

## Upcoming Events:



### VAGINA MONOLOGUES

CENTERSTAGE FEBRUARY 7<sup>TH</sup> & 8<sup>TH</sup>

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### BILL T. JONES / ARNIE ZANE DANCE COMPANY

CHAPEL / CHAPTER

MAINSTAGE FEBRUARY 9<sup>TH</sup>

### FORUM: GLOBAL PUBLIC HEALTH

LAURIE GARRETT & STEPHEN LEWIS

MAINSTAGE FEBRUARY 13<sup>TH</sup>

### THE SPOTLIGHT

DIRECTED BY OMAR SANGARE ADAMS MEMORIAL THEATRE FEBRUARY 15<sup>TH</sup>

### 3<sup>RD</sup> ANNUAL

STEP COMPETITION

MAINSTAGE FEBRUARY 23<sup>RD</sup>

### CAP AND BELLS & SYMPHONIC WINDS PRESENT

SWEENEY TODD

CENTERSTAGE FEBRUARY 21<sup>ST</sup> TO 23<sup>RD</sup>

### ELECTRA

BY SOPHOCLES

CENTERSTAGE MARCH 5<sup>TH</sup> TO 8<sup>TH</sup>

### INISH: TORANN NA DTONNTA

(THE SOUND OF THE WAVES)

ADAMS MEMORIAL THEATRE MARCH 7<sup>TH</sup> & 8<sup>TH</sup>

ROMANCE LANGUAGES ROUNDTABLE DIRECTING STUDIO

MARCH 8<sup>TH</sup>

### MASTER CLASS WITH FLAMENCO DANCER

SOLEDAD BARRIO

ADAMS MEMORIAL THEATRE MARCH 8<sup>TH</sup>

### NOCHE FLAMENCA & SOLEDAD BARRIO

THE LADY FROM THE SEA

MAINSTAGE MARCH 9<sup>TH</sup>

### SANKOFA

SPRING CONCERT

MAINSTAGE APRIL 4<sup>TH</sup> & 5<sup>TH</sup>

For more information go to:

<http://62center.williams.edu>

Or Call: (413) 597-2425

Tuesday-Saturday 1 pm to 5 pm



## STALWART ORIGINALITY

New Morning for the World:

DAYBREAK OF  
**FREEDOM**

by JOSEPH SCHWANTNER



NEW TRADITIONS IN BLACK PERFORMANCE

Williams College  
and  
Africana Studies Program

Presents

Stalwart Originality

**New Morning for the World:  
Daybreak of Freedom**

Selected Speeches by  
Dr. Martin Luther King, Jr.

Music by  
Joseph Schwantner

Read by  
Omar Sangare

Performed by  
The Symphonic Winds

Directed by  
Steven Dennis Bodner

**February 3<sup>rd</sup>, 2008**

*There will be no intermission*

**Featured Upcoming Events:**

BILL T. JONES/ARNIE ZANE  
DANCE COMPANY

CHAPEL/CHAPTER

FEBRUARY 9<sup>TH</sup> | 8:00 PM

MAINSTAGE

"Chapel/Chapter is a riveting experience" – New York Times

A multi-disciplinary collaboration that incorporates movement, film, original music, and spoken text, Bill T. Jones conceived Chapel/Chapter as part of his quest to redefine the idea of the sacred space. *Chapel/Chapter* asks the audience: How do we create a sacred space when there is evil in the world? What is the relationship between the sacred and the profane, between good and evil, and do they need each other to survive? *Chapel/Chapter's* spirit is conveyed through live music performed by an ensemble of contemporary musicians. The Harlem based Bill T. Jones/Arnie Zane Dance Company redefined the duet form and foreshadowed issues of identity, form, and social commentary that would change the face of American dance.

ELECTRA  
BY SOPHOCLES

DIRECTED BY SAM GOLD

MARCH 5<sup>TH</sup> TO 8<sup>TH</sup>

CENTERSTAGE

*Electra* is widely considered to be Sophocles's best character drama due to the thoroughness of its examination of the morals and motives of Electra herself. After Electra's father, King Agamemnon, returns from the Trojan War, his wife, Clytemnestra, and her lover, Aegisthus, murder him. Sophocles's play deals with Electra's intense desire for revenge in the years following her father's murder. Sophocles's version of the Electra story was written around 410 BCE.

