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2001-2002 Season

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“Your World. Our Stage.” It expresses what we’ve tried to do this season - bringing you the world’s best cultural experiences and connecting them in ways that will enhance your enjoyment. This year, in addition to the potpourri of musical events you’ve come to expect at The Center, we’re exploring the intersection of art and technology in contemporary culture. How might the arts help us to understand our rapidly-changing world in new ways? Where does technology leave off and art begin? How are artists using the tools of

science and technology to expand the boundaries of their art? We’ll offer a myriad of opportunities for you to explore and enjoy the answers.

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And from Wynton Marsalis’ jazz to Tchaikovsky’s Nutcracker, our stages will continue to offer you a thrilling kaleidoscope of music and dance. The Center’s unmatched combination of venues allows us to bring an exciting world of visual and performing arts to your doorstep. Your world ... brought to our stage.

The Center’s acclaimed education programs are making it possible for tens of thousands of young people - and hundreds of their teachers - to

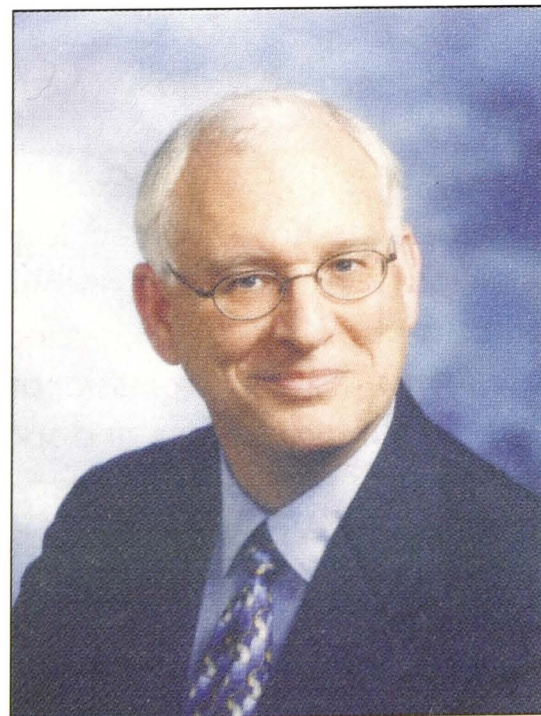
expand their capabilities and forge links between hearts and minds that will last a lifetime. Your membership - and the generosity of hundreds of individuals and regional businesses - make these vital programs possible. If you’re not already a member of The Center, please join today. If you are, thank you. Your investment is paying dividends for our entire community.

I hope that you’ll approach the new season with a sense of wonder and adventure. All of us at The Center are dedicated to providing you with the finest experience possible every time you visit. And we hope you visit often, because there’s always something interesting happening ... At The Center!

Warmest regards,



John A. Haynes
President



A Universe of Arts Education at The Center

Since 1994 The Center has presented a comprehensive Education program reaching thousands of students, teachers, families and adult patrons. Our educational mission is to celebrate the arts and to provide opportunities for people of all ages and cultures to learn about the arts and to explore their own creativity. By working with the schools, arts and education organizations and people in the communities in our region The Center has become a vital resource for lifelong learning in the arts.



Our Education programs offer a constellation of learning experiences:

Adults: pre-performance lectures, post performance discussions, art and dance classes, master classes and residencies with professional artists.

Families: Family Days at The Museum and family guides for Museum exhibitions; Mervyn's Family Sundays at The Center series; Los Padrinos del Arte programs for Spanish-speaking and bilingual families

Art Academy: Quarterly sessions for youth feature classes such as Visual Arts Adventures, Clay, Jazz, Ballet, Musical Theater and Playwriting.

Student Programs: More than 25,000 children a year visit The Center for unforgettable experiences of live performance in music, dance and theater and docent-led tours of The Museum's vibrant exhibitions of regional, national and international art. Museum tours include art projects related to the theme of the exhibition, empowering children to reinforce what they learn by actually creating their own original art work.

SUAVE: Since 1994 The Center, California State University, San Marcos, and partner school districts have worked together to develop SUAVE (Socios Unidos Para Arte Via Educación), an innovative and nationally recognized arts learning program. SUAVE is a cultural and professional development program for teachers that partners teachers with The Center's resident professional artists to use the arts to teach core subjects such as language arts, math, science and social studies. Teachers also explore the arts in-depth in four in-service training sessions every year, and at the end of the year share their projects at the annual SUAVE Curriculum Faire and through the annual *Curriculum Collection*.

For more information about The Center's Education programs call 760-839-4190.
For more information about SUAVE call 760-839-4194.



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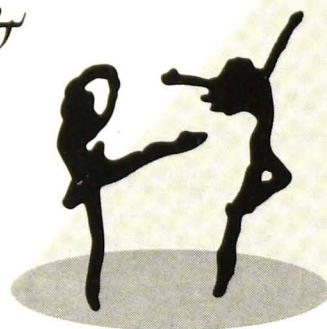
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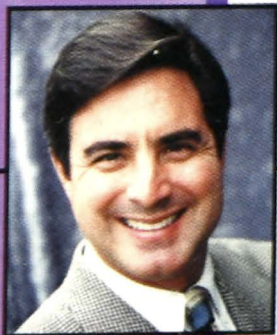
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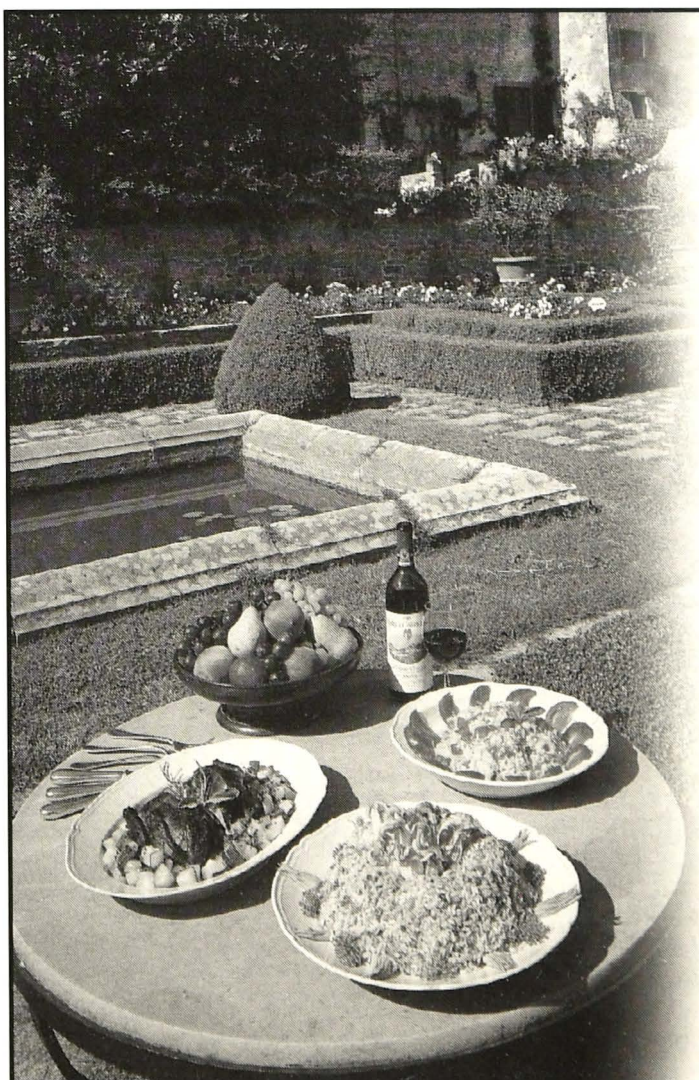


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MUSEUM HOURS

Tuesday through Saturday: 10:00 a.m. – 5:00 p.m. Sunday: Noon – 5:00 p.m. Closed Monday and most major holidays (November 22 and December 25, 2001; January 1, 2002). The Museum remains open for Center-presented performances on Friday, Saturday, and Sunday evenings for Center-sponsored performances in the Concert Hall. Special pre-performance hours on Thursday, November 29, in conjunction with the San Diego Symphony's performance, *2001: A Space Odyssey*.

