

ON STAGE™

PRINCE MUSIC THEATER



The Silver River

theatre quiz

by Andrew Gans

20 YEARS OF ASTAIRE Established in 1982 to recognize outstanding achievement in dance on Broadway, the 20th Annual Astaire Awards will be presented next month (May 18) at a benefit at The Hudson Theatre for the awards' administrator, Theatre Development Fund (www.tdf.org). The Astaire Awards were also created to honor the legendary dancer Fred Astaire and his sister Adele, who starred on Broadway in several musicals between 1917 and 1931. Can you identify some of the previous illustrious recipients of the Astaire Awards below? Clues are provided.



KIM BEGAN, COURTESY 5

This star has garnered two Tony Awards for her stellar performances in *The Kink* and *Kiss of the Spider Woman*—*The Musical* and was given the Astaire Award for Best Female Dancer for her work in the latter. She's pictured here at the 1986 Tonys, making a triumphant return after an injury in a car accident.



The choreographer and director of this season's *The Producers* has won two Astaire Awards for Best Choreography, for her work on *Show Boat* (1995) and both *The Music Man* and *Contact* in 2000.



This Tony-winning actor/director/choreographer was awarded two Astaire Awards for Best Choreography—for *Grand Hotel* and *The Will Rogers Follies*.



This actor was the first Astaire Awardee for Best Male Dancer in 1982 for his show-stopping performance in the revival of *Little Me*. He has also appeared on Broadway in *A Chorus Line* and *Sophisticated Ladies*.



This top-dancing sensation won two Astaire Awards in the same season, for both his performance and choreography of *Bring in 'Da Noise, Bring in 'Da Funk*.

Answers: 1 Chita Rivera 2 Susan Shoman 3 Tommy Tune 4 Don Corcoran 5 Savion Glover

ON STAGE

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THEATRE QUIZ

by Andrew Gans

ONSTAGE: "THE SILVER RIVER"

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PURE THEATRE ONLINE

Prince Music Theater

Marjorie Samoff
Producing Director

Ben Levit
Artistic Director

presents

The Silver River

Librettist
David Henry Hwang

Composer and Music Director
Bright Sheng

Choreographer
Muna Tseng

Cast

**Marie Baker-Lee, David Fedele, Karen Kandel, Hui Li,
Rachel Margolis, James Patterson, Muna Tseng, Yan Xing-Peng**

Ensemble

**John Kelly Andersen, Michèle Gingras,
Joseph Gramley, Matthew Herren**

Scenic Design by
Christine Jones

Costume Design by
Anita Yavich

Lighting Design by
Scott Zielinski

Lighting Recreated by
Les Dickert

Sound Design by
Nick Kourtides

Production Stage Manager
Lori Aghazarian

Casting by
Janet Foster

Directed by
Ong Keng Sen

This production was conceived by David Henry Hwang, Bright Sheng, and Ong Keng Sen

A co-production with Spoleto Festival USA

April 5-April 15, 2001, Prince Music Theater, 1412 Chestnut Street, Philadelphia

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The Silver River is Prince Music Theater's 92nd Production

The Bridge of the Magpies (The Silver River Bridge) *Qin Guan (1049-1100)*

*Carried by those filigree clouds,
Across the dark and endless Silver River,
The two sorrowful stars, Vega and Altair,
Meet once a year on this late summer day,
When their love transcends all the couples on earth,
And their happiness all the sad and sleepless nights.*

*These precious minutes and hours,
Are the sweetest of all dreams;
When lovers unite like water and air,
How unbearable is the shadow of the returning bridge of magpies.*

*And yet,
If our love is pure and true, our bond timeless,
Why then,
Must we have to be together every day and night?*

This Sung Dynasty (960-1279) poem represents one of the many important works on the legend of *The Silver River* (or *The Cowherd and the Goddess-Weaver*) by Chinese poets, musicians, scholars, playwrights, artists, and literati. As early as three or four thousand years ago, when the Chinese began studying astronomy, this legend started to appear in Chinese art and literature. Today in many Asian countries, this symbolic story of unfulfilled eternal love between the earthly and celestial has become one of the most beloved of every family's fairy tales.

