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More and more of our patrons are being exploited by unscrupulous ticket resellers. Oftentimes our tickets are being marketed on secondary ticket sites before the operator of the site has even purchased tickets – and they are being sold at prices far above the price you will pay by purchasing your tickets through Wharton Center.

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GEORGE HINCHLIFFE’S UKULELE ORCHESTRA OF GREAT BRITAIN

Tuesday, March 19, 2019
Catherine Herrick Cobb Great Hall

THIS PERFORMANCE IS SPONSORED BY McLaren GREATER LANSING
GEORGE HINCHLIFFE’S
UKULELE ORCHESTRA
OF GREAT BRITAIN

Jonty Bankes
Peter Brooke-Turner
Will Grove-White
Leisa Rea
Ben Rouse
Dave Suich
Richie Williams

Musical Director:
George Hinchliffe

Manager:
Jodi Cartwright

Sound:
Doug Beveridge

Exclusive Management:
ARTS MANAGEMENT GROUP, INC.,
130 West 57th St., NY, NY 10019

Tonight's program to be announced from the stage.

This evening’s program will run approximately 120 minutes, with a 20-minute intermission.

Following tonight’s curtain call, there will be an informal AfterChat with members of the company. Audience members who would like to participate are asked to remain in their seats as audience clears and then move down closer to the stage.

Continued on next page.
The Ukulele Orchestra of Great Britain is “sheer fun and outright daffiness tied to first-rate musicality and comic timing,” raves The New York Times. When the Ukulele Orchestra of Great Britain puts on a show, there are no drums, pianos, backing tracks, or electronic trickery. Instead, audiences can look forward to lots of catchy, foot-stomping tunes on ukuleles, a bit of comedy, and sheer fun.

The orchestra is renowned for witty entertainment and novel interpretations of music and songs from across all genres. Expect anything from Tchaikovsky to Nirvana via Otis Redding, EDM and Spaghetti Western to go through the ukulele orchestra blender and emerge as a stomping, uplifting and thought-provoking show. The group is “virtuosic,” raves Guitar magazine. Founded in 1985, the orchestra's first gig instantly sold out. A working band, playing an “outsider” instrument that has become an international institution. The current group has been performing together more than 20 years, delivering standing-room-only concerts around the world. The ensemble has played at prestigious venues such as the Sydney Opera House, The Royal Albert Hall, and New York’s Carnegie Hall. They also had the honour to perform, by invitation of The Prince of Wales, at the private 90th birthday party of Her Majesty the Queen at Windsor Castle.

The orchestra is “frighteningly talented and awesome!” proclaims Time Out magazine. The Ukulele Orchestra has released CDs and DVDs on its own independent label. The latest studio album, By Request - Songs from the Set-List, features the previously unrecorded songs by the orchestra most requested by fans. The orchestra's music has been used in films, plays, and commercials. The Independent praised: “Impressive solo voices and an absolute mastery of strum, pluck, and twang ensured the sheer joy and beauty of the music was never lost in the comedy. Perfectly polished professionalism.”

**PERFORMERS**

**JONTY BANKES**
- The member of the orchestra who, in addition to playing the bass ukulele, whistles virtuosically.
- Born in Branston, Lincolnshire.
- Grew up Lincolnshire.
- Started playing the ukulele as a youngster playing George Formby. Joined the Ukes in 1992. Has worked with Ray Davis, John Mayall, Lousiana Red and Chuck Berry and has appeared on numerous CDs with other artists.
- Was a London bus driver.
- Lives in Hamburg.

**PETER BROOKE-TURNER**
- The tallest member of the orchestra.
- Born in Lisbon, Portugal.
- Grew up in the Soviet Union, Brazil, America, Finland and Italy.
• Started playing the ukulele in 1989.
• Joined the Ukes in 1995.
• Has worked with Des O’Connor, Jules Holland, Shaking Stevens and Vic Reeves. Lent his ukulele to Tiny Tim for a London gig.
• Fronted his own Ukulele Kings uke rock group.
• Has released several solo CDs.
• Lives in Kent.

WILL GROVE-WHITE
• The member of the orchestra that joined the group at 16.
• Born in London and grew up in London. Studied in Manchester.
• Started playing the ukulele in 1986.
• Joined the Ukes in 1991.
• Had to have written permission to take the day off school to appear on TV with the Ukes. Has won several Royal TV Society awards for his documentaries.
• Fronts his own Will Grove-White and the Others band.
• Has released several solo CDs.
• Lives in London.

LEISA REA
• The member of the orchestra who first trod the boards at the age of 5 as an Andy Capp impersonator.
• Born and raised in Manchester.
• Educated in Wales and Yorkshire.
• Started playing the ukulele last century.
• Joined the Ukes this century in 2006.
• Has straddled the worlds of Comedy, Theatre and Music (winner of the 2009 Musical Comedy Awards).
• Written for and performed on stage, tv and radio, including BAFTA-nominated BBC comedy.
• Miranda.
• Lives in London.

