

Steel Hammer

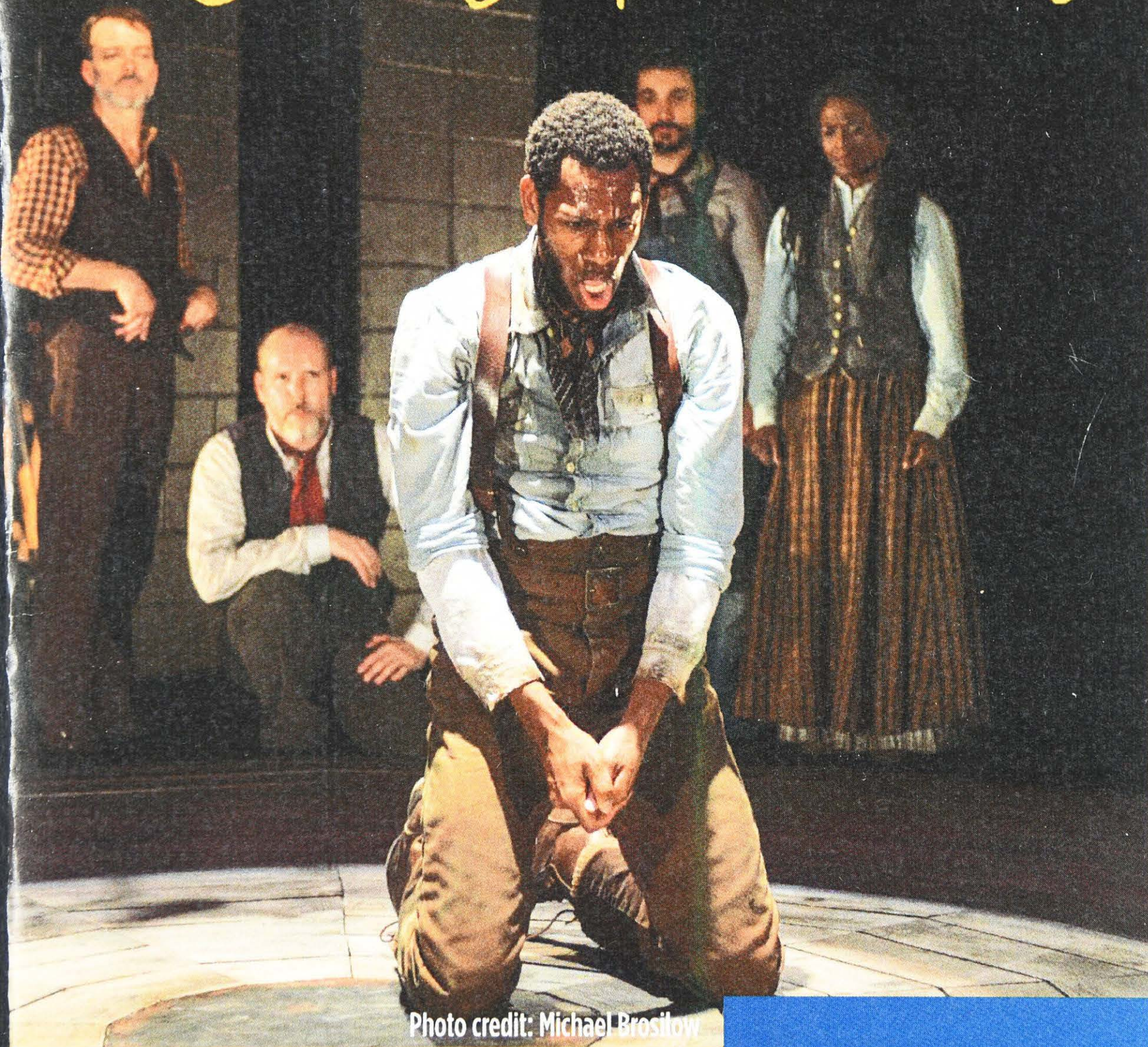


Photo credit: Michael Brosilow

THURSDAY, FEBRUARY 9, 2PM & 8PM
RED THEATER

NYUAD
مركز الفنون
THE ARTS
CENTER

WE'RE THRILLED TO EMBARK ON THE NEXT STAGE OF THE ARTS CENTER'S EVOLUTION,

as our second season continues with an emphasis on large-scale works of theater, dance, contemporary opera, and interdisciplinary performance that have rarely been possible before in Abu Dhabi.

The spring season will open with a concert of contemporary music by the genre-defying Bang on a Can All-Stars, including the world premiere of a work written for them by the globally celebrated Emirati-American composer Mohammed Fairouz, followed the next week by Bang on a Can's collaboration with Siti Company, in an ambitious music theater piece, *Steel Hammer*.

We'll then continue with a rich line-up of artists who push the boundaries between forms and disciplines. We'll debut the Barzakh Festival, a two-day global music festival which brings together intermingling musical streams. We'll present site-specific dance on stages, in public plazas, and on bridges and roofs. Artists will draw inspiration from classics like *The Rite of Spring*, *The Iliad*, and *Antigone*, reinterpreting them through Indo-jazz and film, contemporary theater, and flamenco music and dance.

Art and science are united in our third annual Imagine Science Film Festival as well as a wordless puppet theater meets live cinema and turntablism piece about robots in love. We also welcome back partners including Rooftop Rhythms' monthly spoken word open mic and the Abu Dhabi Festival.

Each week, we're honored to have artists from across the world join our community in Abu Dhabi to share their art, rich with invention, passion, insight, intelligence, and beauty. Many of the artists, often in the UAE for the first time, remark on how open, how welcoming, how appreciative, how supportive, and how curious our audiences are.

Your willingness to step into the unknown with us is nothing short of remarkable. Week after week, we experience a cultural community being created in real time. People of all ages and backgrounds coming together to experience bold artistic visions, to celebrate the interplay of heritage and innovation, to take chances, to ask questions, to play, to dance, to enjoy.

During our residencies, artists come to Abu Dhabi to do more than just perform. They become part of the intellectual life of NYU Abu Dhabi, guest lecturing in our classes. They help to inspire emerging artists from throughout the UAE through workshops, master classes, and artist talks. They share their creative processes through open rehearsals, work-in-progress showings, and conversation. They break bread with new friends at our community meals. They discover the unique communities that make up Abu Dhabi, and add their own richness to it.

More than anything we ask you to do one thing: trust us. Come with an open mind, an open heart, and a willingness to engage with artists and styles that may be new to you. Meet a stranger in the audience and talk about what you've experienced. Talk to us and let us know what you think via Facebook, Twitter, in an email, or when you stop us in the lobby. First and foremost, The Arts Center at NYU Abu Dhabi is here to spark conversations. Your voice is important.

As we enter this next phase of our life as an arts center, we look forward to getting to know each other even better. We're building a cultural community together on Saadiyat Island. Thanks for a being a part of it.

BILL BRAGIN
Executive Artistic Director



Steel Hammer

Julia Wolfe / SITI Company / Bang on a Can All-Stars

Directed by Anne Bogart
Music & Lyrics by Julia Wolfe

The performance will last approximately 115 minutes, and there will be no intermission.