While tragic love stories have always occupied a unique place in Asian culture, the popularity and longevity of this particular folk myth is especially significant. It reflects the traditional vision of a happy family life between a male farmer and female weaver, as well as a repressed longing amidst the arranged marriages of old Chinese society for a self-chosen love. Furthermore, the story expresses the fantasy of a perfect "heavenly love" that can exist even between different species, though it may only be fulfilled one day a year. On this occasion, the separated lovers are allowed to cross the Silver River (the Milky Way) on a bridge made by all the magpies in the world with their overlapped wings—a Chinese Valentine's Day.

In our day, with cultures once separated by oceans coming into contact on a daily basis, the struggle to live with, and even love, one another continues to prove a formidable challenge. When the Buffalo declares, "Listen to the wisdom of the future: all we need is love," are these words of vision or naivete? Perhaps the story of the cowherd and Goddess-Weaver represents a bit of both, for like most great romantic myths, it celebrates the dream of a perfect love struggling to survive in our imperfect world.

...On the late summer night of the seventh day of the seventh month of the lunar calendar, mothers gather their young ones on their knees, and point out to them the two stars, Vega and Altair from the constellations of Aquila and Lyra, separated by the majestic silver span of the Milky Way (The Silver River). And to the eager listeners they tell the story of the cowherd and the Goddess-Weaver.

—David Henry Hwang and Bright Sheng

CAST

(in order of appearance)

Golden Buffalo.....	Karen Kandel
Jade Emperor.....	Yan Xing-Peng
Marie Baker-Lee.....	Attendant to Jade Emperor
Rachel Margolis.....	Attendant to Jade Emperor
Flutist/Cowherd.....	David Fedeles, James Patterson
Pipa/Goddess Weaver.....	Hui Li, Muna Tseng

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WHO'S WHO IN THE CAST



JOHN KELLY ANDERSEN (Violinist) is a winner of the Milwaukee Symphony Orchestra Young Artists Competition, the Leonard Sorkin Memorial Violin Competition, and a two-time winner of the Schubert Club Competition, among others. He is also an award recipient of the National Foundation for Advancement in the Arts. He has performed with the Milwaukee Symphony Orchestra, the Menomonee Falls Orchestra, the Concord Chamber Orchestra, the Ottumwa Symphony, and the Chippewa Valley Symphony. As a chamber musician and recitalist, he has performed in New York, Chicago, Houston, Milwaukee, Minneapolis, St. Paul, and Princeton, as well as at Japan's Pacific Music Festival, the Sarasota Music Festival, Aspen's Starling Recital Series, at Tanglewood's Ozawa Hall, and at Interlochen. He has also performed at Israel's Classical Winter Festival, the Cabrillo Music Festival in California, at Italy's Gubbio Festival, and twice in the New York String Orchestra at Carnegie Hall. Born in Milwaukee, Wisconsin, Mr. Andersen began violin lessons at the age of five with Sr. Noraleen Retinger. Other teachers have included Lucia Lin, David Taylor, Efim Boico, and Nadja Salerno-Sonnenberg. A graduate of New York University's Gallatin School of Individualized Study, he lives in New York City.

United States, France, Italy, Spain, South and Central America and Japan. Concerto appearances include the National Chamber Orchestra, the New York Symphonic Ensemble, the Charlotte, Knoxville, and Green Bay Symphony Orchestras. This season brought Mr. Fedele back to Spain touring Mozart's *Concerto in G*. Festival appearances include the Elan International Festival, the Vermont Mozart Festival, the Grand Canyon Festival, the Columbia Festival of the Arts in Maryland, and Spoleto USA, performing *The Silver River*. Currently, Mr. Fedele enjoys concertizing with Trio Fedele, with cellist Eric Gaenslen and pianist Robert Koenig, and in duos with harpist Victoria Drake, and marimbist Makoto Nakura. In New York he performs and records with numerous ensembles including The Chamber Music Society of Lincoln Center, Ensemble 21, Ensemble Sospeso, The Steve Riech Ensemble and Bang on a Can, among others. Mr. Fedele is a graduate of The Curtis Institute and The Juilliard School where he studied with Julius Baker. He is affiliated with Astral Artistic Services of Philadelphia and has received a grant from The Musical Fund Society of Philadelphia. He can be heard on the Koch, Virgin, Nonesuch, CRI, Cala, Naxos and Augsburg Fortress labels. Mr. Fedele serves on the faculty of Columbia University.