BEN ROUSE
• The member of the orchestra most likely to be caught pulling ukulele rock poses.
• Born in Truro, Cornwall.
• Grew up in Gosport, Hampshire.
• Started playing the ukulele in 2011 after playing the guitar since he was 11.
• Joined the Ukes in 2015.
• Bought his first ukulele after watching the Ukes on TV.
• Works as a solo performer and also teaches the ukulele, runs workshops and arranges classical pieces for publication.
• Has released his first ukulele solo album, Love of Rin.
• Lives in Hampshire.
DAVID SUICH
• The member of the orchestra with the longest hair.
• Born in Erith, Kent. Grew up in London.
• Studied in Leeds.
• Started playing the ukulele in 1980.
• Joined the Ukes in 1985.
• Has worked with Rik Mayall, Malcolm Hardy.
• Also known as “Joe Bazouki,” a Glastonbury Festival compere over 20 years.
• Fronted his own groups including Friends of the Monster and The Missing Puddings, and supported Screaming Lord Sutch.
• Has released several solo CDs.
• Lives in London.

RICHIE WILLIAMS
• One of the original members of the orchestra.
• Born in Bootle.
• Grew up and studied in Liverpool.
• Started playing the guitar aged 6. Played at the Cavern Club.
• Joined the Ukes in 1986 and again in 2003.
• Has worked with Mary Wells, Martha Reeves, Edwin Starr, Ben E. King, Snake Davis and the Alligator Shoes.
• Worked with many other bands including his Three Men and a Bass.
• Has his own recording studio and a collection of vintage guitars.
• Lives in Dorset.
YEFIM BRONFMAN

“...one of the most gifted and brilliant and versatile [pianists around].” —The Washington Post

APRIL 2
7:30 PM

whartoncenter.com
1-800-WHARTON

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Media Sponsor: WKAR.
I AND YOU
A PLAY BY LAUREN GUNDERSON
A WHARTON CENTER PRODUCTION

Friday, March 22, 2019
& Sunday, March 24, 2019
Shirley K. & Athanase J. Pasant Theatre

THIS PERFORMANCE IS SPONSORED BY

William Wright Endowment
Fund for New Works.
I AND YOU
A play by Lauren Gunderson
Directed by Bert Goldstein

CAST

Caroline ....................................................... Tess Galbiati
Anthony ....................................................... Greg Hunter

The time: The present
Location: Caroline’s bedroom

Special Thanks: Tammy Honesty – Kent State University

Today’s performance will run approximately 90 minutes, with no intermission.

Following tonight’s curtain call, there will be an informal AfterChat with members of the company. Audience members who would like to participate are asked to remain in their seats as audience clears.

PRODUCTION TEAM

Stage Manager.......................................................... Jill Dahl
Set Design ................................................................. Patrick Ulrich
Costume Design .......................................................... Katherine Nelson
Lighting Design .......................................................... Michael Beyer
Sound Design ............................................................. Chuck Hatcher
Props ........................................................................... Miranda Hartmann
BIOS

TESS GALBIATI (Caroline) is ecstatic to be in I and You for her Wharton Center debut. She was most recently seen at the Chicago Fringe Festival in Romeo, Juliet, et al. She is company member and intimacy coach with Quicksilver Shakespeare and an ensemble member with Chicago Kids Company. Favorite credits include Hamlet (Quicksilver Shakespeare), Doctor Faustus (Mythfest), The Wild Party (Front/Slash). Tess holds a BA with concentrations in writing and performance from Arizona State University.

GREG HUNTER (Anthony) is thrilled to return to Lansing for this beautiful production of I and You. Greg is a 2018 graduate from Michigan State with a master’s degree in acting. You may have seen him in the Department of Theatre productions of Dog Act, The Misanthrope, and We Foxes. Currently based in Atlanta, Greg’s most recent credits include A Year With Frog and Toad and Bob Marley’s Three Little Birds at Synchronicity Theatre, as well as puppeteering for a new BBC show for children by Andrew Davenport (creator of Teletubbies and In The Night Garden). Greg hopes you enjoy this show! www.greg-hunter.com

BERT GOLDSTEIN (Director) has served as director of Wharton Center Institute for Arts & Creativity since 2008. As director, Mr. Goldstein oversees all Institute educational programming. Key programs include the Act One School Series, which brings thousands of school children to see professional performances of theatre, dance and music, and the Act One Family Series, which provides family programming. Mr. Goldstein also manages the Kennedy Center Partners in Education program for teacher development, the Young Playwrights Festival both in East Lansing and in Traverse City, and the artists-in-residency and master class programs. He helped create Wharton Center Productions, which has produced theatre pieces for the Institute including tours of plays for school children and plays for adult audiences. Under his leadership, the Institute serves close to 30,000 learners of all ages across the state of Michigan in a wide variety of venues.

Prior to his employment with Wharton Center, Mr. Goldstein was the director of education for the two-time Tony Award® winning Cincinnati Playhouse in the Park for twelve years. In addition to directing a touring program of over 40 productions for young audiences, he supervised all the theatre’s educational programs from its school residencies and community collaborations to classes and camps. Mr. Goldstein spent seventeen years in New York City working as an actor, director and arts educator. He was affiliated with the Lincoln Center Institute and
worked for the educational programs at Manhattan Theatre Club, the Theatre Development Fund, Theatre for a New Audience, TADA, the National Actor’s Theatre and Young Audiences New York to name a few. He graduated from Macalester College in St. Paul, Minnesota.

