thank our very generous sponsors without whom this would not be possible. Please take a look at our program. I am sure that you will find something new and exciting to try. I know you will not be disappointed. Have fun!

John Clark

John Clark
Chair



Welcome to Summer! In Ann Arbor, Summer means the very best in local, national and international entertainment presented by the Ann Arbor Summer Festival. We are proud to offer our 20th season of high quality, live performances plus a unique, under-the-stars movie theater.

The Festival brings together many different groups seeking entertainment as well as relaxation. Families enjoy our diverse TOP bands and friendly movie selections as well as an ever-expanding selection of local food fare. Teens and their parents are comfortable with our secure, easy-going venue perfect for meeting with friends and being seen by celebrity admirers. Adults of all ages can relax while enjoying a series of comedy in a cosmopolitan atmosphere.

This year our Power Center Series features several world famous artists including Mikhail Baryshnikov, Orchestra Baobab from Senegal and Nadia Salerno-Sonnenberg with The Assad Brothers who hail from Brazil. Returning Ann Arbor favorites include Momix, Preservation Hall Jazz Band, Spalding Gray, Trinity Irish Dance Company, The Fleming Idiots (I'm an honorary member!) and our Independence Day tradition with the Capital Steps. We are so pleased that Ann Arbor's own Paul Keller Orchestra will be featured with jazz vocalist Dee Dee Bridgwater, and the Ann Arbor Symphony will be participating in the musical adventures of the infamous PDQ Bach.

The Ann Arbor Summer Festival offers something for everyone and a wonderful meeting place for our community. We thank the University of Michigan, the City of Ann Arbor and all of our corporate and individual donors for making the Festival both a reality and a success.

Peter F. Schork

Peter F. Schork
Vice President

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www.tickets.com or www.mlive.com/aaef

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On shows designated as Family Friendly (FF), for every adult ticket purchased at full price, you may purchase one ticket for a child of 12 or under at half price. This discount applies only to shows so designated. Children age 3 and under will not be admitted as a courtesy to our patrons and performers.

DAY OF SHOW RUSH TICKETS

Half price tickets are available at the ticket office 90 minutes before each show. Rush tickets are available only to students with a valid ID with a maximum of two tickets per ID. Tickets are for balcony seats only and will be assigned at the discretion of the ticket office. Certain shows may be exempt from assigning rush tickets.

SORRY, NO REFUNDS

All ticket sales are final. If you are unable to use your tickets, you may exchange them on or before the performance date, up to 15 minutes before the show. Tickets may also be donated to the Ann Arbor Summer Festival up to 15 minutes prior to a show. To receive a tax-deductible receipt, call the Festival Office, 734.647.2278.

BOX OFFICE HOURS

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Michigan League Ticket Office
Monday - Friday: 10 am - 5 pm
Saturdays: 10 am - 1pm
Closed Sundays

JUNE 14 - JULY 3

Power Center Ticket Office
121 Fletcher Street
90 minutes before performance until 30 minutes
after the performance begins

POWER CENTER RULES

- Children age 3 and under will not be admitted in consideration of our patrons and performers.
- Latecomers will not be seated until a suitable break in the program.
- Cameras and recording devices are prohibited in the theatre.
- All cell phones, paging devices, and electronic alarms should be switched off before entering the auditorium.



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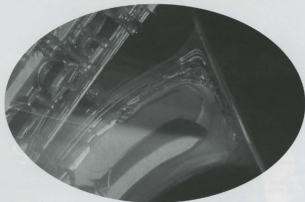
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SATURDAY, JUNE 14, 8:00 PM

SUNDAY, JUNE 15, 2:00 PM

Momix in Baseball

Artistic Director Moses Pendleton
Lighting Design Moses Pendleton, Mitchell S. Lovine
Lighting Supervisor / Production Stage Manager Mike Riggs
Technical Director / Master Electrician Woodrow Dick
Assistants Ja'Hain Clark, Erin Elliott, Steve Gonzales, Renee Jaworski, Lisa Nafegar, Solveig Olsen, Terry Pexton, Cynthia Quinn, Brian Sanders, Brian Simerson
Projections Moses Pendleton
Prop and Costume Construction Alan Boeding, Kitty Daly, Jill Satterfield, Kim Doyle
Performed by Tim Acito, Erin Elliott, Steve Gonzales, Suzanne Lampi, Heather Magee, Cynthia Quinn, Brian Sanders

PROGRAM LINE UP

Subject to Change



Spirit of the Green
Bush League
Bat Habits
Glove At First Sight
Infielder's Choice
Back, Back, Back, Back,
Way Back
Rite of Spring Training
Baseball on the Brain
"Something Bigger"
The Umpire Strikes Back

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Atom Ball
The Wind-Up
Breakfast of Champions
We Will Walk You
We Are The Champions
Requiem For A Slugger
Prospero's Pitch
Epilogue

SATURDAY, JUNE 14

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Ann Arbor Observer

SUNDAY, JUNE 15

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Ann Arbor Observer



ABOUT THE COMPANY

Known internationally for presenting work of exceptional inventiveness and physical beauty, MOMIX is a company of dance-theatricalists under the direction of Moses Pendleton. For 22 years, MOMIX has been celebrated for its ability to conjure up a world of surrealistic images using props, light, shadow, humor and the human body.

In addition to stage performances worldwide, the company has frequently worked on special projects and in film and television. MOMIX has made five Italian RAI television features broadcast to 55 countries (including the USSR and China) and has performed on Antenne II in France. MOMIX was also featured in PBS's "Dance in America" series. The company participated in the "Homage à Pizzaro" in Paris and was selected to represent the US at the European Cultural Center at Delhi. MOMIX dancers Cynthia Quinn and Karl Baumann played the role of "Blazy" in the film "FX II," under the direction of Moses Pendleton. The company is featured on a Decca Records laser disc, appearing with Charles Dulci and the Montreal Symphony in the Rhombus Media film of Mussorgsky's "Pictures at an Exhibition," winner of an International Emmy for Best Performing Arts Special. In 1992, Mr. Pendleton created "Bat Habits," developed with the support of the Scottsdale Cultural Council / Scottsdale Center for the Arts, Scottsdale Arizona and the University of Washington to celebrate the opening of the San Francisco Giants' new spring training

Baseball Features the Music of:

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park in Scottsdale, Arizona. This work was the forerunner of "Baseball" which was created by Mr. Pendleton in 1994. MOMIX is featured in one of the first IMAX films in 3-D. "IMAGINE" premiered at the Tucson Expo 93 and subsequently released at IMAX theaters world-wide. MOMIX has performed throughout the United States, Canada, Spain, Greece, Italy, France, Germany, Russia, Denmark, Spain, England, Austria, Ireland, Holland, Argentina, Mexico, Brazil, Chile, Japan, Taiwan, Singapore and Australia. The company is based in Washington, Connecticut.

ARTISTIC DIRECTOR

For thirty years Moses Pendleton has been one of America's most innovative and widely performed choreographers and directors. One of the founding members of the ground-breaking Pilobolus Dance Theater in 1971, he formed his own company MOMIX in the early 80's. Mr. Pendleton has also worked extensively in film, TV, and opera and as a choreographer for ballet companies and special events.

Mr. Pendleton was born and raised on a dairy farm in Northern Vermont, and his earliest experiences as a showman came exhibiting his family's dairy cows at the Caledonian County Fair. He received his B.A. in English Literature from Dartmouth College in 1971 and immediately began touring with Pilobolus. The group shut to fame in the 1970's, performing on Broadway, touring internationally, and appearing in PBS's "Dance in America" and "Great Performances" series.

By the end of the decade, Mr. Pendleton had begun to work outside of Pilobolus, performing in and serving as principal choreographer for the Paris Opera's "Integrate Erik Satie" in 1979 and choreographing the Closing Ceremonies of the Winter Olympics at Lake Placid in 1980. In 1981 he created MOMIX, which rapidly established an international reputation for highly inventive and often illogicalistic choreography. The troupe has been touring steadily and is currently performing several programs internationally.

His film and television work includes the feature film "FXII," with Cynthia Quinn, "Moses Pendleton Presents Moses Pendleton" for ABC ARTS cable, winner of a Cine Golden Eagle award, and "Pictures at an Exhibition," with Charles Dulci and the Montreal Symphony, which received an International Emmy for Best Performing Arts Special in 1991. Mr. Pendleton has made music videos with Prince, Julian Lennon, and Cathy Dennis, among others. His 3-D film "Imagine" was released in IMAX theaters worldwide in 1994.

An avid and original photographer, shows of Mr. Pendleton's work have been presented in London, Milan, Montreal, and Aspen. Images of his extensive annual sunflower plantings at his home in northwestern Connecticut have been featured in numerous books and articles on gardening. He is the subject of the book "Salto di Gravita," by Lisavetta Scarbi, published in Italy in 1999.

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Auguste Rodin, French, about 1911, The Age of Bronze, Age 29 (left),
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THE HISTORY

The band was founded in 1970 to animate a new elegant night club just opened in central Dakar, around the corner from the Place de l'Indépendance and not far from Senegal's National Assembly. It was meant to be a meeting place for politicians, intelligentsia and

wealthy businessmen, so the band needed to have a certain chic. The club owners poached six musicians from their famous rivals, the resident Star Band (later to launch Youssou N'Dour) of the Miami Club. These included the two singers Balla Sidike and Rudy Gomis, both from Casamance, and the brilliant self-taught guitarist Barthélemy Attiso from Togo. Attiso, who had moved to Dakar to study law, had initially taken up music just as a night job to finance his studies, but it was soon clear that he had a phenomenal talent.

In addition to these three musicians, (all of whom are back in the re-formed band), they recruited the charismatic Wolof griot singer Lays Mboup with his soaring Wolof griot vocals. Other musicians included Latif Benjedoum of Moroccan origin, on rhythm guitar, Charlie N'Daye, from Casamance, on bass, Mountaga Kote, a Mankina griot from eastern Senegal, on drums, and Issa Ceesko, also a Mankina griot originally from Mali, on saxophone. The club called itself Baobab, and so did the newly formed band. And under the circumstances, it turned out to be an uncannily appropriate name.

TUESDAY, JUNE 17, 8:00 PM

Orchestra Baobab

AN INTRODUCTION

Senegal is a country with a rich musical heritage and one of the most vibrant pop music scenes on the African continent. Its music today is dominated by one main sound—the breathtaking rhythms of mbalax, the music of the Wolof people in the north of the country. But it was not always so. In the 1970s the style that filled Senegal's airwaves was a fusion of Afro-Cuban elements with various local sounds drawn from Senegal's diverse cultural traditions. And the undisputed masters of this fusion were the legendary Orchestra Baobab.

Baobab exploded onto the Dakar scene in 1970 and immediately became the top local band, famous for their sublime and sophisticated arrangements, lyrical vocals and dazzling guitar solos. For a decade they reigned supreme, recruiting some of the finest musicians from around the country, especially the south—as well as from further afield in West Africa, making them one of Senegal's most cosmopolitan and versatile bands.

There were two qualities that set them apart from most other groups of the period. One was their approach to the Cuban sound, which went far beyond mere imitation. They actually created their own deliciously mellow Cuban-style rhythms in

a uniquely Baobab way. Second, while other bands were fusing the Latin fringe with Wolof melodies, this was only one of the regional styles that Baobab drew upon. More important for them were the rolling harmonies and intensely melodic drumming traditions of Casamance (in southern Senegal), where several of the band members had grown up. The combination of Casamance plus Cuba created something completely new and entrancing that was to become Baobab's trademark.

Their hauntingly beautiful, and rocking songs such as "Ultras horas," "On verra ça," "Autorial," "Sutukum" and "Coomba" became all-time great hits in West Africa. They recorded more than 20 albums (on LP format) between 1970 and 1985, several of which were re-issued from time to time on bootleg LPs and cassette—as was all too often the case in those days. Fortunately for Baobab, however, the UK label World Circuit released (in 1989) a much acclaimed album, aptly titled "Pirates Choice," with some tracks the group had first recorded in 1982, opening with the sultry piece "Ultras horas." With this, Orchestra Baobab were launched around the world. DJs snapped up the album. Among connoisseurs of West African music, it achieved almost cult status. But too late—the band had already split up... for the time being, at least...

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ORCHESTRA BAOBAB

The Baobab is one of the most emblematic and majestic trees of the African savannah. It is slow growing and enduring; it lives many hundreds of years, and it is considered sacred—and therefore is not used for carving or for firewood. If you cut it down it will always grow back, unless you burn the roots for days on end. It's said that in pre-colonial days, griots used to be buried in the hollow of the giant, grey, gnarled baobab trunk. Perhaps they infused the tree with the spirit of music.

The early '70s were years of optimism and economic growth in Senegal, and there was a flourishing nightclub scene with dozens of bands. The country had gained its independence in 1960 and under the leadership of its first president, the poet Leopold Sédar Senghor, culture was high up on the political agenda. Senghor championed his philosophy of *négritude*—a celebration of the African character, in which music played an important role. It had to be both modern—to suit the mood of independence—and rooted in local traditions, to mark the identity of the new nation-state. Baobabs fit the agenda perfectly and people flocked to the club to hear them.

The young group were an instant success. Their first recordings were huge local hits, like the minor-key ballad "Ni Daye." In those early days the band was lending towards a strongly Wolof sound, thanks to the vocals of Leye M'booup—ten years ahead of the trend, before Youssou N'Dour and others made it truly fashionable. Tragically, however, M'booup died in a car crash in 1974. The band began moving in new directions.

Balla Sidibe, Rudy Gomis, both from non-griot backgrounds, took over as lead vocalists along with Wolf griot Ndiouga Dieng, while other well-known singers such as Thione Sek (whose superb vocals on the Baobab song "Bamba" are a perennial classic) and Madoune Diallo were brought in on an ad hoc basis. The Wolof element continued as one of their stands, with songs like "Doul Ma Min," while Diallo was the most intensely Cuban-sounding of the singers, with a true *sonero* voice, even singing in Spanish on such songs as "El son le tema." But it was Sidibe and Gomis who introduced the sounds of their native Casamance, with all its sensuality and hint of melancholy.

CASAMANCE AND THE 1980s

Casamance is a very different sonic world to that of Dakar, reflected in its more tropical climate and lush vegetation, and its different ethnicities and languages, each with their own musical styles: Jola, Manjak, Mandinka, Balanta, and Portuguese-Creole, among others. Sidibe and Gomis had been brought up amidst the tuned drum ensembles of the Jola, the dancing balafons of the Balanta, the high-energy gambia drums of the Creole, the swinging and punchy strumming of the Mandinka kora. Their songs evoked these traditions with subtlety and grace, with a series of hits such as "On verra ça,"

ganced to at clubs and parties up and down the country through the late '70s.

The sounds of Casamance were diverse in themselves and diversely became the trademark of Baobab. The cement that held it all together was the crystal-clear guitar of Atliiso, who fearlessly runs the entire fretboard, sometimes in chords, sometimes in brilliant solo lines, always with staggering precision and musicality. He composed and arranged for the band, giving their music structure and pace. Above all, he gave them groove. Few other West African bands can match Baobab for their sheer groove.

But by the early 80s times were changing and there was a definite mood swing in Senegal. In 1981 a new president, Abdou Diouf was inaugurated and there was a new sound in the nightclubs, the sound of Wolof mbalax. Suits and ties were being abandoned for bouzous, and Cuban rhythms and pachanga were exchanged for adaptations of the sabar street dances. Youssou N'Dour was the young rising star, and he introduced the frenetic sabar and tama drums into his band, together with rap, and influences from jazz and soul.

The Baobab club had closed down in 1979 and the band had moved on to new locations. But their melior style was overtaken by the craze for mbalax and they found themselves with dwindling audiences. To make matters worse,

fighting had broken out in Casamance. There was a new political movement that advocated Casamance's secession from Senegal, and as it gathered momentum there was intense guerrilla warfare in the region. Rudy Gomis' haunting song "Ultras Horas," recorded in 1982, with its angular minor-key melody and boding lyrics, turned out to be a grim prophecy of war much to his distress, since he later lost several family members in the fighting.

One by one, members of the band left, either to form their own groups, or in the case of guitarist extraordinaire Barthélemy Atliiso, to return to his native Togo and take up his original profession as lawyer.

He put down his guitar and didn't touch it for fifteen years. By 1987 the band had completely broken up—or so it seemed....

THE BAND REGRUUPS AND RECORDS A NEW ALBUM

In 2001 Nick Gold, director of World Circuit, decided to reissue once again the album "Pirates Choice," this time with some previously unreleased material from the same 1982 sessions. Baobab had unwittingly played an important role in the fortunes of World Circuit. It was Baobab's mellow arrangements of Cuba's dance rhythms that had first inspired Gold to research Cuban music, leading eventually to the most successful ever world music album, the Buena Vista Social Club. Gold was already collaborating with Youssou N'Dour on several other Senegalese projects and so he enlisted N'Dour's support for an Orchestra Baobab reunion concert.

N'Dour reunited the idea wholeheartedly. As a young singer he had greatly admired Baobab and he felt the time was right to re-introduce them to Senegalese audiences. "They had such a clean sound, and they were pan-African. We're ready for this to come back. We've put up barriers in our music," he comments, referring to the current trend for an almost entirely Wolof sound at the expense of Senegal's other musical traditions, "and we have to bring the barriers down. All the young kids, they understand now just how important those years, the '70s, were for their music, so they're ready to listen."