DAVID FEDELE (Flutist/Cowherd) is the recipient of numerous awards including the Young Concert Artists International Award. He has performed as soloist and in recital throughout the

United States, France, Italy, Spain, South and Central America and Japan. Concerto appearances include the National Chamber Orchestra, the New York Symphonic Ensemble, the Charlotte, Knoxville, and Green Bay Symphony Orchestras. This season brought Mr. Fedele back to Spain touring Mozart's *Concerto in G*. Festival appearances include the Elan International Festival, the Vermont Mozart Festival, the Grand Canyon Festival, the Columbia Festival of the Arts in Maryland, and Spoleto USA, performing *The Silver River*. Currently, Mr. Fedele enjoys concertizing with Trio Fedele, with cellist Eric Gaenslen and pianist Robert Koenig, and in duos with harpist Victoria Drake, and marimbist Makoto Nakura. In New York he performs and records with numerous ensembles including The Chamber Music Society of Lincoln Center, Ensemble 21, Ensemble Sospeso, The Steve Riech Ensemble and Bang on a Can, among others. Mr. Fedele is a graduate of The Curtis Institute and The Juilliard School where he studied with Julius Baker. He is affiliated with Astral Artistic Services of Philadelphia and has received a grant from The Musical Fund Society of Philadelphia. He can be heard on the Koch, Virgin, Nonesuch, CRI, Cala, Naxos and Augsburg Fortress labels. Mr. Fedele serves on the faculty of Columbia University.



MARIE BAKER-LEE (Dancer) began her dance training at the University of Washington with Marion Anderson, Ruthanna Boris and Joan Skinner. She continues to study with Alan

Danielson and Douglas Dunn in New York where she has performed with Judith Ren-Lay, Gus Solomons Jr., Charles Moulton, Bill T. Jones/Arnie Zane, Mark DeGarmo, Nancy Zendora, Douglas Dunn and Muna Tseng, among others.



MICHÈLE GINGRAS (Clarinetist) is Professor of Clarinet at Miami University (Ohio), an active recitalist, author, and recording artist. She performed as a soloist, as a member of the Miami

Wind Quintet, and as a klezmer musician in Canada, Australia, Venezuela, Taiwan, and

throughout the U.S. and Europe, and recorded numerous recitals for Radio-Canada. She serves as principal clarinetist with the Echternach Festival Orchestra in Luxembourg. Previously, she was Principal Solo Clarinet with the Santiago Philharmonic Orchestra (Chile). She recorded four solo CDs and three collaborative CDs with the Miami and Prague Wind Quintets, and published over seventy articles in international journals. She was a Visiting Artist at the Luxembourg Conservatory, the Oslo Music Academy (Norway), the Elder Conservatorium (Australia), and taught master classes worldwide. She is sponsored by Rico International. She earned a M.M. at Northwestern in 1984, and a Premier Prix at the Montreal Music Conservatory in 1981. She plays Légère bass clarinet reeds.



JOSEPH GRAMLEY

(Percussionist) presented his solo recital debut at Carnegie Hall, Weill Recital Hall and his concerto debut with the Houston Symphony, conducted by Christoph Eschenbach. Mr. Gramley performed with the Ethos Percussion Group for four years, touring extensively. Since embarking on a solo career, Mr. Gramley has been collaborating with fellow artists, orchestras, chamber groups and symphony orchestras. Since 2000, Mr. Gramley has been associated with Yo-Yo Ma, Silk Road Project. He performed for the Silk Road New Works Commissioning Project at the Tanglewood Music Center and toured throughout Asia and the United States with Mr. Ma and the Silk Road Ensemble. He has also toured and performed with Musicians from Marlboro and the Marlboro Music Festival, performing with Andras Schiff. Unique in his versatility, Mr. Gramley was featured playing solo marimba on the 1999 MTV Video Music Awards. He has premiered many new works for percussion, and has won numerous solo competitions including the East and West Artists International Competition in New York City, and the Houston Symphony National Young Artist competition. In 1988 he was named a

Presidential Scholar in the Arts, subsequently receiving the Presidential Medallion and performing as soloist at the Kennedy Center. Joseph Gramley has released a solo CD, *American De-Construction*, and has also recorded for Deutsche Grammophon, Telarc, Arabesque, Ethos, Equilibrium, Koch, Connoisseur Society, Nuova Era and Boosey and Hawkes. Mr. Gramley has received degrees from The University of Michigan and The Juilliard School.