**JILLIAN JOIE DAHL (Stage Manager)** is a Detroit-based stage manager, hailing from the East Coast where she received her BA in theatre from Susquehanna University and got her start with regional theatre. Select credits include Apprentice at Delaware Shakespeare Festival: *Midsummer’s Night Dream* (ASM); Apprentice at The Purple Rose Theatre: *2AZ* (HM), *Casting Session* (RA); Apprentice at Tipping Point Theatre: *The Odd Couple* (ASM), *Stella & Lou* (ASM), *Don’t Dress for Dinner* (ASM), *The Man Who Shot Liberty Valance* (ASM); City Theatre: *Hockey the Musical* (ASM), Open Book Theatre: *Emile* (SM), *Time Stands Still* (SM); Outvisible Theatre: The JRB Musical Festival (SM). Much love and thanks to my Mom, Sami, Grandma, Sugar, Ferguson, Russell, this wonderful cast and crew. You can follow Jillian on twitter: @BrunetteHeadset

**PATRICK ULRICH (Set Design)** is an award-winning scenic designer whose work has been featured in venues across the United States. He’s an MFA candidate in scenic design at Kent State University in Ohio and received his bachelor’s degree in theatre studies with an emphasis in design and technology from Brigham Young University-Idaho. Patrick’s favorite thing to do is spend time with his wife and three kids. Thanks for coming to the show!

**KATHERINE NELSON (Costume Design)** is grateful to be part of this production. She has designed several productions at Wharton Center, notably *Lungs* and *Among the Darkest Shadows*. Other recent costume design highlights include shows with the Purple Rose Theatre Company (where she is a resident artist and former apprentice), Flint Youth Theatre/Flint Repertory Theatre, Tipping Point Theatre, and Detroit Public Theatre. She has also worked at the Michigan Opera Theatre as stitcher and wardrobe supervisor. In addition, Katherine is a member of Actor’s Equity Association and a stage manager; she is the production stage manager at Detroit Public Theatre and has stage managed numerous Wharton Center productions. She is grateful to Bert for his collaboration and Patrick for his presence and support. www.knelsondesigns.com

**MICHAEL BEYER (Lighting Design)** has lit many stages in his career as a lighting designer. He spends most of his time as a professor, lighting designer and production manager at Hillsdale College in Hillsdale, MI. Michael has also designed for Ensemble Theatre, Wayne State University, Lansing Community
College, Lansing Children’s Ballet Theatre, and Flint Youth Theatre. He is a member of the board of directors for Ensemble Theatre in Cleveland, OH. He also works with a number of touring rock and roll bands when he is able to, and most recently assisted the design of the Electric Forest Festival in Rothbury, MI. From 2007-2009, he was the resident lighting designer for Michigan Shakespeare Festival. He holds an MFA from Wayne State University in Detroit. Other notable theatre credits include: Edinburgh Fringe Festival (Scotland), Theatre By The Sea (Matunuk, RI), Inlet Dance Theatre (Cleveland, OH), The Performance Network (Ann Arbor, MI), Michigan Shakespeare Festival (Jackson, MI), Boarshead Theatre (Lansing, MI), Wharton Center (Lansing), Jewish Ensemble Theatre (Detroit), Hilberry Repertory Theatre (Detroit), Cain Park (Cleveland), Goodspeed Opera House (East Haddam, CT), The Ensemble Theatre (Cleveland), and The Attic Theatre (Appleton, WI).

CHUCK HATCHER (Sound Design) has been designing sound and teaching design for over 30 years and has worked on almost 200 productions. Chuck’s work ranges from small colleges to professional regional theaters and includes dance, musicals and dramas. He was a professor of sound design and technology at the College-Conservatory of Music for 13 years and continues to teach audio as an adjunct in the Department of Digital Media Production at Kent State University. Recent designs have been heard at Miami University, Allegheny College, Ohio Northern and Western Illinois University. He is happy to be working again with Bert Goldstein and to be on the team at Wharton Center.

MIRANDA SUE HARTMANN (Props) is the owner of Mirasu Actors Studio. She majored in secondary education & theater at Calvin College, spent some years in L.A., where she worked on small film projects, choreographed for commercials, and acted in and directed local theatre. She is a former director and choreographer for the Omni Pavilion for Youth Performing Arts in Los Angeles. She also spent six years as the artistic director of All-of-Us Express Children’s Theatre. She always feels fortunate to work on theater projects in this richly talented community with such a variety of wonderful individuals, and she hopes that you enjoy the show!
So, how does a poem from the mid-19th century embolden, guide, scare, infuriate and eventually inspire two teenagers in 2019? That is one of the many mysteries in Lauren Gunderson’s play, *I and You*. Gunderson throws her two 17-year-old characters together on a winter night for a rollercoaster ride of emotion using Walt Whitman’s *Song of Myself* as an impetus for their self-discovery and their connection to each other at a critical time in both their lives. In many ways, Whitman is the third character in this drama … though he appears only through his writing.