Performance Conversations

Matinee:

Post-show Conversation moderated by Richard Schechner with Director Anne Bogart and members of the Steel Hammer Company

Evening Performance:

7pm Pre-show Talk moderated by Catherine Coray with Director Anne Bogart and Bang on a Can Executive Director Kenny Salveson

Post-show Conversation moderated by Nafisatou Mounkaila and Awam Amkpa with Director Anne Bogart and members of the Steel Hammer Company

Red Theater

Directed by Anne Bogart

Music & Lyrics by Julia Wolfe

Original text by Kia Corthron, Will Power, Carl Hancock Rux, and Regina Taylor

Music performed by Bang on a Can All-Stars

Play performed and created by SITl Company

Lighting Design by Brian H Scott**

Scenic & Costume Design by James Schuette**

Choreography by Barney O'Hanlon*

Sound Design by Andrew Cotton and Christian Frederickson

Dramaturg: Steve Moulds

Production Stage Manager: Ellen Mezzera*

Assistant Stage Manager: Lizzy Lee*

SITl Company Executive Director: Michelle Preston

Bang on a Can Executive Director: Kenny Savelson

Cast:

Akiko Aizawa*

Eric Berryman*

Patrice Johnson Chevannes*

Gian-Murray Gianino*

Barney O'Hanlon*

Stephen Duff Webber*

BANG ON A CAN ALL-STARS

Gregg August, bass

Ashley Bathgate, cello

Vicky Chow, piano

David Cossin, percussion

Mark Stewart, electric guitar, mountain dulcimer,
harmonica

Ken Thomson, clarinets, harmonica

-with-

Emily Eagen, voice

Katie Geissinger, voice

Molly Quinn, voice

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

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

Anne Bogart is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.

Steel Hammer the score was commissioned by Bang on a Can with generous support from Maria and Robert A. Skirnick and Carnegie Hall. The play *Steel Hammer* premiered at Actors Theatre of Louisville in the 2014 Humana Festival of New American Plays with support from the National Endowment for the Arts. The dramatized stage production of *Steel Hammer* featuring SITl Company and Bang on a Can All-Stars was developed and premiered at Krannert Center for the Performing Arts/University of Illinois at Urbana-Champaign and was commissioned by the Krannert Center and by BAM for the 2015 Next Wave Festival.



Program Notes

Julia Wolfe (Composer): *Steel Hammer* was inspired by my love for the legends and music of Appalachia. The text was culled from the over 200 versions of the John Henry ballad. The various versions, based on hearsay, recollection, and tall tales, explore the subject of human versus machine in the quintessential American legend. Many of the facts are unclear: some say he's from West Virginia; some say he's from South Carolina; some say he's from New Jersey. But regardless of the details, John Henry, wielding a steel hammer, faces the onslaught of the industrial age as his super-human strength is challenged in a contest to out-dig an engine.

I drew upon the extreme variations of the story, fragmenting and weaving the contradictory versions of the ballad that have circulated since the late 1800s into a new whole – at times meditating on single words or phrases – in order to tell the story of the story and to embody the simultaneous diverse paths it traveled. The Bang on a Can All-Stars add a chorus of instruments including mountain dulcimer, wooden bones, banjo, harmonica, and body percussion, and are joined by a trio of three female voices.

Anne Bogart (Director): *Steel Hammer* traces the trajectory of a powerful story passed from one generation to next, a fable pitting the work of a man against a machine. John Henry, a railroad worker, equipped with only a steel-driving hammer, raced in a competition against a powerful steam engine to tunnel through a mountain. He won the race and became a folk hero but lost his life in the process. This poignant tale of human struggle survived in ballads, songs and poetry and it travelled from one person to the next through time and across many territories. Perhaps the story of John Henry was a cautionary tale that warned other railroad workers to slow down in order to survive. Possibly it was based upon a real man or was an amalgamation of different individual struggles of African Americans in the post civil war period.

Julia Wolfe originally composed *Steel Hammer* as an oratorio inspired by her love of the Appalachian music tradition and the many faceted stories of John Henry. She drew inspiration from both the music and oral traditions of the Appalachian region, using a chorus of instruments including mountain dulcimers, wooden bones, banjo, steel hammers and more. The Bang on a Can All-Stars has performed *Steel Hammer* in concert at many music venues around the country. Julia and I wanted to work together and the prospect of expanding *Steel Hammer* into a music-theater piece delighted both of us.

Our production explores two basic themes: the ancient human necessity for telling stories and the cost of hard labor on the body and the spirit. We began by asking questions about both subjects: Why do we tell stories? How do stories work? Who owns a story? How do stories travel through time? What is the function of stories in society? Are we too easily slaves to ambition and striving? Do we live in an era where work is killing us? Is the 24-hour electronic connection creating more useless work than it is purporting to alleviate? We wonder whether we are currently pitted against the machine in an even more insidious way than John Henry?

For thousands of years humans have stood in front of one another to tell stories. This impulse to use spoken narrative to explain and shape our life experiences lies at the heart of *Steel Hammer*. I invited playwrights Kia Corthron, Carl Hancock Rux, Will Power and Regina Taylor to each write their version of the John Henry story and we wove their work into the fabric of *Steel Hammer*.

What you will experience tonight is a meeting of hearts, minds and bodies: Julia Wolfe's extraordinary music composition, the brilliance of the Bang on a Can All-Stars, the fluency of four remarkable playwrights and the shared sensibilities of SITI Company's actors and designers.

Texts

SPOKEN:

Tunnel Tale by Kia Corthron

Migrant Mamie Remembers John Henry by Carl Hancock Rux

John Henry, Polly Ann by Will Power

John by Regina Taylor

SOME SAY

Some say he's from
some say he
some say he's from
some say
some say he
say he
he

THE STATES

Georgia
Tennessee
Columbus, Ohio
Kentucky
Alabama
New Jersey
Yew Pine Mountains
Mississippi
Mountain
West Virginia
South Carolina

DESTINY

John Henry
was a little boy
sitting on his papa's knee
John Henry
was a little man
sitting on his mama's knee
a baby boy
sitting on his daddy's knee
John Henry
he said, "I'm gonna be a
steel drivin' man."
He picked up his hammer
and a little piece of steel
He said, "This hammer's
gonna be the death of me."

MOUNTAIN

The mountain was so tall
John Henry was so small

SUNG: *Steel Hammer* lyrics by Julia Wolfe

CHARACTERISTICS

He was small
He was tall
He was black
He was white
He was true
He was false
He was two hundred pounds
He was two twenty-five
He's a worker
Convict
Singer
Thirty-five years
Twenty-two
Fifty
Cotton picker
Steel Driver (hammer,
hammer, steel, steel)
He was true
He was false
He was six feet tall
He was five foot one
He was tall
He was small
He was small
He was tall

POLLY ANN

John Henry had a little woman
And her name was
Polly Ann, Mary Ann, Julie Ann,
Sary Ann, Sally Ann,
Martha Ann, Liza Ann, Lucy Ann,
Mary Magdalena, Magdalena
John Henry had a little woman
and she was all dressed in blue,
dressed in red,
red, blue, black
John Henry's woman said to him,
"My darling Johnny, I've been true."
true to you, true to you
John Henry had a little woman
and her name was Ida Red,

and her name was Liza Jane,
and her name was Maggadee,
Polly Ann, Mary Ann, Julie Ann,
Sary Ann, Sally Ann,
Martha Ann, Liza Ann, Lucy Ann,
Mary Magdalena, Magdalena
Ida Red, Maggadee, Liza Jane,
Polly
When John Henry he took sick to bed,
then Polly drove steel just like a man.

THE RACE

The captain told John Henry
"gonna bring that steam drill 'round"
John Henry told the captain
"a man ain't nothin' but a man"
nothin', nothin', nothin'
but a man, but a man
John Henry on the right side
the steam drill's on the left
right, left, right, left
"Before I let your steam drill beat me down,
I'll hammer my fool self to death."
nine pound hammer
ten pound hammer
twelve pound hammer
twenty pound hammer
two nine pound hammers
two twenty pound hammers
sixteen pound hammer
hammer, hammer, hammer, hammer

WINNER

The man that invented the steam drill,
he thought he was mighty fine.
John Henry sunk the steel fourteen feet,
while the steam drill only made nine,
Lord Lord,

LORD LORD

Lord Lord
This old hammer rings like silver
This old hammer shines like gold

About the Artists

Anne Bogart (Director)

Anne Bogart is one of the three Co-Artistic Directors of SIT Company, which she founded with Japanese director Tadashi Suzuki in 1992. She is a Professor at Columbia University where she runs the Graduate Directing Program. Works with SIT include: *the theater is a blank page*; *Persians*; *Steel Hammer*; *A Rite*; *Café Variations*; *Trojan Women (After Euripides)*; *American Document*; *Antigone*; *Under Construction*; *Freshwater*; *Who Do You Think You Are*; *Radio Macbeth*; *Hotel Cassiopeia*; *Death and the Ploughman*; *La Dispute*; *Score*; *bobrauschenbergamerica*; *Room*; *War of the Worlds*; *Cabin Pressure*; *War of the Worlds—The Radio Play*; *Alice's Adventures*; *Culture of Desire*; *Bob*; *Going, Going, Gone*; *Small Lives/Big Dreams*; *The Medium*; Noël Coward's *Hay Fever* and *Private Lives*; August Strindberg's *Miss Julie*; and Charles Mee's *Orestes*. She is the author of five books: *A Director Prepares*; *The Viewpoints Book*; *And Then, You Act*; *Conversations with Anne*; and *What's the Story*.