It didn't take much persuasion to get the core members of Baobab back together again for a reunion concert at London's Barbican Centre in May 2001. Atliiso dug his guitar out of the cupboard in Togo, went to Dakar and began working around the clock to recapture his technique. Balla Sidibe and Rudy Gomis had

remained in touch, and sounded like they had never been apart. Cherno Kotte, sax player and brother of drummer Mouninga, ex-Super Etoile, was enlisted.

Balla Sidibe, Rudy Gomis, and Ndiouga Dieng, the original singers, were joined by a fourth singer, the young Wolf griot Assane M'booup, with his inspirational high-pitched voice sounding uncannily like that of the late Leye M'booup. And though Baobab hadn't played together for all those years, they proved that they were still one of the great live bands of West Africa. Their music sounds as powerful as ever, a refreshing take on Senegal's cultural diversity, driven by the mesmerizing solos of Atliiso, who must be rated as one of Africa's finest guitarists.

In November 2001 Baobabs, by now in tip-top form after a successful autumn tour of Europe, recorded an entirely new album in the Livingstone Studios in North London. Recorded by Gerry Boys, and produced by Nick Gold and Youssou N'Dour, it has a totally live feel. The album includes some stunning new material, like the song "Ndongo Diara" by Assane M'booup, as well as some old favorites, among them the enchanting "On verra ça," with sumptuous vocals from Balla Sidibe. Atliiso repeats his warm-hearted Cuban dance track "Nawa" ("That's right") sung in his own language, Mina, with an inimitable guitar solo.

The album includes several special guests. Issa Cissoko joins Cherno Kotte, to provide full-blooded and explosive saxophones. Medoune Diallo sings a new version of the gorgeous Cuban number "El son le tema." And for a re-take of the belated "Ultras Horas," they're joined by none other than Cuban superstar Ibrahim Ferrer as well as Youssou N'Dour himself.

And so the ancient tree breathes a renewed spirit back into Senegalese music—with some of the most sublime dance grooves of West Africa.

Written by Lucy Duran



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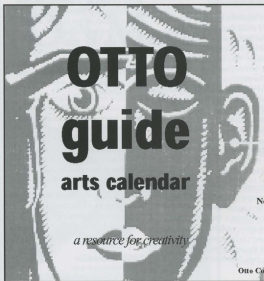
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WEDNESDAY, JUNE 18, 8:00 PM

The Django Reinhardt New York Festival

The Django Reinhardt NY Festival is the first of its kind in America and going into its 4th year at the legendary club, BIRDLAND on West 44th Street in Manhattan.

Conceived by Producers Pat Philips & Effere Straffa, this Festival is unique as it brings to America the top artists of the Django Reinhardt "hot swing" style of Jazz from Europe (many of whom are coming to our shores for the first time) and combining them with our own great Jazz stars as Guests!

The Festival pays tribute to the legendary guitarist, Django, who became famous in the 20s and 30s when he teamed with the brilliant Jazz Violinist, Stephane Grappelli, to form The Hot Club Quintette. This group became the rage of Europe performing the great American standards and Django originals in a virtuosic, infectious, melodic, hot swing style that took the music world by storm.

Some of the fabulous artists that have been part of the Django Reinhardt NY Festival the past three years are Bireli Lagrene, Babik Reinhardt, Jimmy

Rosenburg, The Ferre Brothers, Dorado Schmitt, Angelo Debarre, and Florin Niculescu. The American greats that have been Guests of the Europeans are Bucky Pizzarelli, James Carter, Ken Peplowski, Frank Wess, Paquito D'Rivera...and more.

The excitement has been enormous and so the Producers decided to take DJANGO ON THE ROAD.

BIOGRAPHIES

Ludovic Beier is a master of the accordion. Only 25 years old, he is playing in the French and European musical scene with some of the top players of The Django/Swing/Jazz style including Angelo Debarre, Florin Niculescu, and Dorado Schmitt.

He certainly is giving the accordion a new name as his fingers go across the keys in an almost unbelievable way, both swinging and amazingly creative in his improvisation. Along with his virtuoso playing, he composes and arranges, and he has his own band as well.

Accordion will never be the same under his knowledgeable hands and the new directions he takes. Besides playing around Europe at top festivals and clubs including recently at the Burghalisen Festival outside Munich, Germany, he appeared at the 2002 Django Reinhardt NY Festival where he brought the house down!

Born in 1979, Samson Schmitt learned the guitar from his father, Dorado, and benefits from being part of a musical family. His music mixes the best of his influences with his own inheritance. Django Reinhardt's Manouche Jazz, his father's taste for perfection, technical expertise, and a link between tradition and modernity together with his own personal influences...George Benson, Didier Lockwood, Rochard Galiano, Bireli LaGrene, Toots Thielemans, Florin Niculescu, Sylvain Luc, Angelo Debarre...

From 1990 to 1999, he played with the Dorado Schmitt Quintet, the Kokweiss Group and with Hono and Gino Reinhardt.

Between 2000 and 2001, he played with Alexander Cava Ziere, Tchaoulo Schmitt, Angelo Debarre, Jimmy Rosenberg...and now has his own group... the Samson Schmitt Quartet with Dominique Di Fiazza as a guest. His family tradition pushes him forward towards a Manouche Jazz even more creative and joyful.

Angelo Debarre is ranked one of the greatest, if not the best, player of the Django style of music. As a Manouche musician, he started playing the guitar with his family at 8 years old. He then turned to drums but came back to the guitar in 1984 to form the first Anglo Jazz Quintet.

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DIJANGO REINHARDT

He is at ease with both the Zigane and Manouche styles and performs along with Pedro Ivanovitch, Anabat, Rayo, Serge Camps, Bratsch as well as Boyan Zulfkarpasic, Xavier Desandre-Navarre, or Moreno, Bireli Lagrene, Jimmy Rosenberg...His musical style denotes a very strong personality and a capacity to embellish in the pure Gypsy tradition through all his musical encounters. Angelo is also a "master" of improvisation. According to French critic Fred Lökéau, Angelo Desarre is certainly one of the best representatives of Manouche Jazz on the acoustic guitar. He performs around Europe at festivals and clubs and appeared at The Django Reinhardt NY Festival in 2001 and 2002 to standing ovations!

Brian Q. Torff is a renowned bassist and composer, and is currently Music Program Director at Fairfield University. He is a featured bass soloist, and currently appears with his seven-piece band, Thunderstick, featuring a horn section, with jazz violinist Ramon Sabien, as well as the Union Trio and many other groups. He performs in jazz festivals around the U.S., has founded the Fairfield University Summer Jazz Camp, and has served as co-chair person for the music advisory board for the National Endowment for the Arts.

Brian Torff's professional career began in 1974 when bassist Mill Hinton offered him the opportunity of touring with Cleo Laine. During the late 70s, Torff recorded and performed with pianists Mary Lou Williams and Marian McPartand, and toured Australia, New Zealand, and Hong Kong with violin virtuoso, Stephane Grappelli. He played in pianist Emel Gerner's last group and worked in the big bands of Oliver Nelson and the Thad Jones-Mel Lewis Orchestra.

In 1979, Brian Torff joined in a duo with pianist George Shearing. In the course of their 1 1/2 year collaboration they toured throughout the U.S., Europe, Brazil, and South America and were featured on the

NBC Tonight Show, Merv Griffin, and their own PBS special from New York's Café Carlyle. They received worldwide acclaim and were invited to perform at the White House in 1982 for President Reagan. Their third album won a Grammy for vocalist Mel Torme.

Brian Torff is a noted composer who has contributed works for records with George Shearing, Larry Coryell, and his own recordings—Hitchhiker of Karoo, Manhattan How Down, and Working On a Bessie. He has written scores that have been performed by the Boston Pops, Los Angeles Philharmonic, and the Pittsburgh Symphony, and has appeared as conductor, composer, and clinician for numerous high school and college jazz festivals.

Brian Torff was named faculty member of the year by the AHANA students and the Office of Multicultural Relations at Fairfield University. He has taught African drumming as part of the Upward Bound program for inner city students and has recently published articles on Mary Lou Williams, Stephane Grappelli, is a regular columnist for Jazz Improv Magazine, and is listed in the Groves Dictionary of Jazz. He has been featured in the New York Times, Chicago Tribune, and many other music publications.

Dorado Schmitt was born in the Lorraine Region in France in a Gypsy tribe in 1967. At 12, his father, influenced by Django Reinhardt, started to teach him the guitar and then violin as well. In 1978, Dorado founded the Dorado Trio with his brothers in law, Gino Reinhardt and Honor Wintersten, later joined by guitarist Claudio Fawari so that Dorado could play on the violin as well.

His career was going well until 1988 he suffered a terrible car accident which led to an eleven-day coma. Luckily he survived, but with 3 bone fractures. He thought his career was over, but after two years, he re-appeared on the stage with Gino and Honor as a trio.

In 1993, he played many concerts in France, Germany, Corsica, the Opera of Paris, also for the President of France, Francois Mitterand, and at the famous Django Reinhardt Festival in Samosur Sur Seine.

He has been featured in three very important films "Les Fous du Django," "Nuages," and "L'atcho Drom." He has gone over to record with many top artists in Europe and now performs in a group with his very talented son, Samson Schmitt. At the Samosur Festival in 2000, he was awarded with the prestigious Django D'or Award in memory of Django.

In 2001, Dorado Schmitt was selected to host the Django Reinhardt Gypsy Festival in Fontenay Sous Bois-Paris with his special guest Bireli LaGrene... They performed before 3,000 people. In 2001, he came to America for the first time to perform at the Django Reinhardt NY Festival at Birdland where he was such a sensation that he was invited back in 2002 and then to appear at Lincoln Center to celebrate Django Reinhardt in a concert also produced by Pat Phillips & Ettore Stratta, marking 50 years since the passing of Django.

Dorado Schmitt is considered to be one of the top musicians worldwide both on guitar and violin with his particular "Dorado" style.

As many gifted musicians, Serge Camps was born in a family of musicians. He started to play the guitar at 14 and by 15 was hired as a bass player in a Russian cabaret in Paris. His encounter with Mark de Louche resulted in the famous Baïkaïka Ensemble that was then hired by Russia-German singer Ivan Rebruff in 1968 and with whom Serge has been playing guitar for 20 years. He also recorded the one and only disc made by movie actor Yul Brynner as well as some by Gypsy artists such as Alocha Dimitrievitch. Serge plays regularly with the great guitarist Angelo Debarre with whom he has recorded many CDs as well as with many other important artists. He came to America in November 2002 to be part of the Django Reinhardt NY Festival at Birdland.

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PRESERVATION



The building needs painting (no one would dare wash a brush), the floorboards are loose (no one would dare nail them), and the seating area consists of old benches, loose cushions, and odd kitchen chairs. An old wicker basket sits near the entrance as a repository for donations to the musicians who "rehearse" there—the same basket used since the 1950's.

In 1952, when the Hall was still an art gallery the owner, a New Orleans Jazz buff, invited the musicians who helped create this sound

THURSDAY, JUNE 19, 8:00 PM

Preservation Hall Jazz Band

Bass	Ben Jaffe	Trombone	Frank Demond
Clarinet	Ralph Johnson	Trumpet	John Brunious
Drums	Joseph Lastie, Jr	Banjo	Carl LeBlanc
Piano	Rickie Morie		

In the spirit of spontaneity, all songs will be announced from the stage.

Originating in the early part of the century, New Orleans Jazz is not to be confused with the two-beat Dixieland style. The tempo is a shade slower than the other jazz forms and the melody is always clearly heard with improvisation at its heart. Unobscured by complicated arrangements, its greatness lies in its simplicity. Bands generally consist of five to seven pieces, with the trumpet usually the musical leader.

Historic Preservation Hall is like an old cornet in a patina of unshined brass, but blown by a master player. Pretty it is

not, but when judged by the superb sounds which come from it, it is beautiful.

Preservation Hall is an idea more than a structure; it is where New Orleans Jazz is preserved. Built as a residence in the heart of New Orleans' French Quarter around 1750, it later served as a tavern during the War of 1812. It later became a home for creative artists and writers and eventually an art gallery. Today it is the physically blemished, but artistically impeccable home of the great Preservation Hall Jazz Band when not on tour.

early in the century to "rehearse" for his friends. The friends heeded the call of the basket to pay the musicians. Soon the music took over and the art gallery moved next door. In 1961, Sandra and Alan Jaffe, a Pennsylvania couple with affection for jazz, took over the building.

Today, Preservation Hall is a "must-see" for any visitor to New Orleans. Among the jazz lovers who flock to the place are young musicians from all over the world who come to learn how to play New Orleans Jazz—music that will live through these disciples when the great originators now playing are gone. Today, you don't need to travel to New Orleans to hear this unforgettable music. The Preservation Hall Band spends about four months each year on tour.

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PRESERVATION

Benjamin Jaffe (Bass)

Ben, the youngest member of the band, is a recent graduate of the Oberlin Conservatory of Music. Although a newcomer to the band, Ben is very familiar with the sounds of New Orleans. Ben's parents Allen and Sandra Jaffe moved to New Orleans in 1960 and opened Preservation Hall the following year. Allen played tuba with the band and managed the Hall until his untimely death in 1987. Ben began his music studies in grammar school with his future bass teacher Walter Payton, also a musician at Preservation Hall. Besides performing with the band and managing Preservation Hall with his mother, Ben also teaches at the New Orleans Center for Creative Arts, an arts magnet high school.

Ralph Johnson (Clarinet)

Ralph speaks of his father, musician "Son" Johnson with warm sentiments and respect. "He put the clarinet in my hand when I was seven years old and taught me the fundamentals." But the tradition of New Orleans jazz is something that Ralph was born into in 1938. "This tradition is a natural thing that is inside of you? You can't be taught how to swing." Digesting the music that surrounded him, and playing with New Orleans legends for years, Ralph became a respected musician in the community. Today, Ralph continues a great legacy of clarinetists, like Willie Humphrey, that have performed at Preservation Hall. "I feel like I am playing from the giants that came before me. I bring happiness to the music. I play the clarinet to make someone smile."

Joseph Lastie Jr. (Drums)

The Lastie family is one of the largest and most highly regarded musical families in New Orleans; both of Joe's Grandfathers played drums, his mother plays piano and his Uncles Melvin, David, and Walter played trumpet, saxophone, and drums respectively. When he was only 8, his Grandmother gave Joe a set of drums. He was a natural and immediately began performing in church services and with local gospel groups. In the early 1960s,

Joe's family moved to New York where he joined the pit orchestra for the New Orleans musical "One Mo' Time." This job led to other musical opportunities and his eventual return to New Orleans. In 1989, Joe joined the Preservation Hall Jazz Band and has been a regular member ever since.

Rickie Monie (Piano)

Rickie, an accomplished pianist and clarinetist, has been performing at Preservation Hall since 1982 when he first substituted for Sweet Emma Barnett. Rickie's first musical experiences took place in local churches where he accompanied New Orleans' finest choirs on piano. He pursued his love of music in college where he studied both clarinet and piano at Dillard University. After graduation, Rickie joined Dejan's Olympia Brass Band and performed with them regularly on clarinet and piano. Today, Rickie can be heard playing at several churches in the New Orleans area as well as Preservation Hall.

Frank Demond (Trombone)

Born April 3, 1933 in Los Angeles, CA Frank became interested in New Orleans Jazz when he heard the Kid Ory Band in the 1940s. His first instrument was the ukulele, but he soon taught himself banjo and trombone. When performing on the West Coast during the late 1940s and into the 1950s Frank performed with dozens of New Orleans musicians, such as Johnny St. Cyr, Alton Purnell, Ed "Monty" Gariand, and George Lewis. At this time, Frank met Jim Robinson, who later became his teacher and dear friend of over twenty-five years. Also at this time, Frank would sit in with Billie and DeDe Pierce and their Preservation Hall Jazz Band when they performed at Stanford. Frank first came to New Orleans in 1968 and moved there permanently in 1974 to play regularly with Percy Humphrey at Preservation Hall. Frank can be heard on all of the Preservation Hall recordings. His mentor, Jim Robinson can be heard on "Sweet Emma and her Preservation Hall Jazz Band."

John Brunious (Trumpet)

Born in 1940, John grew up and matured in a cradle of jazz. Growing up in New Orleans, he recalls when his father, John Brunious Sr., a sought after composer, arranger and trumpeter, would entertain the founders of New Orleans Jazz. John's father and jazz legends like drummer Paul Barbarin and guitarist Johnny St. Cyr would talk music as well as share stories about their days with Louis Armstrong. Sitting in the room, listening attentively during these gatherings, John witnessed and absorbed the history of jazz. At age ten, he took his own steps as a budding musician by studying the trumpet under his father's tutelage. Within a few years, John was already filling in on local brass band gigs. As he grew older, John became a fixture on the French Quarter music scene, learning from great musicians and eventually, leading his own bands. By 1977, John had become a successful local musician and know internationally for the "150 some odd recordings" he has performed on. In 1983, a veteran band leader and trumpet player, he began leading bands at Preservation Hall, performing with some of the same people that he had admired growing up. Today, John leads his own band and can be heard on Wednesday and Saturday when he is not on tour with the band.