In *I and You*, Gunderson explores the mystery of young adulthood by putting her characters through a maze of life challenges and asking them to embrace life when it becomes most complicated and unwieldy. The play asks the question: how do you keep moving forward against seemingly impossible odds? What are the life lessons for these characters and for the audience watching this unfold? The game begins when Anthony barges into Caroline’s room one night, unannounced, and begins his dance with Caroline by quoting Whitman: “I and this mystery here we stand.”

What is not a mystery is the brilliant and prolific playwriting of Lauren Gunderson. Over the last few years, only one playwright has had more professional productions in the U.S. (Can you guess who? The answer is below*) To date, Ms. Gunderson has had 20 of her plays professionally produced, and in 2014 she won the American Theatre Critics Association New Play Award for *I and You*. Her perspective on human nature, her crackling dialogue, a gift for humor and her sense of creating deeply human theatre all set her apart and account for her success. As Gunderson said herself:

“*Theatre is the place I go to ask the biggest questions I can think of and hash them out in human scale*”

In that spirit, we are proud to bring this playwright and her play to you at Wharton Center this season. We hope you enjoy *I and You*.

—Bert Goldstein

*William Shakespeare*
MONTEREY JAZZ FESTIVAL ON TOUR
60TH ANNIVERSARY CELEBRATION
FEATURING CÉCILE McLORIN SALVANT,
BRIA SKONBERG, MELISSA ALDANA,
CHRISTIAN SANDS, YASUSHI NAKAMURA
& JAMISON ROSS

Sunday, March 24, 2019
Catherine Herrick Cobb Great Hall

THIS PERFORMANCE IS SPONSORED BY
The Monterey Jazz Festival, the longest continuously-running jazz festival in the world, is pleased to present its fifth national tour from March 15 – April 14, 2019, featuring some of the most critically-acclaimed, Grammy®-winning and Grammy®-nominated jazz artists of their generation, including three winners of the Thelonious Monk International Jazz Competition.

The MJF on Tour 60th Anniversary Celebration features a top roster of diverse and international millennial talent and the leaders of jazz’s future, including: Cécile McLorin Salvant, vocals; Bria Skonberg, trumpet; Melissa Aldana, tenor saxophone; Christian Sands, piano, musical director; Jamison Ross, drums, vocals; and Yasushi Nakamura, bass.
In addition to having three unique and talented vocalists on the tour, and an equal balance of men and women, the show will feature renditions of classic jazz standards, along with originals penned by the members. Each musician is an outstanding representative of the next generation of jazz artists and educators, each with a close relationship with Monterey that represent both its musical excellence and jazz education activities – core components of Monterey Jazz Festival’s mission statement.

To celebrate the Festival’s 60th Anniversary of its inception in 2018, Artistic Director Tim Jackson put together an all-star band that represented the future of jazz in a nationwide tour. Previous incarnations include a 50th anniversary tour in 2008, and additional national tours in 2010, 2013, and 2016, with a collective 163 performances to over 115,000 fans across the country.

One of the most acclaimed vocalists of her generation, Cécile McLorin Salvant is the winner of the 2010 Thelonious Monk International Jazz Competition. Other honors include selection for Jazz Album of the Year by the DownBeat International Critics Poll and NPR, as well as Up-and-Coming Jazz Artist of the Year and Top Female Vocalist from the Jazz Journalists Association. Cécile grew up in a bilingual household in Miami and traveled to Aix-en-Provence to pursue a degree in French law while training as a classical and baroque singer before switching to jazz. “If anyone can extend the lineage of the Big Three – Billie Holiday, Sarah Vaughan and Ella Fitzgerald – it is [her],” wrote the The New York Times. Her last two Mack Avenue releases, For One to Love and Dreams and Daggers, each won a Grammy Award for Best Jazz Vocal Album. Her newest Mack Avenue release, The Window, an album of duets with the pianist Sullivan Fortner, was released on September 28, 2018. Rolling Stone describes Cécile as “...one of the greatest jazz singers of her generation, but that label sells her short.” Cécile made her Monterey Jazz Festival debut in 2014 and appeared again in 2016.

Canadian singer, trumpeter and songwriter Bria Skonberg has been described as one of the “most versatile and imposing musicians of her generation” by The Wall Street Journal, recognized as one of “25 for the Future” by DownBeat magazine, and cited as a millennial “shaking up the jazz world” by Vanity Fair. Signed to Sony Music Masterworks’ OKeh Records, Bria released her eponymous major label debut in 2016, winning a Canadian Juno award and making the Top 5 on Billboard jazz charts. Her many accolades include Best Vocal and Best Trumpet awards from Hot House Jazz magazine, Outstanding Jazz Artist at the New York Bistro Awards, and DownBeat’s Rising Star award. In addition to performing at jazz festivals around the world, Bria is an avid educator and supporter of public-school opportunities, giving numerous workshops and concerts for students of all ages. Bria debuted at the Monterey Jazz Festival in 2016.