Julia Wolfe (Composer)

Julia Wolfe draws inspiration from folk, classical, and rock genres, bringing a modern sensibility to each while simultaneously tearing down the walls between them. She is a 2016 MacArthur Fellow. Her concert-length work, *Anthracite Fields*, for chorus and instruments draws on oral histories, interviews, speeches, and more to honor the people who persevered and endured in the Pennsylvania Anthracite coal region. *Anthracite Fields* was awarded the Pulitzer Prize in 2015 and is currently touring in the US and abroad. Her work *Steel Hammer* is currently touring in a theatricalized production with director Anne Bogart. Wolfe's music is distinguished by an intense physicality and a relentless power that pushes performers to extremes and demands attention from the audience. She has written a major body of work for strings, from quartets to full orchestra. Her quartets, as described by *The New Yorker*, "combine the violent forward drive of rock music with an aura of minimalist serenity [using] the four instruments as a big guitar, whipping psychedelic states of mind into frenzied and ecstatic climaxes." Wolfe has been an NYU Steinhardt professor since 2009, and she is the co-founder and co-artistic director of New York's legendary music festival *Bang on a Can*. Her music is published by Red Poppy Music (ASCAP) and is distributed worldwide by G. Schirmer, Inc.

Kia Corthron (Playwright)

Kia Corthron is the author of *The Castle Cross the Magnet Carter* which just won The Center for Fiction First Novel Prize. She will be the 2017 resident playwright of Chicago's Eclipse Theatre, which will produce three of her plays. Recent honors for her body of work include the 2016 Otto Award for Political Theatre, a Windham Campbell Prize for Drama, the US Artists Jane Addams Fellowship, and the Simon Great Plains Playwright Award (Honored Playwright). Plays have been produced in New York by Playwrights Horizons, Ensemble Studio Theatre, NY Theatre Workshop, Atlantic, Manhattan Theatre Club, American Place; in London by the Royal Court and Donmar Warehouse; and regionally by Minneapolis' Children's Theatre, Mark Taper Forum, Alabama Shakespeare, Yale Rep, Huntington, NY Stage & Film, Baltimore's Center Stage, Goodman, Hartford Stage and elsewhere. Other theatre awards include the Lee Reynolds Award, NEA, McKnight National Residency, and Bellagio residency, and in television she was awarded Writers Guild and Edgar awards for *The Wire*. She serves on the Dramatists Guild Council, is a member of the Authors Guild, and is a New Dramatists alumnus.

Will Power (Playwright)

Will Power is an award-winning playwright and performer. Plays include *Stagger Lee* (Dallas Theater Center), *Fetch Clay, Make Man* (New York Theatre Workshop, Marin Theatre Company, Roundhouse Theatre, True Colors), *Steel Hammer* with SITI Company (Humana Festival, Brooklyn Academy of Music), *The Seven* (Lucille Lortel Award Best Musical, New York Theatre Workshop, La Jolla Playhouse), *Five Fingers of Funk!* (Children's Theatre Company), *Honey Bo and The Goldmine* (La Jolla Playhouse) and two internationally acclaimed solo shows *The Gathering*, and *Flow*. Power's numerous awards include a 2016 Doris Duke Artist Award, a United States Artist Prudential Fellowship, and the TCG Peter Zeisler Memorial Award. Power's numerous film and television appearances include *The Steven Colbert Report* (Comedy Central), and *Bill Moyers on Faith and Reason* (PBS). Mr. Power was a guest of the U.S. State Department on five separate occasions, traveling to South Africa, Botswana, Lesotho, Turkmenistan, and Kyrgyzstan. On these trips and others, Mr. Power taught community workshops in shantytowns, worked with poets in former regimes of the Soviet Union, and lectured at various libraries, grammar schools, and colleges. Power is currently on the faculty at The Meadows School of the Arts/SMU, and the Andrew W. Mellon Foundation Playwright in Residence with the Dallas Theater Center.

Carl Hancock Rux (Playwright)

Carl Hancock Rux's work has been presented at McCarter Theatre Center, the Walker Art Center, Penumbra Theatre, and Off-Broadway at Lincoln Center Theater, The Joseph Papp Public Theater, Playwrights Horizons, 651 Arts, Yale Rep, the Spoleto Festival, PICA festival, and BAM's Next Wave Festival, among others. Rux's work has also been produced at Maison des arts de Créteil, Montclair State College, Hong Kong Arts Festival, Esplanade Theatre of Singapore, Scuola di Danza Mimma Testa in Trastevere, and Teatro de natal infantile Raffaelli Beligni. Mr. Rux's play *The Exalted* (BAM Next Wave 2015) is also directed by Anne Bogart. Published works include *Pagan Operetta* (SemioText), the OBIE Award-winning play *Talk* (TCG) and the novel *Asphalt* (Simon & Schuster). In 2016, he appeared at The Arts Center at NYU Abu Dhabi in the opera *Parable of the Sower*, composed by Toshi Reagon & Bernice Johnson Reagon and will present the world premiere of *Grace Notes: Reflections For Now*, his collaboration with photographer Carrie Mae Weems, at the Kennedy Center in the fall of 2017. Rux is the recipient of Obie Award, an Alpert Award in the Arts, a New York Press Club Journalism Award for Entertainment News, NYFA Prize, as well as a CINE Golden Eagle Film and Video Award. He is also a New York Foundation for the Arts Gregory Millard Fellow, and Hayden Resident Artist at Yale University.

Regina Taylor (Playwright)

With a body of work that encompasses film, television, theater and writing, Regina Taylor's playwrighting credits include *Crowns* (four Helen Hayes awards), *Trinity River Plays* (Edgerton Foundation New American Play Award), *Oo-Bla-Dee* (American Critics' Association new play award), *Drowning Crow* (Broadway, Manhattan Theater Club), *The Dreams of Sarah Breedlove*, *Escape from Paradise*, *Ties that Bind* and *stop. reset.*, which she also directed at NYC's Signature Theatre Company and Goodman Theatre. Taylor is an Artistic Associate of the Goodman Theatre and a resident playwright at Signature Theatre. She has also received a Golden Globe Award, two Emmy nominations, a NAACP Image Award, a Jeff Award, and an Oscar Micheaux Award from the Chicago Film Critics Association. Taylor is best known to television audiences for her role as Lilly Harper in the series *I'll Fly Away*, as Molly Blane in *The Unit*, and as Ambassador Ruth Ridell in USA's *Dig*. www.reginataylor.com and www.stopreset.org

Brian H Scott (Lighting Designer)


Brian H Scott hails from New York City. Brian is a SITI Company member and has designed lighting for *Café Variations*, *Trojan Women (After Euripides)*, *Antigone*, *American Document* in collaboration with the Martha Graham Dance Company, *Under Construction*, *Who Do You Think You Are*, *Hotel Cassiopeia*, *Death and the Ploughman*, *bobrauschenbergamerica* (Henry Hewes Design Award 2004), *War of the Worlds—The Radio Play*, *Macbeth*, and a dance collaboration with the musical groups Rachel's *systems/layers*. Additionally, he has had the pleasure of assisting Mimi Jordan Sherin on *Bob*; *Cabin Pressure*; *War of the Worlds*; *The Medium*; *Small Live/Big Dreams*; *Going, Going, Gone*; *Miss Julie*; *Private Lives*; *Alice's Adventures*; *Culture of Desire* and *The Adding Machine*. With Christopher Akerlind on SITI productions: *Room*, *Score* and *A Midsummer Night's Dream*.

