



The Clarice presents

Oswaldo Golijov's *Falling Out of Time*

Saturday, November 5, 2022 • 8PM

DEKELBOUM CONCERT HALL

AT THE CLARICE SMITH PERFORMING ARTS CENTER

VAS

VISITING ARTIST SERIES

UNIVERSITY OF
MARYLAND

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Dedicated to The Parents Circle Family Forum (theparentscircle.org) and to Ruth & Mario Berchole; Colleen & Bob Cording; Cecilia & Néstor Fiore; Paula & Haim Gromadzyn; Michal & David Grossman; Regan & David Harrington; and Cathy & Frank Vellaccio.

Falling Out of Time is presented with support from The John and Marcia Goldman Foundation, The Irving Harris Foundation, Pamela and David Hornik, Jennie and David Jadow, Martin Peretz and the Berkshire Taconic Community Foundation. *Falling Out of Time* was commissioned by Silkroad, a commission made possible thanks in part to support from the Alice L. Walton Foundation and the Barr Foundation. Silkroad is grateful to the members of the College of the Holy Cross in Worcester, MA, for their partnership in the development of this work. *Falling Out of Time* premiered at Brooks Hall at The College of the Holy Cross on October 31, 2019.

With thanks to Kinan Azmeh, Anthony Barbir, Eduardo A. Braniff, Jonathan Brill, Mary Pat Buerkle, Carole Charnow, Meghan Coleman, Lou Cove, Nicholas Cords, Kathy Fletcher, Anne Gottlieb, Tim Grassel, Deborah Harris, Vanessa Hoheb, Isabelle Hunter, Yonca Karakilic, Liz Keller-Tripp, Golnar Khosrowshahi, Yo-Yo Ma, Ben Mandelkern, Karen Ouzounian, Deborah Rutter, Jessica Shuttleworth, Hillel Sommer, Sara Stackhouse, Lori Taylor, Jason van Eyk and Wu Man

Production Staff

Charlie Campbell, monitor engineer
 Cristin Canterbury Bagnall, executive producer (the shepherd)
 Lauren Cavanaugh, stage manager
 Aaron Copp, production manager and lighting designer
 Cat J. Cusick, lighting director
 Jody Elff, sound engineer
 Johnny Gandelsman, music director
 Maile Okamura, costume designer
 Mikiko Suzuki MacAdams, scenic designer
 Camilla Tassi, projection design, based on art work by Mary Frank
 James Woodard, company manager

Tour Management

Johnny Gandelsman, In a Circle Records
 Cristin Canterbury Bagnall, BroadBand Collaborative

Presented by The Clarice
Oswaldo Golijov's *Falling Out of Time*

A Tone Poem in Voices

Text adapted by Oswaldo Golijov from the novel by David Grossman

Translation from Hebrew by Jessica Cohen

Biella da Costa, woman

Nora Fischer, centaur

Yoni Rechter, man

Dan Brantigan, *trumpet & flugelhorn*

Hannah Collins, *cello*

Shawn Conley, *acoustic bass, electric fretless bass*

Jeremy Flower, *electric guitar & modular synthesizer*

Johnny Gandelsman, *violin*

Mario Gotoh, *viola*

Shane Shanahan, *percussion & drum set*

Mazz Swift, *violin*

Reylon Yount, *yangqin*

- I. *Heart Murmur*
- II. *Night Messengers*
- III. *Come, Chaos*
- IV. *Step*
- V. *Come, Son*
- VI. *In Procession*
- VII. *Pierce the Skies*
- VIII. *Walking*
- IX. *If You Meet Him*
- X. *Fly*
- XI. *Go Now*
- XII. *Ayeka (Where Are You?)*
- XIII. *Breathe*

Performed without intermission. Recording available on In a Circle Records.

This performance is supported in part by the Maryland State Arts Council and The Morris & Gwendolyn Cafritz Foundation.



THE MORRIS & GWENDOLYN
CAFTRITZ FOUNDATION

Falling Out of Time

You—
Where are you?
What are you?
And how are you there?
And who are you there?