ADMISSION

Adults, \$5; Seniors (65+) and Active Military, \$4; College students (with ID) & Youth, ages 12 to 18, \$3; Children (under 12), Center Members & ticketholders on the day of the performance, Free. Admission to the Museum is free on the first Wednesday of each month of the exhibition (November 7 and December 5, 2001; January 2, 2002), through the generous support of Wells Fargo.

GROUP TOURS

To arrange tours for schools (grades K-12) and university groups, please call the Museum Education Office at (760) 839-4119. To arrange Corporate or Special Events, please call Center Sales and Event Services at (760) 839-4140.

TICKETING

Advance tickets can be purchased through The Center's Ticket Office by calling 1-800-98-TICKETS (1-800-988-4253). Same-day tickets are available at the Museum Admissions Desk.

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The Museum Store is stocked with a wide array of books, videos, cards, classic and contemporary crafts and jewelry, examples of San Diego County's best artists, and a wonderful selection of holiday items and other seasonal merchandise. Giftwrapping and shipping are available for all your holiday purchases. We also offer a business and corporate gift-buying program; please call (760) 839-4175 for an individual consultation.

For more information on Museum exhibitions, call (760) 839-4120 or 839-4170 or contact the Center's website at www.artcenter.org. For the Museum Store, call (760) 839-4120; for public programs, call (760) 839-4119.

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Friday, October **12**, 2001
8:00 pm
Concert Hall
2001-2002 Performing Arts Season

Cesaria Evora

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Cesaria Evora was born in Mindelo, on the Cape Verde island of São Vicente, off the coast of Senegal. Her father died young, leaving behind his wife and seven children. Unlike her siblings, most of whom eventually emigrated, Cesaria remained firmly rooted to her birthplace. Mindelo, like most port towns, has a thriving night life. Music is everywhere, the most popular styles being the Coladera and the Morna, a slow and rhythmic song-form expressing nostalgia, love, sadness and longing. With a voice conveying power, vulnerability and an emotional affinity for this style, Evora quickly found a niche for herself in Mindelo's musical life

and through committed performances gained a distinguished reputation as the "Queen of Morna." She and her musicians traveled from club to club to make a living. With the decline of the port in the late 1950s and independence from Portugal in 1975, trade in Cape Verde rapidly diminished, and most musicians emigrated to different parts of the world. Evora, however, chose to stay.

In the 1980s, Jose Da Silva, a young Frenchman of Cape Verdean origin, was captivated by Evora's singing and eventually convinced her to travel with him to Paris to record. In 1988, they made *La Diva aux Pieds Nus*, and in the ensuing years *Distino di Belita* (1990), and *Mar Azul* (1991). But, it was 1992 that brought *Miss Perfumado*, which triumphed from Paris to Lisbon and from Montreal to Barcelona, in the process making Cesaria Evora, at age 52, a star. With a relaxed manner and palpable confidence, she was widely embraced as "The Barefoot Diva," in literal reference to her style on stage, an ongoing sign of solidarity with the disadvantaged women and children of her country's streets. Fans have become smitten with her Morna, the Cape Verdean version of the Blues.

Evora's Grammy nominated self-titled Nonesuch debut album was cited as "Best of the Year" by more than a dozen major United States publications. Evora has toured the United States four times, and has won the devotion of ever-growing legion of fans, including artists such as Madonna, Natalie Merchant and Cassandra Wilson.

Saturday, October **13**, 2001
8:00 pm
Center Theater
2001-2002 Performing Arts Season

The Ahn Trio

Angella Ahn, violin
Lucia Ahn, piano
Maria Ahn, cello

PROGRAM

MOZART Piano Trio in G Major, K. 564
Allegro
Andante, Variation I-VI
Allegretto

JOHN MUSTO Piano Trio (1998)
Moderato
Slowly-Allegro molto

INTERMISSION

Selections from Ahn Plugged Leonard Bernstein
David Bowie
Kenji Bunch
Eric Ewazen
John Musto
Michael Nyman
Astor Piazzolla

Program subject to change.

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The Ahn Trio tours the world performing almost 100 concerts annually in such places as Lincoln Center's Alice Tully Hall, Carnegie's Weill Hall, Chicago's Ravinia Festival, Singapore's Victoria Concert Hall, Moscow's Tchaikovsky Hall and Seoul Arts Center. Violinist Angella, and the twins, pianist Lucia and cellist Maria, capture the intellect, hearts and souls of all who hear them. The Juilliard trained trio, originally from South Korea, first gained public attention in 1987 when they were featured in a cover story entitled "Asian-American Whiz Kids" in *Time Magazine*.

They have been featured on NBC and PBS, in the pages of *The New York Times*, *GQ*, *Vogue*, and most recently *Town and Country*. Hailed as a brilliantly distinguished ensemble gifted with extraordinary powers of communication and an exquisite blend of sound, each of the artists perform with superb technique and contagious excitement.

Each season, the Ahn Trio continues to conduct many workshops and master classes for children and adults. In acknowledgement of their contributions to music education, the Trio received the Kentucky Colonel's Award, a distinction given earlier to the late Bing Crosby and Red Skelton. The Trio's most innovative project, "Ahn-Plugged," has enabled them to reach out to new audiences all over the world. This project grew from the Ahn Trio's passionate dedication to the commissioning and performance of contemporary music and has led to significant additions to the piano trio repertoire. Among recent premieres are Eric Ewazen's *The Diamond World*, and Kenji Bunch's *Concerto for Piano Trio and Orchestra*. Other premieres include works by Michael Nyman, Paul Schoenfield, John Musto and John Zorn.

The Trio's CD of the Ravel and Villa-Lobos Piano Trios, available on the Chesky label, has earned rave reviews. Since 1997, the Ahn Trio have been EMI Classics recording artists. The first CD on EMI of Dvorak, Suk, and Shostakovich Trios was subsequently awarded the ECHO Award – Germany's most coveted recording prize. Their latest release is *Ahn Plugged*. A third CD on EMI is planned for release in 2002.

For more information, visit www.ahntrio.com.

Thursday, October **18**, 2001
8:00 pm
Concert Hall
2001-2002 Performing Arts Season

San Diego Symphony Orchestra

James DePriest, conductor
Stanislav Ioudenitch, piano

PROGRAM

RONALD LO PRETTI

The Masks
Andante tranquillo
Allegro moderato

WOLFGANG AMADEUS MOZART

Piano Concerto No. 21, K. 467
Allegro maestoso
Andante
Allegro vivace assai

Intermission

GUSTAV MAHLER

Symphony No. 1 in D Major
Langsam schleppend
Kräftig bewegt
Feierlich und gemessen,
ohne zu schleppen
Stürmisch bewegt

Program subject to change.

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PROGRAM NOTES

The Masks

RONALD LO PRESTI

Born October 28, 1933, Williamstown, MA

Died 1986

Ronald Lo Presti learned the clarinet as a young man, and at 18 he entered the Eastman School of Music, where he studied composition with Louis Mennini and Bernard Rogers. After receiving both his bachelor's and master's degrees from Eastman, Lo Presti taught clarinet and then joined the faculty of Arizona State University, where he taught composition for many years. His works include operas, symphonies and other orchestral works, music for chorus, and—as might be expected from a wind player—a large amount of music for band and unusual combinations of wind instruments. Lo Presti was also interested in writing for children, and he composed a children's opera, *Playback*, and a ballet, *Scarecrow*, for a children's dance company. He was only 53 when he died in 1986.

Lo Presti was extremely young when he wrote the music that opens this concert: when *The Masks* was premiered on May 8, 1955—by Howard Hanson and the Eastman-Rochester Symphony Orchestra—the composer was only 21 years old. *The Masks* was very well received: it earned Lo Presti the Koussevitsky Music Foundation Award as the outstanding composition by an Eastman student, and it has been frequently performed and recorded.

In his program note at the time of the premiere, the young composer warned audiences not to look for special significance in his choice of title: “The title is not intended to suggest any programmatic connotations other than that the work is in two movements of contrasting themes.” Evocative and energetic, *The Masks* shows that at 21 Lo Presti already had a clear sense of form, a sweep and grandeur to his writing, and a firm control of the orchestra. It is also a very succinct score: the two movements combined last only eight minutes.