MATTHEW HERREN

(Cellist) has appeared as chamber musician, recitalist, and concerto soloist throughout the United States and Europe. He has performed at the Norfolk, Ravinia, Red Lodge, Sarasota, Rutgers' Summerfest and Vermont Mozart festivals. Mr. Herren has been featured at Philadelphia's Mozart on the Square Series, Alice Tully Hall, and The National Gallery in Washington. He has worked in collaboration with such distinguished artists as Vanessa Williams, Lenny Kravitz, Menahem Pressler and Dawn Upshaw. Mr. Herren received First Prize in Vienna Modern Masters' International Performers' Award Competition resulting in the release of a compact disc recording. In New York Mr. Herren performs with The Orchestra of St. Luke's, The New York Virtuosi, The American Composers Orchestra, The Bronx Arts Ensemble and the New Jersey Chamber Music Society. He is a founding member of Concertante Chamber Players, The Boston Modern Orchestra Project and The Yellowstone Music Festival. Mr. Herren has recorded for the Deutsche Grammophon, Sony, Atlantic, Archetype, Helicon and London Decca labels. Recent activities include performances at The 92nd Street Y, a tour of Spain with The New York Chamber Soloists, residencies at The University of Montana and Montana State University, and concerts on both coasts. A native of Lancaster, Pennsylvania, Mr. Herren is a graduate of The Juilliard School.



KAREN KANDEL (*Golden Buffalo*) is returning to *The Silver River* after a run at The Spoleto Festival, USA (2000). She is the recipient of two OBIE Awards, a Dramalogue, Drama League and Connecticut Critics Circle Awards for performance. Karen is an Associate Artist with New York's avant-garde troupe, Mabou Mines.



HUI LI (*Pipa Soloist/Goddess Weaver*) has won a number of competitions including the prestigious Beijing International Folk Instrument Competition in 1989. She has performed for such world leaders as President William J. Clinton, former British Prime Minister John Major, and the President of China, Jiang Ze-Min. Her musical integrity and virtuoso technique have gained accolades from reviewers around the world. A native of Beijing, Ms. Li is highly regarded by audiences and critics in the Far East. She has made an international performing career as a recitalist and soloist with orchestra. Highlights include solo performances at the Beijing Concert Hall, the National Concert Hall in Taiwan, the Hong Kong International Music Festival, the Macao International Festival, the Bangkok International Art Festival in Thailand, the Korea Art Festival in Seoul, The China National Library Concert Hall. Born into a family of musicians, Hui Li began music studies at the age of five. In 1982, after a national audition, the China Central Conservatory of Music accepted her, where she received her Bachelor's and Master's degree in Music Performance with honor. Ms. Li became a faculty member of the Central Conservatory in 1996. In addition, she won the Beijing Music Competition twice in 1981 and in the following year, she

was also the winner of the China National Folk Music competition in 1982.



RACHEL MARGOLIS (*Dancer*) began her dance training at the School of American Ballet in New York City and was introduced to modern dance at Wesleyan University, where she received her undergraduate degree. Rachel was a member of the Nancy Meehan Dance Company and the Erick Hawkins Dance Company. She has also worked with choreographers Gloria Mclean, Douglas Dunn and Renata Celichowska, among others. Rachel is currently a member of the Wellspring Project, a collaboratively-based dance ensemble whose goal is to preserve and advance the dance technique of Erick Hawkins.



JAMES PATTERSON (*Cowherd*) New York: Barnaby Slade in *Sail Away* (Carnegie Hall, directed by Gera Gutierrez and starring Elaine Stritch), *State Fair* (Broadway), *King Island Christmas* (directed by Pat Birch, staged reading), and George Brown in *Goldilocks* (Musicals Tonight). Regional and Tours: *Student Prince* (Papermill Playhouse), *Peter Pan* (Northshore Music Theater, starring Cathy Rigby), Jean-Michel in *La Cage Aux Folles* (American Music Theater), Billy Lawlor in *42nd Street* (Theater By The Sea), *State Fair* (pre-Broadway tour), and Munkustrap in *Cats* (National Tour). James comes from El Paso, Texas and is a graduate of Tufts University (Drama) and The New England Conservatory of Music (Classical Voice). *The Silver River* marks James' first time performing at the Prince Music Theater. Thanks to friends and family for their constant love and support.