Cari LeBlanc (Banjo)

Picking up music at the early age of twelve, Cari has always held firm to his passionate belief in the diversity of New Orleans culture and music and the way it is infused in every note he plays. The "inflectious beat that can be found anywhere from Mardi Gras Indian tribes, to brass bands, to New Orleans rhythm and blues" also comes through clearly in his banjo playing in a traditional jazz context. To understand and play this traditional music, says LeBlanc, is "to understand how all this other music came about." Performing regularly at Preservation Hall, as well as for such past musical productions as Selchimo: America's Musical Legend, LeBlanc touches broad audiences with a music that evokes singing, dancing, and one's joyful spirit.



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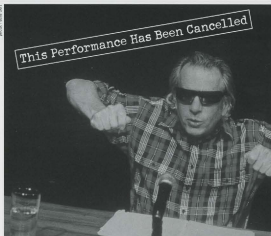


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SPALDING GRAY

Photo: David S. Lee



FRIDAY, JUNE 20, 8:00 PM

It's A Slippery Slope

Written and performed by Spalding Gray

Creative Consultant Paul Spencer

Commissioned by John F. Kennedy Center for the Performing Arts

Spalding Gray, a writer, actor and performer, has created a series of eighteen monologues which have been performed throughout the United States, Europe, and Australia, including: Sex and Death to the Age 14; Hoops, Cars and College Girls; A Personal History of the American Theater; Indie and Alier (America); Monster in a Box; Gray's Anatomy; It's a Slippery Slope; Morning, Noon and Night, and the Obie Award-winning, Swimming to Cambodia.

Gray performed the lead on Broadway playing Secretary William Russell in last year's production of Gore Vidal's *The Best Man*. In addition, he has kept up a steady series of appearances on and Off-Broadway include Gray's portrayal of the Stage Manager for the revival of Thornton Wilder's *Our Town*, directed by Gregory Mosher, and Hoss, in the Performance

Group's New York premiere of Sam Shepard's *Touche of Crime*. With the Wooster Group, which he co-founded in 1977, Mr. Gray wrote and performed the autobiographical trilogy, *Three Places in Rhode Island*.

Gray's film credits include: James Mangold's *Kate and Leopold*; Jesse Dylan's *How High?*; Roland Joffe's *The Killing Fields*; Jonathan Demme's *Swimming to Cambodia*; Peter Cohn's *Drunks*; David Byrne's *True Stories*; Robert Mulligan's *Clara's Heart*; Gary Marshall's *Boaches*; Paul Mazursky's *The Pickle*; Steven Soderbergh's *King of the Hill*; Ron Howard's *The Paper*; John Boorman's *Beyond Rangoon*; and Jeremiah Chechik's *Diabolique*. Television appearances by Gray include the HBO Special, *Terrors of Pleasure*, and HBO's Premiere film, *The Image* (with

Albert Finney), *The Nanny*, and *Zelda* directed by Pat O'Connor.

Publications include a collection of monologues, *Sex and Death to the Age 14* (Random House); *Swimming to Cambodia* (Theater Communications Group); *In Search of the Monkey Girl* from *Aperure Press*; *Orchards* (Monster in a Box); *Gray's Anatomy* (Vintage); the novel *Impossible Vacation* from Knopf; the novel *It's a Slippery Slope* was published by Farrar, Straus & Giroux in the fall of 1997, and was released on compact disc by Mercury Records in the spring of 1998.

Gray has received a Guggenheim Fellowship and grants from the National Endowment for the Arts and The Rockefeller Foundation. He recreated his role in *Our Town* for PBS's *Great Performances*. His monologue *Gray's Anatomy* was released as a film directed by Steven Soderbergh in the spring of 1997. Gray's most recent monologue, *Morning, Noon and Night* was published by Farrar, Straus & Giroux and premiered at the Goodman Theater in September 1999 and opened at Lincoln Center for a three month run in the fall of 1999. He is presently at work on a new monologue.

Paul Spencer is a freelance writer from New York City. He is best known for his award-winning advertising for the New York State Lottery and for his work on the 1992 Clinton/Gore campaign. He recently finished a television pilot and is currently working on a film. This is his first project with Spalding Gray.

There will be no intermission.
Special thanks to Suzanne Gluck for the title.

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Photo: Len Dornick



SATURDAY, JUNE 21, 8:00 PM

Trinity Irish Dance Company

Founder and Artistic Director Mark Howard
Rehearsal Director Deirdre Mahoney
Assistant Rehearsal Director Ashley Purl
The Company Noreen Coniff, Torrey Duns, Ellen Gahl,
Ivy Goldman, Deirdre Mahoney, Shannon Malco,
Laura McNamara, Ryan Marie Morris, Alison
O'Connor, Natalie Prokopij, Ashley Purl,
Paddy Quinn, Sadie Stolmeister, Katie Wright
The Musicians Tim Fleming, Sean Ryan, Stone
Production Stage Manager Tim Morrison
Production Sound Engineer Marcos Sueiro
Company Manager Michael Carr



PROGRAM

JOHNNY (1990)

Choreography Mark Howard
Original Music Mike Kirkpatrick
Vocals Yvonne Bruner
Lighting Stan Pressner
Costumes Birgit Rattenborg Wise
The Company

Created for and premiered by the Trinity Irish Dance Company on ABC's The Tonight Show with Johnny Carson, NBC Studios, Burbank, California, March 15, 1991. The show isn't the same since Johnny left... neither is this piece! Johnny has been sponsored by a generous grant in memory of Florence Burchett Barking.

BLACKTHORN (1992)

Choreography Mark Howard
Music Stone and Ned Foleketh
Lighting Stan Pressner
Costumes Birgit Rattenborg Wise
The Company

The original steps of Blackthorn represent the rhythmic soul that permeates all Irish dance...and besides, it helps facilitate a much-needed costume change at this point in the program.

STEP ABOUT (1991)

Choreography Mark Howard
Music Liz Carroll
Lighting Stan Pressner
The Company

MUSICAL INTERLUDE

CURRAN EVENT (2000)

Choreography Sean Curran in collaboration with the dancers
Original Music Kila
Body Percussion Tigger Reinford
Lighting Stan Pressner
Costumes Sean Curran
Rose Marie McGarry
The Company

Using techniques from the post-modern choreographer's lexicon, Curran has added arm movements and body percussion rhythms (for hands (slapping, clapping, and snapping) to Celtic footwork.

JUST SHANNON (1993)

Choreography Mark Howard
Music Liz Carroll/Traditional
Tunes
Lighting Stan Pressner
Costumes Birgit Rattenborg/Wise

"Ace and Deuce" is a set dance typical of those performed by competitive Irish dancers on the worldwide Feisanna (Gaelic for "competitions") circuit.

—INTERMISSION—

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OUT OF THE WOODS (2002)

Choreography Mark Howard
 In collaboration with company members Debra Mahoney and Ashley Pui
 Original Music Different Drums of Ireland
 Lighting Stan Pressner

On the day when the weight deadens on your shoulders and you stumble, may the cypress dance to believe you
Out of the Woods has been sponsored by a generous grant in honor of Isabel Wilmer Blanchard.

This piece is dedicated to our remarkable agent Mark Maluso for his undying faith, dedication and friendship.

MUSICAL INTERLUDE**TREBLE JIG (1995)**

Choreography Mark Howard
 Original Music Jimmy Moore
 Music arranged by Patrick Broaders
 Lighting Stan Pressner
 Costumes Birgit Ruttenberg Wise

Treble Jigs are played in the 6/8 time signature and performed in "jig shoes," which were the precursor to American tap shoes. Historically, when the British tried to Anglicize Ireland by wiping out Gaelic traditions, Irish lanes were kept alive by teaching the youth to tap out the rhythms in the privacy of the home. Through adversity, a beautiful art form blossomed.

THE DAWN (1997)

Choreography Mark Howard & Richard Griffin
 Music Stone & Liz Carroll
 Lighting Stan Pressner
 Costumes Birgit Ruttenberg Wise
 The Company

At the dawn of May, a platoon of tall beautiful women landed on Irish shores. Warriors all, they had come from Spain. In April of 1998, the company won the gold medal for the United States at the World Championships of Irish Dance with their performance of this piece.

MUSICAL INTERLUDE**CELT THUNDER (1988)**

Choreography Mark Howard
 Original Music Mike Kilpatrick
 Lighting Stan Pressner
 Costumes Christine Richardson
 The Company

A trademark Trinity dance choreographed in the mid 1980s, which significantly changed the look and direction of Irish Dance forever!

ABOUT THE COMPANY

The Trinity Irish Dance Company dispels whatever notions you may have about Irish dance. Founded in 1990 by Artistic Director Mark Howard to provide professional career opportunities to students beyond the competitive circuit, this innovative nonprofit company is constantly searching for original means of expression while maintaining a high regard for traditions. Trinity, a uniquely Irish-American company, was the birthplace of progressive Irish dance, opening new avenues of artistic expression that led to commercial productions such as *Riverdance*.

Considered an American treasure by critics and enthusiasts worldwide, the company of dancers between the ages of 18 and 28 has performed worldwide to great critical and popular acclaim. From New York's Joyce and New Victory theaters to Washington's Kennedy Center, the compa-

ny has shared the passion, flair, and precision that made many of these company members repeated world champions of Irish dance. Founding company members trained at the prestigious Trinity Academy of Irish Dance (Chicago/Milwaukee), which has won an unprecedented 22 world titles for the United States at the annual World Irish Dance Championships in Ireland.

The company has collaborated with many noted contemporary choreographers, leading to an increased vocabulary of movement and the development of a new dance genre. Trinity's unique form of dance conveys the ancient and modern American experience of the Irish people through movement and specially commissioned live music. It offers a highly skilled presentation of progressive Irish step dance and a brilliantly engaging interpretation of contemporary world vision.

**ARTISTIC DIRECTOR**

By using Irish dance as instrument and metaphor, **Mark Howard** is crossing dance and cultural boundaries in important ways. For the past ten years this two-time Emmy Award-winning choreographer has been striving for and achieving that which is profoundly significant and equally difficult to attain—the transcendence of craft to art—the synthesis of forms to create something forward-looking and new. Born in Yorkshire, England, and raised in Chicago, Mr. Howard began his dancing career at age nine at the Donnelly School of Irish Dance. A North American champion Irish dancer himself, he launched the Trinity Academy of Irish Dance at age 17, subsequently leading them to an unprecedented 22 World Championship titles for the United States. Since its inception nearly 25 years ago, the Trinity Academy has grown from a dozen students practicing in a church basement to the largest Irish dance program in the world. Intent on preserving the legacy of Irish dance while providing a creative outlet and professional livelihood for dancers at the peak of their abilities, Mr. Howard formed the Trinity Irish Dance Company at the age of 29.

Previously there were no Irish step dancers performing collectively outside the competitive realm. Mr. Howard continues to choreograph new works for the company as well as expanding his independent career to work in theater, television, concert, and film. In 1991, his PBS production of *Green Fire* and *Ice* aired nationally, and in 2002, PBS began airing *One Step Beyond*, which recently received an Emmy Award. Howard's early work found a common rhythm and movement between African and Celtic dance, which was an integral part of the 1993 Emmy Award-winning PBS special *World Stage*. Mr. Howard has done extensive film work for Disney, Touchstone, Universal, and Dream Works, working with directors like Ron Howard (*Backdraft*) and Sam Mendes (*American Beauty*). Most recently, Howard was hired

by Dreamworks as choreographer for the film *Road to Perdition*. Mr. Howard worked as personal dance coach for Tom Hanks. His choreography also has been featured on the stages of Chicago's prestigious Goodman and Steppenwolf Theatres, and has led to numerous Choreographers' Fellowships awarded by the National Endowment for the Arts. His undying energy and unique vision have significantly changed the direction and scope of Irish dance, re-introducing the form as the phenomenon that it is today.

THE CHOREOGRAPHERS

Sean Curran began his dance training with traditional Irish step dancing as a young boy in Boston. He went on to make his mark on the dance world as principal dancer with the Bill T. Jones/Amie Zane Dance Company. He received a *Bessie Award* for his performance in *Secret Pastures*. A graduate and guest faculty member of New York University's Tisch School of the Arts, Curran was a member of the cast of the off-Broadway percussion extravaganza *STOMPI* for the past four years. He has performed his solo evening of dances at venues throughout the United States as well as at Sweden's Danstest Theatre. Curran's recent projects include a new work for Pittsburgh's Dance Alley, Dublin's Irish Modern Dance Theatre, and a restaging with the students at the Alvin Ailey American Dance Center. Curran taught at the Bates Dance Festival and the Boston Conservatory of Music. He was awarded a 1998 Choreographer's Fellowship from the New York Foundation for the Arts and his company was presented in the Joyce Theater's *Altogether Different Series*. The company performed at the Jacob's Pillow Dance Festival, where it premiered the National Dance Project commission *Six Laments*. The company performed at several venues in the United States and was presented by the Gannes Dance Festival.

Richard Griffin is a well-known London Irish Dance instructor, who, with

his wife, Margaret, runs the accomplished Griffin/O'Loughlin School of Irish Dance. His expertise in team choreography has led to a wealth of world titles for Great Britain at the annual World Championships of Irish Dance.

PRODUCTION PERSONNEL

Stan Pressner (Lighting Designer) has created the lighting for dance, theater, opera, and music events on five continents. His work can be found in the repertoires of, among others, the New York City Ballet, the Lyon Opera Ballet, Geneva Opera Ballet, Bill T. Jones/Amie Zane, Ralph Lemon and Company, Bayerische Staatsballet, The Atlanta Ballet, the Alvin Ailey Repertory Ensemble, Slepkin Petrovici and Dancers and The Netherlands Dance Theatre. His recent work includes: *The Flying Karamazov Brothers*, "Sharps, Flats & Accidentals," "The Family Business" for the Mark Taper Forum, "Punch and Judy Get Divorced" for David Gordon at AMTF and ART, "Light Shall Lift Them" for John Kelly, and Robert Lafosse's "Rags" for the Bavarian National Ballet. He also serves as the resident lighting designer of the Lincoln Center Festival.

Tim Monson (Production Stage Manager) recently moved to Chicago from Phoenix, AZ where he was born and raised. Tim has earned a B.Sc. in Theatre from Northern Arizona University and is now pursuing a Masters degree in lighting design from San Diego State University. Tim is delighted to be touring with the Trinity Irish Dance Company. When not touring, Tim is a freelance designer.

Special thanks to the following for their choreographic and/or musical contributions to the company: Patrick Broaders, Piome Bruner, Sean Clester, Wanda Damon (Stone), Ann DeWitt, Brian Finnis, Brian Grant, Kevin Henry, Brandon McInerney, Anne Duffy Messinger, Kevin McCormack, Ashley Nozard, Michael Smith, Jamie Hampton



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THE FLAMING IDIOTS



SUNDAY, JUNE 22, 8:00 PM

The Flaming Idiots



Created, Performed and Produced by Kevin Hunt, Jon O'Connor, Rob Williams
Music by Allen Robertson
Associate Director David Casey
Production Stage Manager Shelli Aderman
Composer / Music Director Allen Robertson

The Flaming Idiots began working together in 1984-5 believing it was a fine way to spend a summer. Fun was being had before money was being earned, but soon a living started to be made from the joking, throwing, and catching. Although Renaissance Fairs gave the first audiences to the Idiots, they soon were gaining success in comedy clubs, on the college circuit, and in the corporate market as well. In 1990 they toured Canada performing in Fringe Theatre festivals from Winnipeg to Vancouver. It was working in those black box fringe theatres that convinced the Flaming Idiots to leave the other markets to other entertainers and become theatrical Idiots, or no Idiots at all.

BIOGRAPHIES

Kevin Hunt (Walter) After discovering, a little too late, that power tools were dangerous, Kevin decided to become an Idiot and take a road more raveled. Skills were learned, talents honed and absurdities explored. Seventeen years (a wife, two kids, a dog, a house, 8 vehicles, two continents, a couple of hundred thousand miles, and many experiences too numerous and/or scandalous to print) later it has led to this very performance. Hopefully the pressure won't get to him.

Jon O'Connor (Pyro) He was born in a cave, raised by sheep, trained by monkeys and mothered by a goose. His past credits include: Producer / co-creator of My Show. Co-creator / co-host / auc-

tioner of Feast of Fools; winner of Best Weird Act (Austin Comedy Competition) with Rob Williams, winner of Best Jest Award (1989 International Jugglers Association Convention). Jon has been an idiot most of his adult life, fulfilling the old gypsy woman's curse. He currently lives in Austin, Texas with his wife Stephanie, the most beautiful woman on the planet. He considers himself lucky to be able to work with his two best friends, who also happen to be very funny people. Jon will continue being an Idiot until his golf game drastically improves or the old gypsy woman's curse is lifted.

Rob Williams (Gyro) Although the following information is factual, it contains more fluff than the pre-Oscar coverage on Entertainment Tonight. The Flaming Idiots

co-founding member. Carnival, The Alliance Theatre, Atlanta (chorus, specialty act). My Show (co-host, co-creator). The Feast of Fools (co-host, co-creator). Training: stage combat with Douglas Murray, Pennsylvania; improvisation with Jonathan Kay, United Kingdom, otherwise an auto didact performer. Awards: Best Weird Act in Austin (with: Jon O'Connor), and one world record.

Television credits: Comic Strip Live, Sunday Comics, Americas Super Showcase, Montreal's Just for Laughs, The Tonight Show with Jay Leno, Donny and Marie, The Roseanne Show, Talk Soup, Guinness Prime Time.

