Lincoln Center’s
MOSTLY MOZART FESTIVAL
July 10–August 10, 2019

Wednesday–Saturday, July 24–27, 2019 at 7:30 pm

Post-performance talk with Davóne Tines, Zack Winokur, and Chanel DaSilva on Thursday, July 25

NEW YORK PREMIERE

The Black Clown

Adapted from the Langston Hughes poem by Davóne Tines & Michael Schachter

Music by Michael Schachter
Directed by Zack Winokur

A production of American Repertory Theater at Harvard University

With the kind cooperation of the Estate of Langston Hughes

Please make certain all your electronic devices are switched off.

Major endowment support for contemporary dance and theater is provided by the Doris Duke Charitable Foundation.

This performance is made possible in part by the Josie Robertson Fund for Lincoln Center.

Gerald W. Lynch Theater
at John Jay College
American Express is the lead sponsor of the Mostly Mozart Festival

Major endowment support for contemporary dance and theater is provided by the Doris Duke Charitable Foundation

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First performance at the American Repertory Theater at Harvard University on August 31, 2018

UPCOMING MOSTLY MOZART FESTIVAL EVENTS:

**Sunday, August 4 at 12:30 pm in the Walter Reade Theater**

**Film: Crouching Tiger, Hidden Dragon**

Directed by Ang Lee; Introduced by Tim Yip

In connection with this summer’s presentation of the astonishing *Under Siege* from Chinese choreographer Yang Liping, the festival screens Ang Lee’s martial arts masterpiece, which won four Oscars, including Best Foreign Language Film and Best Art Direction by Tim Yip, who introduces this screening.

**Thursday–Saturday, August 8–10 at 7:30 pm in the David H. Koch Theater**

**Under Siege (U.S. premiere)**

**Yang Liping Contemporary Dance**

**Yang Liping**, chief choreographer and director

**Tim Yip**, visual director/set and costume design

In this visually ravishing production, renowned Chinese choreographer Yang Liping presents her stunning vision of the climactic battle between Chu and Han armies in 202 B.C., which changed the course of Chinese history. The story emerges from a fusion of martial arts, contemporary and Chinese folk dance, gymnastics, and hip-hop, along with live musicians and visual design by Oscar winner Tim Yip.

*Pre-performance lecture by Renqiu Yu on Thursday, August 8 at 6:15 pm in the Bruno Walter Auditorium*

For tickets, call (212) 721-6500 or visit MostlyMozart.org. Call the Lincoln Center Info Request Line at (212) 875-5766 to learn about program cancellations or request a Mostly Mozart brochure.

Visit MostlyMozartFestival.org for full festival listings.

Join the conversation: #MostlyMozart

*We would like to remind you that the sound of coughing and rustling paper might distract the performers and your fellow audience members.*

*In consideration of the performing artists and members of the audience, those who must leave before the end of the performance are asked to do so between pieces. The taking of photographs and the use of recording equipment are not allowed in the building.*
NEW YORK PREMIERE

The Black Clown

The Black Clown: Davóne Tines*
Ensemble: Sumayya Ali,* Darius Barnes,* Dawn Bless,*
Jonathan Christopher,* LaVon Fisher-Wilson,*
Lindsey Hailes,* Evan Tyrone Martin,*
Jhardon DiShon Milton,* Brandon Michael Nase,*
Amber Pickens,* Jamar Williams,* Hailee Kaleem Wright*
Understudy for The Black Clown: Jonathan Christopher*
Swings: Ashley LaLonde,* Alex Gibbs*
Dance Captain: Amber Pickens*

Jaret Landon, Conductor and Keyboards
John Moore, Jr., Wayne Tucker, Trumpets
Ronald Wilkins, Trombone
Rajiv Halim, Isaiah Johnson, Jason Marshall, Reeds
Thomas Flippin, Banjo/Guitar
Brian Ge, Keyboards
Quinton Robinson, Drums/Percussion
Jonathan Michel, Bass

Zack Winokur, Director
Chanel DaSilva, Choreographer
Jaret Landon, Music Supervisor and Music Director
Michael Schachter, Orchestration and Arrangements
Jaret Landon, Additional Arrangements for the A.R.T. premiere
Carlos Soto, Scenic and Costume Design
John Torres, Lighting Design
Kai Harada, Sound Design
Rachel Padula-Shufelt, Hair and Wig Design
Stewart/Whitley, Casting
Bryan Bauer,* Production Stage Manager
Mario Wolfe,* Assistant Stage Manager

* Member of Actors’ Equity Association
MUSIC

You Laugh*
I Am the Fool
Strike Up the Music*
Three Hundred Years*
A Slave Under the Whip
Nobody Knows*
Freedom!
Black in a White World
Sometimes I Feel Like a Motherless Child*
Yet Clinging to the Ladder
Day After Day
N*gger
Laugh at Me
But No!
Suffer and Struggle*
Say to All Foemen*
Cry to the World

This performance is approximately 70 minutes long, with no intermission.