Falling Out of Time is a journey to nowhere—or more accurately, a journey to *nowhere*. For the dead are no longer in time or place, and those who love them and would follow them must seek a route beyond linear boundaries. This is a kind of madness, and a kind of truth.

The seed of this musical project was sown at a 2002 encounter between Osvaldo Golijov and Yitzhak Frankenthal, founder of The Parents Circle, an organization of Israelis and Palestinians who have lost family members to the ongoing conflict. Mr. Frankenthal shared the story of a bereaved father who could not reconcile himself to leaving his dead son and reentering the world of time. For many days he remained at his son's side, at night sleeping upon the grave. Narrating with his actions a story of madness and truth.

The seed found soil 12 years later, when Osvaldo read David Grossman's brilliant, almost unbearable novel about a man who walks, a father who describes with his feet impossible, ever-widening circles, driven to go to his dead son.

The notion of losing one's child conjures, in Osvaldo's words, the utmost pain imaginable, a supernova of pain. Is it madness to try to translate such experience into words, into music? Perhaps. A supernova is very big. But as one of the characters says, there is "Great, definitive death"—boundless, eternal, immortal—and then there is "Your single, little death, / inside it."

In a sense, it is the "single, little death" that both David Grossman and Osvaldo take for their starting points. They enter the fathomless through the particular, the palpable, the present. One foot placed in front of the other. One heartbeat at a time. *Ka-thunk. Ka-thunk.* We are very much *in* time—music is nothing if not an organization of time—and in motion. The father is joined by other townsfolk, each having lost a child; each railing against circumstance; each compelled on a relentless walk of resistance at once mad and true. The heartbeat and the walking, the walking and the heartbeat. The body's humble metronomes—the very movements that separate the living from the dead—allow the journey.

We find a crucial counterpoint to these rhythms in the questions that erupt from the walkers. Osvaldo, for whom the novel is "a book of questions," has distilled from it three, which we hear again and again. At times a cry to pierce the sky, at times an echo swollen with tenderness: *Where are you? Who are you there? How are you there?* To ask, a form of madness. To refrain from asking, another.

And the questions themselves contain echoes of the sorely missed children — indeed, of all children: their lovely doggedness, their lively insistence on asking the

unanswerable. We all go in circles, children with their hunger to know *why? where? who? how?* and grownups who in suffering find we have not lost the appetite: “teach me – as I not long ago / taught you – / the world and all its secrets.” All of us circling, circling, until in time we come to perceive that perhaps the “walk itself is both / the answer and the question.”

*

“Great, definitive death” touches us all, yet grief is always isolating. Each “single, little death” inflicts its separate suffering, a unique exile. Even parents mourning the same child do not share the same grief.

A coda to the story about the bereaved father who could not bear to leave his son’s grave: When Mr. Frankenthal heard about this man, he went to the cemetery. And remained there. Day and night he kept company with this man, until he was able to rise back up and reenter the world and time.

Perhaps more than an act of making art, the joining of Osvaldo’s musical voice to David Grossman’s literary one is an act of accompaniment. And by collaborating with the Silkroad Ensemble in the creation of this piece, Osvaldo widens the circle of accompaniment. Accompaniment is not a cure for grief. But it may be the opposite of madness.

Sitting shiva, the Jewish custom of gathering around the bereaved for seven days after a death, is a ritualized form of accompaniment. *Falling Out of Time*, with its ever-expanding circles of community—from the townsfolk in the novel to the musicians bringing it to the stage—might be thought of as a walking shiva, an act of accompaniment that remains, like the breath of the living, in motion.