James Schuette (Scenic and Costume Designer)

James has designed scenery and/or costumes for over 17 SITI Company productions. His work has been seen at American Repertory Theatre, American Conservatory Theatre, Actors Theatre of Louisville, Arena Stage, BAM, Berkeley Rep, Classic Stage, Court Theatre, Goodman Theatre, La Jolla Playhouse, Long Wharf Theatre, Mark Taper Forum, Manhattan Theatre Club, McCarter Theatre, NY Live Arts, New York Theatre Workshop, Oregon Shakespeare Festival, Papermill Playhouse, Playwrights Horizons, The Public Theatre/NY Shakespeare Festival, Seattle Rep, Steppenwolf, Signature Theatre, Trinity Rep, Vineyard Theatre, Wexner Center, Yale Rep, Boston Lyric Opera, Canadian Opera Company, Chicago Opera Theatre, Glimmerglass Opera, Houston Grand Opera, LA Opera, Minnesota Opera, New York City Opera, Opera Theatre of St Louis, San Francisco Opera, Santa Fe Opera Seattle Opera, and internationally.

Barney O'Hanlon (Choreographer and Ensemble)

Barney O'Hanlon has been collaborating with Anne Bogart since 1986 and joined the SITI Company in 1994. He most recently choreographed Verdi's *Macbeth* for the Glimmerglass Festival directed by Anne Bogart. He also choreographed Anne Washburn's *10 out of 12* at Soho Rep. directed by Les Waters, Charles Mee's *The Glory of The World* for the Humana Festival also directed by Les Waters, and Sarah Ruhl's *The Oldest Boy* for Lincoln Center Theater directed by Rebecca Taichman. International: Dublin Theatre Festival; Edinburgh International Festival; Prague Quadrennial; MC93 Bobigny, France; Bonn Biennial; Festival Iberoamericano, Bogota; Kaleideskop Theatre, Copenhagen. New York: BAM's Next Wave Festival, The Public Theater, New York Theatre Workshop, PS 122, Dance Theater Workshop and New York Live Arts. Opera: New York City Opera, Los Angeles Opera, Washington National Opera, and Opera Omaha. SITI Company collaborations: *American Document* with the Martha Graham Dance Company, *A Rite* with the Bill T. Jones/Arnie Zane Dance Company, and *the event of a thread* with visual artist Ann Hamilton.



Andrew Cotton (Sound Designer)

In his role as designer, tour manager and engineer, Andrew Cotton works closely with both composers and musicians in creating new works. Cotton works closely with several major London producers, specializing in contemporary music projects with artists and concert series as diverse as Elvis Costello & John Harle, the BBC Promenade Series, Meltdown, George Russell, Carla Bley, & Talvin Singh. He collaborates with composers Michael Gordon, Julia Wolfe & David Lang on their pieces for the All-Stars as well as large ensemble, dance & theatre pieces. He also acts as technical manager and sound collaborator with percussionist Evelyn Glennie DBE.

Christian Frederickson (Sound Designer)

Christian Frederickson is a violist, composer, and sound designer living in New York. He is a frequent collaborator with SITI Company, writing music and designing sound for *Steel Hammer*, *Trojan Women*, *Antigone*, *365 Days/365 Plays*, and *systems/layers*. Frederickson is a founding member of the band Rachel's, who released 6 albums on Touch and Go/Quarterstick Records and toured widely in the United States, Europe, and South Korea. He is a graduate of The Peabody Conservatory and The Juilliard School. Other selected credits are: *Glory of the World*, *The Master Builder* (BAM); *Macbeth*, *Romeo and Juliet*, *The Edge of Our Bodies*, and *The Tempest* (Actors Theatre of Louisville); *A Midsummer Night's Dream*, *Unnatural Acts*, *Three Sisters*, and *The Tempest* (Classic Stage Company); *Through the Yellow Hour* (Rattlestick Playwrights Theater - 2013 Drama Desk Nomination); *The Painted Bird Trilogy* (The Wexner Center); *The Emperor Jones* (Irish Repertory Theater - Lortel Nomination); *The Awake* (59E59 - NYIT award).
www.christianfrederickson.com

Ellen Mezzera (Production Stage Manager)

Originally from San Francisco, Ms. Mezzera now resides in New York City. Broadway: *The Lion King*, *Annie*, *Les Misérables*, *Matilda*. New York: *Gentlemen Prefer Blondes* with New York City Center Encores!; *Macbeth* and *A Man's a Man* with Classic Stage Company; Shen Wei Dance Arts at the Park Avenue Armory. Regional: *Steel Hammer* at Actors Theatre of Louisville, *Persians* at The Getty Villa, *the theater is a blank page* at the Wexner Center for the Arts. Mezzera has toured internationally through China, Georgia, Hong Kong, Italy, Romania, Slovenia, Switzerland and the United Arab Emirates. Additional Credits: She had the opportunity to work on *The Sound of Music Live!* (NBC Universal) and the 2013 Tony Awards. Education: MFA, Columbia University. BA, Gonzaga University. Member of AEA and Local 764.

Lizzy Lee (Assistant Stage Manager)

Lizzy is thrilled to be working with SITI Company! Previously at NYUAD she worked on the Capstones 2014-2015, *Hamlet/UR Hamlet*, and *A Dream Play*. She recently was at the Oriental Theater in Chicago with *The SpongeBob Musical*. Broadway: *Sunset Boulevard*, *Motown*. Tours: *Dirty Dancing*, *Flashdance*. New York: *Underground Railroad Games*, *The Wildness* (Ars Nova); *Marie and Rosetta* (Atlantic); *Futurity* (Ars Nova/Soho Rep); *LoveSick*, *The Revival* (Project Y); *Our Lot* (Clubbed Thumb); *Twelfth Night* (Fiasco). Regional: *Gnit*, *Michael von Siebenberg Melts Through the Floorboards*, *Edith Can Shoot Things and Hit Them*, *It Takes a 'Ville*, *Heist!* (Actors Theatre of Louisville Humana Festival for New American Plays). Recent summers at New York Stage and Film: *Fury*, *The Wild Hunt*, *Loving v. Virginia*, *15 Minutes*, and *In Your Arms*. Lizzy is a proud lady of Kenyon College.

Michelle Preston (SITI Company Executive Director)

Michelle Preston holds an M.F.A. in performing arts management from Brooklyn College and a B.F.A. in dance performance from Northern Illinois University. She began her career in arts administration at the Columbus Symphony Orchestra before coming to New York where she worked as a fundraiser for modern dance companies such as Urban Bush Women and the Bill T. Jones/Arnie Zane Dance Company. Prior to coming to SITI, she spent nearly three years as the Manager of Planning & Projects for the School of American Ballet. She has served on the board of Immediate Medium since 2009, was a participant in the 2011 Arts Leadership Institute hosted by the Arts and Business Council of New York and has served as a panelist for the Brooklyn Arts Council regrant program and the TCG Global Connections grant. She is an active member of the Brooklyn College Arts Management alumni group, the New York chapter of Women in Development, and the Emerging Leaders of New York Arts – a program of the Arts and Business Council of New York.