The movements are in a slow-fast sequence. The *Andante tranquillo* gets off to a somber start with solo clarinet singing its wistful song above string accompaniment. The music rises to a full-throated climax, full of the sound of ringing brass, before falling away to a quiet close. Out of the silence the *Allegro moderato* leaps to life as lower strings introduce a hard-edged idea that Lo Presti presents fugally at first. Despite a brief recall of the lyric manner of the opening movement, the mood here is energetic, the writing powerful and assured. The music builds to a grand climax, and a strident trumpet call drives *The Masks* to its firm close.

Piano Concerto No. 21 in C Major, K.467

WOLFGANG AMADEUS MOZART

Born January 27, 1756, Salzburg

Died December 5, 1791, Vienna

The *Piano Concerto in C Major, K.467* comes from the summit of Mozart's fame in Vienna. He completed it on March 9, 1785, barely in time for its premiere the following day, when it was the centerpiece of one of his popular sub-

scription concerts. This was an extremely busy time for the 29-year-old composer. Not only was he working as composer, performer, and teacher, but his father was visiting from Salzburg, and the elder Mozart—who had expressed misgivings about his son's launching a career in Vienna—now was forced to admit that Wolfgang had found dazzling success in his adopted city. It was during this visit that Haydn pulled the elder Mozart aside and offered the most sincere compliment any composer ever paid to another: "Before God and as an honest man, I tell you that your son is the greatest composer known to me either in person or by name. He has taste and, what is more, the most profound knowledge of composition."

Though he both led the orchestra and played the piano at the premiere, Mozart did not understand the piano concerto as a vehicle to display his virtuosity. Instead, he conceived the piano concerto as nearly symphonic in nature—in thematic material capable of growth and change, in the close integration of soloist and orchestra, and particularly in their mutual development of the musical argument. Mozart's biographer Alfred Einstein notes that Mozart may have written few symphonies during his years in Vienna, but he did not really need to write symphonies—his piano concertos are full of symphonic thinking.

The symphonic character of this concerto is most evident in its extraordinary first movement, which is as long as the final two movements combined. Mozart marks it *Allegro maestoso*, a marking that needs to be understood carefully. Majestic it certainly is, but this movement lacks the martial trumpet-and-drums quality that sometimes characterizes Mozart's music in C major. Instead, there is nobility in this movement, but there is also restraint. It opens quietly but firmly with a noble little march tune. This march is the backbone of the movement, and it serves in many ways—as theme, as accompaniment figure, and at one point Mozart even treats it fugally. The entrance of the piano is understated—the soloist here is neither heroic nor a rival of the orchestra—and soon the piano introduces the movement's other principal ideas: an extraordinary chromatic episode in the "wrong" key of G minor and a serenely simple melody of typically Mozartean grace. The lengthy development of these ideas, shared by soloist and orchestra, runs through a range of mood and expression before the movement concludes on a wisp of the march tune.

Extraordinary as the first movement is, it finds its match in the *Andante*, which has haunted audiences for two centuries. Mere verbal description cannot begin to suggest the expressiveness and sudden shifts of mood that mark this endlessly beautiful music. But while this music may be beautiful, it is not relaxed, and beneath the elegant surface are jagged edges, wide skips, and stinging dissonances. Particularly striking here is the orchestral sonority Mozart creates: he mutes the upper strings, giving them a silky, dark sound, while middle strings introduce the triplet accompaniment that throbs throughout and lower strings lay out the pizzicato bass line. Over this accompaniment, first violins have a soaring, arching main melody, full of expressive turns and dark shading.

After two such movements, the finale—a rondo—can seem a little conventional. Strings introduce the tightly chromatic main idea, the piano quickly picks it up, and the music whirls off on its bright way. Of particular interest here is the writing for orchestra. We do not immediately think of Mozart for his orchestration, but this finale is striking for its deft exchanges between winds and strings, for the quiet but effective writing for trumpets and horns, and particularly for the wonderful writing for solo woodwinds, each of whom assumes an individual

character here.

Symphony No. 1 in D Major

GUSTAV MAHLER

Born July 7, 1860, Kalischt, Bohemia

Died May 18, 1911, Vienna

Mahler's *First Symphony* is the most astonishing first symphony ever written, and it gave its young creator a great deal of trouble. He began it late in 1884, when he was only 24, and completed a first version in March 1888. But when it was first performed—to a mystified audience in Budapest on November 20, 1889—it had a form far different from the one we know today. Mahler would not even call it a symphony. For that first performance he called it *Symphonic Poem*, and it was in two huge parts that seemed to tell a story: the opening three-movement section was called “Days of Youth,” while the concluding two movements made up what Mahler called the “Human Comedy.” But as Mahler revised the symphony for later performances, he began to let slip quite different hints about the “meaning” of this music. At one point he called it the “*Titan*,” borrowing the title of Jean Paul Richter's novel about a wild young hero who feels lost in this world. Some further sense of its content comes from the fact that the symphony borrows several themes from Mahler's just-completed *Songs of a Wayfarer*, which are about his recovery from an ill-fated love affair. But finally Mahler, who had a love-hate relation with verbal explanations of his music (denouncing them one moment, releasing new ones the next), abandoned any mention of a program. When he finally published this symphony in 1899, he had cut it to only four movements, greatly expanded the orchestration, and suppressed all mention of the “*Titan*” or of any other extra-musical associations. Now it was simply his *Symphony No. 1*.

And what a first symphony it is! The stunning beginning—Mahler asks that it be “like a nature-sound”—is intended to evoke a quiet summer morning, and he captures that hazy, shimmering stillness with a near-silent A six octaves deep. The effect is magical, as if we are suddenly inside some vast, softly-humming machine. Soon we hear twittering birds and morning fanfares from distant military barracks. The call of the cuckoo is outlined by the interval of a falling fourth, and that figure will recur throughout the symphony, giving shape to many of its themes. Cellos announce the true first theme, which begins with the drop of a fourth—when Mahler earlier used this same theme in his *Wayfarer* cycle, it set the disappointed lover's embarking on his lonely journey: “I went this morning through the fields, dew still hung upon the grass.” A noble chorus of horns, ringing out from a forest full of busy cuckoos, forms the second subject, and the brief development—by turns lyric and dramatic—leads to a mighty restatement of the *Wayfarer* theme and an exciting close.

Mahler marks the second movement *Kraftig bewegt* (“Moving powerfully”); his original subtitle for this movement was “Under Full Sail.” This movement is a scherzo in ABA form, and Mahler bases its themes on *ländler*, the rustic Austrian waltz. Winds and then violins stamp out the opening *ländler*, full of hard edges and stomping accents, and this drives to an exciting close. Out of the silence, the sound of a solo horn rivets our attention—and nicely changes the mood. The central section is another *ländler*, but this one sings beautifully, its flowing melodies made all the more sensual by graceful slides from the violins.

The opening material returns, and the movement races to a blazing close.

The third movement opens what, in Mahler's original scheme, was the second part of the symphony. Deliberately grotesque, this music was inspired by a woodcut picturing the funeral of a hunter, whose body is borne through the woods by forest animals—deer, foxes, rabbits, shrews, birds—who celebrate his death with mock pageantry. Over the timpani's quiet tread (once again, the interval of a fourth), solo doublebass plays a lugubrious little tune that is treated as a round; the ear soon recognizes this as a minor-key variation of the children's song *Frere Jacques*. The first episode lurches along sleazily over an "oom-pah" rhythm; Mahler indicates that he wants this played "with parody," and the music echoes the klezmer street bands of Eastern Europe. But a further episode brings soft relief: muted violins offer another quotation from the *Wayfarer* songs, this time a theme that had set the words "By the wayside stands a linden tree, and there at last I've found some peace." In the song cycle, these words marked the disappointed lover's escape from his pain and his return to life. The march returns, and the timpani taps this movement to its nearly-silent close.

Then the finale explodes. It is worth quoting Mahler on this violent music: "the fourth movement then springs suddenly, like lightning from a dark cloud. It is simply the cry of a deeply wounded heart, preceded by the ghastly brooding oppressiveness of the funeral march." Mahler's original title for this movement was "From Inferno to Paradise," and while one should not lean too heavily on a program the composer ultimately disavowed, Mahler himself did choose these words and this description does reflect the progress of the finale, which moves from the seething tumult of its beginning to the triumph of the close. Longest by far of the movements, the finale is based on two main themes: a fierce, striving figure in the winds near the beginning and a gorgeous, long-lined melody for violins shortly afterwards. The development pitches between extremes of mood as it drives to what seems a climax but is in fact a false conclusion. The music seems lost, directionless, and now Mahler makes a wonderful decision: back comes the dreamy, slow music from the symphony's very beginning. Slowly this gathers energy, and what had been gentle at the beginning now returns in glory, shouted out by seven horns as the symphony smashes home triumphantly in D major, racing to the two whipcracks that bring it to a thrilling close.