There is
breath
there
is breath
inside the pain
there is breath

— Program Notes by Leah Hager Cohen

I

We hear two weary voices humming a lament over a murmuring heart and ticking clocks. We see the Centaur: half-writer, half-desk. He tells us that the only way he has to understand the death of his son is by re-creating it as a story (“There is a man. There’s a woman. He will walk. She will not”). We see the Man, and the Woman, his wife. The Man can’t bear staying at home any longer and decides he has to go “*there*, to him.” His wife despairs (“there’s no *there*”). The Man sings of the night when messengers came to their home to tell them about their son’s death (“they...mercifully, quietly, stood at the threshold and gave us the breath of death”). His wife brings that night into the present and addresses the messengers (“Don’t be afraid. I did not shout when he was born, and I won’t shout now either”). Man, Woman and Centaur sing of falling into a void—the absence created by the child’s death (“Come, Chaos”). The Woman climbs atop a belfry and sings of her husband who walks in circles on the hills surrounding their town (“step, another step”). In a hallucination, the Walking Man conjures up his son: he “empties” his own body so that his son can enter it and live there the rest of his un-lived life (“...hurry, my boy... everything now is yes”). The Centaur tells how some of the townsfolk who are also bereaved see the Walking Man, leave their homes and follow him into the hills: a midwife, her husband the cobbler, a mute net mender, an elderly math teacher. They all walk in a procession towards a barren hill (“it is the brain of the universe... It has no wails, no thoughts. It has no answers, and no love”).

II

We hear a cry piercing the skies. There is no answer, only a faint echo. The Walking Man sings of hovering between here and *there* (“I’m walking my mind away”). The music turns into a mantra from which the Centaur emerges (“It breaks my heart, my son, to think...I have found the words.”) The Centaur then addresses the Walking Man (“If you meet him...will you tell him of his brother born after him? Will you tell him that you gave his dog to a boy in the street?”). One of the walkers (voiced by the Centaur) sees a fly landing on a green leaf without noticing that a spider had built his web. The fly is trapped and killed. (“What? What is it you know now, that you did not know the moment you were spawned?”) As the Walking Man realizes the futility of his walk and stops (“You were right, Woman, there’s no ‘there’”), the Woman Atop the Belfry sees him far away and blesses him (“Go now, be like him. Conceive him, yet be your death, too...and there, my love, among the shadows of father-son, there will come peace – for him, for you”). Giant, Momus-like drums erupt. The Walking Man hollers a string of questions to his son (“Where? Where are you? How are you there? And who are you there?”) The stars mock his questions. A cry pierces the skies. There is no answer. Only a faint echo. We hear the voice of a boy (“There is breath, there is breath. Inside the pain. There is breath”).

I. Heart Murmur

CENTAUR: It's like a murmur,
inside my head,
it never stops
a dry rustle, dead leaves,
and there is someone
treading on them

Like a story...
I have to tell it like a story.
Find the words to understand
what happened to me...to him...
because he'll never, never...

It's like a murmur... a buzz...
inside my head...

MAN: I will go there, to him
There, to him.

WOMAN: There's no 'there'
He's not.
He's not, and not,
and not.

CENTAUR: Where?
Where's "there"?
What's "there"?

CENTAUR: Find the words
to understand
Write it down
like a story:
There's a man
There's a woman
He will walk
She will not.

MAN WHO

WILL WALK: No
It's impossible
that we,
that the sun,
the clocks,
the moon,
the couples,
that blood in our veins,
that spring and autumn,
that things just are.

II. *Night Messengers*

MAN: At night,
people came
They carried a message
in their mouths
They walked a long way,
quietly grave,
And perhaps, as they did so,
they stole a taste, a lick.
With a child's wonder
they learned they could hold
death in their mouths
like candy made of poison
to which they are miraculously
immune.

We opened the door,
We stood there,
you and I,
shoulder to shoulder,
they
on the threshold
and we
facing them,
and they,
mercifully,
quietly,
stood there and
gave us
the breath
of death.

WOMAN: I knew, tonight
you would come.
Don't be afraid,
I did not shout
when he was born, and
I won't shout now either.

III. *Come, Chaos*

WOMAN: Come, Chaos
Come, Chaos

MAN: I saw
one eye
weeping
and one eye
crazed.
A human eye,
extinguished,
and the eye
of a beast
soaked with blood,
insane,
peered out at me.

CENTAUR: Now,
for a moment,
they sink.
Both not saying
the same words.
Not bewailing him,
for now,
but bewailing the
music
of their previous
life, the
wonder of simplicity,
levity.

I cannot see you,
not with my human
eye.