Kenny Savelson (Bang on a Can Executive Director)

Kenny Savelson has managed the creation, production, and touring of all of Bang on a Can's current programs since 1997 and has produced over 30 Bang on a Can Marathon concerts at venues throughout New York City, the US and internationally. He has developed and/or booked the Bang on a Can All-Stars' touring projects in the US and internationally since 1998 including the group's annual New York concert appearances at Lincoln Center and Carnegie Hall and its acclaimed collaborations with many of the most celebrated artists in contemporary music such as Philip Glass, Steve Reich, Meredith Monk, Terry Riley, Don Byron, Ornette Coleman, Brian Eno, Cecil Taylor, and more. Some recent and upcoming staged production credits include *Road Trip* BAM Next Wave Festival 2017), *the loser* (BAM Next Wave 2016), *A House in Bali* (Cal Performances 2009, BAM Next Wave Festival 2010), *Lightening at our feet* (BAM Next Wave 2008), *Lost Objects* (BAM Next Wave 2004), *The Carbon Copy Building* (Schleswig-Holstein Music Festival, Settembre Musica Torino 2000), among others. Together with Bang on a Can artistic directors Michael Gordon, David Lang, and Julia Wolfe, Savelson is a co-founder of Cantaloupe Music, an independent record label with over 70 recordings released since 2001.

Performers

Akiko Aizawa (Ensemble)

Akiko Aizawa joined SITI in 1997. SITI credits include: *Steel Hammer* (music by Julia Wolfe, Bang on a Can All-Stars), *the theater is a blank page* (with Ann Hamilton), *Persians*, *A Rite* (with Bill T. Jones/Arnie Zane Dance Company), *Café Variations*, *Trojan Women*, *American Document* (with Martha Graham Dance Company), *Antigone*, *Who Do You Think You Are*, *Radio Macbeth*, *A Midsummer Night's Dream*, *Intimations for Saxophone*, *La Dispute*, *bobrauschenbergamerica*, *War of the Worlds-The Radio Play* and *systems/layers* (music by Rachel's). Other Theatre/Festival Credits Include: American Repertory Theater, Arena Stage, ArtsEmerson, BAM, Carolina Performing Arts, Getty Villa, Actors Theatre of Louisville Humana Festival for New American Plays, Japan Society, Joyce Theater, Krannert Center for the Performing Arts, Los Angeles Opera, New York Theatre Workshop, New York Live Arts, Royce Hall, The Public Theater, SUNY Purchase Performing Arts, and Wexner Center for the Arts. International Festival/Venue Credits Include: Edinburgh, Dublin, Bonn, Helsinki, Melbourne, Bogotá, São Paulo, Vienna, Moscow, Toga, Tokyo and Tbilisi.

Gregg August (bass)

Bassist and composer Gregg August spans the classical, jazz, Latin jazz, and avant-garde scenes, making him one of the most versatile musicians on the scene today. In 2015 and 2013 he was chosen in the Downbeat Critics Poll as a "Rising Star." He is Principal Bass of the Brooklyn Philharmonic and plays regularly with the Orpheus Chamber Orchestra and Orchestra of St. Luke's. Gregg is the bassist with Arturo O'Farrill's Afro Latin Jazz Orchestra. Their recent recording *Offense of the Drum* won a Grammy in 2015. He's also a member of the critically acclaimed JD Allen Trio. As a composer Gregg recently completed a commission from the American Composers Orchestra/Jazz Composers Orchestra Institute for a new full length orchestra piece which was premiered in 2013 by the Buffalo Philharmonic. In 2003 he formed his own group, and has recorded three critically acclaimed albums of entirely original music: *Four by Six* (Iacuess Records 2012), *One Peace* (Iacuess Records, 2007), and *Late August* (Iacuess Records, 2005). A former member of Ray Barretto's New World Spirit, Gregg has also played with Chick Corea, Ornette Coleman, and Paquito D'Rivera. Gregg earned his degrees from the Eastman School of Music and Juilliard School, and is on the faculty at the University of Connecticut, New Jersey City University, Queens College, and Bang on a Can Summer Music Festival at MASS MoCA.

Ashley Bathgate (cello)

American cellist Ashley Bathgate has been described as an "eloquent new music interpreter" (New York Times) and "a glorious cellist" (The Washington Post) who combines "bittersweet lyricism along with ferocious chops" (New York Magazine). Her "impish ferocity", "rich tone" and "imaginative phrasing" (New York Times) have made her one of the most sought after performers of her time. The desire to create a dynamic energy exchange with her audience and build upon the ensuing chemistry is a pillar of Bathgate's philosophy as a performer. Her affinity to dynamism drives Bathgate to venture into previously uncharted areas of ground-breaking sounds and techniques, breaking the mold of a cello's traditionally perceived voice. In 2014 Bathgate premiered a new Cello Concerto by Australian composer Kate Moore with the ASKO|Schönberg ensemble at the Gaudeamus Festival in Utrecht, NL. She subsequently recorded an album of Moore's solo cello works which was released in 2016 on Cantaloupe Music. In 2015 she gave the world premiere of *What Moves You*, a collaborative performance project with jookin' dance sensation Lil Buck at the Spoleto Festival USA in Charleston, NC. Most recently, Bathgate commissioned the composer collective Sleeping Giant, to write her a six-movement suite for solo cello entitled "ASH", which was premiered this past January in NYC. Her recorded work can be found on Albany Records, Cantaloupe Music, Innova Recordings, La-La Land Records, Naxos, Nonesuch, Starkland and Uffda Records. Originally from Saratoga Springs, NY, Bathgate resides in New York City. ashleybathgate.com

Eric Berryman (Ensemble)

Eric Berryman is an NYC-based actor originally from Baltimore, MD. He was recently seen in *The B-side: "Negro Folklore from Texas State Prisons," A Record Album Interpretation* with The Wooster Group. He is a company member of the Everyman Theatre and One Year Lease. Select theater credits: Brooklyn Academy of Music; Humana Festival; O'Neill National Playwrights Conference; The Guthrie Theater; The Kennedy Center; Penumbra Theatre; Hartford Stage; Ford's Theatre; The Getty Villa; and InterAct Theatre. Film credits include *Barry* and *After Louie*. Eric graduated from the Baltimore School for the Arts and holds a BFA in Acting from Carnegie Mellon University where he was awarded the Arthur Kennedy Acting Award and a Leonore Annenberg Fellowship. Eric is a Lessac Voice Practitioner.

Patrice Johnson Chevannes (Ensemble)

Patrice Johnson Chevannes is an award-winning actress whose Broadway credits include *The Crucible* opposite Liam Neeson and Laura Linney, both directed by Sir Richard Eyre. Her credits include *Tamburlaine* directed by Sir Michael Boyd (Theatre for a New Audience); *Pericles* directed by Sir Trevor Nunn; *Steel Hammer* directed by Anne Bogart; Desdemona, opposite Patrick Stewart, in *Othello*; *Familiar* (Yale Rep); *Banished Children of Eve* (Irish Rep); *The Devils* (New York Theatre Workshop); and *All's Well That Ends Well* (The Public Theater). Patrice received an Audelco nomination for *Angelique*, an Audelco Award for *for colored girls who have considered suicide / when the rainbow is enuf* and a 2010 Barrymore nomination for Best Actress in *Coming Home* (The Wilma Theater). Additional film and television credits include *Undertow*, *The Guardian*, *ER*, and *Without a Trace*, among others. Patrice has directed three award-winning feature films through her company God-And-All-O-Wee Productions: *Kings County, NY's Dirty Laundry* and *Hill and Gully*, currently on the festival circuit.