Allen Robertson (Composer) is the author/composer of a dozen musicals, a ballet and ten original scores for plays. His most recent musical, IDIOT, was performed at Actors Theatre of Louisville last summer. He has served as musical director for over eighty productions across the country. He holds a Masters of Fine Arts degree in theatre from The University of Texas. Mr. Robertson is also an award winning sound designer, director, and performer.

Shelli Aderman (Production Stage Manager) Shelli has been a professional neurotic for many years, and is thrilled that there is a place called theatre where she gets paid to be obsessive compulsive. Recent credits include: Broadway: Belts Are Ringing (PA); Off-Broadway: The Spiffing Grill at Playwrights Horizons (ASM); Blur at Manhattan Theatre Club (ASM); New York Now! Festival at The Public Theatre (PSM); in addition to numerous benefits, concerts and special events. Shelli met up with the Flaming Idiots a few years back while sweeping pine cones off of stages at the New York Renaissance Festival, and still cannot juggle; but does take pride in her bowling skills. Shelli is also the First Vice Chair of the Stage Managers Association.

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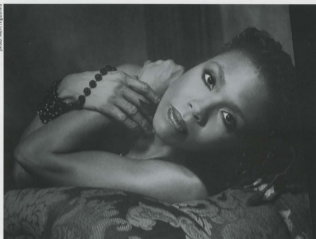
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photo: Mike Ferguson



Bridgewater was equally enchanted by the unique musical settings at the centennial, which ran the gamut from pop and rock to cabaret and jazz. Weill's songs may come from musical theater productions, but their versatility has long been proven. They have been performed by such diverse talents as Jesse Norman, Willie Nelson, Ule Lempert, and The Doors (whose version of "Alabama Song" topped the charts in the late 1960's). The composer comfortably occupies the crossroads between several musical genres, a position that sparked criticism during his lifetime.

Educated in Berlin, Weill

(1900–50) studied classically and was already well established when his first opera premiered in 1926. His concern for audience tastes and the desire to create "freer, lighter, and simpler" works, however, took him on a radically different course than most of his peers. He devoted himself to musical theater, beginning an association with playwright Bertolt Brecht. His memorable tunes and the influence of popular music on works like *THE THREEPENNY OPERA* shocked the avant-garde; the charge that Weill had "sold out" dogged him throughout his career. Fleeing Nazi Germany, he immigrated to the United States in 1935. His successes on Broadway—including *ONE TOUCH OF VENUS* and *LOST IN THE STARS*—owe a debt to the superb American lyricists, poets, and playwrights with whom he collaborated: Ira Gershwin, Ogden Nash, Langston Hughes, Alan Jay Lerner, and Maxwell Anderson.

WEDNESDAY, JUNE 25, 8:00 PM

Dee Dee Bridgewater with The Paul Keller Orchestra

After four years of touring with DEAR ELIA, her widely popular double Grammy Award winning tribute to Ella Fitzgerald, vocalists Dee Dee Bridgewater has set her sights on new challenges. THIS IS NEW finds her plugging headfirst into a different songbook—that of trailblazing German theater composer Kurt Weill. His songs not only represent the highest level of musical craftsmanship, but they are perfectly suited to Bridgewater's intensity of expression and keen wit. She is the first vocalist in jazz history to build an entire album from them.

The idea percolated for almost two years before Bridgewater entered the studio. Some of Weill's songs were already comfortably familiar; "Mack the Knife," a perennial favorite, was part of Bridgewater's Ella repertoire and also appeared on *LIVE AT YOSHI*'s, her

Grammy nominated follow-up. "My Ship," among a handful of Weill's time-honored ballads, also came to her attention via that great lady of song. Still, Bridgewater did not fully grasp the breadth of his work. An invitation to perform at a lavish centennial celebration for the composer in Wrocław, Poland helped to open her eyes.

"I was struck by the melodies of these different songs," she remembers. "Even though I couldn't understand the language they were singing in, I could still feel the emotion, the power. The music was very dramatic and I fell in love with it." When the Montreal Jazz Festival 2000 asked her to prepare something special, the choice was obvious. Her performance was a hit and the recording project developed as a result.

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Like Wait, Bridgewater's career has bridged musical genres. She earned her first professional experience as a member of the legendary Thad Jones/Mel Louis Big Band. Throughout the 1970's, she performed with such jazz notables as Max Roach, Sonny Rollins, Dexter Gordon, and Dizzy Gillespie. After a foray into the pop world during the 1960's, she relocated to Paris and began to turn her attention back to jazz. She signed with the Verve label as both a performer and a producer. She would release a series of acclaimed titles, beginning with KEEPING TRADITION in 1993. All of them—including her last album LIVE AT YOSHI!—have received Grammy nominations. She currently lives in the U.S. and hosts NPR's JAZZ SET, now in its second decade on air.

Interestingly, Bridgewater has also pursued a parallel career in musical theater. She won a Tony Award for her role as Gilda on THE WIZ in 1975. Her other credits include SOPHISTICATED LADIES, BLACK BALLAD, CARMEN JONES, and LADY DAY, a Billie Holiday tribute for which Bridgewater received a Laurence Olivier Nomination for Best Actress in a Musical. She became the first African American actress to play the role of Sally Bowles in CABARET, a production staged at the Mogador Theatre in Paris.

Bridgewater's Well songbook would do him proud; the songs are both artful and personal and destined to have a wide appeal. She approaches the spare string arrangement of "My Ship" with classic elegance and "Speak Low" with appropriate softness. By contrast, "The Saga of Jenny" achieves a bluesy swing. "Stranger Here Myself" boasts a hard-bop groove, and "September Song" gets outright funk, topped by young Jon Antonio Hart's burning saxophone solo. Other songs take more exotic turns: the inviting "Foukai," with its French text and subtle accompaniment by master bandoneonist Juan Jose Mosalini, evokes the imagined paradise where all one's desires come true.

"Bibao," a nostalgic, extended travelogue, opens with a stunning flamenco interlude by Louis Winsberg, whom Bridgewater describes as "the Pat Metheny of France."

The electric samba of the title song and contemplative "Lost in the Stars" were arranged by Thierry Eliez, Bridgewater's pianist for the last twelve years. The rest, however, were crafted by Cecil Bridgewater, a renowned trumpeter and Dee Dee's first husband. Dee Dee herself has taken an active role in the evolution of these charts through performance. "I wanted a nonet formation," she says, "because I knew that I could change it up, give it different sounds and colors, and therefore treat each song like a little vignette." She produced the album, as well as her four other Verve releases. As for her future plans with the material, Bridgewater envisioned a true hybrid between jazz and musical theater. "I'm finding personalities for each of the songs and it's starting to turn into a show," she reveals. "These songs are fabulous to act out. They're just so much fun."

Ted Kurland Associates
173 Brighton Avenue, Boston, MA 02134
phone: 617-254-0007 fax: 617-782-3577
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MANAGEMENT

Assistant: Tulani Bridgewater Kwalski
D & B Productions
13428 Maxella Ave. #514
Marine Del Ray CA 90292-5620
818-610-3951 818-610-3952 Fax:
tulani@d4dprds.com

Publicist

Allise Kingsley @ Muse Media P r
4215 Colwater Campus Blvd.
Garden Suite
Studio City, CA 91604

PH - 818-506-7905 FR - 818-506-7334

Record Label

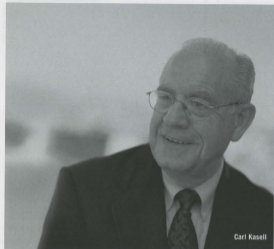
VERVE
Contact: Stuart Pressman
212-331-2000 Fax: 212-331-2062

The Paul Keller Orchestra is one of Michigan's finest, most-respected and well-traveled jazz big bands. The PKO has held forth every Monday, for thirteen years, in Ann Arbor, Michigan, first at the Bird of Paradise Jazz Club, and now at their beautiful new home, The Firefly Club. Since its creation in 1989 by Paul Keller, the PKO has maintained a high standard of musical excellence, performing classic, obscure and original big band material from the entire history of jazz.

The PKO has garnered great popular and critical acclaim accepting the 1998 and 2000 Washtenaw Council For The Arts Awards for Musical Excellence. The Paul Keller Orchestra has recorded four CDs, enjoyed two European tours, and performed at every local music festival, including the Montreux/Detroit Jazz Festival, the Warren Jazz Festival, the Detroit Festival of Arts, the Detroit Institute of Arts, the Pine Mountain Music Festival and the Michigan Jazz Festival. Their website is www.pkorecords.com.

The PKO is leader/bassist Paul Keller, pianists Jim Dapogny (not appearing in tonight's performance) and Allen Rowe; drummer Pat Siens; saxophonists Mark Kizma, Keith Kaminski, Andrew Bishop and Paul Klingler; trumpeters Dave Caswell, Brandon Cooper, Paul Finkbeiner and Jeff Geetz; trombonists Gene Bartley, Chris Smith and Brooks Barnes; Singer and Firefly Club owner Susan Chastain (not appearing in tonight's performance) supplies grace, wit and delightful vocals from the Great American Songbook.

The Paul Keller Orchestra performs every Monday night at the Firefly Club from 8-11 PM. The Firefly Club is located at 207 South Ashley, one block west of Main Street, between Liberty and Washington in downtown Ann Arbor, Michigan. The Firefly Club's phone number is 734-665-9050, and you can visit their fantastic website at www.fireflyclub.com for a current calendar and other club information.



Carl Kasell

THURSDAY, JUNE 26, 8:00 PM

Wait, Wait...Don't Tell Me

co-produced by NPR and Chicago Public Radio™

WAIT WAIT...DON'T TELL ME! GAMES INCLUDE:

"Who's Carl This Time?" - Veteran newscaster Carl Kasell recites quotes from the week's news as contestants guess whom he is impersonating.

"Listener Limerick Challenge" - Callers try to guess the last line of a newly limerick.

"Historical Reenactment Theatre" - Second City does 10-second skits of news events, and contestants have to guess what they're about.

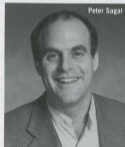
"Not My Job" - Guests answer questions on topics outside their areas of expertise. Guests play on behalf of listeners from across the country. If the guest answers at least two out of three questions correctly, the caller wins Kasell's home answering machine message.

"Lightning True or False" - The final speed round led by Sagal.

For a wacky and whip-smart approach to the week's news and newsmakers, listen no further than Wait Wait...Don't Tell Me! NPR's oddly informative news quiz.

During each fast-paced, irreverent show, host Peter Sagal leads panelists and listeners through what might be characterized as the news Olympics. Callers, panelists, and guests compete by answering questions about the week's events, identifying impersonations, filling in the blanks at lightning speed, sniffing out fake news items, and deciphering limericks. Listeners participate by calling 888-WAIT-WAIT for a chance to win the most coveted prize in radio: having official judge and scorekeeper (and legendary NPR newscaster) Carl Kasell record the outgoing message on their home answering machine.

Ann Arbor panelists will include Adam Felber, New York-based writer and performer, Roxanne Roberts, style reporter for The Washington Post, plus Mo Rocca, senior political correspondent for The Daily Show with Jon Stewart.



Peter Sagal

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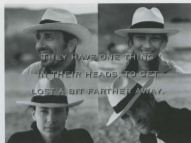
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WHEREVER LIFE TAKES YOU

PHOTO: NINA SHARF



FRIDAY, JUNE 27, 8:00 PM

Peter Schickele Meets PDQ Bach: The Sequel with The Ann Arbor Symphony Orchestra

Professor Peter Schickele, intellectual guide and Johann of all trades
assisted by Michèle Eaton, Soprano
David Döising, Tenor
Arie Lipsky, Music Director and Conductor

"Why?" That is the question most often asked, by musicians and lay persons alike, after the concerts of P.D.Q. Bach's music presented by the author across the width and breadth of the North American continent. In the decades that have elapsed since he began regularly performing the works of this musical missing link, the author estimates that that question, "WHY?" has been asked more than two thousand times in his presence: the number of times it has been asked behind his back, were it ascertainable, would surely boggle the mind, and a boggled mind is of no use to anyone. For that reason alone it would seem that providing some answers to this extraordinarily persistent question—probably the third most often-asked question in the Western hemisphere (after "What is the meaning of life?" and "Who was that lady I saw

you with last night?")—should be an incidental but nevertheless Number One concern for anybody purporting to write a definitive account of what is known about the strangest stop (it one may be permitted a metaphor) on the Bach family organ.

One of the answers to the question is tied to the development of the long-playing record: the over-idealizing of historical figures is usually followed by a period of debunking, and during the last several decades, which have seen the recording of virtually (or maybe literally) everything written by J.S. Bach, there has naturally developed an interest in the soft underbelly of eighteenth-century music, the so-called Seamy Side of the Baroque. This is perfectly normal and nothing to be worried about.

For another answer to the question we may adopt the reasoning of a United States senator from the midwest, who, when one of the then-President Nixon's nominees to the Supreme Court was criticized as being "mediocre," came to the nominee's defense by pointing out that many people in this country are mediocre, and why shouldn't they be represented on the Supreme Court? The author has actually found that P.D.Q. Bach's music is capable of having a therapeutic effect on audiences; the works of J.S. Bach and Mozart are so serenely perfect that many people come away from hearing them with an aggregated

inferiority complex caused by the knowledge that no matter how hard they try they can never hope to achieve such beauty, whereas hearing the works of P.D.Q. Bach comforts the listener with the ego-boosting and not unrealistic feeling that, even if he has had no music lessons, he could easily do as well with one ear, as it were, tied behind his back.

One thing that Peter Schickele and P.D.Q. Bach have in common is their love of writing party music. Mr. Schickele has composed rounds, songs and piano miniatures which have served as presents, congratulatory messages, homages, bread and butter notes (notes, get it?) and simply as something new to bring to sight-reading parties. He has been writing such pieces since he began composing during his early teenage years, and he continues to do so with undiminished enthusiasm; sometimes the results turn out to be among his best works.

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CONDUCTOR'S BIOGRAPHY

Arie Lipsky is the Music Director and Conductor of the Ann Arbor Symphony Orchestra. He has been the Resident Conductor of the Buffalo Philharmonic Orchestra, a post he has held since 1990. Prior to that, he held the position of Assistant Conductor under the sponsorship of Affiliate Artists in New York.

Mr. Lipsky has also conducted the Charleston Symphony, the Indianapolis Symphony, the New Jersey Symphony and the Cleveland Philharmonic Orchestra. In his position with the BPO, Mr. Lipsky has shared the administrative and programming responsibilities with Music Director Maximiano Valdes and Principal Pops Conductor Doc

Sevenson. Mr. Lipsky was born in Haifa, Israel, and his training as a concert cellist included advanced study with Zvi Harel and Leonard Rose and master classes with Pablo Casals.

Mr. Lipsky garners high praise from some of the world's best conductors. Semyon Bychkov, Music Director of L'Orchestre de Paris calls Mr. Lipsky "... a born conductor," and Yoel Levi, Music Director of the Atlanta Symphony Orchestra says that "As a musician, Arie is first class, his technique is excellent, his memory outstanding... he knows how to communicate and is well deserving of respect and admiration."



ANN ARBOR SYMPHONY ORCHESTRA

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Adrienne Jacobs,
Concertmaster
Elizabeth A.H. Giron
Concertmaster Chair
Bethany Minnemyer
Arnold and Susan Coran
Viola Chair
Linda Eber
Linda Eller Viola Chair
Beth Kiron
Elaine Sargous
Kathryn Stegulla
Darcie Trank
Kelly Rosenick
Kate Rowan
Sharon Quint

Violin II

Kevin Filewich*
The 42nd Principal Second
Viola Chair
Hooping Anne Gatos and
Anne Rudsel
Susan Friedman
Abraham Weiser Viola Chair
Anne Ugren
Jackie Livesey
Judith Heasle
Eileen Reading
Cynthia Ziska
Daniel Lipschutz

Viola

Kathleen Grimes*
Catherine Franklin
Harriet Fuested Viola Chair
Julianne Zinn
Antonie Hackney
Susan Schreiber

Cello

Sarah Cleveland+
Sundelson Endowed
Principal Cello Chair
Vladimir Batin+
Alice Rowe
Eric Amidon
Eileen Browne

Bass

Gregg Emerson Powell*
Bank of Washington
Principal Bass Chair
Erin Zurbuchen
Jon Luebke

Flute

Penelope Fischer*
Penelope Fischer Principal
Flute Chair
Lori Newman

Oboe

Kriston Boens*
Robert Owens
Principal Oboe Chair
Kristin Reynolds

Clarinet

Deborah Chodick*
Jim and Willie Irwin Endowed
Principal Clarinet Chair
G. Jay deVries
Amy and Jim Byrne
Clarinet Chair

Bassoon

Eric Varner*
E. David Long Principal
Bassoon Chair
Nora Schanick

French Horn

Witard Zirk*
Louis Stout Principal
French Horn Chair
Bernice Schwartz

Trumpet

David Ammer*
David S. Evans III Principal
Trumpet Chair
Jean Moorehead-Lits

Trombone

Scott Hartley*

Tuba

Benjamin Pierca*
Charles J. Gabriel
Principal Tuba Chair

Timpani

James Lancioni*

Percussion

John Dorsey*
Eric Baldwin
Nancy Heath
Donald Peterson

Celeste

Ellen Walker*

Librarian

Kathleen Grimes

Operations Manager

Daniel Getty

Personnel Manager

Gregg Emerson Powell

* Principal

PROGRAM

SELECTED ROUNDS

Peter Schickele (1935 - ????)