WOMAN, MAN & CENTAUR:

The earth
opens its mouth
and swallows us (them).

MAN: Here I fall—
I do not fall.
I fall—
I do not fall.

CENTAUR: Stop!
Return to her,
Return...

IV. *Step*

**WOMAN ATOP
THE BELFRY:**

Step.
Another step.
He walks
and walks
to him.
He is
an unleashed question,
an open shout.

My heart beats:
he walks.
My blood pounds:
he walks.

No.
I did not go there.

Atop a belfry
I walk alone now
in circles
slowly, slowly,
nights, days,
while he
on the hilltops,
facing me,
days, nights
orbits his
own circle.

V. *Come, Son*

WALKING MAN: Look at me, my son:
 Here I am not.
 Come!
 I am not here.
 The house is yours.
 My blood your blood.

Come,
 be present,
 vibrate,
 laugh,
 everything now is yes.
 so love,
 burn,
 lust,
 fuck.

Quick, my child,
 my eyelids tremble!
 Quick,
 devour,
 be deep,
 be sad,
 rage,
 rave,
 hurry, my child,
 dawn is rising!
 Touch a warm body,
 a woman,
 breasts in your hands,
 the head of a newborn child, unborn
 to you.

No, Stop—
 Go back
 to rest,
 to obscurity,
 to oblivion,

just do not see
 with my own eyes
 what happened
 to you.

VI. *In Procession*

(Townspople are drawn into the WALKING MAN's journey; all characters are voiced by the CENTAUR)

CENTAUR: Look there: It's the midwife and her husband, the cobbler.
They walk behind the Walking Man.

MIDWIFE: Y-y-y-esterday she
W-w-w-ould have been five

COBBLER: Poisoning your soul again?

MIDWIFE: W-w-w-hat is in your
m-m-m-outh? Open!

COBBLER: Don't touch!
Leave it!

MIDWIFE: Th-th-th-there's blood...
Sp-p-p-it the nails!

CENTAUR: And look, look, there!
It's the mute net-mender.

NET MENDER: Agh...agh...

CENTAUR: And the elderly math teacher
muttering his equation, like Spinoza:

ELDERLY

MATH TEACHER: The object—*the life of the son*—
must never be located in the universe
at a distance
from which the father—*the observing subject*—
may encompass all of him
with one gaze
from beginning to end.

CENTAUR: ...and they groan... and trip...and stand...
walking half asleep...
behind the walking man...

A wail rolls over the desert.
They walk towards
a cliff cut
into round smooth mountain:
A barren brain-hill.
It pulsates, perhaps
once in a thousand years.

It is the brain of the universe
It is not what emits the wail
It is desolation.
Only desolation.

Mute and deaf and
flat
It has no wails
No thoughts
It has no answers
and no love.

SILENCE

VII. *Pierce the Skies*

Instrumental

VIII. *Walking*

WALKING MAN: Walking,
 Walking my mind away
 My head rests on your shoulders
 Walking,
 Sleeping my mind away
 I don't know
 who carries whom

CENTAUR He walks,
 Puts himself
 to sleep

WALKING MAN: My legs
 lift slowly
 from the earth

Lightly, slowly
 I hover
 Between
 here, and
 there.

CENTAUR: It breaks my heart, my son,
 To think one could--
 To think I have--

Found

The words.

He walks
 And puts himself
 To sleep.
 He asks:
 Where are you?

My son, my son.

WALKING MAN: My legs
 lift slowly
 from the earth

Lightly, slowly
 I hover
 Between
 here, and
 there.

WALKING MAN & CENTAUR:

The thread will soon
 unravel
 and we will glide
 and look
 at whatever is there
 at whatever we dare
 to see.

WALKING MAN: This void,
 this absence,
 Where you
 still breathe
 still flutter

This void
 Where one can touch
 the *here*,
 still almost feel
 the warming hand that touches
there.

CENTAUR: He walks
 And puts
 Himself
 To Sleep

IX. *If You Meet Him*

CENTAUR: Hey, you, walking man
 When you meet him,
 if you meet him,
 what will you tell him?