Vicky Chow (piano & keyboards)

Canadian pianist Vicky Chow has been described as "brilliant" (*New York Times*), "a monster pianist" (*Time Out New York*) and "new star of new music" (*Los Angeles Times*). She is the pianist for the Bang on a Can All-Stars, Grand Band, New Music Detroit, X88 and has collaborated with other ensembles including the International Contemporary Ensemble. Her recent recordings of Steve Reich's *Piano Counterpoint* (Nonesuch) and Tristan Perich's *Surface Image* (New Amsterdam Records) were included in the "top albums of the year" lists in *Rolling Stone* and on Rhapsody. Her solo album *AORTA* (fall 2016 - New Amsterdam Records), features new works by Rome prize winners Andy Akiho and Chris Cerrone, and Molly Joyce, Daniel Wohl, Jacob Cooper and Jakub Ciupinski. An EP of *Sonatra*, a new solo piano work by Bang on a Can founder Michael Gordon, will be released in early 2017 on Cantaloupe Music. As an artist frequently broadcasted on WNYC's Q2 radio, her recorded work can be found on the Nonesuch, New Amsterdam, Tzadik, Cantaloupe Music, Innova, Hinterzimme, and AltaVoz labels. Interviews and articles featuring Ms. Chow have appeared in the *Huffington Post*, *Gramophone*, *The New York Times*, *The Vancouver Sun*, and many more. Her performances of works by Morton Feldman and John Cage were featured on BBC3's documentary series "The Sound and The Fury", based on Alex Ross' book *The Rest is Noise*. Upcoming commissions include works by composers Fjóla Evans, David Brynjar Franzson, Gabriella Smith, Vincent Ho, and Nicole Lizée. www.vickychow.com

David Cossin (percussion)

David Cossin was born and raised in Queens, New York, and studied classical percussion at the Manhattan School of Music. His interest in classical percussion, drum set, non-western hand drumming, composition, and improvisation has led to performances across a broad spectrum of musical and artistic forms to incorporate new media with percussion. David has recorded and performed internationally with composers and ensembles including Steve Reich and Musicians, Philip Glass, Yo-Yo Ma, Meredith Monk, Tan Dun, Cecil Taylor, Talujon Percussion Quartet, and the trio, Real Quiet. Numerous theater projects include collaborations with Blue Man Group, Mabou Mines, and director Peter Sellars. David was featured as the percussion soloist in Tan Dun's Grammy and Oscar winning score to Ang Lee's film *Crouching Tiger, Hidden Dragon*. Most recently, David is happy to have performed with Sting on his latest world tour, Symphonicity. David has performed as a soloist with orchestras throughout the world including the Los Angeles Philharmonic, Orchestra Radio France, Saint Paul Chamber Orchestra, Sao Paulo State Symphony, Sydney Symphony, Gothenburg Symphony, Hong Kong Symphony, and the Singapore Symphony. David ventures into other art forms include sonic installations, which have been presented in New York, Italy and Germany. David is also an active composer and has invented several new instruments, which expand the limits of traditional percussion. David is the curator for the Sound Res Festival, an experimental music festival in southern Italy and also teaches percussion at Queens College in New York City. www.davidcossin.com.

Emily Eagen (Voice)

Emily Eagen is a versatile singer of early music, folk music, and contemporary music. She studied voice at the University of Wisconsin-Madison and the Royal Conservatory of the Hague, and has lived in New York City since 2007. Emily sings with the M6: Meredith Monk Music Third Generation, and toured for several years with singer Moira Smiley and her vocal quartet. She is a co-founder of Moving Star, a "collaborative vocal lab" in residence at Carnegie Hall, which recently premiered *OTOYOTOY* (Thomas Cabaniss, Saskia Lane, and Zoe Palmer), an opera for children ages 0-3. She is a regular faculty member at the Amherst Early Music Festival (CT) and the Augusta Heritage Center (WV), and is a teaching artist for Carnegie Hall's community engagement programs. Emily writes and performs folk music for both children and adults, combining singing with ukulele, guitar, and her skills as a two-time International Whistling champion.

Katie Geissinger (Voice)

Katie was at NYUAD last year with Meredith Monk, with whom she regularly premieres concerts and staged productions worldwide, including the current *On Behalf of Nature* (ECM), the upcoming *Cellular Songs*, and the Grammy-nominated *Impermanence* (ECM). Previous work with Julia Wolfe includes the US tour of *Steel Hammer* and the Obie Award-winning *The Carbon Copy Building* (Canteloupe), co-composed by Bang on a Can's Michael Gordon, David Lang, and Julia Wolfe. Other credits include Philip Glass and Robert Wilson's *Einstein on the Beach* (Elektra Nonesuch), Jonathan Miller's staged production of Bach's *St. Matthew Passion* at BAM, and the title role in the oratorio *Naamah's Ark*, by Marisa Michelson and Royce Vavrek. Katie also sings classical music, and has appeared at Carnegie Hall in Bach's *Magnificat* and as the Witch of Endor in Honegger's *Le Roi David*. Broadway credits include the National Theater production of *Coram Boy* and *La Boheme* (Baz Luhrmann, dir.).

Gian-Murray Gianino (Ensemble)

As a member of SITI, G.M. has created roles in *the theater is a blank page*, *Persians*, *Steel Hammer*, *Café Variations*, *Trojan Women (After Euripides)*, *Radio Macbeth*, *bobrauschenbergamerica*, *systems/layers*, and *Freshwater*. New York credits include work at BAM, Second Stage, Signature Theatre, The Public, Women's Project, SoHo Rep, and HERE Arts. He has performed regionally and internationally including at Yale Rep., Arena Stage, Actors Theatre of Louisville Humana Festival for New American Plays, Berkshire Theatre Festival, Getty Villa (LA), The Court (Chicago), Krannert Center for the Performing Arts, Walker Art Center, Wexner Center for the Arts, MC93 Bobigny (France), Bonn Biennale, Dublin Theatre Festival and GIFT festival (Tbilisi, Georgia). TV: *Law & Order*, *Law & Order:SVU*, *All My Children*, *White Collar*, *Limitless*, *The Affair*. With SITI, he has taught all over the globe. B.A. Wesleyan University. G.M. is the third generation of a New York theater family.

Molly Quinn (voice)

Praised by *The New York Times* for her "radiant sweetness" Molly Quinn has appeared as a soloist with many classical and early music ensembles including Apollo's Fire, The Portland Baroque Orchestra, The Knights NYC, The Bang on a Can All-Stars, The Clarion Music Society, Early Music Vancouver, The Carmel Bach Festival, Catacoustic Consort, The Staunton Music Festival, The American Classical Orchestra, and Trinity Baroque Orchestra. Ms Quinn is a frequent performer with New York's early music ensemble TENET, and is featured throughout their discography. Ms Quinn has also garnered acclaim for her work crossing genres in classical, folk, and contemporary music. Molly was dubbed "pure radiance" by the *Los Angeles Times* for her work with The Bang on a Can All-Stars in *Steel Hammer*. The production travels to Abu Dhabi in 2017. Other highlights of the 2016-2017 season include Bach's *Magnificat* with Early Music Vancouver, Molly's Kennedy Center debut with The Folger Consort, and *Papagena* in Clarion Music Society's production of *Die Zauberflöte*. www.mollyquinn.com

Program Notes

Mark Stewart (guitar, mountain dulcimer, harmonica)


Multi-instrumentalist, singer, composer and instrument designer Mark Stewart has been heard around the world performing old and new music. Since 1998 he has recorded, toured and been Musical Director with Paul Simon. A founding member of the Bang on a Can All-Stars, the comic duo Polygraph Lounge with keyboard & theremin wizard Rob Schwimmer, Mark has also worked with Steve Reich, Sting, Anthony Braxton, Bob Dylan, Charles Wourinen, Cecil Taylor, Meredith Monk, Stevie Wonder, Phillip Glass, Hugh Masakela, Iva Bittova, Bruce Springsteen, Ornette Coleman, Edie Brickell, Don Byron, Joan Baez, Paul McCartney, Jimmy Cliff, the Everly Brothers, Fred Frith, Alison Krauss, David Krakauer, Bobby McFerrin, David Byrne, James Taylor, The Roches, Aaron Neville, and Marc Ribot. He has worked extensively with composer Elliot Goldenthal on music for the films *Midsummer Night's Dream*, *The Tempest*, *Across the Universe*, *Titus*, *The Butcher Boy*, *The Good Thief*, *In Dreams* and *Heat*, often playing instruments of his own design and construction. He has designed instruments for TFANA's productions of *Midsummer Nights Dream* & *King Lear* and is the inventor of the WhirlyCopter, a bicycle-powered Pythagorean choir of singing tubes and the Big Boing, a 24 ft. sonic banquet table Mbiras that seats 30 children playing 490 found objects. He is on the faculty of the Manhattan School of Music & a Visiting Lecturer at MIT. Stewart can be heard on Warner Bros., Sony, Sony Classical, Point/Polygram, Nonesuch, Label Bleu, Resonance Magnetique, Cantaloupe and CRI recordings. He lives in New York City making his living playing and writing popular music, semi-popular music and unpopular music.