* Additional Arrangements for the A.R.T. premiere by Jaret Landon

Please Note: This production contains racial slurs and stylized representations of violence—particularly related to slavery—as well as haze and bright lights.
A Multitude of Voices
An interview with Davóne Tines and Michael Schachter

Langston Hughes published “The Black Clown” in 1931. What drew you to the poem, and how did it speak to you?

Davóne Tines: I first knew of Langston Hughes when I was younger—I received a small volume of his poetry as an award for a poetry recitation contest in fifth grade. It was like “Wow, cool—there are poems in here about Black boys!” And I loved the woodcut etchings that showed Black people in Harlem dancing the blues.

When I first read “The Black Clown,” it was incredibly striking that Langston Hughes had put words to the feelings, thoughts, and ruminations that I had held deeply, internally, and personally for a very long time. As a young, Black, curious person, you start to understand that there is a larger diaspora of thought in terms of engaging the reality of human experience. As an artist, I should be as honest as possible when I stand in front of people. That means I need to find an explicit connection to the things I say in song and in concert. This poem was so far beyond song—it was inevitable that I would need all the forces of opera and theater to attempt to do it justice.

How did you two start working together on this project?

DT: I was working a few freelance jobs in arts administration and singing in the choir of the National Shrine in Washington, D.C. I was at a life juncture wondering if I should go to business school, but knew I really connected to art-making and always wanted to perform. A career in performing, however, is a long shot for anyone. In 2010 I wrote a very long email to Mike [Schachter] because I needed an outlet. I told him that while sitting in Catholic Church choir rehearsal, I had daydreams of being a professional solo singer and wanting to sing music that was soulful, whimsical, and profound, but most importantly I wanted to sing music that was new and that I directly connected to. I suggested Langston Hughes as a starting point. He replied enthusiastically that his new wife (my college friend Allie Schachter) had recently and uncannily urged him to buy an edition of Hughes’s complete works. Three weeks later, after tossing ideas back and forth, he suggested “The Black Clown.” I read it and it was a revelation.

Michael, where did you first encounter the poem?

Michael Schachter: Davóne and I had been talking about Hughes years earlier when we were undergraduates together at Harvard, and when I got his email from church I flipped through a collection of Hughes’s poems that my then-girlfriend, now-wife had given me. I was struck by two things about “The Black Clown.” The first was its immediacy—it seemed as if it had been written yesterday. The word choices, the issues Hughes writes about, the false promise of what freedom means to marginalized Others in this country seemed just as palpable in 2010 as they did in 1931—and I would argue even more palpable in
2018. And the second thing that struck me was the form of the poem, which partly came out of Hughes’s frequenting the speakeasies in Harlem at the time and seeing spoken word performances.

*Michael, what musical traditions have you drawn from and been inspired by in composing the score?*

**MS:** The blues is a major influence. “Three Hundred Years” is set as a work song, and “Say to All Foemen,” which is an exuberant, uplifting number towards the end, is set as a gospel number. Other songs come from New Orleans second line, the spiritual tradition, and Black choral traditions from the late-19th into much of the 20th century.

*Early on in the development of this piece, you were thinking about the presence of a chorus, and one of the central elements of this production is a 12-member ensemble. Why was the idea of a chorus important to you, and what role does the ensemble play in the show?*

**MS:** In the poem Hughes fleshes out his character by connecting his feeling of himself with the experiences of a multitude. So we thought that it was crucial to animate that in the show with the interplay of one voice and many voices. And sonically it just enriches the experience.

**DT:** The idea came out of multiple meetings we had with the American Repertory Theater’s Executive Producer Diane Borger and Director of Artistic Programs & Dramaturg Ryan McKittrick, who warmly encouraged us to develop the project. With our director, Zack Winokur, we realized that an ensemble could take on so many roles that are suggested in Hughes’s poem; we could go deeper into all of Hughes’s ideas and we could have other people and their voices and experiences expand upon his words.

We had already done a music workshop and had settled on a version of the score we thought was pretty great. Then we got to the stage workshop where we had, for the first time, an all-Black cast of incredible performers with a plethora of capacities. There was a wealth in all of these people—we would have been foolish not to fully embrace all of it and allow them to take over this poem because it is a shared and common experience.

The ensemble opened up so much in terms of what the piece could achieve in terms of the virility, veracity of expression, and also just more points of connection and points of reflection for the audience. These people have made the piece—there’s no piece without this ensemble.

—Interview by A.R.T. Director of Artistic Programs & Dramaturg Ryan McKittrick, with additional editing by Karissa Krenz. A version of this interview was originally published in the American Repertory Theater Guide.
The Black Clown
By Langston Hughes

Please Note: This work contains the use of a racial slur.