Will you tell him
 of his brother,
 born after him?

Will you tell him that
 you took all his pictures
 from his room?

That you couldn't bear it any longer?

That you gave his dog to a boy in the street?

X. *Fly*

A WALKER:
(voiced by
CENTAUR)

Look, there—
A leaf, green.
A miracle on the rock.

Look there—
A fly lands on the leaf,
cleans his body
and extends his translucent wings.

He hovers and then
lands again,
Vibrant... a riddle...
But he should be careful, right?
From the one in the web.

No! He touched it.
The fly, with the tip of his wing.
He touched it.

Lost.
Disaster.
We know, instantly.

He struggles,
tries to take flight,
and buzzes
until the skies
almost tear apart.
His mouth opens wide:

What?
What are you trying to say?
And what?
What is it that you know now,
that you did not know
when you were spawned?

XI. *Go Now*

**WOMAN ATOP
THE BELFRY:**

Go now,
Be like him

WALKING MAN: You were right, woman.
I am here and he's there
And a timeless border
stands between here and there.

Thus to stand,
to fill with knowledge.
As a wound fills up with blood:
This is to be man.

WOMAN ATOP

THE BELFRY: Go now,
 Be like him
 Conceive him,
 yet be your death, too.
 Like his death
 be now
 but only till
 the shadow of his end
 falls
 on the shadow
 of your being.

And there, my love,
 among the shadows
 of father-son,
 There will come peace—for him,
 For you.

XII. *Ayeka? (Where are you?)*

WALKING MAN: Ayeka?
 Where?
 Where are you?
 How are you there?
 And who are you there?

Ayeka?

XII. *Breathe*

Voice of a Boy: There is
 breath
 there is
 breath
 inside the pain
 there is
 breath

THE END



OSVALDO GOLIJOV

photo credit: Marco Giannavola

Oswaldo Golijov's works include the *St Mark Passion*; the opera *Ainadamar*; *Azul*, a cello concerto; *The Dreams and Prayers of Isaac the Blind*, for clarinet and string quartet; the song cycles *Ayre* and *Falling Out of Time*, and the soundtracks for the Francis Ford Coppola's films "Tetro" and "Youth Without Youth." This season two new works have premiered: *Um Dia Bom*, for string quartet, for *Brooklyn Rider*; and *Ever Yours*, for string octet, for the St Lawrence String Quartet together with the Telegraph Quartet. He is currently working on a violin concerto for Johnny Gandelsman and The Knights to be premiered December 16, 2022, at the opening of the Prior Center for Performing Arts at the College of the Holy Cross in Worcester, Massachusetts. He was born in Argentina and lived in Jerusalem before coming to the US. He is the Loyola Professor of Music at the College of the Holy Cross.

DAN BRANTIGAN, TRUMPET

As a trumpet player and composer, Dan Brantigan offers a unique sound and textural perspective to a diverse range of musical projects and films. He has performed around the world with notable artists including Oswaldo Golijov, David Byrne, Macy Gray, Bonobo, Sarah Brightman, Doyle Bramhall II, Kaki King, DJ Krush, and as a featured soloist in multiple Ken Burns documentary series. His composition and sound design work have received accolades from the Bourges Institute and the ASA and can be heard regularly in feature and documentary films.

HANNAH COLLINS, CELLO

Winner of De Linkprijs for contemporary interpretation, cellist Hannah Collins is a dynamic performer devoted to building community through musical expression. Resonance Lines, her solo debut album on Sono Luminus, is an "adventurous, impressive collection of contemporary solo cello music," negotiated "with panache" (The Strad), pairing music by Britten and Saariaho with commissioned works by Caroline Shaw and Thomas Kotcheff. Over the past decade, New Morse Code, her "remarkably inventive and resourceful duo" (Gramophone) with percussionist Michael Compitello, has developed projects responding to society's most pressing issues and were awarded the 2020 Ariel Avant Impact Performance Prize. Hannah has recently performed with A Far Cry, Bach Aria Soloists, Grossman Ensemble and The Knights. She holds degrees in biomedical engineering and music from Yale, Royal Conservatory of The Hague and City University of New York, and currently teaches at the University of Kansas.