Ken Thomson (clarinets, harmonica)

Ken Thomson is a Brooklyn-based clarinetist, saxophonist, and composer. In demand as a composer and freelancer in many settings, he moves quickly between genres and scenes, bringing a fiery intensity and emotional commitment to every musical situation. In addition to the All-Stars, Ken has been an anchoring force with Bang on a Can as music director and saxophonist with Asphalt Orchestra and as a faculty member of Bang on a Can's Summer Music Festival at MASS MoCA. With his quintet, Slow/Fast, he has toured and released two discs including "Settle" (NCM East Records, 2014) about which the Chicago Reader said, "Few musicians travel as assuredly and meaningfully between jazz and new music," and The New York Times wrote, "Mr. Thomson's compositions are intricately wrought and incident-steeped." His 2013 CD, "Thaw" (Cantaloupe Music), of his compositions performed by the heralded JACK Quartet was called the #1 Classical CD of 2013 by Rhapsody.com and listed on NPR's "Top 10 Songs Public Radio Can't Stop Playing." Ken co-leads the chamber/punk/jazz band Gutbucket, with whom he has toured extensively throughout the USA and internationally over 16 years. He is also active as a freelance clarinetist in New York, performing with Ensemble Signal, International Contemporary Ensemble, and many more. As a composer, he has been commissioned by the American Composers Orchestra, Bang on a Can, Doug Perkins, and others, and has received awards from ASCAP and NewMusic USA. He is a Conn-Selmer/Selmer Paris and D'Addario Woodwinds artist. His most recent disc, *Restless* (Cantaloupe Music, Oct 2016), focuses on two major works for cello and piano performed by Ashley Bathgate and Karl Larson, released digitally and on vinyl. www.ktonline.net

Stephen Duff Webber (Ensemble)

Mr. Webber has performed with SITl all over the world since 1994 in *Persians*, *Steel Hammer*, *A Rite*, *Café Variations*, *American Document*, *Antigone*, *Radio Macbeth*, (*Macbeth*), *Hotel Cassiopeia*, *Under Construction*, *Freshwater*, *Death and the Ploughman*, *War of the Worlds* (Orson Welles), *bobrauschenbergamerica*, *systems/layers* (with Rachel's), *La Dispute*, *A Midsummer Night's Dream*, *Cabin Pressure*, *Going Going Gone*, *Culture of Desire*, *The Medium*, *Private Lives*, *Hay Fever*, *War of the World—The Radio Play* (Orson Welles) and *Short Stories*. New York: *Death and the Ploughman* (Classic Stage Company), *War of the Worlds*, *Hotel Cassiopeia*, *A Rite* (BAM), *Culture of Desire* (New York Theatre Workshop), *Trojan Women 2.0* (En Garde Arts), *Freshwater* (Women's Project), *The Golden Dragon* (PlayCo), *Radio Macbeth* (Public), *American Document* (Joyce), *Antigone* (New York Live Arts) and *War of the Worlds—The Radio Play* (Joe's Pub). Regional: American Repertory Theater, Actors Theatre of Louisville (*Betrayal*, *Glengarry Glen Ross*), Milwaukee Repertory Theater, San Jose Repertory Theatre, Magic Theatre, Portland Stage Company, Alabama Shakespeare Festival, Court Theatre and Stage West.



Bang on a Can is dedicated to making music new. Since its first Marathon concert in 1987, Bang on a Can has been creating an international community dedicated to innovative music, wherever it is found. With adventurous programs, it commissions new composers, performs, presents, and records new work, develops new audiences, and educates the musicians of the future. Bang on a Can is building a world in which powerful new musical ideas flow freely across all genres and borders. Bang on a Can plays "a central role in fostering a new kind of audience that doesn't concern itself with boundaries. If music is made with originality and integrity, these listeners will come." (*The New York Times*)

Over 28 years, Bang on a Can has grown from a one-day New York-based Marathon concert (on Mother's Day in 1987 in a SoHo art gallery) to a multi-faceted performing arts organization with a broad range of year-round international activities. Current projects include the annual **Bang on a Can Marathon**; **The People's Commissioning Fund**, a membership program to commission emerging composers; the **Bang on a Can All-Stars**, who tour to major festivals and concert venues around the world every year; recording projects; the **Bang on a Can Summer Music Festival**—a professional development program for young composers and performers led by today's pioneers of experimental music; **Asphalt Orchestra**, Bang on a Can's extreme street band that offers mobile performances re-contextualizing unusual music; **Found Sound Nation**, a new technology-based musical outreach program now partnering with the State Department of the United States of America to create **OneBeat**, a revolutionary, post-political residency program that uses music to bridge the gulf between young American musicians and young musicians from developing countries; cross-disciplinary collaborations and projects with DJs, visual artists, choreographers, filmmakers and more. Each new program has evolved to answer specific challenges faced by today's musicians, composers and audiences, in order to make innovative music widely accessible and wildly received. Bang on a Can's inventive and aggressive approach to programming and presentation has created a large and vibrant international audience made up of people of all ages who are rediscovering the value of contemporary music.

Formed in 1992, the **Bang on a Can All-Stars** are recognized worldwide for their ultra-dynamic live performances and recordings of today's most innovative music. Freely crossing the boundaries between classical, jazz, rock, world and experimental music, this six-member amplified ensemble has consistently forged a distinct category-defying identity, taking music into uncharted territories.

Performing each year throughout the U.S. and internationally, the All-Stars have shattered the definition of what concert music is today. Together, the All-Stars have worked in unprecedented close collaboration with some of the most important and inspiring musicians of our time, including Steve Reich, Ornette Coleman, the virtuoso Chinese singer Gong Linna, Tan Dun, DJ Spooky, and many more. The group's celebrated projects include their landmark recordings of Brian Eno's ambient classic *Music for Airports* and Terry Riley's *In C*, as well as live performances with Philip Glass, Meredith Monk, Don Byron, Iva Bittova, Thurston Moore, Owen Pallett and others. The All-Stars were awarded Musical America's Ensemble of the Year in 2005 and have been heralded as "the country's most important vehicle for contemporary music" by the San Francisco Chronicle.

Recent project highlights include the premiere performances and recording of Julia Wolfe's Pulitzer Prize winning *Anthracite Fields* for the All-Stars and guest choir, the record release of Wolfe's acclaimed *Steel Hammer*, featuring Trio Mediaeval, plus a brand new staged collaboration with SITI Company and director Ann Bogart; *Field Recordings*, a major new multi-media project and CD/DVD featuring over 20 commissioned works by Tyondai Braxton, Mira Calix, Anna Clyne, Bryce Dessner, Florent Ghys, Michael Gordon, Jóhann Jóhannsson, David Lang, Christian Marclay, Steve Reich, Todd Reynolds, Julia Wolfe, and more; the world premiere, performances, and recording of Steve Reich's *2x5* including a sold-out performance at Carnegie Hall; the world premiere of *The Lord in the Clouds*, a new collaboration featuring Chinese superstar singer Gong Linna and the group's multiple visits to China for the Beijing Music Festival and Hong Kong Arts Festival. With a massive repertoire of works written specifically for the group's distinctive instrumentation and style of performance, the All-Stars have become a genre in their own right. The All-Stars record on Cantaloupe Music and have released past recordings on Sony, Universal and Nonesuch.