Hedi McKinley
Johann Sebastian Bach
Magic Meadow
Tom, Tom

BEATLESET

Lennon & McCartney,
arr. Schickele

1. Not a Second Time
2. Yes It Is/This Boy
3. When I Got Home
4. I'm Only Sleeping
5. I'll Be Back
6. The Word

SWING SWEET, LOW CHARIOT

Traditional, arr. Schickele

IF LOVE IS REAL

Peter Schickele

SONGS FROM SHAKESPEARE

Peter Schickele

1. Macbeth's Soliloquy
2. Hamlet's Soliloquy
3. Three Witches from "Macbeth"
4. Juliet's Soliloquy
5. Funeral Oration from "Julius Caesar"

INTERMISSION

from THE ART OF THE GROUND

ROUND, S. 1. 19/1b.

P.D.Q. Bach (1807 -1742)?

Please, Kind Sir

Jane, My Jane

Nellie is a Nice Girl

from OEDIPUS TEX, S. 150

P.D.Q. Bach

Recitative: "Well" (narrator)

Aria: "Howdy there" (Oedipus Tex)

Recitative: "And it wasn't long" (narrator)

Duet: "My Heart" (Oedipus Tex and Billie Jo Casta)

Recitative: "But" (narrator, Billie Jo and Oedipus Tex)

Chorale and Finale: "The"

ARTIST'S BIOGRAPHY

Peter Schickele

Composer, musician, author, satirist—Peter Schickele is internationally recognized as one of the most versatile artists in the field of music. His works, now well in excess of 100 for symphony orchestras, choral groups, chamber ensembles, voice, movies and television, have given him "a leading role in the ever-more-prominent school of American composers who unconsciously blend all levels of American music." (John Rockwell, The New York Times)

His commissions are numerous and varied, ranging from works for the National Symphony, the Saint Louis Symphony, The Minnesota Opera, The Chamber Music Society of Lincoln Center, The Audubon and Lark String Quartets, the Minnesota Orchestral Association, and many other such organizations to commissions for distinguished instrumentalists and singers. His recent premieres include the Concerto for Cello and Orchestra "In Memoriam F.D.R.," performed by Paul Tobias with the Pasadena Symphony under Jorge Mester, the New Century Suite, a concerto for saxophone quartet and orchestra, commissioned by the New Century Saxophone Quartet and premiered by them with the North Carolina Symphony, the New Goldberg Variations for cello and piano, performed by Yo Yo Ma and Emanuel Ax; the Symphony No. 1 "Songlines," premiered by the National Symphony under Leonard Slatkin, and since performed across the country by orchestras including the New York Philharmonic and the Cleveland Orchestra; the String Quartet No. 5 "A Year in the Country," given by the Audubon Quartet; the Concerto for Bassoon and Orchestra, written for the ProMusica Chamber Orchestra in Columbus, Ohio; the Concerto for Chamber Orchestra, performed at the OK Mozart Festival with Ransom Wilson conducting; the Quintet No. 2 for Piano and Strings, performed by the Lark Quartet

with the composer at the piano; songs and instrumental music for Sheridan's The Rivals, staged in Portland and Denver; Little Mushrooms for piano four hands; Two Songs on Elizabethan Lyrics; Blue Set No. 1, a jazz string quartet commissioned by the Groono Quartet and recorded on the Virgin label; and Blue Set No. 2 for four bassoons, commissioned by the Bassoon Brothers. The Armadillo String Quartet has presented annual concerts of Mr. Schickele's chamber music in Los Angeles since 1991.

Among the recordings recently released are Blue Set No. 2 for four bassoons, played by the Bassoon Brothers on the Crystal label; the Grammy Award-winning Horrrsmoke, featuring the title piece as well as Brass Calendar and other works for brass quintet, performed by the Chestnut Brass Company on Newport Classics; "Schickele on a Lark," including the Quintet No. 2 for Piano and Strings, String Quartet No. 2 "In Memoriam" and the Sextet for Strings, with the Lark Quartet on Arabesque; and another album of chamber music for strings, including String Quartet No. 1 "American Dreams," the Quintet No. 1 for Piano and Strings, and String Quartet No. 5 "A Year in the Country," with the Audubon Quartet on Centaur. Other compositions may be heard on RCA Red Seal, Vanguard, CRI, D'Note, Carlton, Koch International and MusicMasters.

Peter Schickele arranged one of the musical segments for the Disney animated feature film, "Fantasia 2000." He also created the musical score for the film version of Maurice Sendak's children's classic: "Where the Wild Things Are," issued on videocassette along with another Sendak classic "In the Night Kitchen" (Weston Woods), which Mr. Schickele narrates.

Among his ongoing projects is a weekly, syndicated radio program, Schickele Mix, which has been heard nationwide over Public Radio International since January 1992 and which won ASCAP's prestigious Deems Taylor Award.

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In 1993 Telarc released a recording of Prokofiev's Sneaky Pete (i.e., Peter) and the Wolf and Saint-Saëns' Carnival of the Animals with newly written texts narrated by Peter Schickele, accompanied by the Atlanta Symphony Orchestra under Yoel Levi. Mr. Schickele gave the New York premiere of Sneaky Pete and the Wolf at Carnegie Hall as part of the 1993 Toyota Comedy Festival and has performed the Saint-Saëns work with major American orchestras, including the New York Philharmonic at its gala New Year's Eve concert in 1991. He also continues to tour with a program of original cabaret songs, which he sings from the piano with the harmonizing assistance of David Dösing. Another program, "Condition of My Heart," presents reflections on a long marriage in a continuous montage of poems by Susan Sindall and songs by Peter Schickele. As a lecturer, he has appeared in cities coast to coast; the Smithsonian Institution presented him in a series of four integrated lectures in 1997.

In his well-known other role as perpetrator of the oeuvre of the now classic P.D.Q. Bach, Peter Schickele is acknowledged as one of the great satirists of the 20th century. In testimony, Vanguard has released 11 albums of the fabled genius's works. Random House has published eleven editions of The Definitive Biography of P.D.Q. Bach (which has also been translated into German, and is available as an audio book from the HighBridge Company), Theodore Presser has printed innumerable scores, and VideoArts International has produced a cassette of P.D.Q. Bach's only full-length opera, The Abduction of Figaro, which was premiered by The Minnesota Opera; in the 1989 summer season, it was given 28 successive sold-out performances in Stockholm, Sweden by the Dramatiska Ensemblen. That all of this adds up to "the greatest comedy-in-music act before the public today" (Robert Marsh, Chicago Sun Times) is fortified by the four consecutive Grammy awards earned by his Telarc discs, "P.D.Q. Bach: 1712 Overture and Other Musical Assaults," "Oedipus Tex and Other Choral Calamities,"

"WTWP—Classical Talky-Talk Radio," and "Music for an Awful Lot of Winds and Percussion," winners in the Best Comedy Album category each year from 1990 through 1993, respectively. His subsequent P.D.Q. Bach albums on Telarc are "Two Planos are Better Than One," with Jon Kimura Parker and the Professor playing the Concerto for Two Pianos vs. Orchestra, also featuring some chamber works by the minimeister; "The Short-Tempered Clavier and Other Dysfunctional Works for Keyboard," featuring works for piano, theatre organ and cello; in addition to touring with his two new programs, Peter Schickele Meets P.D.Q. Bach and P.D.Q. Bach and Peter Schickele: The Jekyll and Hyde Tour, he continues to present both old and new discoveries of his music at Carnegie Hall each December. In the fall of 1998, Telarc released a new recording of P.D.Q. Bach's music called "The Ill-Conceived P.D.Q. Bach Anthology." Vanguard has issued its own recent compilation on CD, "The Dressed P.D.Q. Bach Collection."

Peter Schickele was born in Ames, Iowa, and brought up in Washington, D.C. and Fargo, North Dakota. He graduated from Swarthmore in 1957, having had the distinction of being the only music major (as he had been, earlier, the only bassoonist in Fargo), and by that time he had already composed and conducted four orchestral works, a great deal of chamber music and some songs. He studied composition with Roy Harris and Darius Milhaud, and at the Juillard School of Music with Vincent Persichetti and William Bergsma. Then, under a Ford Foundation grant, he composed music for high schools in Los Angeles before returning to teach at Juillard in 1961. In 1965 he gave up teaching to become the freelance composer/performer he has been ever since.

In the course of his career Schickele has also created music for four feature films, among them the prize-winning "Silent Running," as well as for documentaries, television commercials, several "Sesame Street" segments and an underground

movie that he has never seen in its finished state. He was also one of the composer/lyricists for "Oh, Calcutta," and has accompanied for Joan Baez, Buffy Sainte-Marie and other folk singers.

Mr. Schickele and his wife, the poet Susan Sindall, reside in New York City and at an upstate hideaway where he concentrates on composing. His son and daughter are involved in various alternative rock groups, both as composers and performers.

P.D.Q. Bach

In 1954 Professor Peter Schickele, rummaging around a Bavarian castle in search of rare musical gems, happened instead upon the original manuscript of a Sanka Cantata by one P.D.Q. Bach, being employed as a strainer in the caretaker's percolator. A cursory examination of the music immediately revealed the reason for the atrocious taste of the coffee; and when the work was finally performed at the University of Southern North Dakota at Hoople, the Professor realized too late that he had released a monster on the musical world. Unable to restrain himself, and with the misguided support of the U of S.N.D. at H. and otherwise reputable recording and publishing companies, Prof. Schickele has since discovered more than four score of P.D.Q. Bach scores, each one more jaw-dropping than the last, each one another brick in the wall which will someday seal the doom of Musical Culture.

The conspiracy of silence that has surrounded P.D.Q. Bach (1807-1742?) two centuries began with his own parents. He was the last and the least of the great Johann Sebastian Bach's twenty-odd children, and he was certainly the oddest. His father ignored him completely, setting an example for the rest of the family (and indeed for posterity), with the result that P.D.Q. was virtually unknown during his own lifetime; in fact, the more he wrote, the more unknown he became. He finally attained total obscurity at the time of his death, and his musical output would

probably have followed him into oblivion had it not been for the zealous efforts of Prof. Schickele. These efforts have even extended themselves to mastering some of the rather unusual instruments for which P.D.Q. liked to compose, such as the left-handed sawer flute, the wind-breaker, and the bicycle.

Since 1965 the tireless Professor has kept audiences in stitches with his presentation of P.D.Q. Bach's uniquely typical music. In addition to his annual concerts in New York City, he has appeared with over fifty orchestras, ranging from the Boston Symphony Orchestra, the Chicago Symphony, the Cleveland Orchestra, the New York Philharmonic, the London Symphony Orchestra and the Los Angeles Philharmonic to the New York Pick-Up Ensemble.

David Dösing (Tenor)

David Dösing divides his professional life into three categories: conductor, singer and composer.

He has performed in concerts, cabaret and Broadway shows in 48 states, all of the Canadian provinces and a half-dozen European countries. In the classical field he has sung as soloist under the batons of Robert Shaw, Pierre Boulez, Michael Tilson Thomas, Günther Schuller, and Klaus Tennstedt. In the folk and pop fields he has sung with or under the direction of Robert De Cormier, Harry Belafonte, Norman Luboff, Joanna Bonfante, Pearl Bailey, Jean Ritchie, Oscar Brand, John Raitt, Morton Gould and Garrison Kellor, to name but a few. Additional credits include radio, television, more than 125 recordings and the occasional commercial.

David has been Associate Conductor of Choruses at New England Conservatory where he also taught conducting. He served as choruser for the Peter Solischi Mozart opera productions at the PEPISCO Summerfest and conductor of the Norman Luboff Choir on tour. His own group, the Dösing Singers, performs regularly in New York and on tour. It can

be heard on two albums, Reqs and Riches, The Cool of the Day and on the soundtrack of the film Dead Man Walking. David is Music Director and Co-Director, with Nat Home (Director/Choreographer), of Dayton, Ohio's Music Machine Musicals. Their critically acclaimed sold-out shows have attracted audiences from all parts of the country.

As composer and arranger David has over thirty compositions in print and a series under his own imprint with Lawson-Gould Music Publishers. A long-time associate with conductor-composer Robert De Cormier he contributed several arrangements to two albums by the De Cormier Singers: A Victorian Christmas and Christmas Eve. Recently they collaborated on a third holiday album, Children Go Where I Send Thee, that celebrates Christmas around the world. They also produced an album of early 20th century popular music entitled Oh, You Beautiful Doll. David's works can also be heard on recordings by the New York Choral Society, Pamela Warrick-Smith's Work, Fight and Pray and The Music Machine's The Music Machine on Broadway, Tonight at Eight and Heart & Music.

David regularly appears with Peter Schickele in a song program that tours throughout the country. In addition, with Mr. Schickele's alter ego, P.D.Q. Bach and soprano Michèle Eaton he appears in Peter Schickele Meets P.D.Q. Bach and Peter Schickele & P.D.Q. Bach: The Jekyll & Hyde Tour. He also appears with Mr. Schickele and his wife, poet Susan Sindall, in The Condition of My Heart, a program about the joys and trials of a long marriage.

Soprano Michèle Eaton has earned praise for her "ravishingly pure, silver-hued voice" (St. Louis Post Dispatch) and her sensitive interpretations. Highly respected for her mastery of many styles, she is best known for her performances of Baroque and Renaissance music. She recently sang the role of Merab in Handel's Saul on the

Secret Music in a Sacred Space series at St. Ignazio Loyola Church in New York City, and has also performed Handel's Solomon, Bach's Mass in B minor, Taverner's Lament of the Mother of God and Monteverdi's Vespers of 1610 on that series. She has frequently toured and recorded with the acclaimed Renaissance vocal group Pomerium, long recognized as one of the world's premiere ensembles for its beautiful phrasing and perfect intonation. With the Ensemble for Early Music she sings in productions of Spenser, a medieval morality play. She also sings with the period instrument orchestra, the New York Collegium.

Ms. Eaton's other oratorio performances have included Handel's Israel in Egypt, Judas Macabaeus and the Messiah, Mozart's Vesper Solennes de Confessore, Bach St. John and St. Matthew Passions and Jauchzet Gott in allen Landen, Faure Requiem, Haydn's Missa Sancti Johanni, Verdi's Magnificat, Carissimi's Jephté, Purcell's Come Ye Sons of Art and Schubert's Mass in G. In addition, with Mr. Schickele's alter ego, P.D.Q. Bach and tenor David Dösing, she tours annually with Peter Schickele Meets P.D.Q. Bach and Peter Schickele & P.D.Q. Bach: The Jekyll & Hyde Tour.

She is equally at home in performances of contemporary music. She has sung with John Adams' Grand Piano Music with the Jacksonville Symphony, and toured internationally with the Philip Glass Ensemble in performances of Einstein on the Beach; she has also performed and recorded Glass' Hydrogen Jukebox. She was soprano soloist in a premiere of Kim Sherman's Service for the Dead in Bosnia-Herzegovina, with Musica Sacra in New York City. At the Aspen Music Festival, she was a Vocal Chamber Music Fellow and premiered Henry Brant's Rain Forest Requiem. She can be heard on the soundtrack for the film Dead Man Walking, and has recorded on the Deutsche Grammophon, Angel, Doran, Sony Classics, Nonesuch, Arabesque and Delos labels. She lives in New York City with her cat, Moo.

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SATURDAY, JUNE 28, 8:00 PM

Nadja Salerno-Sonnenberg, Sérgio and Odair Assad

BIOGRAPHIES

Nadja Salerno-Sonnenberg
(Violinist)

Nadja Salerno-Sonnenberg, one of the most original and daring artists on the concert stage today, has performed with the world's greatest conductors and orchestras, as well as in recital and at major international festivals. She is also sought out for collaborations with fellow artists both in classical and other genres. Ranked among the world's foremost violinists, she continues to be heralded by the public and press alike for her unique sound, passionate interpretations and musical depth.

Following a summer season highlighted by a televised performance with the

Boston Pops and Irish violinist Eileen Ivers and jazz violinist Regina Carter and by appearances at major music festivals such as Aspen and Ravinia, Ms. Salerno-Sonnenberg broadens her focus this season to include additional ensemble work. Along with her orchestral performances, Nadja Salerno-Sonnenberg's 2002-03 season allows audiences several opportunities to hear her collaborate in chamber music performances and duo-recitals. Of special note are four New York City appearances: in November 2002 she joins the Chamber Music Society of Lincoln Center for three concerts, in January 2003 she performs with the Assad brothers at the Tisch Center for the Arts, in February she returns with some of her closest musician friends for one-night only at the Metropolitan Museum of

Art, and on April 6 she appears in recital at Town Hall. In the US, she performs with the orchestras of Indianapolis, New Jersey, and the National Symphony, to name a few, and in Canada, she performs with the orchestras of Vancouver and Toronto. Continuing her tradition of interspersing classical performance with innovative projects, Ms. Salerno-Sonnenberg travels across the US in January 2003 in a nine-city tour with the Assad brothers performing their highly acclaimed program of gypsy music, which will include the premiere of the Triple Concerto by Sergio Assad. The tour brings them to St. Paul, Michigan (3 per-

formances), Greenville, South Carolina; Morrisson, New Jersey; New York City; Midland, Michigan; San Antonio, Texas and in California, Davis, Santa Barbara and Los Angeles. In March and April, she appears in duo-recitals with pianist Anne-Marie McDermott, including stops in Florida, Georgia, Colorado, Maine, Ohio and New York. She also can be heard in December in chamber music at the Linton Chamber Music Series in Cincinnati and in May in concert at Philadelphia's Kimmel Center with the Chamber Orchestra of Philadelphia.