## Dance Program Faculty and Staff:

Lipp Family Director of Dance,  
Choreographer & Instructor .....Sandra L. Burton  
Assistant Director of Dance,  
Choreographer & Instructor .....Holly Silva  
Professor of Music,  
Music Department .....Ernest D. Brown  
Guest Musical Director for Dance  
Company and INISH .....John Sauer  
Production Manager .....Mary Pfister  
StalwART Coordinator .....Isabelle Holmes  
StalwART Graphic Designer .....Julia Kwinto

## '62 Center Costume Shop Crew

Julia Cordray, Karina Godoy, Nora Morse, Meghan Nidever,  
Katherine Nolfi, Morgan Phillips-Spotts, Lisa Sloan

## '62 Center Scene Shop Crew

Benjamin Byrne, Katherine Foster, Jane Gimian, Eben Hoffer,  
Christopher Liguori, Ralph Morrison, Lawrence O'Boyle,  
Zachary Safford, Teresa Shirkova

## '62 Center Events Student Staff:

Robin Allemand, Eric Anderson, Betsy Assoumou, Pakinee (Ta) Banchiun, Lindsay Bouton, Ashley Carrera, Aditi Chaturvedi, Jessica Clarke, Janay Clyde, April Davison, Krystal Duffus, Samuel Empson, Alison Gaby, Kathryn Gagne, Lauren Graves-Barrett, Peter Gordon, Giana Hutton, Elise Johnson, Ariel Kavoussi, Sarai Kearse, Bomy Lee, Joseph Mastracchio, Shawna McArdle, Kimberly Middleton, Henry Montalbano, Marcus Morrisette, Ellen Nicholson, Marco Sanchez, Rachel Savain, Nathan Shipee, Terrence Tamm, Tyler Ware, Bernita Washington, Kristen Williams, Lashonda Williams, Emanuel Yekutiel

## '62 Center Staff

Manager, Performances and Events .....Randal Fippinger  
Asst. Mgr., Performances and Events .....M. Willa Simon  
Technical Supervisor .....Cosmo Catalano  
Technical Director, MainStage .....Nathaniel T. Wiessner  
Sound & Media Supervisor .....Brad Berridge  
Costume Shop Supervisor .....Barbara A. Bell  
Costume Stitcher .....Margaret Bye  
House Manager .....Corissa Bryant

Williams College

# SYMPHONIC WINDS

Steven Dennis Bodner, *music director*

## Flute/Piccolo

Sophie Glickstein '10  
Molly Jackson '10  
Meghan Ramsey '08  
Anne Royston '08

## Oboe

Benjamin Cohen '10  
Joseph Gross '10

## English Horn

Ian Jessen '07

## E-Flat Clarinet

Hannah Smith-Drelich '10

## Clarinet

Kimberly Davis '08  
Laura Staugaitis '11  
Alexander Taylor '10  
Akemi Ueda '11  
Anna Weber '08  
Sarah Willey '09

## Bass Clarinet

Daniel King '09

## Bassoon

Jonathan Berch '09  
Michelle Huddy (UM)

## Soprano Saxophone

Emily Yu '11

## Alto Saxophone

Brad Bator (DHS)  
Christopher Ting '10

## Tenor Saxophone

Christopher Law '10

## Baritone Saxophone

Jacob Hopkins (DHS)

## Trumpet

Thomas Sikes '11  
Jacob Walls '11  
Benjamin Wood '08

## Horn

Kimberly Elicker '09  
Peter Gottlieb '11  
Elizabeth Irvin '10

## Trombone

Andrea Currie '10  
Casey Lyons '11  
Matthew Stebbins '08 (UM)  
Mac Walton '08

## Euphonium

Emily Maclary '10

## Tuba

Aaron Bauer '11

## Timpani

Scott Smedinghoff '09

## Percussion

Alexander Creighton '10  
Nicholas Gleason (UM)  
Christina Lee '08  
Noah Lindquist '08

## Piano

Elizabeth Schwartzman '08

## Celeste

Eric Kang '09

## Synthesizer

Brian Simalchik '10

## String Bass

Alex Johnson '10

## Librarian

Anna Weber '08

Special Thanks to Professor David Eppel

**Joseph Schwantner: New Morning for the World**  
(1982, arr. 2007)

*Now is the time to rise from the dark and desolate valley of segregation to the sunlit path of racial justice.*