A dramatic monologue to be spoken by a pure-blooded Negro in the white suit and hat of a clown, to the music of a piano, or an orchestra.

THE MOOD

A gay and low-down blues.
Comic entrance like the clowns in the circus.
Humorous defiance.
Melancholy jazz. Then defiance again followed by loud joy.
A burst of music. Strutting and dancing.
Then sudden sadness again.
Back bent as in the fields.
The slow step.
The bowed head.

“Nobody knows de trouble I’ve had.”

Flinching under the whip.
The spiritual syncopated.
Determined to laugh.
A bugle call.
Gay, martial music. Walking proudly, almost prancing.
But gradually subdued to a slow, heavy pace. “Sometimes I feel like a motherless chile.”

Turning futilely

THE POEM

You laugh
Because I’m poor and black and funny—
Not the same as you—
Because my mind is dull
And dice instead of books will do
For me to play with
When the day is through.

I am the fool of the whole world.
Laugh and push me down.
Only in song and laughter
I rise again—a black clown.
Strike up the music.
Let it be gay.
Only in joy
Can a clown have his day.

Three hundred years
In the cotton and the cane,
Plowing and reaping
With no gain—
Empty handed as I began.

A slave—under the whip,
Beaten and sore.
God! Give me laughter
That I can stand more.

God! Give me the spotted Garments of a clown
So that the pain and the shame
Will not pull me down.

Freedom!
Abe Lincoln done set me free—
One little moment
To dance with glee.

Then sadness again—
No land, no house, no job,
No place to go.
Black—in a white world
Where cold winds blow.
The long struggle for life:
No schools, no work—
Not wanted here; not needed there—
Black—you can die.
Nobody will care—
from one side
to the other.
But now a harsh
and bitter note
creeps into
the music.
Over-burdened.
Backing away
angrily.
Frantic
with
humiliation
and helplessness.
The music
is like
a mournful tom-tom
in the dark!
But out of
sadness
it rises to
defiance
and determination. A hymn
of faith
echoes the
fighting
"Marseillaise."
Tearing off
his clown's
suit, throwing
down the hat
of a fool,
and standing
forth,
straight
and strong,
in the clothes
of a modern
man, he proclaims
himself.

Yet clinging to the ladder,
Round by round,
Trying to climb up,
Forever pushed down.

Day after day
White spit in my face—
Worker and clown am I
For the "civilized" race.

Nigger! Nigger! Nigger!
Scorn crushing me down.
Laugh at me! Laugh at me!
Just a black clown!

Laugh at me then,
All the world round—
From Africa to Georgia
I'm only a clown!

But no! Not forever
Like this will I be:
Here are my hands
That can really make me free!

Suffer and struggle.
Work, pray, and fight.
Smash my way through
To Manhood's true right.

Say to all foemen:
You can't keep me down!
Tear off the garments
That make me a clown!

Rise from the bottom,
Out of the slime!
Look at the stars yonder
Calling through time!

Cry to the world
That all might understand:
I was once a black clown
But now—
I'm a man!

Davóne Tines (Adapter/The Black Clown)

Davóne Tines, recipient of the 2018 Emerging Artists Award given by Lincoln Center, commands a broad spectrum of opera and concert performance as a singer and creator. Highlights from last season include performances with the San Francisco Opera, San Francisco Symphony, Finnish National Opera, Opéra National de Paris, Orchestre National de France, BAM, Ojai Music Festival, London Symphony Orchestra, and LA Philharmonic in collaborations with Kaija Saariaho, John Adams, Matt Aucoin, Caroline Shaw, and Peter Sellars. Upcoming engagements include the Teatro Real, San Francisco Symphony, Berlin Radio Orchestra, the Metropolitan Museum of Art, Dutch National Opera, and LA Philharmonic. Mr. Tines is a founding core member of the American Modern Opera Company. Education/Training: AB, Harvard University ('09); Master of Music, The Juilliard School.

Michael Schachter
(Adapter/Music/Orchestrations & Arrangements)

Boston native Michael Schachter is a composer, pianist, and scholar. In recent years, his music has been featured by ensembles such as the Minnesota Orchestra, Knoxville Symphony Orchestra, Naples Philharmonic, Ann Arbor Symphony Orchestra, Cabrillo Festival Orchestra, Alarm Will Sound, 21st Century Consort (the resident new music ensemble of the Smithsonian institution), and the New York Virtuoso Singers, in venues ranging from Carnegie Hall to the San Francisco Center for New Music. Highlights for the upcoming season include a new concerto for Grammy-nominated violinist Philippe Quint and the Knoxville Symphony Orchestra, as well as a choral treatment of the 15th-century Kabbalist text “Orchot Tzadikim” for the Harvard-Radcliffe Collegium Musicum. Mr. Schachter’s scholarly work on jazz, South Indian classical music, and music philosophy has been presented at national conferences and published in journals such as “Music & Literature” and “Music Theory Online.” A graduate of Harvard College (BA) and the University of Michigan (PhD), he currently lives in Boston with his wife and two young sons, where he serves as a Junior Fellow in the Harvard Society of Fellows.
Sumayya Ali (Ensemble)