An engaging communicator whose sense of humor and naturalness in front of the camera have not gone unnoticed, Ms. Salerno-Sonnenberg has been featured on a variety of television programs, not only as a guest on talk shows, but as a host and featured actress/musician.

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She has appeared in a cameo on ABC's prime time comedy *Dharma & Greg* (2001); in a special segment on PBS' Children's Television Workshop's award winning program *Sesame Street*; and as the subject of a 2000 Academy Award nominated documentary film on her life, entitled "Speaking In Strings" (which premiered at the Sundance Festival where it was one of only 16 documentaries chosen for screening). Released in theaters nationwide during the summer of 1999, and subsequently premiered on HBO's Signatures channel in December 1999, "Speaking In Strings" is available on VHS and DVD by New Video. She has hosted PBS' *Backstage/Live* from Lincoln Center and been featured in a commercial for Signet Bank. Her guest appearances are numerous, and include CBS' 60 Minutes, 60 Minutes II, and Sunday Morning; CNN's *Newsstand*; NBC's *National News* and *The Tonight Show* with Johnny Carson (several times); A & E's *Artist of the Week* with Elliot Forrest; *Bravo's Arts & Minds* and *The Art of Influence*; PBS' *Live* from Lincoln Center, *The Charlie Rose Show*, and *City Arts*, as well as the PBS/BBC series *The Mind*. In 1989, Crown Books published *Nadja: On My Way*, an autobiography written for children in which she shares her experiences as a young musician building a career. In 1999, Ms. Salerno-Sonnenberg was featured in a book on celebrities entitled *The Virtuoso*.

Ms. Salerno-Sonnenberg's versatility and vast range of interpretive skills are further demonstrated in the recording field, where she is considered a groundbreaker. With 20 recordings to her credit, her current recordings are on the Nonesuch and Angel/EMI Classics labels. In addition to standard classical repertoire, including Barber, Brahms, Bruch, Chausson, Debussy, Mendelssohn, Paganini, Shostakovich, Vivaldi, and Wolf (all recorded for EMI Classics), Ms. Salerno-Sonnenberg has received critical acclaim for several "crossover" discs as well: a self-titled recording of gypsy music from Eastern Europe with the duo guitarists the

Assads (Nonesuch 2000), "Humoresque" (Nonesuch 1998), a CD of music from the 1947 film *Humoresque* that combines classical works and pop standards, which the *New York Times* has called "a valuable historical document," and "It Ain't Necessarily So" (Angel/EMI 1995) which includes works by Gershwin, Kreisler, and Scott Joplin, among others. Included among her recordings is "Speaking In Strings" (Angel/EMI 1999) comprised of music from the Counterpoint Film's documentary on Ms. Salerno-Sonnenberg of the same title. An admirer of all musical genres, she has made guest appearances on recordings by Nancy Patinkin, Joe Jackson and Keith Jarrett, and has also collaborated with such artists as Judy Blazer, Roger Kellaway, Bob James, Regina Carter and Eileen Vess.

Ms. Salerno-Sonnenberg's professional career began in 1981 when she won the Walter W. Naumburg International Violin Competition. In 1983 she was recognized with an Avery Fisher Career Grant, and in 1988 was *Ovalons* Debut Recording Artist of the Year. In 1999 she was honored with the prestigious Avery Fisher Prize, awarded to instrumentalists who have demonstrated "outstanding achievement and excellence in music." In May of that same year, Ms. Salerno-Sonnenberg was awarded an honorary Masters of Musical Arts from the New Mexico State University, the first honorary degree the University has ever awarded. An American citizen, Ms. Salerno-Sonnenberg was born in Rome and emigrated to the United States at the age of eight to study at The Curtis Institute of Music. She later studied with Dorothy DeLay at The Juilliard School.

The Brazilian-born brothers Sérgio and Odair Assad are today's preeminent guitar duo. Their exceptional artistry and uncanny ensemble playing are the result of the unique closeness of their musical upbringing. In addition to setting new performance standards, the Assads have also played a major role in reviving contemporary music for guitar duo. Their

virtuosity has inspired a wide range of composers to write works for them: Astor Piazzolla, Terry Riley, Radamés Gnattali, Marlos Nobre, Nikita Koshin, Roland Dyens, Dusan Bogdanovic, Jorge Morel, Edino Krieger and Francisco Mignone. They have also been sought after as collaborators by such artists as Gidon Kremer, Yo-Yo Ma, Nadja Salerno-Sonnenberg and Dawn Upshaw.

The Assads began playing the guitar together at an early age and went on to study for seven years with classical guitarist and lutenist Marina Tavora, a disciple of Andrés Segovia. Their international career began with a major prize at the 1979 young artists competition in Bratislava. Now based in Brussels and in Chicago (where Sérgio teaches at Roosevelt University's Chicago College of Performing Arts), they continue to perform regularly in Europe and Japan as well as in Brazil.

Their repertoire, in addition to the pieces composed for them, includes original music by Sérgio Assad, transcriptions of the great Baroque keyboard literature of Bach, Couperin, Rameau and Scarlatti; and adaptations of works by such diverse figures as Gershwin, Ginastera and Milhaud. Their programs are always a compelling blend of styles, periods and cultures.

The Assads have also recorded widely, primarily for the Nonesuch and GMA labels. In 2001 Nonesuch released "Sérgio and Odair Assad Play Piazzolla," which was awarded a Latin Grammy in September 2002. Other recent duo CDs include an album of Baroque works and "Sega dos Migrantes" for Nonesuch. They have recorded Piazzolla discs with Gidon Kremer (Nonesuch) and Yo-Yo Ma (Sony Classical), the latter a Grammy winner in 1998. A Nonesuch collaboration with Nadja Salerno-Sonnenberg, in 2000 featured a collection of pieces based on traditional and Gypsy folk tunes from around the world. Since their recording the Assads and Ms. Salerno-Sonnenberg have made three highly successful tours of the

United States, displaying a unique chemistry, an amusing interplay and their stunning virtuosity.

In January 2003 the Saint Paul Chamber Orchestra and Music Director Andreas Delfs will premiere a triple concerto written by Sérgio for the trio. The Scattle Symphony and Gerard Schwarz will perform it later in the season. Other highlights of 2002-03 include an 18-city tour as soloists with the Orquestra de São Paulo, John Neschling conducting. The duo will perform the Nobre and the Rodrigo concertos for two guitars on the tour.

The Assad Brothers have already collaborated with Yo-Yo Ma on his next recording, a CD that features many of the most revered artists from Brazil. Sérgio arranged several of the works on the disc. In the 2003-04 season, the Assads will perform with Mr. Ma at several summer festivals in the United States, followed by performances in Europe and Japan. In September 2003 they will appear along with Mr. Ma to participate in the opening of Carnegie's Zankel Hall. Future plans include a tour by the Assad Family—featuring Sérgio and Odair's parents, sister Badi, and daughters Clarice and Camille—that features Brazilian folk music, known as "Ochorinho." A documentary about the Assad family's talents has been featured on Brazilian television.



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SUNDAY, JUNE 29, 8:00 PM

Doc Watson/ The Alison Brown Quartet

Recipient of the National Medal of Arts, National Heritage Fellowship and six Grammy Awards, Doc Watson is a legendary performer who blends his traditional Appalachian musical roots with bluegrass, country, gospel and blues to create a unique style and an expansive repertoire. He is a powerful singer and a tremendously influential picker who virtually invented the art of playing mountain fiddle tunes on the flattop guitar.

Doc was born Arthel L. Watson in Deep Gap, NC on March 23, 1923, into a family already rich in musical tradition. His mother, Annie Watson, sang traditional secular and religious songs, and his father, General Watson, played the banjo, which was Doc's first instrument, as well. Then, at age thirteen he taught himself the chords to "When the Roses Bloom in Dixieland" on a borrowed guitar, and his delighted father bought him a \$12 Stella. He later picked up some chords from a fellow student at Raleigh School for the Blind, and began to incorporate material that he heard on records and the radio with the music of his her-

itage. Back home he played mostly with neighbors and family, among them fiddler Galtier Carlton, who became his father-in-law when Doc married Rosa Lee Carlton in 1947. They became parents of two children, Merle and Nancy Ellen.

It wasn't until 1953 at age thirty that he met Jack Williams, a local piano player, and began to play gigs for money. Doc played with Williams' rockabilly/swing band for seven years, a period and a style that he revisited in the recent album *Docably*. But he continued to play traditional music with his family and with his banjo playing neighbor, Clarence "Tom" Ashley. In 1960, spurred by the growing folk revival, Ralph Rinzler and Eugene Earle came south to record Ashley and heard Doc Watson in the process. These sessions resulted in Doc's first recordings, *Old-Time Music* at Clarence Ashley's. In recent years Doc has returned to this old-time pre-bluegrass style in collaborations with David Grisman and David Holt. The latter, entitled *Legacy*, recently received the Grammy for Best Traditional Folk Recording of 2002.

In 1961 the Friends of Old-Time Music invited Doc, Ashley, Clint Howard and Fred Price to perform at a now-legendary concert in New York City, and one year later Doc gave his first solo performance at Gerde's Folk City in Greenwich Village. From then on, he was a full-time professional, playing a wide range of concerts, clubs, colleges and festivals, including the Newport Folk Festival and Carnegie Hall.

As the late sixties brought a waning of the folk revival, Doc's son Merle provided

the musical and emotional companionship that he needed to continue touring. With Merle playing guitar and banjo and serving as partner and driver, the father-son team expanded their audience nationwide. After working for a while with the band *Frosty Morn*, they continued to tour with bassist T. Michael Coleman, and brought their music to Europe, Japan and Africa. A series of remarkable recordings, including collaborations with Flat & Scruggs, Chet Atkins and the Nitty Gritty Dirt Band, helped make Watson the gold standard among traditional pickers.

Although he briefly stopped performing after Merle died in a 1985 tractor accident, Doc (accompanied by guitarist Jack Lawrence) now accepts a limited number of engagements. For the past several years he has hosted the annual Merle Watson Memorial Festival in Wilkesboro, where, surrounded by family and collaborators (including grandson Richard Watson), he can give full breadth to his musical imagination and still sleep in his own house, deep in the Blue Ridge, on land homesteaded by his great-great-grandfather.

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WELCOME

"If you thought you knew the limitations of the banjo, Alison Brown challenges you to think again." (JazzTimes) Alison Brown achieved this international reputation as a banjo player by pushing the instrument out of its familiar Appalachian settings and into new musical territory. Through several albums on the renowned Vanguard Records label, and more recently, *Replay* on her own Compass Records, Brown composed and played her way into the affections of fans of jazz-voiced acoustic music with a unique voice on a relatively unexplored instrument. "Banjo music is seldom thought of as 'mellow' or, dare we say 'pretty,' but Alison Brown makes it so in the jazz-classical-pop-folk-Latin mix of the Alison Brown Quartet." (USA Today)

Still, Brown's Grammy-winning release on Compass, *Fair Weather*, welcomes opportunity to hear her as both band-leader and instrumental virtuoso in a bluegrass setting, and recalls many fans first introduced to Brown through her work with Alison Krauss and Union Station. Inviting some of the best bluegrass players and singers working today (including Sam Bush, Bela Fleck, Jerry Douglas, David Grier, Vince Gill, Tony Rice and Missy Raines), *Fair Weather* is multi-headed collection of neo-classic songs and original instrumental.

THE QUARTET

Alison Brown (banjo/guitar)
Alison began playing the guitar at age 8 and picked up the banjo 2 years later. As a teenager in San Diego, she performed around Southern California as a member of several bluegrass bands. At 16 she won the Canadian National Banjo Championship and, before going to college, recorded an instrumental album with fiddler Stuart Duncan. Alison earned an AB degree from Harvard University in History and Literature, an MBA from UCLA in Finance and spent 2 years work-

ing as an investment banker before deciding to return to music full time.
After touring extensively as a member of Alison Krauss and Union Station and later as band-leader for Michelle Shocked, she formed the Alison Brown Quartet in 1993. Alison has recorded 4 critically acclaimed solo albums (including the Grammy-nominated "Simple Pleasures") and has toured with the Quartet throughout the world. She is also the co-founder of Compass Records, an independent record label based in Nashville, Tennessee.

John R. Burr (piano/keyboards)
John R. was first drawn to the piano at age 10. Born in Erie, Pennsylvania and raised in northern California, John R. developed an original, lyrical style that fuses a variety of blues, gospel and modern jazz influences. In addition to his work with the ABQ, John R. has recorded and toured with Paul McCandless, Michael Manning, Maria Muldaur and Jeff Beal, among others. He is also featured on Windham Hill's *Piano Sampler II*.

Garry West (bass)
Garry was raised in Atlanta where he began his musical studies at age 11 on the saxophone. He graduated to the bass 4 years later. After attending the Berklee School of Music in Boston, Garry moved to Nashville and toured with country artists Patty Loveless and Mark Collie before signing on with rhythm and blues legend Delbert McClinton and folk/pop songstress Michelle Shocked. He has also performed with The Band, Duane Eddy and Taj Mahal. In addition to his work as a bassist, Garry is also a busy producer (he's produced albums by Clive Grogan and Leslie Tucker, as well as the Alison Brown Quartet) and has been featured in *Bass Player Magazine*. Garry runs Compass Records, the independent record label which he and Alison co-founded.

Kendrick Freeman (drums)
Bay Area drummer and percussionist Kendrick Freeman is one of the most versatile drummers in acoustic music. His jazz studies have included work with Eddie Moore and George Marsh; with Marsh, he received a National Endowment Grant for Jazz Studies in 1980. Kendrick has enjoyed a parallel career in traditional drumming and dance, having studied with accompanied artists from Ghana, Congo, Haiti and Cuba. From 1989 to 1993, he was musical director for San Francisco's premiere Haitian dance company, Groupe Petite la Croix, performing at the San Francisco Ethnic Dance Festival in 1989, 1992 and 1993. Currently a resident of Petaluma, Calif., Kendrick teaches a Latin jazz ensemble at Sonoma State University and has taught at the California State Summer School for the Arts. He has recorded with acoustic marvel Joe Craven and cutting-edge dubtrist Rob Locks among others. Kendrick joined the Alison Brown Quartet in 1993.

DISCOGRAPHY

- Alison Brown titles:
Replay (Compass)
Fair Weather (Compass)
Out of the Blue (Compass)
Quarter (Vanguard)
Look Left (Vanguard)
Twilight Motel (Vanguard)
Simple Pleasures (Vanguard)
Pre-Sequence (Ridge Runners)
- As a session player:
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Timeless and True Lewi Randa Vincent (Rounder)
Arkansas Traveler Michele Shocked (Mercury)
*The Great Debra Sessions** Jerry Douglas (Sugar Hill)
Friends of a Lifetime Claire Lynch (Brentwood)
In This Room Leslie Tucker (Compass)
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Folk Song Kazetza Mirani (Pony Canyon)
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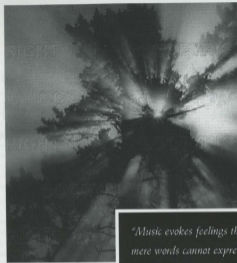
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MONDAY, JUNE 30, 8:00 PM

The Nylons

ABOUT THE GROUP

The Nylons' overnight success has been twenty-four years in the making, culminating with the release of their thirteenth album, *Play On*. Employing all the skills that have brought them thus far in their storied career, they have put their vocals into the deft and selected hands of Toronto producer Adam Messinger, resulting in the strongest mix to date of original material, plus the time-honored Nylons' reworking of selected hits from some of their favorite artists (Sting, James Taylor, Paul Simon, and others)...

But many hands have been involved in the evolution of what has become a Canadian institution and indeed, a legend in the international world of a cappella music.

"Imagine a scenario where it's like a big karaoke party, OK? And you're the contestants! And it's like so exciting, man,

'cause you win the contest, and it's so not what anyone expected, or anything!" —(anonymous early Nylons groupie)

OK, so this isn't a movie, this is real life in the late seventies. The Nylons were four out of work actors, or as they say "between jobs." Toronto was a thriving theatrical capital and emerging centre of telecommunications in Canada, and down in the Queen St. W. Village, the music scene was a flourishing hotbed of creativity. So during all that "between" time, they found a way of having fun and making a name for themselves all at once. In the late evening hours of Fridays and Saturday nights, after the "real" shows were over, there was often a fashion event, a party or benefit going on somewhere — something that provided a showcase of sorts for these actors-wanna-be-singers. Naturally, equipment was at a premium, (namely a piano!) and many

compromises were made. As a result they ended up literally flying without a net. "Outrageous" was a favorite word for some to describe what they were doing, but after all, what could be more natural and resourceful than singing straight off the floor? In any case, the opportunity arose to create an evening's worth of material, that would engage an audience over the course of a whole show, employing all the devices of showmanship and stagecraft gleaned over decades of cumulative experience in the theatre, to which the boys all wondered, "could

we...should we?" Thanks to their friend, Toronto producer Teras Shipowick, The Nylons opened for an initial 2 week run at a new, unlicensed cabaret, and got hold over for an additional six weeks. Toronto's newest "media darlings" were born. Later on, they finished out the year 1979 at a (this time, licensed) nightclub in Toronto, a four-month engagement, found their core audience, and the rest was history. By the time they released their first album in early 1982, self-titled "The Nylons," they had toured most of Canada, thus creating a demand for the record, which went on to achieve platinum status in less than two months. Likewise for the second album, which proved that The Nylons were no flash in the pan, no mere novelty or "one-hit wonder," but rather, a legitimate act that intended to stick around! As their longevity indicates, along with the new album, this is an artist that continues to produce at the peak of form, and for whom the only way is up. So get up, party hearty, and Play On, with The Nylons!