What are we to make of Mahler's many conflicting signals as to what this symphony is "about"? Is it about youth and the "human comedy"? Is it autobiographical, the tale of his own recovery from an unhappy love affair? Late in his brief life, Mahler even suggested another reading. When he conducted his *First Symphony* with the New York Philharmonic in 1909, Mahler wrote to his disciple Bruno Walter that he was "quite satisfied with this youthful sketch," telling him that when he conducted the symphony, "A burning and painful sensation is crystallized. What a world this is that casts up such reflections of sounds and figures! Things like the Funeral March and the bursting of the storm which follows it seem to me a flaming indictment of the Creator."

Finally we have to throw up our hands in the face of so much contradictory information. Perhaps it is best just to settle back and listen to Mahler's *First Symphony* for itself—and the mighty symphonic journey that it is.

Program notes by Eric Bromberger

BIOGRAPHIES



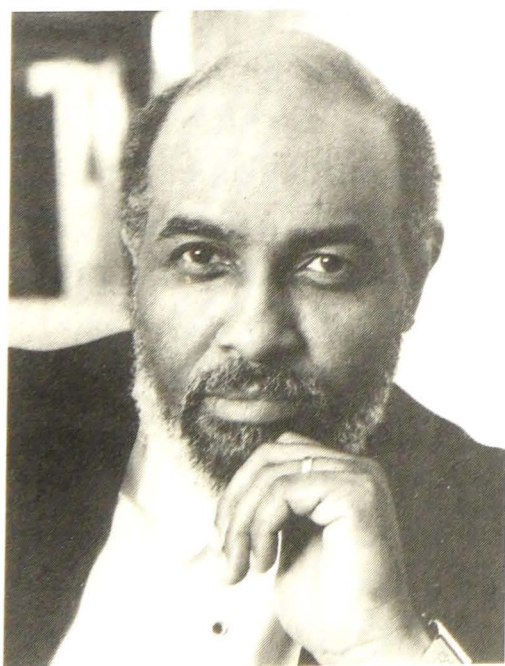
Stanislav Ioudenitch

Pianist

Stanislav Ioudenitch was awarded a gold medal at the Eleventh Van Cliburn International Piano Competition on June 10, 2001. He was also the recipient of a Steven De Groote Memorial Award for the Best Performance of Chamber Music for his semifinal round collaboration with the renowned Takács Quartet. For Mr. Ioudenitch, this triumph was especially rewarding as a hand injury had necessitated his early withdrawal from the Tenth Van Cliburn Competition in 1997.

A native of Uzbekistan, where he began studying the piano at the age of seven, Mr. Ioudenitch has performed with the Munich Philharmonic; the Philharmonie der Nationen; and the National Symphony Orchestra in Washington, D.C.; among other noted ensembles. His solo recital engagements have taken him to venues throughout the former Soviet Union, as well as to Finland, Germany, Greece, Italy, Spain, and the United States. His first performances as a Cliburn gold medalist include a recital at the Aspen Music Festival and a European tour including appearances at several summer festivals in France, Germany, Italy, Poland, and the United Kingdom. He has won top prizes in several international piano competitions including the 1990 Maria Callas and the 1994 Kapell Competitions, and was the first prize winner at the 1998 Palm Beach Invitational and the 2000 New Orleans International Competitions. A former student of Dmitri Bashkirov, with whom he studied at the Escuela Superior de Musica Reina Sofia in Madrid, he has also attended the prestigious International Piano Foundation in Cadenabbia, Italy for two years. He is currently pursuing a doctorate under the direction of Robert Weirich at the University of Missouri in Kansas City where he resides with his wife and daughter.

In addition to the medal, Mr. Ioudenitch was awarded two years of international concert engagements and career management, and a compact disc recording of his award-winning Cliburn competition performances for the *harmonia mundi* label.



James DePreist

Conductor

Widely esteemed as one of America's leading conductors, James DePreist has been Music Director of the Oregon Symphony since 1980. As a guest conductor he has appeared with major orchestras throughout the United States, including the Baltimore Symphony, the Boston Symphony, the Chicago Symphony, the Detroit Symphony, the Houston Symphony, the Juilliard Orchestra, the Los Angeles Philharmonic, the Minnesota Orchestra, the National Symphony, the New York

Philharmonic, the Philadelphia Orchestra and the Pittsburgh Symphony, among many others. Internationally, he has had successful tenures as Music Director of the Monte Carlo Philharmonic and as Principal Guest Conductor of the Helsinki Philharmonic, while guest conducting engagements have taken him to the Netherlands Philharmonic, the Halle Orchestra, Vienna's Tonkünstler Orchestra and the Tokyo Metropolitan Orchestra.

During the 2000-2001 season, DePreist will serve as Principal Guest Conductor of the Phoenix Symphony and will conduct the Los Angeles Philharmonic, the Quebec Symphony, the Atlanta Symphony, and the Baltimore Symphony, as well as the Juilliard Orchestra.

DePreist's 1999-2000 season included concerts with the Boston Symphony Orchestra, the Dallas Symphony, the Florida Philharmonic, the Saint Louis Symphony and the Toronto Symphony. He also returned in 2000 to the Aspen Music Festival, with which he has had a long-standing association. Other recent summer appearances have taken him to Tanglewood in 1998, 1999 (for the traditional festival-ending performance of Beethoven's Symphony No. 9), and 2000, and to Wolf Trap and the Mann Music Center with the Philadelphia Orchestra.

DePreist's tenure with the Oregon Symphony has been a period of exceptional artistic growth for the orchestra, which has further expanded its audience through a successful series of recordings for Delos and Koch. The conductor's discography also includes a Shostakovich Symphony cycle with the Helsinki Philharmonic (on Delos and Ondine) and numerous recordings for BIS with the Malmö Symphony (where he was Chief Conductor from 1991 to 1994) and the Royal Stockholm Philharmonic. His recording of the two Shostakovich Cello Concertos with soloist Torleif Thedeen and the Malmö Symphony won a 1995 Cannes Classical Music Award.

Born in Philadelphia in 1936, DePreist (the nephew of contralto Marian Anderson) pursued studies in composition with Vincent Persichetti at the Philadelphia Conservatory and earned a Bachelor of Science and Master of Arts degrees from the University of Pennsylvania. In 1962, while on a State Department tour in Bangkok, he contracted polio. Making a partial recovery, he went on to win a first prize in the 1964 Dimitri Mitropoulos International Conducting Competition. He was then selected by Leonard Bernstein to be an assistant conductor of the New York Philharmonic for the 1965-66 season.

From 1967 through 1970, DePreist lived in The Netherlands, where he made a highly acclaimed European debut with the Rotterdam Philharmonic in 1969. That same year, he was awarded a Martha Baird Rockefeller grant. Concert engagements soon followed in Stockholm, Amsterdam, Berlin, Munich, Stuttgart, Belgium and Italy. In 1971, Antal Dorati chose DePreist to become his Associate Conductor with the National Symphony Orchestra in Washington, DC. In 1976, DePreist became Music Director of the Quebec Symphony, Canada's oldest orchestra, where he remained until 1983. DePreist has been awarded 15 honorary doctorates and is the author of two books of poetry. He is an elected fellow of the American Academy of Arts & Sciences and the Royal Swedish Academy of Music. He is also a recipient of the Insignia of Commander of the Order of the Lion of Finland.