Tenor saxophonist Melissa Aldana was born in Santiago, Chile, and in 2013 she became the first female instrumentalist and the first South American ever to win the Thelonious Monk Competition. Aldana attended the Berklee College of Music, studying with George Garzone, Danilo Pérez and Patricia Zarate, while hitting the
clubs with Greg Osby and George Coleman, among others. She is also a recipient of the Martin E. Segal Award from Jazz at Lincoln Center and a double recipient of the Altazor Award, Chile’s highly prestigious national arts prize. She has released four albums as a leader, including her latest, *Back Home*, on Concord. Melissa “...balances technical bravura with musical depth, a hallmark of her playing,” writes the *Chicago Tribune*. Melissa made her MJF debut in 2014.

Pianist Christian Sands is a five-time Grammy nominee. As a child in New Haven, Connecticut, he began music classes at age four, started playing professionally at the age of 10, and received his bachelor of arts and master’s degrees from the Manhattan School of Music. A protégé of Dr. Billy Taylor, Christian began a six-year association with bassist Christian McBride in 2009, touring jazz festivals and clubs worldwide. Sands has followed in Dr. Taylor’s footsteps by encouraging, inspiring and advocating for the preservation and history of jazz, teaching young people as well as adult audiences. In 2015, he started the Jazz Kids of Montmartre in Copenhagen, Denmark; he also teaches at Jazz in July, where he is an alumnus. His recent debut for Mack Avenue, *Reach*, “showcases his significant talents as an imaginative composer, a clever arranger and a skillful technician with a fluid style,” wrote *DownBeat*. His new Mack Avenue release, *Facing Dragons*, was released on September 21, 2018, and was reviewed by NPR as a “...crisply assured new album...that expresses new ideas without abandoning the old.” Sands has performed several times at the Monterey Jazz Festival with Christian McBride, and was a featured performer in Geri Allen’s Erroll Garner Project at MJF58 in 2015.

Grammy-nominated drummer and vocalist Jamison Ross won the Thelonious Monk International Jazz Competition in 2012. Jacksonville, Florida native Jamison received his BA in jazz studies from Florida State University and his master’s from the University of New Orleans. He has toured internationally and recorded with a variety of esteemed jazz artists including Cécile McLorin Salvant, Jon Batiste, Dr. John, Jon Cleary, Christian McBride, and Carmen Lundy. His debut album, *Jamison*, was released on Concord Records and was nominated for a Best Jazz Vocal Album Grammy in 2015. He released his latest album, *All for One*, in January 2018. Jamison’s “roots in jazz and gospel give him thrilling chops and unfailing feel,” writes NPR. Jamison made his MJF debut in 2016.

Bassist Yasushi Nakamura is one of the most commanding voices on bass today. Born in Tokyo, Nakamura moved to Seattle, Washington, eventually receiving his bachelor’s degree in jazz performance from Berklee College of Music, and an artist diploma from The Juilliard School. He has recorded or performed around the world with Wynton Marsalis, Wycliffe Gordon, Toshiko Akiyoshi, Hank Jones, Dave Douglas, and many others. As an educator, Nakamura has led master classes and summer intensive courses at Juilliard, The New School, Koyo Conservatory, Osaka Geidai, and Savannah Swing Central. Nakamura made his highly-anticipated album debut as leader in late 2016 with *A Lifetime Treasure*, followed by *Hometown* in 2017. Nakamura first appeared at MJF in 2004.
ABOUT MONTEREY JAZZ FESTIVAL’S EDUCATION PROGRAMS

World-renowned for its artistic excellence, sophisticated informality, and longstanding mission to create and support year-round jazz education and performance programs in local, regional, national, and international venues, Monterey Jazz Festival has stayed true to expanding live performances of jazz around the country since 2008 by presenting national tours that have reached over 100,000 fans in 135 shows across the United States and Canada.

The Monterey Jazz Festival has presented nearly every major jazz star – from Billie Holiday and Louis Armstrong to Esperanza Spalding and Trombone Shorty – since it was founded in 1958. Held every third full weekend in September on the Monterey County Fairgrounds, the Monterey Jazz Festival is a three-day celebration of music, commissioned jazz compositions, in-depth conversations with artists, panel discussions, workshops, exhibitions, clinics, and an international array of food, shopping, and festivities spread throughout 20 acres.

A nonprofit organization, Monterey Jazz Festival now budgets more than $500,000 annually for jazz education. Cutting-edge educational components include the Jazz in the Schools program; the Festival’s Summer Jazz Camp; the Instrument and Sheet Music Library; the Digital Education Music Project; the Monterey County High School All-Star Bands; the national Next Generation Jazz Orchestra; and the Next Generation Jazz Festival—which draws thousands of the most talented young musicians from across the country and around the world to Monterey each spring.

The Artist-In-Residence Program, a key component of Monterey Jazz Festival’s philosophy of bringing leading jazz performers to work with students throughout the year, includes their appearance at the Next Generation Jazz Festival, Summer Jazz Camp and the Monterey Jazz Festival, both in performance and instruction.