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BIOGRAPHY

Claude Morrison (Tenor)

Claude Morrison is a Toronto native. Early on in his young life he knew that he had vocal music in his blood while attending St. Michael's Choir School in Toronto, alma mater of such renowned singers as The Diamonds, The Four Lads, Michael Burgess and John McDermott. "As a kid, I used to fall asleep while humming the various vocal parts of the Mamas and the Papas—I knew them all (the parts, not the group members!), but they disbanded while I was still young. By that time, however, I had the bug under my skin and I knew that anything I did would be with a similar objective." While still a youth, he continued studying piano, which provided a solid musical foundation. Later on, in his college years at University of Pennsylvania, he was in several musical theatre productions, after which he made the choice of getting into "the biz." He landed the first job he auditioned for, with the Famous People Players, which went on to open for the late Liberace in his Las Vegas show. "Even though that job had nothing to do with singing, it was an opportunity to be part of a legitimate professional production, and the fact that I was fresh out of school gave me a kind of "chutzpah" that I might otherwise never have had. It was a terrific experience." Continuing on, he performed in various musical theatre and television productions, primarily as a dancer, which would be useful later on when the Nylons came into being. "I was working as a singing waiter at a few restaurants which allowed me to get to know other kids getting started." Among those was Denis Simpson, who by that time was a fixture on the Toronto theatre scene, and who eventually, along with Paul Cooper and Marc Connors, became one of the founding members of the Nylons. "The main thing I had going for me, insofar as the Nylons was concerned, was this unusual fasetto voice, which gave me a unique niche

within the group. I was just flattered and honoured that these talented people saw fit to include me in their number when the group was getting off the ground." Nearly twenty-five years later, Morrison still credits the group with offering him more than just a chance to do what he loves to do. "I've been many places, many countries, and gone through lots of experiences that have had a big part in providing me with a maturing process, and the opportunity to take this music around the world." When all is said and done, that is the gift that has kept on giving.

Arnold Robinson (Bass)

Arnold Robinson formed his first band, "The Robinson Brothers," while he was attending university. From 1965 to 1972, he performed extensively throughout the southern states with "Sonny Turner and Sounds Unlimited" (formerly The Platters). Before joining The Nylons in 1981, Arnold formed his own business working in many aspects of the entertainment industry including management, recording and production.

Garth Mosbaugh (Tenor)

Garth Mosbaugh was born in a small town in Muskoka about 150 miles north of Toronto in Ontario. He is a thirteenth generation musician whose ancestors were a lineage of Belgian violinists, most notably his great grandfather Eugene Ysaye who achieved fame in the western world as a virtuoso and later as a conductor. With the influences of his mother, a concert pianist, and his siblings, all musicians, he was constantly surrounded by music.

At the age of four his family moved to Barbados where he became more interested in climbing trees than music. He only came to discover his own musical talent when he moved back to Canada to attend high school. He learned to play the piano by ear, accompanied himself singing songs in college puts and partici-

pated in school musical productions. His professional career began when he joined forces with his brother and sister to form a vocal jazz trio called GENES. The music of Genes broke the barriers of style to include pop, jazz, baroque and everything in between.

"GENES was my real training ground in music," Garth claims. "Our explorations into the realms of music were so broad and unconventional that we had a hard time appealing to any one demographic, but we did develop a unique vocal style that increasingly ventured into a cappella."

After six years of Genes the group disbanded to seek other musical directions. Garth played and sang in children's groups, bar bands and recording sessions for jingles and corporate projects. In 1990 he became a regular host on the long running TV Ontario children's show, THE POLKA DOT DDDR. In 1994 he auditioned for the Nylons and has been performing with the group steadily since then. Garth now resides in beautiful British Columbia where he fulfills his childhood dreams of climbing all the trees he wants.

Mark Cassius (Baritone)

Mark Cassius joined the group in September, 1997. Mark, born in Port-Of-Spain, Trinidad, and raised in Toronto, has performed across North America in numerous productions, including Cats, Joseph and the Amazing Technicolor Dreamcoat (with Donny Osmond), and Miss Saigon.

Mark's claim to happiness are his friends and family and Haagen-daz ice cream. His tremendous love of life and laughter is infectious and makes one instantly attracted to this very passionate individual.



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PROGRAM

Domenico Scarlatti

Sonata in F Minor, K. 519

Pianist Pedja Muzijevic

UPON A WHIM

Choreography Ruth Davidson Hahn (2003)
Music Robert Schumann
from *Fantasy Pieces*, op.12
Whims, Why?, Faible

Costume Isaac Mizrahi
Dancer Mikhail Baryshnikov
Pianist Pedja Muzijevic
Upon A Whim was commissioned by Paula Hei Fisher, Millennial Arts Productions

Morton Feldman

Intermission No. 1 (1950)

Domenico Scarlatti

Sonata in F Major, K. 17

Pianist Pedja Muzijevic

INDOOR MAN

Choreography Tere O'Connor (2003)
Music David Jaggerd *Elastic Tango*
Carlton Nanamoor *Tango?*

Costume Desirée Berg
Props Tere O'Connor
Props Construction Christopher Buckley
Dancer Mikhail Baryshnikov
Pianist Pedja Muzijevic

WEDNESDAY, JULY 2, 8:00 PM

THURSDAY, JULY 3, 8:00 PM

Solos with Piano and Not... An Evening of Music and Dance with Mikhail Baryshnikov and Pianist Pedja Muzijevic

Choreographers Lucinda Childs, Michael Clark, Eliot Feld,
Cesc Gelabart, Ruth Davidson Hahn, Tere O'Connor
Dancer Mikhail Baryshnikov
Pianist Pedja Muzijevic
Lighting Designer Stan Pressner
General Management Christina L. Steiner

Arnold Schoenberg

Little Piano Piece, op. 19 No. 2

Richard Strauss - *Lesopid Godowsky*

Serenade
Pianist Pedja Muzijevic

OPUS ONE

Choreography Lucinda Childs (2003)

Music Alban Berg
Sonata, op. 1

Costume Desirée Berg
Dancer Mikhail Baryshnikov
Pianist Pedja Muzijevic

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INTERMISSION

IN A LANDSCAPE

Choreography Cesc Gelabart (2003)

Music John Cage
In A Landscape

Costume Lydia Azzopardi
Dancer Mikhail Baryshnikov
Pianist Pedja Muzijevic

Nina Simone
Evegone's gone to the Moon

RATTLE YOUR JEWELRY

Choreography Michael Clark (2003)

Music The Beatles
Costume Desirée Berg
Dancer Mikhail Baryshnikov

MR. XYZ

Choreography Eliot Feld (2003)

Music as performed by Leon Redbone *
Original Lighting Design Allen Lee Hughes
Costume Sarah Loguaclo
Dancer Mikhail Baryshnikov
Premiered March 11, 2003 at the Joyce
Theater, New York City

Program Subject To Change

* MUSIC: "Please Don't Talk About Me When I'm Gone" words by Sidney Clark, music by Sam H. Stept with Bee Palmer. Copyright 1927 (Copyright Renewed) and assigned to Bourne Co., Hamrick Music Corp., and Warner Bros. Inc. in USA. All rights reserved. International Copyright Secured ASCAP. "My Walking Stick" music and lyrics by Irving Berlin. This selection is used by special arrangement with The Rodgers and Hammerstein Organization, on behalf of the Estate of Irving Berlin, 1035 Avenue of the Americas, New York 10018. "I Ain't Got Nobody" used by permission of Red Shark, Inc. "Lusa's Back In Town" by Al Dubin and Harry Warner, copyright 1935 (Copyright Renewed) WB Music Corp. (ASCAP), all rights reserved, used by permission.

WEDNESDAY JULY 2

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THURSDAY JULY 3

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CHOREOGRAPHERS

Lucinda Childs began her career as choreographer and performer in 1963 as an original member of the Judson Dance Theater in New York. After forming her own dance company in 1973, Ms. Childs collaborated with Robert Wilson and Philip Glass on the opera *Einstein On the Beach*, participating as leading performer and choreographer (1976, 1984, 1992). Since 1979, Ms. Childs has collaborated with a number of composers and designers on a series of large-scale, full-length productions, among them *Dance* (1979), with Philip Glass and Sol LeWitt, and *Available Light* (1983), with John Adams and Frank Gehry. She also received a number of commissions from major ballet companies since 1981. These include the Paris Opera Ballet, Bayerisches Staatsballett, Les Ballets de Monte Carlo, and Ballet de Grand Theatre de Geneve.

Additionally, in the field of opera, Ms. Childs will direct Gluck's *Orfeo* for the Los Angeles Opera this fall. She has worked with director Luc Bondy on his productions of *Salome* (1992-95), *Reigen* (1993-94), *Don Carlos* (1996), and *Macbeth* (1999). In 1979, Ms. Childs received a Guggenheim Fellowship and in 1996 was appointed to the rank of Officer dans l'Ordre des Arts et des Lettres.

Michael Clark was born in Aberdeen, Scotland in 1962. He studied with Richard Glassstone from 1975-1979 at The Royal Ballet School in London. In 1979 Mr. Clark joined Ballet Rambert, working primarily with Richard Alton. He also worked briefly as a freelance dancer in London and New York with, amongst others, Karole Armitage. He had begun choreographing in 1977 and by 1984 Clark had made 16 original pieces. Michael Clark and Company was launched in 1984 and was an immediate success. Clark's commissions by major dance companies have included

G.R.C.O.P., Paris Opera, Scottish Ballet, English National Ballet, Phoenix Dance and Deutsche Opera Berlin. Key works to date include *not H. air* (1985), *Mmm ...* (1992), *O* (1994), *Current/SEE* (1998) and *Before and After: The Fall* (2001). Clark has just completed a new commission for the George Piper Dancers' *Satie Stud* (2003) and a new evening of work *Would, Should, Can, Dit*.

Eliot Feld began his dance training at the School of American Ballet. At age eleven, he danced with New York City Ballet as the "Child Prince" in Balanchine's original production of *The Nutcracker*. At sixteen he joined the Broadway cast of *West Side Story* and appeared as *Baby John* in the movie version. He choreographed his first ballet, *Harbinger*, for American Ballet Theatre in 1967 while a dancer in that company. Mr. Feld has choreographed 115 ballets since then, for companies including ABT, Royal Danish Ballet, Jeffrey Ballet, John Curry Skating Company, National Ballet of Canada, Royal Swedish Ballet, Royal Winnipeg Ballet, London Festival Ballet, Boston Ballet, San Francisco Ballet, Atlanta Ballet, Richmond Ballet, New York City Opera, New York City Ballet, Feld Ballets/NY and Ballet Tech. Mr. Feld founded the tuition-free Ballet Tech School in 1978. Now 25 years old, the Ballet Tech school provides a program of academic instruction along with intensive ballet training for public school children in grades 4 through 12 in a collaborative program with the NYC Department of Education. The school auditions approximately 30,000 children annually, from a pool of 400 participating elementary schools, and selects 1,000 children each year to study ballet at its studios in Manhattan. As President of Ballet Tech Foundation, Inc., Mr. Feld conceived and oversaw the creation of The Joyce Theater in NYC, and, along with American Ballet Theatre, saved from commercial development The Lawrence A. Wien Center for

Dance and Theater, NYC's primary rehearsal complex for the performing arts.

Ruth Davidson Hahn was born in Brooklyn, New York and now resides in Lincoln, Nebraska with her husband, David Hahn. She is an award-winning graduate of New York's High School of Performing Arts and received her BFA from SUNY, College at Purchase. Ruth is a twenty-one year veteran and founding member of the Mark Morris Dance Group (1980-2001). Early in her career she danced with the Hannah Kahn Dance Company (1979-83) and the Don Redlich Dance Company (1981-85). As resident choreographer for Millennial Arts Productions (1997-2000), Ruth's credits include Stavinsky's *Pulcinella*, Handel's *Esther*, and Handel's *Messiah* performed in New York City and festivals in Europe. She recently formed Ruth Davidson Hahn & Company, a company of professional dancers and musicians (premiered Nebraska May, 2002). Ms. Davidson Hahn is thrilled to have had the honor of creating *Upon A Whim* for Mikhail Baryshnikov.

Cesc Gelabert is a dancer and choreographer with prior training in architecture. His first choreographic works were created in 1972. In 1986, he founded the Gelabert-Azzopardi Company as *de Dansa* with Lydia Azzopardi, who he began collaborating with in 1980. Since then, Gelabert has been recognized as Spain's most renowned contemporary dance choreographer. He combines work for larger ensembles with an outstanding programme of solos including Gerhard Bohner's *Der Goldene Schmittor*, more recently, Gelabert's own *Prekulis* to music by composer Carlos Santos. *Charmes* was created by Gelabert for Lisbon's Ballet Gulbenkian and premiered in September 2002 at the Gran Teatro del Liceu. Since 1995, Gelabert has been "artist in part time residence" at the Hebel-Theatre, Germany.

MIKHAIL BARYSHNIKOV

Tere O'Connor has been making dances since 1982 and has created over thirty works for his company. The company has performed throughout the US and in Europe, South America and Canada. O'Connor has been commissioned to create work for numerous dance companies around the world including, Greta in The Ditch for Mikhail Baryshnikov's White Oak Dance Project (1995). O'Connor is a 1993 John Simon Guggenheim Fellow and recent recipient of a Foundation for Contemporary Performance Art Award, a DNA Project award from Arts International, and a National Dance Project Award from the New England Foundation for the Arts. He has received two New York Dance and Performance "Bessie" Awards, including one in 1999 for Sustained Achievement. He is also a recipient of repeated grants from the National Endowment for the Arts, New York State Council on the Arts, The New York Foundation for the Arts, The Jerome Foundation, Philip Morris Companies Inc., the Harkness Foundation for Dance, the Joyce Mertz-Gilmore Foundation and Arts International. A new work for his company will premiere at Yerba Buena in San Francisco in September 2003. In October this work will be presented in New York City for a three week engagement at Dance Theater Workshop.

PERFORMERS

Mikhail Baryshnikov was born in Riga, Latvia, of Russian parents. He began studying ballet in Riga, and after a few years, was accepted by the Vaganova School in Leningrad where he studied under the renowned teacher Alexander Pushkin. At 18, he entered the Kirov Ballet as a soloist and remained with the company from 1968 to 1974, when he left Russia. From 1974 to 1979, he danced with ballet and modern companies around the world. He was a principal

dancer with the New York City Ballet from 1979 to 1980, and from 1980 until 1989 he was Artistic Director of American Ballet Theatre. From 1990 to 2002, Mr. Baryshnikov was director and dancer with the White Oak Dance Project, which he co-founded with choreographer, Mark Morris. The Company has commissioned 43 new works and presented over 40 international tours. His most recent awards include the Kennedy Center Honors, The National Medal of Honor and the Commonwealth Award. Presently, he is involved in creating the Baryshnikov Arts Center (scheduled to open in Spring 2004) in New York City. The Center located in the new performing arts complex, W. 37th Street Arts will provide a creative home for a vibrant international community of emerging and accomplished artists from different art forms.

Pedja Muzijevic made his New York recital debut in Lincoln Center's Alice Tully Hall as a recipient of the Juillard School's coveted William Petschek Award. He has performed with The Residentie Orkest in The Hague; Dresden Philharmonic; Shirose Nihon Orchestra in Tokyo; Orquesta Sinfonica in Montevideo; Zagreb Philharmonic; Boston Pops; Santa Fe Pro Musica; Napa Valley Symphony and the Richmond (VA) Symphony among others. He has played solo recitals at Alice Tully Hall in New York; Casas Hall and Bunika Kaikan in Tokyo; Teatro Municipal in Santiago de Chile; for Da Camera of Houston; The Frick Collection in New York; Arizona Friends of Chamber Music in Tucson; at the Adeburch Festival, Great Britain and many others. His many festival engagements encompass, among others, performances at Yngelwood; Mostly Mozart Festival at Avery Fisher Hall in New York; Newport Festival; OK Mozart Festival; Aix en Provence; Dubrovnik; Merano and Bratislava.

BARYSHNIKOV DANCE FOUNDATION

Production Supervisor Christopher Buckley
Production & Sound Manager Jere Shaw
Stage & Lighting Manager Will Krapp
Company Manager Travis Fritzsche
Floorrobe Supervisor Deanna Berg
Assistant Lighting Designer Kenneth Schultz
Physical Therapist Susan Blankenship, PT
Director of Administration & Finance Huang Hong
Office Assistant Emily Filer

ACKNOWLEDGMENTS

The Baryshnikov Dance Foundation is supported, in major part, by The Howard Gilman Foundation. Our heartfelt thanks to Natalie Moody and the wonderful staff at The Howard Gilman Foundation.