Jung-Ho Pak, Artistic Director
Matthew Garbutt, Staff Conductor

Violins

Nick Grant
Concertmaster
Hernan Constantino
Assistant Concertmaster
Kevin Connolly
Associate Principal
Violin I
Alexander Palamidis
Principal
Violin II
Nuvi Mehta
Associate Principal
Violin II
Nancy Coade Eldridge
Bridget Dolkas
Alicia Engley
Otto Feld
Vicky Lynn Feld
Beth Folsom
Patricia Francis
Alice Goodkind
Healy Henderson
Angela Homnick
Halie Horowitz
Laurence Leeland
Martha Nilsen
Igor Pandurski
Susan Robboy
Shigeko Sasaki
Edmund Stein
John Stubbs
Anthony Swanson
Eileen Wingard
Joan Zelikman

Violas

Qing Liang
Principal
Nancy Lochner
Associate Principal
Krista Austin-Haslim
Rebekah Campbell
Wanda Law
Thomas Morgan
Carolyn Riley
Gary Cole Syroid
Dorothy Zeavin

Cellos

Marcia Bookstein
Co-Principal
Mary Oda Szanto
Co-Principal
John Acosta
Glen Campbell
Michael Deatharage
Karla Holland-Moritz
Richard Levine
Martha Lippi
Yao Zhao

Basses

Allan Rickmeier
Co-Principal
Michael Wais
Co-Principal
Jeff Bandy
Doug Basye
Peggy Johnston
Sayuri Yamamoto

Flutes

Sarah Tuck
Principal
Clay Ellerbroek
Elizabeth Ashmead

Piccolo

Elizabeth Ashmead

Oboes

Scott Janusch
Principal
Betsy Spear
Sid Green

English Horn

Sid Green

Clarinets

Sheryl Renk
Principal
Frank Renk
Peter Swanson
Terri Tunnicliff

Bass Clarinet

Peter Swanson

Bassoons

Ryan Simmons
Principal
Bill Hunker

Contra Bassoon

Rob Schmidtke

Horns

John Lorge
Principal
Keith Popejoy
Assistant Principal
Tricia Skye
Assistant Principal
Warren Gref
Douglas Hall

Trumpets

Calvin C. Price
Principal
Mark Bedell
John MacFerran Wilds
Barry Perkin

Trombones

Mike Hoffman
Principal
Richard Gordon
Michael Fellingner
George Johnston

Bass Trombone

Michael Fellingner

Tuba

Matthew Garbutt
Principal
Brent Dutton

Harp

Sheila Sterling
Principal

Timpani

Tatsuo Sasaki
Principal

Percussion

Jonathan Szanto
Principal
Jeff Dalrymple
Brent Kuszyk
Jim Plank
Pat Pfiffner
Brett Reed

Piano/Celeste

Mary Barranger

Personnel Manager

Douglas Hall

Principal Librarian

Nancy Fisch

Piano Technician

Earl Kallberg

The musicians employed by the San Diego Symphony are members of the Musicians' Association of San Diego County, Local 325, American Federation of Musicians, AFL-CIO.

Friday, October **19**, 2001
8:00 pm
Concert Hall
2001-2002 Performing Arts Season

Youssou N'Dour

Before the performance begins, please switch off mobile phones, pagers and watch alarms.
Audio recording and photography of any kind are prohibited.



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With his band, The Super Etoile, which he has led for more than 20 years, **Youssou N'Dour** has brought world popularity to Senegal's popular music known as mbalax (umm bah-laakh). This musical form is a blend of Senegal's traditional "griot" percussion and praise-singing with the Afro-Cuban arrangements and flavors which made "the return trip" from the Caribbean to West Africa in the 1950s and 1960s (and which has flourished in West Africa ever since). In the mid-1970s, Senegal's traditional music was modernized with a gloss of complex indigenous dance rhythms, roomy and melodic guitar and saxophone solos, chattering talking-drum soliloquies and, on occasion, Sufi-inspired Muslim religious chant. This created a new music which was at turns

nostalgic, restrained and stately or celebratory, and explosively syncopated and indescribably funky. Younger Senegalese musicians steeped in Jimi Hendrix, Santana, James Brown and the whole range of American jazz, soul and rock music, were rediscovering their heritage and seeking out traditional performers to join their bands. As it emerged from this period of fruitful musical turbulence, mbalax would eventually find in Youssou N'Dour the performer who has arguably had more to do with its shaping than any other individual.

Youssou N'Dour was born in Dakar, the cosmopolitan capital of Senegal, in October 1959. His beginnings were inauspicious. As a willowy teenager, he pirated gigs in the parking lots outside Dakar's dance clubs to which he and his bandmates had difficult or no access. His distinctive voice earned him a reputation as a boy wonder and the occasional live amateur-hour slot on the National Radio. As early as age 12, N'Dour had also been performing at neighborhood religious ceremonies in the hard-bitten Medina section of the city where he grew up as the first-born child of an auto mechanic and a mother who was an occasional performer in the ceremonies of the Medina neighborhoods.

By 1979, N'Dour solidified his leadership of The Super Etoile which had gone through two previous incarnations as The Star Band and Etoile de Dakar. Today, N'Dour and The Super Etoile are recognized as Africa's most popular live band on a worldwide scale.

Sunday, October **21**, 2001

2:00 pm

Concert Hall

2001-2002 Mervyn's Theater for Families Series

Luma: Theater of Light

The Cast **GRETCHEN MILLER**
 JESSICA FUEGER
 SARAH GRACE
 ANDREA LORBERBLATT
 KARRA LIDDICOAT
 KELLY YODER
 JILL GILMAN

 Artistic Director **MARLIN**
 Creative Consultant **JULES FISHER**
 Costume Designer **KIRA MAERLYN**
Lighting Designer, Stage Manager **DOUG MacDONALD**
Lighting Designer, Sound Technician **CURTISS MITCHELL**
Light and Sound Technician **LEE CLARK**

Before the performance begins, please switch off mobile phones, pagers and watch alarms.
Audio recording and photography of any kind are prohibited.

mervyn's
California



ABOUT LUMA

“Our deepest fear is not that we are inadequate. Our deepest fear is that we are powerful beyond measure. It is our light, not our darkness, that most frightens us. We ask ourselves, who am I to be brilliant, gorgeous, talented and fabulous? Actually, who are you not to? You are a child of God and playing small doesn’t serve the world. There’s nothing enlightened about shrinking so that other people won’t feel insecure around you...as we let our own light shine, we unconsciously give other people permission to do the same.”

-Marianne Williamson

Marlin, Luma’s creator and artistic director, has been developing Luma for over ten years. Born from a fascination with astronomy, physics, fireworks and lava flows, Luma uses the dark as a canvas and light as the brush to paint pictures of light as they occur in our lives. The show is comprised of three suites (Natural, Artificial and Metaphysical Light), each containing a number of movements. Audiences are treated to artistic depictions of fireflies, the moon, shooting stars, carnival rides, computer screen savers, DNA strands, EKG graphs, and multiplication on a cellular level.

The work contains a fair amount of science and physics which has sparked interest from the engineering industry. Luma recently performed at events that showcase new technologies, including General Motors’ launch of Cadillac’s Night Vision, the University of Wisconsin Engineering Expo, the Inventors Hall of Fame, the Sci Fi Channel, and COMDEX.

BIOGRAPHIES

MARLIN

Artistic Director

Creator and director as well as principal in the cast, Marlin has been developing LUMA for 10 years. He founded First Light Company, which produces and performs LUMA at its own theater in Madison, Wisconsin as well as throughout the US. Marlin has been performing since he was 17—initially having run away with the circus as an elephant groom! He is also an author and inventor. Marlin's work has crossed over from entertainment to the fine arts. He has performed numerous times with ballet companies and symphonic orchestras, and has performed all over the world, appearing on both European and American TV.

JULES FISHER

Creative Consultant

Seven-time Tony Award winner, Jules acts as lighting consultant to Marlin. During his celebrated 30-year career, he has lit over 150 Broadway and Off-Broadway shows, as well as film, ballet, opera and rock-and-roll concerts.

KIRA MAERLYN

Costume Designer

Kira has performed with Marlin, her partner, from 1992 to 2000. She was one of Luma's lead trapeze artists and a company trainer for new cast. However, her passion is designing and creating the costumes you do (and don't) see. Kira recently founded Kreatrix Designs, which specializes in wearable art and costuming.

DOUG MACDONALD

Lighting Designer, Stage Manager

Doug graduated from New College/USF in Sarasota, FL in June 1998 with a degree in Music and Theater. After a year at the FSU/A solo Conservatory as Stage Manager and Lighting Designer, Doug moved to Madison and began working in the dark with LUMA.