MUNA TSENG (*Goddess Weaver, Choreographer*) is a dancer celebrated for her elegance and exquisiteness and a choreographer acclaimed for her seamless fusion of Asian sensibilities and Western

abstract forms. She has performed throughout the world, and has collaborated with leading contemporary artists in America, Hong Kong, Singapore, England, Scotland, Israel, Greece, Japan, Estonia, Sweden and Switzerland. Ms. Tseng was born and raised in Hong Kong, educated in Canada where she began her dance training with Magda and Gertrude Hanova, disciples of Mary Wigman. Invited to New York in 1978, she became the protégé of Jean Erdman and Joseph Campbell at their Theater of the Open Eye. Muna Tseng Dance Projects was founded in New York in 1988 to present Muna Tseng's choreographic creations, and has presented many acclaimed productions: *Liquid* (2000); *Ambiguous Ambassador*; *SlutForArt* (1999 New York Dance and Performance "Bessie" Award, created with director Ping Chong); *After Sorrow* (1997, a collaboration with director Ping Chong and composer Josef Fung); *The Idea of East* (1996, with composer Tan Dun, pianists Margaret Leng Tan, SouHon Cheung, and architect Billie Tsien); *The Pink* (1994, with composer Tan Dun); *MTPNC* (1992, with composer/video-artist Phill Niblock); *Water Trilogy* (1990, with director Emmanouil Koutsourelis, composer Bruce Tovsky); *Post-Revolutionary Girl* (1989, with composer Ana da Silva, painter Winston Roeth); *Earth Mysteries* (1988, with composer Mieczyslaw Litwinski, sculptor Tobi Kahn). Other awards include: two fellowships from National Endowment for the Arts, two fellowships from the New York Foundation for the Arts and numerous grants from New York State Council on the Arts. Honors: "Distinguished Service in the Arts" from New York City Council President Andrew Stein, and "Artist of National Merit" from The Smithsonian Institution in Washington, DC.



YAN XING-PENG (*Jade Emperor*) is the grandson of Mr. Yan Ju-peng, founder of the School of Yan. Yan Xing-peng was thus raised in an artistic family, studying basic martial arts with Chinese

opera singing and acting with his parents at the age of nine. One of Mr. Yan's many accomplishments includes playing the lead role in *Cao Xue-Qin*, and operative television series in mainland China. He was named best actor for his performance in *Cao Cao and Yang Xiu*, a new historical work, at the National Chinese opera Competition for Young Actors in China. Mr. Yan also received numerous awards in New York City Cultural Bureau's most Outstanding Asian Artist Award. He was invited to give a demonstration of the art of the School of Yan at the United Nations in 1994. In 1995, he performed "Special Yan Style Evening" at Lincoln Center. In 1996, Mr. Yan enrolled in the Aaron Copland School of Music at Queens College, New York, for western vocal training. In 1998, he continued his professional voice training with the distinguished vocalist, educator, and chief of the Vocal Department, Dan H. Marek. He is currently an "Artist Diploma" student at the Mannes College of Music in New York City.



DAVID HENRY HWANG (*Librettist, Conceiver*) was awarded the 1988 Tony, Drama Desk, Outer Critics, and John Gassner Awards for his Broadway debut, *M. Butterfly*. His most

recent play, *Golden Child*, received a 1997 OBIE Award and a 1998 Tony Nomination for Best Play. He is currently represented on Broadway as co-librettist of Elton John and Tim Rice's *Aida*, winner of four 2000 Tony Awards. Other plays include *FOB* (1981 OBIE Award), *The Dance and The Railroad* (Drama Desk, Pulitzer Nominations), *Family Devotions* (Drama Desk Nomination), and *Bondage*. Upcoming stage productions include a new version of Rodgers and Hammerstein's *Flower Drum*

Song, and a new play about Paul Gauguin. His libretti include two works for composer Philip Glass, *1000 Airplanes On the Roof* (international tour) and *The Voyage* (Metropolitan Opera). He penned the feature films *M. Butterfly* (directed by David Cronenberg) and *Golden Gate* (directed by John Madden), the NBC television miniseries *The Lost Empire*, and co-wrote the song "Solo" with the pop star Prince. He has received grants from the NEA, Rockefeller, Guggenheim, and PEW Foundations, and was appointed by President Clinton to the President's Committee on the Arts and the Humanities. Mr. Hwang serves on the Council of the Dramatists Guild.