A leader in jazz education, the Festival has also presented the winning bands from its high school competition since 1971 and has showcased talented young musicians in its all-star student big band, the Next Generation Jazz Orchestra. Throughout the years, many legendary and influential artists – including Ray Brown, Ron Carter, Max Roach, Dizzy Gillespie, and Benny Golson – have mentored and performed with the all-star students, often premiering original works written for the band. Some of the alumni of the group include Ambrose Akinmusire, Joshua Redman, Patrice Rushen, Donny McCaslin, Ted Nash, Dave Koz, Eric Marienthal, Gordon Goodwin, Larry Grenadier, and Benny Green, to name a few.

The MJF on Tour 60th Anniversary Celebration is produced by Danny Melnick for Absolutely Live Entertainment (ALE), which also produced two previous MJF tours in 2013 and 2016.
THE SUMMIT:  
THE MANHATTAN TRANSFER MEETS TAKE 6

APRIL 10  
7:30 PM

whartoncenter.com  
1-800-WHARTON

Sponsored by The Doctors Company with additional support from The Centennial Group, Governmental Consultant Services, and Honigman, LLP. Media Sponsor: Michigan Radio.
THE OTHER MOZART

Wednesday, March 27, 2019
Shirley K. & Athanase J. Pasant Theatre

THIS PERFORMANCE IS SPONSORED BY
Little Matchstick Factory
presents

The Other Mozart

Created and Written by Sylvia Milo
Performed by: Sylvia Milo
Directed by: Isaac Byrne
Music Composed by: Nathan Davis and Phyllis Chen
Additional Music by: Marianna Martines, L. Mozart, and W. A. Mozart
Sound Design by: Nathan Davis
Period style movement directed by: Janice Orlandi
Costume by: Magdalena Dąbrowska and Miodrag Guberinic
Dress concept and additional contribution by: Anna Sroka
Lighting Design by: Joshua Rose
Hair Designed by: Courtney Bednarowski

The Other Mozart is the true, forgotten story of Maria Anna (Nannerl) Mozart, the sister of Amadeus – a prodigy, virtuoso and composer who performed throughout Europe with her brother, to equal acclaim – but her work and her story faded away, lost to history. The play is based on facts, stories and lines pulled directly from the Mozart family’s humorous and heartbreaking letters.

The Other Mozart had a critically acclaimed Off-Broadway run at HERE Arts in NYC and in London at St. James Theatre. The play has been presented in Austria by the Mozarteum Foundation at the Mozart Wohnhaus in Salzburg (inside the Mozarts’ apartment), in Vienna at the Mozarthaus Vienna (inside Amadeus’ Domgasse apartment); at the Pasinger Fabrik in Munich, in Estonia and Toronto, and continues touring theatres and universities across the U.S.

Today’s performance will run approximately 75 minutes, with no intermission.

Following tonight’s curtain call, there will be an informal AfterChat with members of the company. Audience members who would like to participate are asked to remain in their seats as audience clears.
SYLVIA MILO  (Project’s Creator, Writer, Actress) An actress, playwright and producer. Her play, The Other Mozart, had a critically acclaimed Off-Broadway run at HERE Arts Center and in London at St. James Theatre, and has been touring in the US and in Europe. She received the New York Innovative Theatre Award for Outstanding Solo Performance in The Other Mozart.

She played Bob Dylan in the OBIE Award-winning The West Village Fragments – by Peculiar Works; Ophelia in The Ophelia Landscape – with Mira Furlan at the Mark Morris Center; Hamlet in Hamlet – an all-female version of the play, which she adapted and directed herself; she has performed at La Mama, Cherry Lane, Ontological-Hysteric, Dixon Place and The Ohio Theatre. As a member of the Bats at the Flea Theater she starred in Seating Arrangements – co-written by Sylvia, directed by Eric Pold of Gob Squad. Sylvia is also a violinist (acoustic and electric violins – Irving Plaza, The Knitting Factory, CBGB’s, Joe’s Pub) and has composed scores for dance and theater (Merce Cunningham Studio, La Mama). She is a graduate of New York University, with extensive training at the Lee Strasberg Institute, Michael Chekhov, Stella Adler and The Grotowski Institute in Poland. 2018 Baryshnikov Arts Center Bogliasco Foundation joint Fellow. www.sylviamilo.com

ISAAC BYRNE  (Director) Originally from Texas, based in NYC, Isaac has been awarded the New York Innovative Theatre Award for Outstanding Direction twice, and productions he has directed have been nominated for a Drama Desk Award, an Off Broadway Alliance Award, 24 NYIT Awards, and 6 Planet Connection Awards. Credits include: The Other Mozart (NYIT Outstanding Solo Performance, Nominated for Director), In Vestments (NYIT Outstanding Premier of a New Play), To Nineveh (NYIT Outstanding Production), Tar Baby (DR2, PS122), 52 Man Pick Up (Ars Nova, Edinburgh Fringe), The New Normal, I Used to Write on Walls, Grimm Reality (co-production with Bryant Park), and Hazard a Little Death (Planet Connection Best Original Script). He also performs regularly with the Aztec Economy theatre company in the touring show, Butcher Holler Here We Come. He teaches acting at the University of the Arts, New York Film Academy, and the Matthew Corozine Studio. isaacbyrne.com