New works created by Lucinda Childs, Cecil Gelsbort, Tere O'Connor, and Michael Clark have been commissioned by The Baryshnikov Dance Foundation. Many thanks to Tricia Pierson for her assistance in booking this tour.
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FRIDAY, JULY 4, 5:00 PM AND 8:00 PM

The Capitol Steps

Producer: Elaine Newport

Director: Bill Strauss

Lyrics: Bill Strauss, Elaine Newport, Mark Eaton

ABOUT THE GROUP

The Capitol Steps began in 1981, at a Christmas party in the office of former Senator Charles Percy. Like most things in Congress, they never knew when to stop. Over the past twenty years, the Capitol Steps have recorded twenty-three albums, and appeared on "Good Morning America," the "Today Show," "20/20," "Entertainment Tonight," "Nightline," CNN's "Inside Politics," and dozens of times on National Public Radio's "All Things Considered." For the past fifteen years, they've produced quarterly specials for public radio and have been fea-

tured in three national specials for public television. They've performed for five U.S. Presidents (six if you include Hillary.)

Many of the performers have worked on Capitol Hill, some for Republicans, some for Democrats, and some for members who sit firmly on the fence. In fact, the current cast of the Capitol Steps has at one time or another infested the offices of eleven US Senators and seven Members of the House of Representatives. Most of these politicians have since been defeated or placed under investigation.

PROGRAM

(will include selections from the following, subject to the length of the show and the scandal of the day!)

- Son of a Bush
- You're So Vague
- Cheney and the Jets
- Duke of Oil
- Iraq Around the Clock
- Put Ten Grand in the Hand
- Sheik to Sheik
- Suture Yourself
- Turban Cowboy
- The Sound of Moose-Sick
- House of the Right-Wing Son
- The Angina Monologues
- Speaker of the House
- Axles of Evil
- Send in the Clones
- Lirly Dies

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8:00 PM PERFORMANCE

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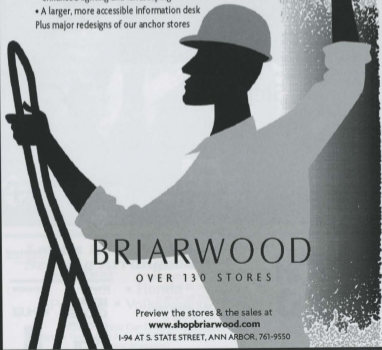
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SHANGRI-LA CHINESE ACROBATS



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The management also recommends that you advise children that what they see on stage takes years of practice and should not be tried at home!

SATURDAY, JULY 5, 2:00 PM & 8:00 PM

Shangri-La Chinese Acrobats

The Shangri-La Chinese Acrobats offers more than a glimpse into the fascinating Orient. It consists of sensational Chinese acrobatics, balancing feats, martial arts displays, and much more. A truly oriental spectacular and a show for all ages, the grace and precision of the acrobats are the triumph of years of dedicated training and discipline, but their art has been formed by centuries of tradition. Chinese acrobats are in fact much more than just a series of stunts. Most of these acts clearly demonstrate the achievement of perfection through finding harmony between mind and body—an ancient concept in the Orient.

This sensational group has performed throughout South America, Central America, Southeast Asia, South Africa, Zimbabwe, Monte Carlo, Canada, New Zealand, Israel, Canada and the United States. In the early days they burst upon the American stage, appearing with celebrities such as LIBERACE while playing casinos in Las Vegas, Lake Tahoe and Reno. Besides appearing on many TV

specials, The Shangri-La Chinese Acrobats have also been seen on the Family Channel's "Home & Family Show," hosted by Christine Ferrar, KTLA's "Good Morning—LA," New York One News, CNN where they were interviewed by Christiane Amanpour and Calgary's "Big Breakfast" morning show on the A-Channel. They have met many celebrities and dignitaries over the years, including former President Jimmy Carter and his wife, Roslyn.

The entertainment provided by these gifted performers appeals to all ages from young children to grandparents. Most important, there is no language barrier and everyone attending a performance by The Shangri-La Chinese Acrobats will thrill to their incredible feats. So, audiences should prepare to sit back, relax and be transported by these incredible performers to the mystical land of "Shangri-La" where anything is possible...and illusion becomes reality!

PROGRAM

Lion Dance
Plate Spinning
Hoop Diving
Balancing Fantasy
Acrobatic Artics
Colorful Contortionist
Kung-fu Surprise
Squeeze Play
Daring Diablo
Strap Act
A Little 'Sharp' Humor
In The High Chair
The Human Pyramid
Bicycle Pagoda/Finale

There will be an intermission.

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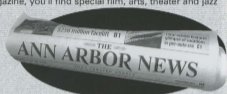
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Reach for The Ann Arbor News all year long for events and cultural information. In addition to comprehensive coverage Thursdays in our SPOTLIGHT magazine, you'll find special film, arts, theater and jazz coverage in our Entertainment & Connection sections.



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ST. FRANCIS

TOP OF THE PARK SCHEDULE

FRIDAY JUNE 13

7 - 7:45pm Jeremy Kilall
Eclectic folk/jazz • Celtic, bluegrass, jazz

8 - 9pm Johnstown Cats
Blues rock swing, funk/jazz

9:30 - 11:15pm The
Ambassadors Big Band
Jazz and blue swing

FRIDAY JUNE 14

7 - 7:45pm Royal Garden Trio
Vintage swing swing featuring Mike Barab

8 - 9pm The Terraplanes
Blues rock, blues, r&b, rock, swing

9:30 - 11:15pm Bugs Beddow
Band
Twelve-piece, danceable party blues

SUNDAY JUNE 15

Tip of the Fork 20th Birthday Party

4 - 5pm Gemini
Sing-along Rockabilly!

5:30 - 6:30pm RFD Boys
Steel Band • local bluegrass tradition

7 - 8pm The Reason Pickers
Traditional American string band

8:30 - 9:30pm The Pittsfield
Ramblers
Rock/country/bluegrass

10pm Movie: Soy Kids 2: The
Island of Lost Dreams PG

MONDAY JUNE 16

7 - 7:45pm Hoodling
African roots music

8:15 - 9:30pm Kung Fu Diesel
Rockabilly with emphasis on the "rock"

10pm Movie: Legally Blind PG-13

TUESDAY JUNE 17

7 - 7:45pm White Hill and the
Postcards
Blues/funk/country/folk

8:15 - 9:30pm All Hill and the
Love Buffers
Blues, jazz, soul, funk, r&b

10pm Movie: Catch Me If You
Can PG-13

WEDNESDAY JUNE 18

7 - 7:45pm David Mosher and
Jason Dennis
Jazz/blues/rock acoustic, instrumental duo

8:15 - 9:30pm Five Guys Named
Moe
Swing, vocal standards, jazz instrumental

10pm Movie: Grease PG

THURSDAY JUNE 19

7 - 7:45pm Martin Simmons and
the Space Hostlers
Funk jazz, funk, soul, groove

8:15 - 9:30pm The Rick
Baker's All Stars
10pm Movie: Mr. Deeds PG-13

10pm Movie: Mr. Deeds PG-13

FRIDAY JUNE 20

7 - 7:45pm Musard's Retreat
Acoustic songwriting duo • longtime AZ vets

8 - 9pm The Jim Roll Band
Alternative country, eclectic blues/funk

9:30 - 11:15pm Mike Smith and
the Cadillac Cowboys
Blues/jazz, classic country, swing, soul

10pm Movie: American Graffiti
PG

SATURDAY JUNE 21

7 - 7:45pm Lisa Wolf
Acoustic/blues original folk/jazz

8 - 9pm Jo Sempere and the
Willie Durnns
Blues, swing, folk-rock, swing, old
time blues

9:30 - 11:15pm Roots Vibrations
Steel drum-band, reggae, calypso, jazz

9:30 - 11:15pm The Sun
Musicians
Post-Blues rock, r&b

10pm Movie: The Wild
Thomberys PG

SUNDAY JUNE 22

7 - 7:45pm Sugarbeet Cowboys
All-star blues, gospel, jazz band

8:15 - 9:30pm Lathi All-Seed
Soul rock and blues

10pm Movie: The Wild
Thomberys PG

MONDAY JUNE 23

7 - 7:45pm The Kevin Meisel
Band
Folk alternative country, eclectic swing

8:15 - 9:30pm Big Foot Bob and
the Toe-Tappers
R&B, blues and swing music

10pm Movie: Signs PG-13

TUESDAY JUNE 24

7 - 7:45pm Trio Metro
Funky organ jazz combo with guest artists

8:15 - 9:30pm II-V-I Orchestra
Vintage big band jazz and swing

10pm Movie: My Big Fat Greek
Wedding PG

WEDNESDAY JUNE 25

7 - 7:45pm Cowboys of the
Sweet Rhythm
American rock, folk-country, soul

8:15 - 9:30pm The Flying Lattini
Brothers
Soul/funk, groove-oriented American music

10pm Movie: About A Boy PG-13

THURSDAY JUNE 26

7 - 7:45pm Jay Sheldra Country
Quarter
Country flavored Michigan originals

8:15 - 9:30pm Dick Siegel
Soulful, jazzy and rocking great songs

10pm Movie: American Graffiti
PG

FRIDAY JUNE 27

7 - 7:45pm Chris Buhals
An All-Star band: singer/guitar

8 - 9pm Comdaddy
All-country/American

9:30 - 11:15pm The Sun
Musicians
Post-Blues rock, r&b

10pm Movie: American Graffiti
PG

SATURDAY JUNE 28

7 - 7:45pm Ann Doye
Singer/pianist character of love

8 - 9pm Madcat & Kane
Instrumentally-inclined acoustic blues,
folk, jazz

9:30 - 11:15pm Lady Sunshine
and the X-Band
Not top-end blues and soul with a touch of
jazz

10pm Movie: Harry Potter and
the Chamber of Secrets PG

SUNDAY JUNE 29

7 - 7:45pm Blue Tango
Folk rock and blues (sing-along)

8:15 - 9:30pm Repercussions
Blues/funk/rock/punk/jazz ensemble

10pm Movie: Blue Crush PG-13

MONDAY JUNE 30

7 - 7:45pm The Long Hairz
Collective
Ahead of hip-hop, folk, party, acoustic
blues

8:15 - 9:30pm High Flyer! Bird
Folk/blues, jazz, soul, funk, soul

10pm Movie: Cool Runnings PG

TUESDAY JULY 1

7 - 7:45pm Paul VornHagen
Quarter
Jazz and Latin standards

8:15 - 9:30pm Phil Ogilvie's
Rhythm Kings
Jazz, soul and blues music of the 20s

10pm Movie: Crocodile Hunter
PG

WEDNESDAY JULY 2

7 - 7:45pm Serious Johnson
Digital, experimental blue rock

8:15 - 9:30pm The Witch Doctors
Rock, blues, soul, jazz

10pm Movie: Wayne's World PG-
13

THURSDAY JULY 3

7 - 7:45pm FUBAR
Dead line comic for baby people

8:15 - 9:30pm Maruja and the
Global Village Commemorial Band
Blues, rock, global music

10pm Movie: Yankee Doodle
Dandy no rating

FRIDAY JULY 4

10P: Beavis and
Butt-Head

7 - 7:45pm Ann Arbor Civic Band
Folk/blues/jazz and 4th of July favorites

8:15 - 9:30pm The Couriers
Big band swing and jazz

10pm Movie: Harry Potter and
the Chamber of Secrets PG

SATURDAY JULY 5

7 - 7:45pm Dev Singh
Soulful, reggae/blues, multi-instrumental

8 - 9pm The Original Brothers
and Sisters of Love
Soul and gospel songs

10pm Movie: Spider-Man PG-13

SUNDAY JULY 6

7 - 7:45pm George Bedard and
the Kingpins
Folk/blues, soul, swing, rock, jazz

10pm Movie: Spider-Man PG-13

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SPECIAL EVENTS AT
TOP OF THE PARK

SUNDAY, JUNE 15, 4PM

Happy Birthday TOP!

Join our 20th birthday celebration at the TOP when Gemini leads a real, live hootenanny featuring songs you can't resist singing. The music continues with the RFD Guys, The Raisin Pickers, and The Pittsfield Ramblers plus a movie perfect for the entire family. Sponsored by the Festival's Friends Council and hosted by San Slomovits.

THURSDAY, JUNE 26

Vintage Night!

Buy a Festival t-shirt or poster from the past 20 years and receive a coupon for 1/2 off the cost of a soda, juice or water. Then, stay for the screening of "American Graffiti."

FRIDAY, JULY 4TH, 6-8PM

Benefit Barbeque Picnic for Top of the Park! Sponsored by the Festival Friends Council and catered by Smokehouse Blues, join us under the TOP Party Tent. \$30 Adults, \$10 Kids 12 and under. Tickets 734.764.2538

TOP OF THE PARK RULES

- No dogs or pets
- No picnics
- Shirts and shoes are required
- No scooters, skateboards, roller blades

PARKING

Please bear with us. Due to construction in the areas near Huron and Fletcher Streets, we strongly recommend that patrons attending the Power Center Series use the Thayer Street Parking Structure, located at Washington and Thayer. The Fletcher Street Parking Structure will be available, however parking is limited. We truly appreciate your patience and recommend early arrival for Power Center performances. Come out and enjoy Top of the Park before and after the shows and avoid the traffic!

CLASSICAL
CONCERT SERIES

Coordinated by University of Michigan organist Marilyn Mason, the Classical Concert Series takes place at 4:00 pm in Blanche Anderson Moore Hall on North Campus. Tickets can be purchased using the enclosed order form, by calling the AASF Ticket Office at 734.764.2538, or at the door.

SUNDAY, JUNE 15, 4 PM

Marilyn Mason,
University Organist, U-M
Freda Herseh,
Professor of Voice, U-M
Music of Rach

SUNDAY, JUNE 22, 4 PM

Tapari Yrjöla, Finnish Violinist
and Michele Johns, Organist

SUNDAY, JUNE 29, 4 PM

Josef Kotowicz, Polish Organist

CARILLON SERIES



Sponsored by Miller & Jim Irwin

Seven Mondays at 7:00 pm
International Carillon Recital Series
No Charge for Admission
Ann and Robert H. Lurie Carillon Tower,
North Campus, U-M

The Ann Arbor Summer Festival is pleased to support the three concerts during the Festival — on June 16, June 23, and June 30 — and Mondays throughout July. Bring a lawn chair or blanket and enjoy the music! The Tower will be open to visitors following the recitals.

MONDAY, JUNE 16

Ray McLellan, Carilloneer,
Michigan State University

MONDAY, JUNE 23

Margo Halsted, Carilloneer,
University of Michigan

MONDAY, JUNE 30

Joseph Daniel, Assistant Carilloneer,
University of Michigan





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Purchase the 2003 and past Festival posters in the Power Center lobby, the Top of the Park souvenir booth, or by calling 734.647.2278.



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TOP OF THE PARK

The Heart of Summer in Ann Arbor

THERE'S NO ADMISSION, BUT IT'S NOT FREE

With no admission charge, Top of The Park events are a wonderful family entertainment bargain. However, the reality is that there are many costs involved in producing each TOP evening, from paying the performers to renting the equipment, and financial contributions from attendees are an essential part of making it all possible.

PAY FOR ONE NIGHT, GET 24 NIGHTS OF ENTERTAINMENT FREE

You'd expect to pay \$25 or more for a single ticket to most concerts these days. By comparison, a contribution of only \$25 to TOP makes one night of great musical and cinematic entertainment possible, and the 23 other nights are free. There's no better entertainment value available anywhere!

BE A STAR AT TOP OF THE PARK

If you want to keep the TOP at the heart of the summer Ann Arbor experience, please join the many people who have decided the TOP is worth their financial support. For a contribution of \$25 or more, your name will be displayed on the screen before an evening's movie. To us, you'll be a Star in every sense of the word!

To make a contribution please visit the souvenir booth at Top of the Park or call 734.647.2278.

THERE'S NOT ENOUGH ART IN OUR SCHOOLS.

NO WONDER PEOPLE THINK CARAVAGGIO IS A GUY ON THE SOPRANOS.

It's hard to believe. Here's a 16th-century Baroque master whose bold naturalistic painting style first created a sensation, then a movement. A guy



If you're looking for Caravaggio, you've seen, very well.

whose life was filled with the turbulence and excess of more than a dozen Mario Papp novels.

This guy who, while mugged, ultimately found redemption



A depiction of Caravaggio as Bacchus. Howdy, for another's last 35 minutes on The Sopranos.

and immortality in his art. But does the average kid on the street even know who Caravaggio is?

Fuhgeddaboutit.

Too bad. Especially when you consider how much our children can learn from the conflicted life of a great artist like Michelangelo Caravaggio.

He grew up in less than ideal circumstances. Most of his family died in the plague. Much of his youth was misspent on the mean streets of Rome. And as a

young artist he struggled for years to make a living. He was angry. Yet the angry contrast between light and darkness in his work is the very reason why it now hangs in countless museums around the world.

If nothing else, it's a case study of the importance of having art as an outlet. Unfortunately, one we're fast removing from our kids' lives.

If the arts are indeed a vital part of your child's

education (and studies show you believe they are), then you should demand his or her fair share. To find out how to help, or for more information about the benefits of arts education,

please visit us at AmericansForTheArts.org. Because, as Caravaggio would tell you, life without art is torture.



ART. ASK FOR MORE.



For more information about the importance of arts education, please contact
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