SHAWN CONLEY, BASS

Hawaiian born bassist and composer Shawn Conley grew up loving all types of music. This love of diversity of sound developed into a career that straddles many genres. He has been with The Silk Road Ensemble for 8 years and is a member of the Brooklyn-based chamber orchestra The Knights. Recent projects include a release of the Brahms and Beethoven violin concertos with Gil Shaham and The Knights; the world premiere and recording of Osvaldo Golijov's *Falling Out of Time*; the Grammy Award-winning CD "Sing Me Home" with the Silkroad Ensemble and Yo-Yo Ma; and an international tour of the new performance-art piece *The Head and the Load* created by South African visual artist William Kentridge.

AARON COPP, PRODUCTION MANAGER AND LIGHTING DESIGNER

Aaron Copp's recent projects include the Broadway production of *The New One* by Mike Birbiglia, *Red State Blue State* for Colin Quinn at the Minetta Lane, *Candide* at Tanglewood Music Center, *One Line Drawn* by Brian Brooks for Miami City Ballet and *Shahrazad* for The Royal Ballet of Flanders. He has worked extensively in the dance world and in 2008 received his second Bessie Award for Jonah Bokaer's *The Invention Of Minus One*. He had a long association with Merce Cunningham, designing such pieces as *Ground Level Overlay*, *Windows* and *Biped*, for which he also won a Bessie.

BIELLA DA COSTA, VOICE

Biella da Costa is one of Venezuela's most acclaimed and versatile vocalists. She has been awarded the Premio Nacional del Artista twice and has shared the stage with international artists such as Eric Clapton and Ray Charles, among many others. She has appeared in prestigious jazz festivals and venues throughout Europe, North America, Russia and Australia, including Carnegie Hall, Boston's Symphony Hall and the Sydney Opera House. Since 2000, Biella had been performing Osvaldo Golijov's *La Pasión Según San Marcos*, *Ayre* and *Oceana*.

JODY ELFF, SOUND ENGINEER

Jody Elff is a Grammy Award-winning audio engineer whose experience includes work with Yo-Yo Ma, Bang on a Can, Chris Thile and many others. Elff regularly mixes televised concert events including the 2021 MTV Video Music Awards, NBC's *Annie LIVE!* and Tony Bennett & Lady Gaga's *One Last Time* for CBS. Jody's company, HEAR, will provide music mix services for the upcoming Academy Awards and CMA Awards. His recordings include the Silk Road Ensemble's *Sing Me Home* and Chris Thile's *Laysongs*. Jody has recently developed several patent-pending audio technologies for mixing high-channel-count music events over distance and 360° immersive live-streaming concert experiences.

NORA FISHER, VOICE

Amsterdam-based singer and vocal performer Nora Fischer is renowned for her adventurous approach to live performance and her creative and genre-defying collaborations. She is most comfortable right at the sweet spot where different music genres and performing arts join forces and forget that they once had strict boundaries. Her "affinity with experimental classical styles and sharp dramatic instincts" (The New York Times) have led to close collaborations with composers, ensembles and theatre, dance and mime directors such as Louis Andriessen, Simon McBurney and Yo-Yo Ma's Silkroad Ensemble, and to solo performances at both prestigious and experimental venues around the world.

JEREMY FLOWER, ELECTRIC GUITAR & MODULAR SYNTHESIZER

Jeremy Flower is a multi-instrumentalist and composer of acoustic and electronic music. His work with electronics has landed him on stage as a guest artist with orchestras and chamber groups all over the world as well as with world-renowned electronic producers in experimental, ambient and minimal techno genres. Flower has been commissioned by the Chicago Symphony Orchestra for their Music NOW series, James Sommerville and the Hamilton Philharmonic for their new music festival, and Carnegie Hall's Weill Music Institute. Currently, Flower is working on a couple of children, a second recorded song cycle to follow 2016's *The Real Me*, and building modular synthesizers.