**ABOUT THE WORK**

Undoubtedly one of the most significant leaders of the American civil rights movement, Martin Luther King, Jr. (January 15, 1929–April 4, 1968) was also one of this country’s greatest orators. A Baptist minister by training, King became a civil rights activist early in his career, leading both the Montgomery Bus Boycott and also the 1963 March on Washington; in 1964, King became the youngest person to receive the Nobel Peace Prize. After his assassination, King was posthumously awarded the Presidential Medal of Freedom by President Jimmy Carter in 1977, and Martin Luther King Day was established as a national holiday in the United States in 1986.

Joseph Schwantner composed *New Morning for the World: Daybreak of Freedom* as a memorial to “a man of great dignity and courage whom I had long admired” in 1982. Commissioned by the American Telephone and Telegraph Company for a tour of the Eastman Philharmonic and its conductor David Efron, the work was premiered with the Pittsburgh Pirates star Willie Stargell as narrator, on January 15, 1983—the date that would have been King’s 54<sup>th</sup> birthday. This past November, the Symphonic Winds presented the New England premiere of the wind ensemble transcription created by Nikk Pilato, member of the University of Louisville music faculty.

Paying homage to the power and resonance of King’s speeches, Schwantner chose to incorporate several of King’s most prominent texts in the work and, as in Copland’s *Lincoln Portrait*, the ensemble and speaker carry an equal narrative burden. Dr. King’s words are supported and illustrated by an instrumental fabric of unusual variety and flexibility that confirms that imitation is the sincerest form of flattery—in his score, Schwantner tries to evoke the dignity, passion, conviction, and strength that were the hallmarks of King’s character. Schwantner chose four texts of King’s to serve as the foundation of the piece: *Stride Toward Freedom: The Montgomery Story* (1958), which is King’s early autobiography and his full account of the Montgomery bus strike, the classic story of nonviolent resistance in America; “I Have a Dream” (1963) the speech, regarded alongside

realized not by imitating Europeans but by pursuing and preserving their own “stalwart originality.”  
–“Blues Aesthetic” by Lorenzo Thomas

*Stalwart Originality: New Traditions in Black Performance* was founded in 2000 by Annemarie Bean and Sandra L. Burton

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**Stalwart Presents**

**African Film Festival Traveling Series 2007-2008**

February 18<sup>th</sup> to 22<sup>nd</sup> | Paresky | free

**Shorts**

*MAMA PUT*

Seke Somolu, Nigeria, 2006, 30m.

*MEOKGO AND THE STICK FIGHTER*

Teboho Malatshi, South Africa/Lesotho, 2006, 19m.  
(Sotho with English subtitles)

*MENGED*

Daniel Taye Workou, Ethiopia, 2006, 32m.  
(Amharic & Italian with English subtitles)

*GROWING STRONGER*

Tsitsi Dangarembga, Zimbabwe, 2005, 30m.  
(English & Shona with English subtitles)

**FEATURES**

*LES SAIGNETTES*

Jean-Pierre Bekolo, Cameroon, 2005, 92m.  
(French with English subtitles)

*JUJU FACTORY*

Balufu Bakupu-Kanyinda, Democratic Republic of Congo, 2006, 97m.  
(French with English subtitles)

*A LOVE DURING THE WAR*

Oswalde Lewat-Hallade, Cameroon, 2005, 63m.  
(French, Swahili and Lingala with English subtitles)

*CLOUDS OVER CONAKRY*

Cheick F. Camara, Guinea, 2007, 115m.  
(French & Malinke with English subtitles)

*MOVEMENT (R)EVOLUTION AFRICA (6)*

See website for listing: <http://www.williams.edu/go/stalwart>

excellent!"). Founded in 2006, the Williams Chamber Winds is a subset of the Symphonic Winds that embraces a flexible approach to instrumentation and repertoire, performing works for any combination of instruments, from wind octet to brass choir to chamber orchestra. The Chamber Winds will be collaborating with Cap-and-Bells for a performance later this month of Stephen Sondheim's Sweeney Todd.