GET FREE MUSIC NOW! Email music@bangonacan.org for an immediate link to streams and free downloads of music from Bang on a Can. For more info please visit: www.bangonacan.org

Bang on a Can Staff: *Artistic Directors:* Michael Gordon, David Lang, Julia Wolfe; *Executive Director:* Kenny Savelson; *Development Director:* Tim Thomas; *Project Manager:* Philippa Thompson; *Production Manager:* Yisroel Lazaros; *Found Sound Nation Co-Directors:* Chris Marianetti, Jeremy Thal, Elena Moon Park; *Accounts Manager:* Brian Petuch; *Online Store Manager:* Adam Cuthbert

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Bang on a Can's 2017 programs are made possible with generous lead support from Amphion Foundation, ASCAP and ASCAP Foundation, Atlantic Records, Daniel Baldini, Robert D. Bielecki Foundation, Bishop Fund, Alice M. Ditson Fund of Columbia University, City of New York Department of Cultural Affairs, Aaron Copland Fund for Music, Gladys Krieble Delmas Foundation, Exploring the Arts, Randy Ezratty & Jo Ann Corkran, Jeremy Geffen, Howard Gilman Foundation, Jaffe Family Foundation, Alan Kifferstein & Joan Finkelstein, Michael Kushner & Carol Dauman, Herb Leventer, MAP Fund, MASS MoCA, Henry S. McNeil, Mid Atlantic Arts Foundation, Jeremy Mindich & Amy Smith, Elizabeth Murrell & Gary Haney, National Endowment for the Arts, New York State Council on the Arts (with the support of Governor Andrew Cuomo and the New York State Legislature), Fan Fox and Leslie R. Samuels Foundation, Scopia Capital Management, Matthew Sirovich & Meredith Elson, Maria & Robert A. Skirnick, Jane & Dick Stewart, Trust for Mutual Understanding, U.S. Department of State, Williamson Foundation for Music, Adam Wolfensohn & Jennifer Small, and Wolfensohn Family Foundation.

SITI Company was built on the bedrock of ensemble. We believe that through the practice of collaboration, a group of artists working together over time can have a significant impact upon both contemporary theater and the world at large.

Through our performances, educational programs, and collaborations with other artists and thinkers, SITI Company will continue to challenge the status quo, train to achieve artistic excellence in every aspect of our work, and offer new ways of seeing and of being as both artists and as global citizens.

SITI Company is committed to providing a gymnasium-for-the-soul where the interaction of art, artists, audiences and ideas inspire the possibility for change, optimism and hope.

Founded in 1992 by Anne Bogart, Tadashi Suzuki, and a group of likeminded artists, SITI Company began as an agreement to redefine and revitalize contemporary theater in the United States through an emphasis on international cultural exchange, training and collaboration. Originally envisioned as a summer institute in Saratoga Springs, New York, SITI expanded to encompass a year-round Season inclusive of touring, the creation of new work and running a biennial Conservatory program for 9 months of the year to cultivate the next generation of independent theater artists. Based in New York City, SITI continues to operate its international training program during its summer season in Saratoga. The Company is known nationally and internationally as a top-level artistic collective that generates groundbreaking theater.

In addition to Co-Artistic Directors Anne Bogart, Leon Ingulsrud and Ellen Lauren, SITI Company is comprised of eight actors, four designers and a playwright. The company represents a change in thinking about the relationships between artists and institutions. Offering performances from our varied repertoire, and workshops in the unique theater training we champion, SITI Company is dedicated to establishing long lasting relationships with theater presenters and their communities around the world.

Contact Information:

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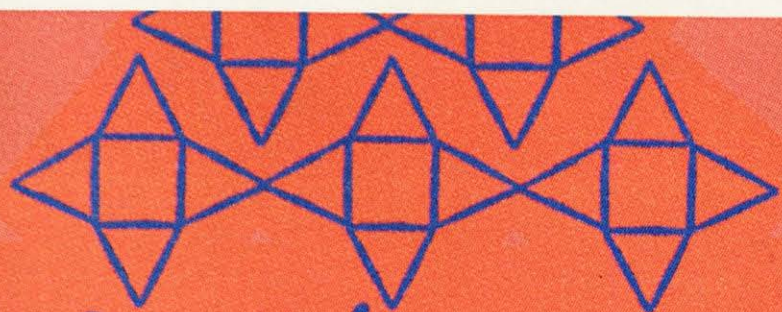
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spring calendar

FEBRUARY

فبراير

THURS, 2
8PM
RED THEATER

BANG ON A CAN ALL-STARS

الطرق على الصفح

THURS, 9
2PM & 8PM
RED THEATER

JULIA WOLFE / SITI COMPANY /
BANG ON A CAN ALL-STARS
STEEL HAMMER

جوليا وولف / "سي تي كومباني"
الطرق على الصفح
المطرقة الفولاذية

BARZAKH FESTIVAL

مهرجان برزخ

THURS, 16
7:30PM
EAST PLAZA

AZIZ SAHMAOUI &
UNIVERSITY OF GNAWA /
NOURA MINT SEYMALI

عزيز سحماوي
وجامعة غناوة /
نوره منت سيمالي

FRI, 17
6PM
EAST PLAZA

DAKHABRAKHA /
DENGUE FEVER / RED BARAAT

داخا براخا /
دينجو فيفر / ريد بارات

FRI & SAT, 24 & 25,
11AM & 4PM
BLACK BOX &
VARIOUS PLAZAS

TRISHA BROWN DANCE COMPANY
**TRISHA BROWN:
IN PLAIN SITE**

فرقة تريشا براون للرقص
تريشا براون:
في موقع واضح

MARCH

مارس

THURS-SAT, 2-4
VARIOUS TIMES
VARIOUS VENUES

3RD ANNUAL
IMAGINE SCIENCE
ABU DHABI FILM FESTIVAL

الدوره الثالثة
مهرجان أبوظبي للأفلام
العلمية "إماجين ساينس"

TUES, 14, 8PM
WED, 15, 2PM
RED THEATER

HOMER'S COAT
AN ILIAD

معطف هومر
الإلياذة

PART OF ABU DHABI FESTIVAL

بالشراكة مع مهرجان أبوظبي

SAT, 18, 8PM
BLACK BOX

JUAN PÉREZ FLORISTÁN

خوان بيريث فلوريستان /

SUN, 19, 8PM
BLACK BOX

TAREK YAMANI

طارق يماني

THURS, 23
8PM
RED THEATER

SOY FLAMENCO
TOMATITO

سوي فلامنكو
توماتيتو

THURS & FRI
30 & 31
8PM
RED THEATER

VIJAY IYER WITH INTERNATIONAL
CONTEMPORARY ENSEMBLE
**RADHE RADHE:
RITES OF HOLI |
VIJAY IYER & TIRTHA**

فيدجيه أيير بمصاحبة الفرقة
الدولية المعاصرة:
رادهي رادهي:
شعائر مهرجان الألوان |
فيدجيه أيير وتيرثا

APRIL

أبريل

THURS & FRI, 6 &
7 8PM
RED THEATER

SOLEDAD BARRIO
& NOCHE FLAMENCA
ANTIGONA

سوليداد باريو ونوشيه فلامينكا
أنتيغونا

SUN-WED
16-19
VARIOUS TIMES
VARIOUS VENUES

A FESTIVAL PRESENTED BY THE
NYUAD MUSIC PROGRAM
MANIFOLD

قسم الموسيقى في جامعة
نيويورك أبوظبي
منوعات

MAY

مايو

THURS, 11, 8PM
FRI, 12, 4PM
RED THEATER

KID KOALA & AFIARA STRING QUARTET
**KID KOALA'S
NUFONIA MUST FALL**

كيد كوالا والرباعي الوترى أفيارا
كيد كوالا
نيفونيا لابد أن يقع

MONTHLY FRIDAYS

الجمعة الشهرية

MAR. 24; APR. 28;
MAY 19; 8PM
MARKETPLACE

ROOFTOP RHYTHMS

"روفتوب ريثمز"





Season
2016-2017
ewgell



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