MARY FRANK

Mary Frank is a sculptor, painter, photographer and ceramic artist, and a fierce advocate for human rights. Frank's work is in the collections of the Metropolitan, Whitney and Brooklyn Museums and numerous private collections. Frank has collaborated with Terry Tempest Williams, Peter Matthiessen, Bread and Puppet Theater and Peter Kayafas. Represented by the DC Moore Gallery and Elena Zang Gallery in New York, Mary Frank lives and works in New York and Bearsville, New York.

Endlessly I ask myself- what is art for? The list changes.

When people make music they inhale, connect their eyes and, on exhalation,
begin the music- I would love to make that moment visible.

A body of work is a wonderful expression. The feet, the space between the bones, the sigh, the scream, the wings, the eyes, the connective tissue in us and between all living things.

—Mary Frank

JOHNNY GANDELSMAN, MUSIC DIRECTOR

Grammy Award-winning violinist and producer Johnny Gandelsman's musical voice reflects the artistic collaborations he has been a part of since moving to the United States in 1995. Richard Brody of *The New Yorker* has called Johnny Gandelsman "revelatory" in concert, placing him in the company of "radically transformative" performers like Maurizio Pollini, Peter Serkin and Christian Zacharias. Gandelsman is a founding member of Brooklyn Rider and was a member of the Silkroad Ensemble for 18 years. Johnny integrates a wide range of creative sensibilities into a unique style amongst today's violinists, one that according to the *Boston Globe*, possesses "a balletic lightness of touch and a sense of whimsy and imagination." He lives in New York.

MARIO GOTOH, VIOLA

Born in Japan, Dr. Mario Gotoh is a *Grammy Award*-winner, sought for multiple, distinguished roles as an innovative, creative violinist, violist, passionate educator and composer with a remarkably unique style in all genres, performing worldwide. An avid interdisciplinary collaborator, Mario is a featured actor in William Kentridge's *The Head and The Load*. She regularly records and performs on numerous soundtracks and artists, such as: Stevie Wonder, Brian Wilson, Roger Waters, Sting, Katy Perry, broadcast on *The Grammys*, *SNL*, *MTV VMAs*, *Colbert*, *Letterman*. She was the original violinist-violist for Broadway's *Hamilton: An American Musical*. She has dual-degree doctorates in both Violin and Viola Performance. Mario is inspired by her community activism, language, literature, cooking, writing, visual arts, film, swimming and exploring cultures worldwide.

MAILE OKAMURA, COSTUME DESIGNER

Maile Okamura has designed/constructed costumes for Mark Morris Dance Group, Dance Heginbotham, Pam Tanowitz Dance, Houston Ballet, Atlanta Ballet and Tanglewood Music Center. She worked with artist Howard Hodgkin to realize the costumes for *Layla and Majnun*, a collaboration between Mark Morris Dance Group and Silkroad. She has also assisted artist Maira Kalman on costumes for *Renard* (MMDG), *The Principles of Uncertainty* (DH) and *Herz Schmerz* (DH).

YONI RECHTER, VOICE

Composer, pianist, singer and arranger Yoni Rechter is considered among Israel's most important musicians, with a career spanning more than 40 years. His impact and influence on Israeli music is immeasurable. Many of his compositions are considered Israeli musical classics and his *Atur Mitzchech* (*Your Brow is Adorned*) has been repeatedly voted the most popular Israeli song of all time. His two best-known collaborations are the legendary *Kavaret* group—also known as “Poogy,” and *Hakeves Ha-16* (*The 16th Lamb*). A sought-after musical director, producer and arranger, Yoni has worked on numerous stage musicals, films, dance performances and recordings.

SHANE SHANAHAN, PERCUSSION & DRUM SET

Percussionist, composer and arranger Shane Shanahan has combined his studies of drumming traditions from around the world with his background in jazz, rock and Western art music to create his own unique, highly sought-after style. He is a founding member of Yo-Yo Ma's genre defying, Grammy-Award Winning Silkroad Ensemble and served as Co-Artistic Director (2017-2020) and Learning Programs Advisor (2012-2020) for the organization. Shane has performed and/or recorded with Bobby McFerrin, Aretha Franklin, James Taylor, Philip Glass, Alison Krauss, Deep Purple, Jordi Savall, Sonny Fortune, Chaka Khan, Bill Frisell and Glen Velez, among others. He is adjunct percussion faculty at The Hartt School and the Eastman School of Music.