Artist-in-Residence at Williams College, **Steven Dennis Bodner** is in his eighth year as Music Director of the Symphonic Winds and Chamber Winds at Williams, where he also teaches classical saxophone, coaches chamber music, and teaches classes in music fundamentals and aural skills acquisition. He earned a B.A. in philosophy and a B.M. in saxophone performance from Miami (OH) University in 1997, and a M.M. in wind ensemble conducting with academic honors and distinction in performance from New England Conservatory in 1999. He is presently a candidate for his Ph.D. in Music Education at the University of Massachusetts, Amherst, where he conducted the Youth Wind Ensemble for four years and was Interim Director of Bands, 2002-2003. He has taught at the Hartwick College (2002) and South Shore Conservatory (2003) Summer Music Festivals, as well as in the New England Conservatory Preparatory School (1999-2004); in demand as a guest conductor and clinician, Steven has guest conducted ensembles and adjudicated festivals in Massachusetts, Vermont, New York, Maine, Ohio, and Virginia. An advocate for the creation and performance of new music, he has commissioned and premiered numerous works both for wind ensemble and for saxophone. His primary conducting teachers include Frank Battisti, Malcolm W. Rowell, Jr., Gary Speck, and Gunther Schuller.

Also active as a saxophonist, Steven frequently performs with both the Williams Chamber Players and the Berkshire Symphony Orchestra, and he has also played in stage performances at the Massachusetts Museum of Contemporary Art and the Williamstown Theater Festival. His primary saxophone teachers were Michèle Gingras and Kenneth Radnofsky.

**Stalwart Originality** is a gathering of scholars and performers of the black experience in a unique conference which attempts to integrate practice and theory in a manner similar to the generation of black performance itself.

Addressing the American Negro Academy in 1897, W.E.B. DuBois stated that African-American people were "a nation stored with wonderful possibilities of culture" that could be

Lincoln's *Gettysburg Address* as one of the finest speeches in the history of American oratory, given from the steps of the Lincoln Memorial to over a quarter million people who sprawled onto the National Mall after the march on Washington; "Letter from Birmingham Jail" (1963), a passionate statement of his crusade for justice; and "Behind the Selma March" (also known as "How Long, Not Long") (1965), the speech given on the steps of the Alabama state capitol building after the second march from Selma, two weeks after the brutality of "Bloody Sunday" led to the abrupt end of the first attempted march.

## ABOUT THE COMPOSER

Joseph Schwantner (b. 1943) was the first composer-in-residence with the Saint Louis Symphony Orchestra as part of the Meet the Composer/Orchestra Residencies Program in 1982-1985; now, Schwantner has been recently selected as the composer for the second cycle of the nation's largest commissioning consortium of orchestras, the Meet the Composer/American Symphony Orchestra League "Ford Made in America" program, which has given 65 small-budget orchestras representing all 50 states an opportunity to engage their communities with the work of established American composers of international repute. Living in Spofford, New Hampshire, Schwantner is originally from Chicago, receiving his musical and academic training at the Chicago Conservatory and Northwestern University (M.M. 1966, D.M.A. 1968), where he studied with Alan Stout and Anthony Donato. Previously, he served on the Yale, Eastman and Juilliard faculties and is a member of the Board of the American Academy of Arts and Letters. Among numerous accolades and awards, Schwantner won three BMI Student Composer Awards for his early works, received two Grammy nominations (for *Magabunda* and *A Sudden Rainbow*, both recorded by the Saint Louis Symphony, Leonard Slatkin conducting) and won the 1979 Pulitzer Prize for his *Aftertones of Infinity* (1978). He was the subject of a television documentary entitled *Soundings* produced by WGBH in Boston.

While his earliest ensemble experiences were playing tuba in his high school orchestra, it was his training on guitar (classical, folk, jazz), began at the age of eight with Robert Stein, that influenced his compositional style most significantly. As Schwantner recalls:

I didn't realize until many years later just how important the guitar was in my thinking...to get to the bottom line, when I think about my music, its absolutely clear to me the profound influence of the guitar in my music. When you

## ABOUT THE ARTISTS

look at my pieces, first of all is the preoccupation with color. The guitar is a wonderfully resonant and colorful instrument. Secondly, the guitar is a very highly articulate instrument. You don't bow it, you pluck it and so the notes are very incisive. My musical ideas, the world I seem to inhabit, is highly articulate. Lots of percussion where everything is sharply etched, and then finally, those sharply articulated ideas often hang in the air, which is exactly what happens when you play an E major chord on the guitar. There are these sharp articulations, and then this kind of sustained resonance that you can easily do in percussion—a favorite trick of mine! I think it is right in my bone marrow.