NATHAN DAVIS  (Composer, Sound Designer) “writes music that deals deftly and poetically with timbre and sonority” (NYTimes). His ballet/opera Hagoromo premiered at BAM Next Wave Festival, produced by American Opera Projects, performed by the International Contemporary Ensemble (ICE) with dancers Wendy
Whelan and Jock Soto. His works have received premieres at Lincoln Center, Tanglewood, Carnegie Hall, Symphony Space, the Park Avenue Armory, The Kitchen, and Roulette; as well as at festivals worldwide; and Portrait concerts at Mostly Mozart Festival and Spoleto Festival USA. Nathan has received commissions from Calder Quartet, Yarn/Wire, La Jolla Symphony Chorus, Steven Schick, Claire Chase, Donaueschinger Musiktage, Miller Theatre, and the Ojai Festival. The 2018 joint Baryshnikov Arts Center and Bogliasco Foundation Aaron Copland Fellow, he has also received awards from Meet the Composer, Fromm Foundation at Harvard, Pew Center for Arts and Culture, American Music Center, MATA, ASCAP, and a residency fellowship at the Camargo Foundation in Cassis (France). He and Phyllis Chen won an NY Innovative Theater Award for their score for The Other Mozart, for which Davis also received a Drama Desk nomination for Outstanding Sound Design. CDs include On the Nature of Thingness (winner of Independent Music Awards for Best Contemporary Classical Album) and The Other Mozart. He holds degrees from Yale and Rice. www.nathandavis.com

PHYLlis CHEN (Composer) has been praised by the NYTimes for her “delightful quirkiness matched with interpretive sensitivity,” Phyllis is a pianist, toy pianist and a composer. The featured solo musician in Stephin Merritt’s Off-Broadway musical Coraline, Phyllis is one of the founding members of the International Contemporary Ensemble and the founder of the UnCaged Toy Piano, a composition competition to further expand the repertoire for toy piano. A strong interest in interdisciplinary work led her to collaborations with video artist and electronic musician Rob Dietz with whom she created multimedia works such as The Memoirist, Pearlessence, Chroma, and Carousel. Attended Oberlin Conservatory as a recipient of the Dean’s Talent Award Scholarship, master’s degree from Northwestern University and DMA from Indiana University. Her piece Chimers, based on Papageno’s magic bells from Mozart’s Magic Flute, was premiered at the Lincoln Center’s Mostly Mozart Festival in 2011, and a program of her music was featured at the festival in 2013. phyllischen.net

JANICE ORLANDI (Period Style Movement Director) A movement specialist in period styles, historic dance, psychophysical techniques, character transformation and physical dramaturgy. Trained and co-taught with Loyd Williamson and Richard Schechner. Recent directing credits include: Bette Davis Ain’t for Sissies (Five Stars at Edinburgh Fringe Festival, St. James Studio London; Theater Row, Laurie Beechman, 59E59), Garbo Dreams (Red Room NYC). Movement Director: The Contrast (Mirror Repertory Company

Continued on next page.

**MAGDALENA DĄBROWSKA**  
(Costume Designer – Dress) A versatile Polish designer whose projects include fashion, theatrical costumes and set designs, Magdalena is a graduate of Łazarski University in Warsaw and of the Cracow School of Art and Fashion Design. Her designs have been finalists at such prestigious competitions as Oskary Mody, OFF Fashion, and Złota Nitka. She participated in joint shows organized during the International Millinery Competition in France. She designed costumes for the plays, *Taksówka, Spacerowicz* and *Ukryj Mnie w Gałęziach Drzew* directed by Igor Gorzkowski for Studio Teatralne KOŁO. She also designed sets and costumes for *Obchód Teatru, Czyli Kim Jest Wojciech B.?* at the National Theatre of Poland and for the opera, *Hamlet*, at the Teatr Wielki in Poznan, Poland. She also runs INNI, a fashion and costume design studio. www.innimoda.pl

**MIODRAG GUBERINIC**  
(Costume Designer – Pannier Sculpture) Miodrag graduated from Northwestern University in Chicago with an MFA in costume design. Recent design work includes: *The Maiden* (La Mama Theater); *Eurydice* (LIU); *Good Breeding* (NYU); *The Memory Tax* (Chernuchin Theatre); *Indigo Dai* (Incubator Arts Project); *Touch* (The Hudson Guild Theater); *King and I, Amhal and the Night Visitors, Lombardi, Steel Magnolias* (Harbor Lights Theater); *How Deep is the Ocean* (NYMF); *Ghost Girl* (The Workshop Theatre); *Special* (Theatre Row Studios); *Where We Were Born* and *Animals Out of Paper* (Steppenwolf Theatre). He received Norrenbroock Design Award from Northwestern University 2011 and the Merritt Award for the Best Graduating Exhibition from The Goodman Theater in Chicago 2011. miodragguberinic.com