CURTISS MITCHELL

Lighting Designer, Sound Technician

Curtiss is an innovative lighting designer from Boston, Massachusetts, specializing in movement and texture. He made his design debut at age 18 for a large theme nightclub. His recent remodeling projects throughout the New England area are redefining nightclub environments.

LEE CLARK

Light and Sound Technician

Lee has done lighting and stage management for various community theatres over the past six years, including a tour of the *Imaginary Invalid* in Canada. He is happy to be joining the Luma crew. His plans include pursuing a degree in theatre design.

GRETCHEN MILLER

Luma's choreographer and lead trapeze artist, Gretchen has performed with Luma since 1997. She has choreographed aerial dance for many years, and previously has performed with Tim Glenn & Company dance troupe. In 1999, she co-created Aeros, a new troupe of trapeze aerialists. Gretchen's pride and joy is her flying boy, Sean.

JESSICA FUEGER

Farmer, bead & fiber artist, juggler, and trapeze artist, Jessica has been performing with Luma since 1998. Her dedication to growing and providing the freshest organic fruits and veggies benefits the whole cast!

SARAH GRACE

Dancing in the dark after performing under spotlight in community theater has been an eye-dilating experience for Sarah! She made her theater debut at age ten, and has performed a range of community theater and dance. Sarah joined the cast of Luma at the end of 1998, and is a trapeze artist for Luma. When she's not spreading light, she enjoys making noise as a tap dancer.

ANDREA LORBERBLATT

A performer with Luma since 2000, Andrea made her debut performance on trapeze with Aeros lead by Gretchen Miller. Her background includes musical and performance theater at the college level, with a lifelong interest in movement. Prior to joining Luma, Andrea performed at the Bristol Renaissance Fair for two years.

KARRA LIDDICOAT

Karra is pleased to return to the stage work after spending the last three years behind the scenes as a stage manager for various theatre productions. She made her touring debut with Luma at First Night Mobile 2001, and is enjoying every minute in the dark! Karra brings a 15-year career in gymnastics to the production. She is currently a student at the University of Wisconsin- Madison studying theatre production and theatre in education.

KELLY YODER

One of Luma's newer cast members, Kelly holds a BFA in Dance from Northern Illinois University. She brings experience in ballet, modern, jazz, tap, flamenco, and ballroom. Kelly's recent performances include *Oklahoma!*, *The Nutcracker*, and *The Sleeping Beauty*, and in November, she danced with Mikhail Baryshnikov through White Oak Dance Project's "Past Forward."

JILL GILMAN

One of Luma's newer cast members, Jill brings a 13-year career in gymnastics and baton and 10 year's experience playing the flute. She has twirled fire baton for numerous Fourth of July celebrations, one of Luma's favorite holidays! Her experience also includes co-ed cheerleading stunt team work, and modern, ballet, and jazz dance. Jill has toured in Europe playing the flute, and hits the road again with Luma! She is currently a kinesiology student at University of Wisconsin-Madison.

Wednesday, October **24**, 2001
8:00 pm
Concert Hall
2001-2002 Performing Arts Season

Julio Iglesias

Before the performance begins, please switch off mobile phones, pagers and watch alarms.
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Julio Iglesias was born on September 23, 1943 in Madrid, Spain. At Madrid University, Iglesias studied law and played goalkeeper in football for Real Madrid before suffering severe injuries in a 1963 car accident. While recuperating, he learned guitar and began to write songs. After continuing studies in Cambridge, England, he entered a 1968 Festival performing his own song *La Vida Sigue Igual* (*Life Continues All The Same*). The composition and performance earned Iglesias first prize and soon afterwards signed a recording contract with an independent record label. Iglesias represented Spain in the Eurovision Song Contest subsequently recording the song *Gwendolyne* in French, Italian, and English. During the next two years he toured widely in Europe and Latin America. His global reach was increased in 1978 when he signed to CBS Records International and soon had hits in French and Italian. The first significant English language success came in 1982 when his version of *Begin The Beguine* topped the UK charts. This was followed by the multi-language compilation album *Julio* which sold a million units in America. Forthcoming hit duets included *To All The Girls I've Loved Before* with Willie Nelson and *All Of You* with Diana Ross. A later duet and international hit was *My Love* with Stevie Wonder in 1988. He was the *Billboard* Latin Album of the Year Award in 1996 with *La Carreterra*. By the end of the 90s, Iglesias had sold in excess of 220 million albums in seven languages, making him one of the most successful artists ever in the history of popular music.

Saturday, October **27**, 2001
8:00 pm
Concert Hall
2001-2002 Performing Arts Season

The SITI Company
presents

War of the Worlds - The Radio Play

Radio Play by **Howard Koch**
Based on the novel by **HG Wells**
Directed by **Anne Bogart & Darron L. West**

Before the performance begins, please switch off mobile phones, pagers and watch alarms.
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THE CAST

(in alphabetical order)

J. ED ARAIZA*
SHAWN FAGAN*
JEFFREY FRACÉ*
SUSAN HIGHTOWER*
BRAY POOR*
DANUSIA ROBERTS*
STEPHEN WEBBER*

Running time is approximately 1 hour with no intermission.

Directors **ANNE BOGART*****
DARRON L. WEST
Lighting Designer **BRIAN H. SCOTT**
Costume Designer **JAMES SCHUETTE****
Sound Designer **DARRON L WEST**
Company Stage Manager **ELIZABETH MOREAU***
Development Coordinator **ERIKA S. GREEN**
Managing Director **MEGAN WANLASS SZALLA**

**Members of Actors' Equity Association, the union of professional actors and stage managers of the United States.*

***Member of the United Scenic Artists Union (USA).*

**** Member of the Society of Stage Directors and Choreographers, Inc. (SSD&C) an independent national labor union.*

-Premiered October 30, 1999 at The West Bank Café in New York City.

-The Kennedy Center, Washington DC February 2000.

-Edinburgh International Festival August 2000.

-Utah State University, Logan, Utah, January 2001.

-Skidmore College, Saratoga Springs, New York, June 2001

There will be an intermission after the performance of The Radio Play.
Following intermission, the movie *War of the Worlds* will be shown in the
Concert Hall.

NOTES

On the foggy fall evening of October 30, 1938, America went to war with Mars!! Adapted for radio by Howard Koch and starring Orson Welles, *War Of The Worlds* was presented as a Halloween thriller, or as Welles put it: “The Mercury Theatre’s own radio version of dressing up in a sheet and jumping out of a bush and saying ‘boo!!’” But, for those who tuned in late, “normal” programming appeared to be interrupted with the startling news that there were “explosions occurring on Planet Mars!” Reports followed stating that a “huge, flaming object” had fallen to earth on a farm near Grover’s Mill, New Jersey. More landings were soon reported and an anxious radio audience came to the frightening conclusion the Earth was the target of a full-scale invasion by aliens!!

War Of The Worlds is the program which terrified a nation. Thousands fled their homes in panic. In New York City, swarms of curious and frightened citizens crowded the streets to catch a glimpse of a “real space battle.” In the town of Grover’s Mill, the local water tower was pumped full of buckshot as frightened believers fired at what they thought was a “giant Martian war machine.” The true power of broadcast made itself known on this Halloween Eve in 1938, and no one has forgotten the chilling fear and awesome force of this, radio’s single most famous broadcast.

Now, 63 years after the original broadcast, this radio classic comes to life as performed by the SITI Company. This staged version of the H. G. Wells/Howard Koch/ Orson Welles/Mercury Theatre on the Air *War Of The Worlds* is part of the SITI Company’s investigation into the life and work of the genius Orson Welles for our production, also entitled *War Of The Worlds*, about this extraordinary American artist. Written by Naomi Iizuka, *War Of The Worlds* premiered at the Humana Festival of New American Plays at Actors Theatre of Louisville in March of 2000.

We hope you will enjoy this evening as much as we have enjoyed the preparation of it for you.

THE SITI COMPANY

The SITI Company, celebrating its tenth year of activity, began as an agreement between Tadashi Suzuki and Anne Bogart to establish a new venture in the United States that would emphasize international cultural exchange and collaboration. SITI believes in a commitment to the power of the theater as a source of spiritual strength in the contemporary global environment. Originally envisioned as a summer institute in Saratoga Springs, NY, SITI grew quickly into a year-round theater company based in New York City. Saratoga Springs is now SITI’s summer home.