ONG KENG SEN

(Director, Conceiver), Artistic Director of TheatreWorks (Singapore), has engaged in cross-cultural work with fellow Asian artists for 6 years after his return

from graduate studies in New York University, Tisch School. In 1994, Keng Sen conceptualised The Flying Circus Project, a creative strategy laboratory which is a robust encounter between contemporary arts and traditional performance. This is an intercultural workshop amongst Asian artists which explores the fields of theatre, music, dance, visual arts, ritual and documentary film. Believing that it is important to represent on stage an Asia of today, Keng Sen directed *Lear* which premiered in Tokyo in 1997. To date, this large scale production involving performers from six Asian countries has toured nine cities in Asia, Europe and Australia. This personal exploration of Asian interculturalism continues with *Desdemona* which premiered in the Adelaide Festival. He has also developed a genre which he calls docu-performance. Presently he is working on such a project with Cambodian artists about their experience during the Khmer Rouge and Pol Pot years. This production, *The Continuum: Beyond the Killing Fields*, will premiere at the International Festival of Arts and Ideas in Connecticut this summer. He is the holder of several foundation fellowships including the Japan

Foundation, British Council, Asian Cultural Council (New York) and is also a Fulbright Scholar. He was recently appointed to the International Council of The Asia Society of New York. Initially trained as a lawyer, Keng Sen's experience in the United States includes the direction of *A Language of Their Own* written by Chay Yew at the Joseph Papp Public Theatre (New York Shakespeare Festival).



BRIGHT SHENG

(Composer, Conductor, Conceiver) was born in Shanghai, China, and started piano studies with his mother at the age of four. In 1982, he attended Queens College,

CUNY and Columbia University in New York. He studied with Leonard Bernstein, Chou Wen-chung, George Perle, and Hugh Weisgall. Sheng was composer-in-residence in 1989 with Lyric Opera of Chicago; in 1992, with the Seattle Symphony; and during 1994-95, he served as Artist-in-Residence for the University of Washington. He has offered performance and commissions to great critical response around the world by major ensembles and soloists, including Lyric Opera of Chicago, Houston Grand Opera, the New York Philharmonic, Chicago Symphony, Boston Symphony, San Francisco Symphony, Seattle Symphony, Houston Symphony, NDR Symphony (Hamburg), New York Chamber Symphony, Orchestra Sinfonica Dell'Academia Nazionale di Santa Cecilia (Italy), Moscow Philharmonic, Finnish Radio Symphony, Tokyo Metropolitan Symphony and Singapore Symphony Orchestra, among others. He has worked with Leonard Bernstein, Christoph Eschenbach, Peter Serkin, Yo-Yo Ma, Kurt Masur, Emanuel Ax, Robert Spano, Cho-Liang Lin, Gerard Schwartz, David Zinman, and Hugh Wolff, among others. Sheng's recent premieres include: *Spring Dreams*, a work commissioned by Carnegie Hall for Yo-Yo Ma and the National Traditional Orchestra of China; *Postcards*, a 15-minute orchestral work commissioned by the Saint Paul Chamber Orchestra; *Flute Moon*, commissioned by the Houston Symphony; *Nanking Nanking* by the NDR

Symphony; and a Piano Concerto for Emanuel Ax and the Boston Symphony. Sheng's music can be heard on Sony Classics, Koch, Delos, New World, and BIS.

LES DICKERT (*Lighting Recreator*) is a lighting designer for theater, dance and opera. He is well known in the world of modern dance, having designed numerous pieces for Mikhail Baryshnikov's White Oak Dance Project, including works by Yvonne Rainer, Mark Morris, Trisha Brown, Simone Forti, and Steve Paxton. He has also designed for choreographers David Gordon, Min Tanaka, Jonathon Lunn, and Malavika Sarukkai at Jacob's Pillow Dance Festival. In the theater realm, he recently lit *From the Mississippi Delta* for the Great Lakes Theater Festival and the Merrimack Repertory Theater. Recent operas include *The Messiah* (Millennial Arts), *The Singing* (York Theater) and *Così Fan Tutte* (Connecticut Grand Opera.) His lighting has also been seen at the Spoleto Festival (Charleston), World Expo '98 (Lisbon), the Beijing Dance Academy, The Australian Ballet, USC Opera Theater, Yale Repertory Theater and the Brooklyn Academy of Music. Originally from Greensboro NC, Les is a graduate of the University of South Carolina and the Yale School of Drama.