MAZZ SWIFT, VIOLIN

Violin/vox/freestyle composition artist Mazz Swift engages audiences worldwide with their signature weaving of improvisation and composition. They are a violinist, composer, conductor and educator whose works include commissions by the Los Angeles Philharmonic, the Kronos Quartet and the Silkroad Ensemble. Mazz is a 2019 Jerome Hill Fellow and 2021 United States Artist Fellow, working on several projects, all of which are centered around protest songs, spirituals and the Ghanaian concept of “Sankofa:” looking back to learn how to move forward.

MIKIKI SUZUKI MACADAMS, SCENIC DESIGNER

Mikiko Suzuki MacAdams is originally from Kobe-city, Japan, now based in NYC, Native land of Munsee Lenape. Her work has been seen Off Broadway and in regional theatres all around the U.S. and in Japan. As an associate set designer, she has worked on several Broadway, West End and National tours including *My Fair Lady* and *The King and I*. For her full credits, please visit mikikosmacadams.com. Currently, she is a faculty member of the David Geffen Drama School at Yale.

CAMILLA TASSI, PROJECTION DESIGN

Camilla Tassi is a projection designer and musician from Florence, Italy. With backgrounds in computer science and voice, her design credits include Monteverdi's *L'Orfeo* (Apollo's Fire), Pollock's *Stinney* (PROTOTYPE Festival), Stravinsky's *Le Rossignol* (Yale Opera) and Talbot's *Path of Miracles* (Conspirare). Tassi enjoys bringing design to traditionally unstaged compositions (choral, art song, recital, oratorio), recontextualizing the repertoire with today's audiences. She has produced early and contemporary performances (Williams and Delinger's *Talk to Me Like the Rain*, staged Carissimi's *Jephte*, and the U.S. Premiere of Morricone's *Se questo e' un uomo*). She translates Italian libretti and sings with the Yale Schola Cantorum.

REYLON YOUNT, YANGQIN

Reylon Yount aka Mantawoman (they/them/Rey/M) is a genre-fluid performer, yangqin player and singer-songwriter based in London. As the youngest member of the Silkroad Ensemble, Reylon has toured venues such as Lincoln Center, TED, Park Avenue Armory and Xinghai Concert Hall. A Harvard College graduate and Marshall Scholar, Reylon pairs their music-making with research around transcultural identity and fluidity as a healing response to fragmentation. Reylon is a 2020 City Music Foundation Artist and has received support from nonclassical, Arts Council England, Help Musicians UK, Britten Pears Arts and the Royal Philharmonic Society. They have recorded on soundtracks for the Sundance Award-winning short *RENEEPOPTOSIS* and Marvel's blockbuster "SHANG CHI." Reylon co-founded Tangram, a London-based artist collective reimagining Chinese cultures through music. More recently, Reylon has begun performing as Mantawoman, a psychedelic siren giving hypnopop surrealness, showcasing their "lovely baritone."

KAYHAN KALHOR

Kayhan Kalhor, Kamancheh and Shah Kaman, appears as part of the Ensemble this evening. Kayhan Kalhor is an internationally acclaimed virtuoso on the kamancheh. A native of Iran, born in the Kurdish city of Kermanshah, he was a musical prodigy who traveled in Iran to perform and explore the music of its many regions. Internationally, he has appeared as soloist with a variety of symphony orchestras and ensembles. Kalhor is co-founder of the renowned ensembles *Dastan*; *Ghazal*; *Persian & Indian Improvisations*; and *Masters of Persian Music*. Kalhor's compositions are prominent in Silkroad's repertoire and his recordings have received four Grammy Award nominations.

Engagement on Campus and the Community

During their time on campus, these artists have participated in:

- An improvisation workshop and composer colloquium with UMD School of Music students
- A dinner with UMD students
- A project building workshop