An ensemble-based theater company, SITI exemplifies the disciplines it practices and the artistic values it develops in its work. The company's mission is to create new works for the theater, to perform and tour these productions nationally and internationally, to provide ongoing training for young theater professionals in an approach to acting that forges unique and highly disciplined artists for the theater, and to foster opportunities for cultural exchange with theater professionals and audiences from all over the world.

In addition to Artistic Director Anne Bogart, the SITI Company is comprised of eleven actors, five designers, a production manager, stage manager, development coordinator and managing director. The company represents a change in thinking about the relationships between artists and institutions. One way SITI is accomplishing its mission is by integrating into other organizations of the existing American and international theater systems. Examples include our ongoing relationships with Wexner Center for the Arts, Ohio State University; Walker Art Center, PICA; Actors Theatre of Louisville; Perseverance Theater; City Theatre in Pittsburgh; the Toga International Arts Festivals; Theatre Archa in the Czech Republic; and the New York Theatre Workshop. SITI's affiliations with universities include: New York University; Juilliard; Columbia University; Fordham University; The Ohio State University; Miami University; Bard College; University of Minnesota; University of Louisville; Carnegie Mellon; Pittsburgh University; Emory University; and U.C. Berkeley. Every June the company continues to gather for our annual Summer Intensive at Skidmore College in Saratoga Springs. Internationally, SITI has performed and led training in Japan, Germany, France, The Czech Republic, Wales, the Georgian Republic, Ireland, Turkey, Italy, Australia, Canada, Colombia, Scotland, England, Israel and Holland.

Most recently, SITI has created two new productions: *bobrauschenbergamerica*, which opened at Actors Theatre of Louisville's Humana Festival of New American Plays, which will tour during the 2002-2003 performance season and *Room*, which premiered at the Wexner Center for the Arts at The Ohio State University, ran at City Theatre in Pittsburgh, PA, and will tour during the 2001-2002 performance season. *War of the Worlds* opened the Brooklyn Academy of Music's Next Wave Festival. Other SITI productions include: *Orestes*; *The Medium*; *Small Lives/Big Dreams*; *Going, Going, Gone*; *Miss Julie*; *Culture of Desire*; *Bob*; *Private Lives*; *Alice's Adventures*, *War of the Worlds – the Radio Play* and *Cabin Pressure*. Other future productions include: *Score*, *The Rachel's Project* and *Reunion*.

The SITI Company is: Akiko Aizawa*, J. Ed Araiza*, Anne Bogart, Will Bond*, Susan Hightower*, Leon Ingulsrud*, Ellen Lauren*, Kelly Maurer*, Jefferson Mays*, Charles L. Mee, Jr., Tom Nelis*, Barney O'Hanlon*, Neil Patel, James Schuette, Brian H. Scott, Mimi Jordan Sherin, Megan Wanlass Szalla*, Stephen Webber* and Darron L West.

SITI Company Associates: Shawn Fagan, Jeffrey Fracé, Christopher Healy, Kurt Kellenberger, and Donnie Mather.

BIOGRAPHIES

J. ED ARAIZA (Ensemble)

SITI Company credits: *bobrauschenbergamerica*, *Culture of Desire*, *The Medium*, *Small Lives/Big Dreams*, *War of the Worlds* and *War of the Worlds - Radio Play* at Actors Theatre of Louisville, New York Theatre Workshop, Walker Arts Center, City Theatre in Pittsburgh, Wexner Center, Theatre Artaud in San Francisco, Dublin Theatre Festival, Toga Arts Festival, Olympic Arts Festival, Joe's Pub at The Public Theatre, The Kennedy and Edinburgh International Festival. Regional Theater: *The Cure at Troy*, Yale Rep.; *Santos and Santos*, Mixed Blood Theatre; *Keely and Du*, Hartford Stage and ATL; *1969* and *Picnic*, ATL; *Yerma*, Arena stage; *Principia Scriptoria*, A Contemporary Theatre; *Charley Bacon*, South Coast Rep.; *King Lear*, *Macbeth*, *La Victima*, Los Angeles Theatre Center. Off Broadway; *Orestes*, *Occasional Grace*, En Garde Arts; *Words Divine*, Intar; *Eastern Standards*, Duo Theatre; *Body Game*, Theatre for the New City; *Raft of the Medusa*, Minetta Lane Theatre. J. Ed was a member of El Teatro de la Esperanza. Mr. Araiza teaches and studies with The SITI Company.

ANNE BOGART (Co-Director)

Ms. Bogart is the artistic director of The SITI Company. Recent productions with SITI include *Room* (Wexner Center and City Theatre); *War of the Worlds* (ATL/Humana Festival of New American Plays, Edinburgh International Festival and BAM's Next Wave Festival); *BOB* (Wexner Center for the Arts/SITI); *Culture of Desire* (a co-production of SITI, City Theatre, and Portland Stage Company); *Private Lives* by Noel Coward and *Miss Julie* by August Strindberg (Actors Theatre of Louisville/SITI); and *Alice's Adventures* (Wexner, City Theatre, City Stages, SITI); as well as *Small Lives/Big Dreams*, *Going, Going, Gone*, and *The Medium* (SITI). She is the recipient of two Obie Awards, a Bessie Award, and a Guggenheim Fellowship. Bogart is currently an associate professor at Columbia University.

SHAWN FAGAN (Ensemble)

With the SITI Company: *War of The Worlds/Radio Play*, *Alice's Adventures*. Regional theatre credits include: *A Moon for the Misbegotten* (Delaware Theatre Company); *The Wizard of Oz* and *A Christmas Carol* (Actors Theatre of Louisville). Recent New York credits include *Hamlet*, *Gull*, and *Fanatics* (Ellen Beckerman & company); *The High Priest of Bad Math* (Ontological Theatre); *Antigone* (Horace Mann Theatre); *Freakshow* (Clubbed Thumb). Shawn was a member of the 1997-98 Apprentice Company at Actors Theatre of Louisville and is a graduate of the University of Delaware, a member of Ellen Beckerman & Company, and a SITI Associate.

JEFFREY FRACÉ (Ensemble)

SITI: *War of the Worlds - Radio Play*, *Culture of Desire* (in Portland and Bogota). Also with Anne Bogart: *American Silents*. He recently played Kochkaryov in Gogo's *Marriage* in Switzerland and Agamemnon in Chuck Mee's *Agamemnon 2.0* in New York. Other activities include ongoing collaborations with the dance

company Laika and various directing projects in opera and theater. He is an Associate Member of SITI. MFA, Columbia University.

SUSAN HIGHTOWER (Ensemble)

Has trained and performed with the SITI Company on many occasions since its inception. SITI shows include the role of Alice in *Alice's Adventures*, understudy for Ellen Lauren in *Culture of Desire*, and SITI's inaugural production of *Orestes*. Susan was most recently seen Off-Broadway in Fassbinder's *The Bitter Tears of Petra von Kant* and as Clytemnestra in Chuck Mee's *Agamemnon 2.0*.

BRAY POOR

STAGE: New York: *Richard II*, *Merry Wives of Windsor* at The Public, *Demonology* at Playwrights Horizons, *Fastest Clock in the Universe* with The New Group. Regionally: *Abstract Expression* at the Long Wharf, *Changes of Heart* at Berkeley, *Mirandolina* and *Abingdon Square* at San Diego Rep., several productions at the Old Globe and a few at Williamstown Theatre Festival. Television: *Work With Me*, *Homicide*, *Cosby*, *Law and Order*, *New York Undercover*, *Spin City*. Film: *Entropy*, *The Two Ninas*, 1999, *Mighty Aphrodite*, *Clockers*, *Anima*, *Girl 6.*, *Scarred City*.

ELIZABETH MOREAU (Company Stage Manager)

With the SITI Company: *bobrauschenbergamerica* (ATL/Humana Festival), *Bob* (BITE Festival, London), *Cabin Pressure* (Israel Festival), *War of the Worlds* (Edison Theatre, St. Louis). Other credits include: *Dirty Blonde*, *Bells are Ringing*, *Getting and Spending* on Broadway. Off-Broadway: *Kit Marlowe*, *In the Blood* (The Public), *Avow* (Century Center), *Lydie Breeze*, *What You Get and What You Expect* (New York Theatre Workshop), *Dream True*. *Mercy* (Vineyard), *Red*, *The Memory of Water* (Manhattan Theatre Company), *Chemistry of Change* (Women's Project/Playwright Horizons).