CHRISTINE JONES (*Scenic Designer*) designed sets for *The Green Bird* on Broadway, directed by Julie Taymor. (Drama Desk and Outer Critic Circle Award nominations when the show was originally staged at The New Victory Theatre). She has been designing Off-Broadway and across the country since graduating from New York University where she received her MFA. Highlights include: *Beauty Queen Of Lennane*, *Seven Guitars* and *The Woods*, at Plays and Players; *Who's Afraid of Virginia Woolf?*, *The Guthrie*; *Nocturne*, by Adam Rapp, A.R.T.'s New Stages Series; *The Silver River* at The Spoleto Festival; *The Importance of Being Earnest*, at The McCarter Theatre in Princeton, NJ; *Twelfth Night* at The Shakespeare Theatre in Washington, D.C.; *The Chairs* at The Intiman in Seattle; *Mr. Peters' Connections* at The Guthrie Lab; and *Texts For Nothing* at The NY Shakespeare Festival. She has

also designed costumes and a music video for Ben Folds Five. Currently she is a Lecturer at Princeton University.

NICK KOURTIDES (*Sound Designer*) is Sound Designer in Residence at Swarthmore College. His design credits there include *Pippin*, *Cabaret*, *A Bright Room Called Day* (associate), and *The Malady of Death* (lighting design). Nick is also Supervising Sound Editor for the Department of Dance, making noise with Meredith Monk and Co., the Doug Elkins Dance Co., and departmental productions. He has assisted in all facets of technical theatre at Swarthmore, including the 1998 world premiere of the opera, *The Black Swan*. Nick is thrilled to return to the Prince Music Theatre after designing *Charlotte: Life? Or Theater?*, *The Lion, the Witch, and the Wardrobe*, *Andrea Marcovicci*, and last season's *The Snow Queen* and *St. Louis Woman*. Highlights of his Philadelphia area design credits include: *Merrily We Roll Along*, Arden Theatre Co.; *Krapp's Last Tape*, Zoo Story, *Home*, Venture Theatre; *Three Sisters*, *Once On This Island*, *A Chorus Line*, *Colored Museum*, *Sunday in the Park with George*, *The Waiting Room*, *On the Town*, UArts and the Philadelphia Young Playwrights Festival 2000. Concert credits include: *Dar Williams*, *Dee Carstensen*, *Marion McPartland*, *Orchestra 2001* (front-of-house engineer), *The Dave Matthews Band* (monitor engineer), Waylon East-coast tour (production manager, front-of house engineer). Nick has produced 5 albums for independent label release and manages Leprechaun Gangster Studios.

ANITA YAVICH (*Costume Designer*) has recently designed costumes for the *Oresteia* directed by Stephen Wadsworth and Tony Taccone for Berkeley Repertory Theatre; *Texts For Nothing*, directed by and featuring Bill Irwin at Classic Stage; *Geography-Tree* by Ralph Lemon at Brooklyn Academy of Music and Yale Repertory Theatre; *Forgiveness* at Asia Society, Walker Art Center, Festival D'Automne à Paris and Hebbel Theatre, Berlin. New York credits: *Kir Marlowe*, *The Winter's Tale*, *Civil Sex* and *Pericles* at New York Shakespeare Festival; *Sueño* at Manhattan Class Co.; *Red*, at Manhattan Theatre Club and Long Wharf

Theatre; *Mere Mortals and Others* at John Houseman Theatre; *Trojan Women, A Love Story* at En Garde Arts; and *The Universe* at The Ontological-Hysteric. She has worked in many regional theatres including Center Stage, McCarter Theatre Center and Williamstown Theatre Festival. Her opera credits include *Madame Butterfly*, at Houston Grand Opera and Grand Theatre de Genève and *Arshak* at San Francisco Opera.

SCOTT ZIELINSKI (*Lighting Designer*) New York: Public Theatre (Drama Desk nomination), Manhattan Theatre Club, Playwrights Horizons, New York Theatre Workshop, Ontological-Hysteric Theatre (with Richard Foreman), Signature Theatre, others. Regional: The Guthrie, Mark Taper Forum (Garland Award), Goodman (Jefferson nomination), Steppenwolf (two Jefferson Awards), Arena Stage, Hartford Stage, American Repertory Theatre, The Shakespeare Theatre, Center Stage, Berkeley Repertory, Old Globe, Seattle Repertory, Actor's Theatre of Louisville, Huntington, South Coast Repertory, Portland Center Stage, Alliance, Dallas Theater Center, Great Lakes Theatre Festival, A Contemporary Theatre, Yale Repertory, Williamstown, others. International: National Theatre, Lyric Hammersmith (London), Edinburgh Festival (Scotland), Adelaide Festival (Australia), Theatre Neumarkt (Zurich), Sommertheater Festival (Hamburg), Asian Arts Festival, TheatreWorks (Singapore), Fukuoka (Japan). Dance: The Joyce, Kennedy Center Dance, and American Dance Festival (with Twyla Tharp), American Ballet Theatre, National Ballet of Canada, Canada Dance Festival, San Francisco Ballet, Boston Ballet, Kansas City Ballet. Opera: BAM, Houston Grand Opera, Spoleto Festival USA, Prince Music Theatre (Barrymore Award).