While many of Schwantner's early works were freely serial, his more recent works exhibit an idiosyncratic, eclectic compositional style marked by an individual brand of tonality and a fascination with timbre (especially in his typically extended percussion sections and his impressionistic tone colors), juxtaposed instrumental groupings, and pedal points. He often employs a timbral and textural technique he refers to as "shared monody"—when a melody is shared by partial doublings among several instrumental voices. According to Schwantner, this technique is "a single, linear event that is melodically shared by many players, with each single player entering and sustaining a different pitch of the theme in order." With this technique, Schwantner is able to convert his irregularly-swaying, minimalist-leaning rhythmic ostinati into shimmering harmonic masses (the rhythmic becomes harmonic, the horizontal becomes vertical). His more recent works show the influence of minimalism, particularly in the repeated rhythmic and melodic figurations of works such as the Percussion Concerto, and his interest in orchestral color remains paramount. His most extroverted pieces have a boisterous, even theatrical quality, and have earned an important place in the American orchestral repertory, and have helped win an audience for new music." Just as important as Schwantner's music is to the contemporary orchestral repertory, it has found an equally secure and appreciative home in the wind ensemble repertory, too. His trilogy of wind ensemble works—*and the mountains rising nowhere* (1977), *From a Dark Millennium* (1980), and *In Evening's Stillness* (1996)—are considered among the most significant pieces for the medium, and his recent *Recoil* has received much critical acclaim.

*Whenever [the dream] is fulfilled, we will emerge from the bleak  
and desolate midnight of man's inhumanity  
to man into the bright and glowing daybreak of freedom and  
justice for all of God's children.*

**Omar Sangare** graduated from the Theater Academy in Warsaw, Poland, where he studied with the Oscar winning director, Andrzej Wajda. He was awarded a scholarship to The British American Drama Academy in Oxford, England. While there he worked with Derek Jacobi, Alan Rickman, Michael Kahn, and Jeremy Irons. Dr. Sangare holds many film, television, and radio credits. For his one-man drama "True Theater Critic," he was voted The Best in Acting by The New York International Fringe Festival. Recently, the New York press acclaimed his lead part in the Arena Players Repertory Theater production of "Othello." Barbara Delatiner wrote for "The New York Times"—"Omar Sangare was born to play Othello!" His published literary work includes two books of poetry "Landscape of the Soul" and "Postscriptum"; collections of bestselling short stories titled "Tales for Old Horse," "Tales for Black Sheep," "Tales for Decent Man"; as well as many essays and articles for various magazines and newspapers. Accompanied by great American writers such as Robert Pinsky, and Susan Sontag he promoted his Polish literature in the United States. In 2003, he released his first solo album, "ON." He also recorded Polish Christmas Carols for television TVP1 in Poland. Through many years Dr. Sangare became a well-known person in Poland. See more: [www.omarsangare.com](http://www.omarsangare.com)

**The Williams Symphonic Winds** is a 60-70-member ensemble dedicated to presenting innovative and provocative performances that seek to juxtapose traditional chamber/large wind ensemble repertoire with the most significant music written today. A leading proponent of the performance of new music on campus, the Symphonic Winds has commissioned and premiered works by composers Lukas Foss, Michael Torke, John Frantzen, Michael Weinstein, Dana Wilson, Williams alum Judd Greenstein '01, Williams student Benjamin Wood '08, and Williams music department chair David Kechley; given the American premieres of several works by Louis Andriessen; and in the coming years will be premiering works by Judd Greenstein, Ileana Perez Velazquez, Jonathan Newman, and Chen Yi. Recognized as one of the premier wind ensembles in New England, the Symphonic Winds performed at the 2006 College Band Directors National Association Eastern Division Conference. The ensemble has received the praise of numerous composers, including most recently: Roberto Sierra (who described a performance of his *Cuentos* as "beautiful" and "wonderful"); David Maslanka (who praised the ensemble's "energized and enthusiastic performance" of *Golden Light*) and Nancy Galbraith (who wrote, "Your ensemble is quite wonderful, and your performance of *Danza de los Duendes* was