DANUSIA ROBERTS (Ensemble)

Was last seen at the Horace Mann Theatre in Howard Barker's *Scenes from an Execution*. She also starred in *The Birth of Anne Frank* and *Miracle Now* with The Black Lips Theatre Company at P.S. 122. Danusia is a member of the acting company for Columbia University's Director's Program run by Anne Bogart & Robert Woodruff. In film, she appears in *Acts of Worship* directed by Rosemary Rodriguez and shown recently at Sundance Film Festival. Originally from Poland, she has a background in classical music with degrees from Lodz University and a BFA in photography from NYU. As a musician she has toured Europe and the USA with FUR, a punk rock band that she co-founded. The band's music is on the Blackout Records label.

JAMES SCHUETTE (Costume Design)

Recent work includes: *Lady in the Dark* (Prince Music Theatre), *Mother Courage and her Children* (Steppenwolf), *Big Love* (Long Wharf, Berkeley Rep., Goodman) and *Lillith* (New York City Opera). His work with The SITI

Company includes: *bobrauschenbergamerica* (sets and costumes), *War of the Worlds*, *Cabin Pressure*, *Room*, *BOB*, *Alice's Adventures*, *Private Lives*, and *The Adding Machine*. Other work includes *Floyd Collins* (Old Globe, Goodman, Prince); *Berlin Circle*, *Time to Burn*, *Space* (Steppenwolf); *Saturn Returns*, *The Treatment*, *The Chang Fragments*, *Insurrection: Holding History*, *Book of the Dead* (Public); *The Seven Deadly Sins* (NYCO); *Transatlantic* (Minnesota Opera); *La Boheme* (Glimmerglass Opera and NYCO); *Carmen* (Sante Fe Opera); Laurie Anderson's *Songs and Stories from Moby Dick* (BAM Next Wave Festival) and work at Mark Taper Forum, New York Theatre Workshop, and En Garde Arts. He is a graduate of Yale School of Drama.

BRIAN SCOTT (Lighting Designer)

SITI Company Lighting Designer for *bobrauschenbergamerica* and *The Radio Play*. Past lighting designs include: *Gertrude and Alice* with Mimi Sherin for the Foundry Theatre; *Big Love* for The Rude Mechanicals in Austin, Texas; *The Epiphany Project* with composer John Hodian and songwriter Bet Williams; *Le Femme de Chambre* for Banal Molotov in Paris; *The Trojan Women* for Williams College and Will Bond; and numerous projects while at Actors Theatre of Louisville. Additionally, Brian has adapted numerous designs by Mimi Jordan Sherin and Christopher Akerlind in National and International tours for the SITI Company including: *Bob*, *Room*, *Cabin Pressure*, *War of the Worlds*, and *Alice's Adventures*. Future projects include: a tour of *Lipstick Traces* for the Rude Mechanicals, *The Rachel's Project* for the SITI Company, and work with Christopher Akerlind on *Score* also for SITI.

STEPHEN WEBBER (Ensemble)

Has performed with SITI: *War of the Worlds* (Orson Welles), *Cabin Pressure*, *Private Lives*, *The Medium*, *War of the Worlds - Radio Play*, *Culture of Desire*, and *Going, Going, Gone*. Off Broadway: *Trojan Women/A Love Story* at En Garde Arts and *Culture of Desire* at New York Theatre Workshop. Regional Theater: Actors Theatre of Louisville, Stage West, Portland Stage Company, City Theatre in Pittsburgh, and Milwaukee Repertory Theater. He also performed *Hamlet* at the Toga International Arts Festival in Toga-Mura, Japan.

DARRON L. WEST (Co-Director, Sound Designer)

Has been a SITI Company member since 1993 and first collaborated with Anne Bogart in 1990 while resident sound designer at Actors Theatre of Louisville. Since joining The SITI Company, he has designed every show in the company's repertoire with *Bob* garnering a 1999 Obie Award and Drama Desk nomination for its Soundscape. He is a design associate and "usual Suspect" at New York Theatre Workshop, a two-time American Theatre Wing and three time Drama Desk nominee for sound design, as well as 1997 Princess Grace and 2000 EDDY award winner for his work with The SITI Company. Directing credits include the SITI Company's *War of the Worlds - The Radio Play*, Sarah Ruhl's *Euridice* at CTC Minneapolis and Charles Mee's *Big Love* with The Rude Mechanicals in Austin, Texas. Broadway: Philip Glass at Avery Fisher Hall and Quentin Tarrantino's *Wait Until Dark*.

ABOUT THE CENTER

Ticket Office

The Center's Ticket Office is open Noon to 6:00 p.m. Monday through Saturday and two hours prior to every performance. For your convenience in visiting the Ticket Office, fifteen-minute parking is available at the Arrival Court off of Escondido Blvd.

Ticket Exchange

Our season subscribers enjoy free ticket exchange privileges. Exchanges on single ticket orders carry a handling charge. Exchanges must be made by 24 hours in advance of the performance. If you are unable to attend a performance, please return your tickets as a contribution to The Center by 5:00 p.m. the day of the performance. This will allow us to re-sell your seats to another patron. If your seats are re-sold, a receipt acknowledging your donation will be mailed to you following the performance. There are no refunds on tickets.

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Wheelchair access, seating, and curbside assistance are available upon request. Simply call the Ticket Office at 1-800-988-4253. Service animals qualified under the Americans with Disabilities Act are welcome when accompanying a disabled person. Infrared listening devices are free to patrons and can be obtained at the coat check room before the performance.

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Late seating will be at the discretion of the House Manager and with the permission of the artists.

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Cameras and recording devices are not permitted inside the theaters.

Beepers, Cellular Phones and Pagers

As a courtesy to other audience members and to the artists, please turn off watch alarms and personal paging equipment. Cellular phones are not permitted in the theaters.

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If you expect calls during a performance, please leave your name and seat number with the House Manager. The emergency phone number to leave with babysitters or message centers is 760-839-4130.

Earthquake

In the event of an earthquake, the safest procedure is to remain seated and await instructions regarding the advisability of evacuation from the theater.

Public Phones

Public phones are located on each lobby level adjacent to the restrooms.

Children

Children are welcome at most Center events. Every patron attending a performance must have a ticket regardless of age. As a courtesy to other patrons, it is not appropriate for small children to attend symphony, ballet, and other performances where silence is a prerequisite for full enjoyment of the artistic experience. Babies in arms are, in all cases, not permitted.

No Smoking

Smoking is not permitted inside any area of The Center.

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Parking is free and located on The Center's campus. Entrance to the parking is located on Escondido Blvd. between Valley Parkway and Woodward. For your convenience, passengers may be dropped off at the Arrival Court on Escondido Blvd.

Refreshments

Refreshments are available before the performance and during intermission. With the exception of bottled water, refreshments are not permitted inside the theaters.

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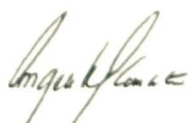
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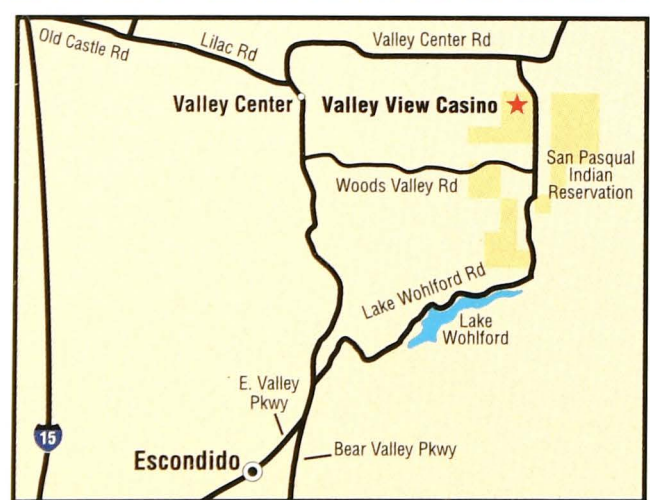


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