LORI AGHAZARIAN (*Production Stage Manager*) Past PMT productions: *Charlotte: Life? Or Theater?*, *The Lion, The Witch and The Wardrobe*, *Andrea Marcovicci: Kurt Weill In America*, *St. Louis Woman*, *James Naughton: Street of Dreams*, *Andrea Marcovicci and Billy and Zelda* (co-production with OperaDelaware). Before coming to

the Prince, she spent 4 seasons as 1st Assistant Stage Manager at the Opera Company of Philadelphia, where she worked on approximately twenty productions. She was Stage Manager for Pig Iron Theatre Co.'s *The Tragedy of Joan of Arc*, *The Lorca Cycle* and *Cafeteria*. Lori has spent 5 seasons working in production at Spoleto Festival, U.S.A.

PRINCE MUSIC THEATER (*Producer*)

What started in Philadelphia in 1984 as the American Music Theater Festival—an annual festival under the direction of Producing Director Marjorie Samoff—has flourished into the PRINCE MUSIC THEATER, a nationally renowned company with a reputation for its innovative productions of contemporary musical theater in all its forms, including opera, musical drama, musical comedy, experimental work and cabaret. PRINCE MUSIC THEATER'S mission: nurture the art form of musical theater by producing innovative new works and revivals on the mainstage; commit to youth and the future through the Rainbow Connection program; and showcase the great American musical theater tradition through cabaret. *TIME Magazine* and the *New York Times* have both praised the organization as America's leading showcase for new and exciting musical theater. To date, the PRINCE MUSIC THEATER has produced more than 90 works of musical theater, fifty of which have been world or American premieres. More than 40 PRINCE MUSIC THEATER productions have gone on to open in New York and/or tour nationally and internationally (including three on Broadway and one Off-Broadway). PRINCE MUSIC THEATER's 1998 smash hit, *BAND IN BERLIN*, opened on Broadway March 7, 1999. Sixteen productions have been recorded as original cast albums—the 16th, *Floyd Collins*, was released in 1997, and the 17th, *Songs & Stories from Moby Dick* by Laurie Anderson, also on the Nonesuch label, will be released this year. PRINCE MUSIC THEATER works have garnered nine Barrymore Awards (Philadelphia's award for excellence in theater) including "Best Musical," the Lucille Lortel award, 2 Obie awards, 1 Drama Desk award and also

received a Grammy nomination. **RAINBOW COMPANY AT THE PRINCE**, the educational outreach program, is the largest such initiative in middle schools in the Greater Philadelphia region, involving thousands of public school children in creating and performing original musicals. **PRINCE MUSIC THEATER** also founded and manages **UPSTAGES**, one of the nation's most successful non-profit cooperative ticket offices, serving more than 40 arts organizations throughout the region. In 1999, **PRINCE MUSIC THEATER** inaugurated **FILM AT THE PRINCE**, the **SHARON PINKENSON FILM PROJECT**, which features a wide selection of films, from classics to independent films by regional media artists. Eighteen premieres have been shown since its inception. **FILM AT THE PRINCE** also hosts the International House's Philadelphia Festival of World Cinema and TLA's Philadelphia International Gay & Lesbian Film Festival.

The **PRINCE MUSIC THEATER** is named in honor of Board Member and Broadway director/producer Harold Prince, whose lifetime of innovative musical theater productions have made him world renowned. In November 2000, the Prince Music Theater premiered **3HREE**, an evening of three one-act musicals for which Harold Prince assembled an astounding array of fresh, new creative talent...composers, writers, directors, actors, designers...supervised the entire production and directed one of the musicals himself. The result was a smash hit that delighted audiences, and elicited rave notices from critics, including *The New York Times* and *The Philadelphia Inquirer*.

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