Continued on page 65.
JOSHUA ROSE  *(Lighting Designer)*
A graduate of the stage design program at Southern Methodist University in Dallas, Texas, Joshua resides in New York City and designs lighting for a variety of projects all over the world, from intimate solo shows to full operas, from architectural installations to modern dance. Some designs of note include *The Edge of Some World*, choreographed by Jonathan Fredrickson and premiered in Beijing; The Blue Frog jazz club in Mumbai; *A Celebration of Music and Dance* with the Limón Dance Company and Simon Bolivar National Youth Choir of Venezuela at Lincoln Center. Recent designs include *Tar Baby* by Desiree Burch, *La bohème* for the Bronx Opera and *Madame Butterfly* for the Martina Arroyo Foundation. www.joshuarosedesigns.com

COURTNEY BEDNAROWSKI  *(Hairstylist)*
An emerging hairstylist residing in Brooklyn. Originally from Milwaukee, Wisconsin, she graduated from the Aveda Institute, completed an assistant program at Mizu Salon in NYC, and decided to expand her skillset into barbering at Freeman’s Barbershop. Courtney has styled for countless fashion events, film and theater, print and online publications (including *Vogue*), and is now working for Dior as the lead wig stylist. (In *The Other Mozart*, Courtney sculpts Sylvia’s hair – it is all her real hair!) www.courtneybednarowski.com

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<th>Price</th>
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<tbody>
<tr>
<td>Coke, Diet Coke, Sprite and Ginger Ale</td>
<td>$3.00</td>
</tr>
<tr>
<td>Unsweetened Iced Tea and Water</td>
<td>$3.00</td>
</tr>
<tr>
<td>Lemonade</td>
<td>$3.00</td>
</tr>
<tr>
<td>Coffee, Mocha or Hot Chocolate</td>
<td>$1.00</td>
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## SWEETS

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<tr>
<td>Chocolate Chip/Oatmeal Raisin Cookies</td>
<td>$3.00</td>
</tr>
<tr>
<td>Rendezvous Hard Candies</td>
<td>$4.00</td>
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<tr>
<td>Chocolate-covered Peanuts/Raisins</td>
<td>$4.00</td>
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<tr>
<td>Haribo Gummy Bears</td>
<td>$4.00</td>
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<tr>
<td>North Country Caramel Corn</td>
<td>$8.00</td>
</tr>
<tr>
<td>B.T. McElrath Chocolate Bites</td>
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<tr>
<td>Sweet Street Brownie</td>
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<tr>
<td>Miss Marjorie’s Plantains (vegan)</td>
<td>$5.00</td>
</tr>
<tr>
<td>Pop Daddy Original Olive Oil &amp; Sea Salt Popcorn</td>
<td>$5.00</td>
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## SAVORY

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</tr>
<tr>
<td>Pop Daddy Peppercorn Ranch Pretzels</td>
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## SUGAR FREE – LAKEROL CANDY

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<td></td>
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</tr>
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</tr>
<tr>
<td>Thomas J. and David L. Block-Easterday Scholarship Fund for Youth Tickets</td>
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<td>Endowment for Arts Education</td>
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<td>Maxine A. Eyestone Endowment</td>
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<tr>
<td>Foster Swift Collins &amp; Smith Law Firm Endowment for Jazz Performance and Education</td>
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<tr>
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<tr>
<td>In The Wings @ Wharton Center</td>
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<tr>
<td>Jazz and Classical Music Endowment</td>
</tr>
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<tr>
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<tr>
<td>Larry P. Lee Endowment for Youth &amp; Family Access to the Arts</td>
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<tr>
<td>Joseph and Jeanne Maguire Endowment for Jazz</td>
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<tr>
<td>Mansfield Family Foundation Endowment for Seats 4 Kids</td>
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<tr>
<td>Martha Miller Maxwell Endowment for Arts Education</td>
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<td>Joanne N. and E. Jerome McCarthy Endowment for Arts Education</td>
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<td>Richard D. McLellan Endowment for Dance Performance</td>
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<td>MSU Federal Credit Union Institute for Arts &amp; Creativity Endowment</td>
</tr>
<tr>
<td>Dennis &amp; Deborah Muchmore Backstage Endowment</td>
</tr>
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</tr>
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<tr>
<td>Shelley and Richard Pulliam Endowment for Youth Tickets</td>
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<tr>
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<td>Tom and Mary Kay Shields Endowment for Musical Theatre</td>
</tr>
<tr>
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<tr>
<td>Drs. Lou A. and Roy J. Simon Endowment for Jazz Performance/Education</td>
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<td>Richard C. and Sharon M. Smith Endowment</td>
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<tr>
<td>Richard Sneary Endowment for Musical Theatre and Arts Education</td>
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<td>Karen E. Spak and Dale K. Howe Endowment for Arts Education</td>
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<td>Harvey and Barbara Sparks Endowment for Arts Education</td>
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<td>Frank A. Tecce Discretionary Endowment</td>
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<td>Joe &amp; Maggie Trevino Performing Arts Education</td>
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<td>Watson-Shannon Management Internship</td>
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<td>Richard D. Weingartner Arts Education Endowment</td>
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<td>Wharton Center Enhancement Endowment Fund</td>
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<td>Joan Wright Endowment for Young Playwrights Festival and Arts Education</td>
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<tr>
<td>William Wright Endowment for New Works &amp; Initiatives</td>
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