Darius Barnes (Ensemble)

Broadway: Mean Girls (Damian u/s—upcoming); Kiss Me Kate; Charlie and the Chocolate Factory (Mr. Beauregard u/s); Memphis (Gator u/s); Spider-Man: Turn Off the Dark; Rodgers and Hammerstein’s Cinderella. Off-Broadway: Sweet Charity, The New Group, Cabin in the Sky, Encores!; Regional: How To Succeed..., Kennedy Center; The Sting, Paper Mill Playhouse; A Midsummer Night’s Dream, Guthrie Theater. Dance: New York City Ballet, Dance Theatre of Harlem. TV: New Year’s Eve with John Legend, SMASH, NBC; Estelle’s “Conqueror” (music video).

Dawn Bless (Ensemble)

A.R.T.: The Black Clown. National Tour: Waitress (Nurse Norma, Becky u/s). Regional: Gypsy (Mazeppa/Rose u/s), Dreamgirls, Porchlight Music Theatre; A New Attitude: Tribute to Patti LaBelle (Patti LaBelle), Black Ensemble Theater; #DATEME, Second City; The Black Nativity, Congo Square Theatre; Madagascar, Chicago Shakespeare Theater; Smokey Joe’s Cafe, Theo Ubique; Seussical, West Virginia Public Theatre. Workshop: Crowns, Goodman Theatre.

Jonathan Christopher (Ensemble, The Black Clown U/S)

Off-Broadway: Octet (Male Understudy), Signature Theatre; The Day Before Spring, York Theatre; If Sand Were Stone, NYMF. Regional: Candide (Maximillian), Clarence Brown Theatre; Ragtime (Coalhouse), Great Plains Theatre; International: Rent (Collins), Aruba National Theatre/Edinburgh Fringe; Mozart and Salieri (Salieri), London TimeZone Theatre. Opera: La Farranucci (Don Farranucci), Brooklyn Playhouse. Concert: Trevor Bachman’s Farmed: A Live Podcast; An Evening with Sir Tim Rice (Soloist), Seabourn Encore. Labs: The Secret Garden revival. Education: MM, McGill University; BM, University of Michigan.
LaVon Fisher-Wilson (Ensemble)

A.R.T.: The Black Clown. Broadway: Disney’s Newsies, Lysistrata Jones, Chicago the Musical, The Color Purple. Off-Broadway: Chix 6, La MaMa. Film/TV: Teen Beach Movie; Team Toon; Divorce, HBO; Quantico. Education/Training: BFA, musical theater, Millikin University; MFA, theater, University of Florida.

Alex Gibbs (Swing)

Regional: Ragtime (Coalhouse Walker Jr.), Axelrod PAC; A Midsummer Night’s Dream (Snug), Wolfpack Playhouse; Hot Chocolate Nutcracker (Father), Dorothy Chandler Pavilion; The Fantasticks (Matt), Marie B Strange Theatre, The Color Purple (Buster), Marie B Strange Theatre. International: Freeze Frame (Mr. Jones), Queensland PAC Australia; Film/TV: When It Comes Around; Kennedy Center Honors; 106 & Park, BET; Apollo Live. Concert: PostModern Jukebox (On Deck). Education/Training: BA, Tennessee State University (acting), Peter Wise Acting Studio Los Angeles (voice-over), Mary Workman.

Lindsey Hailes (Ensemble)


Ashley LaLonde (Swing)


Evan Tyrone Martin (Ensemble)

A.R.T.: The Black Clown. Regional: Oklahoma! (Ali Hakim), Marriott Theatre; Hair (Hud Johnson), Mercury Theater; Jesus Christ Superstar (Jesus, BTAA Nomination), Rent (Collins), Paramount Theatre; Pippin (Leading Player), Arkansas Shakespeare Theatre; Dreamgirls (Curtis, BTAA nomination), Far From Heaven (Raymond, Jeff Award nomination), Side Show (Jake, Jeff Award nomination), Porchlight Music Theatre; The Little Mermaid (King Triton), Paramount Theatre, Arkansas Rep.
Jhardon DiShon Milton (Ensemble)


Brandon Michael Nase (Ensemble)


Amber Pickens (Ensemble/Dance Captain)


Jamar Williams (Ensemble)

Leading Performance for playing “Youth” in *Passing Strange*. Graduate from the University of North Carolina School of the Arts.

**Hailee Kaleem Wright** *(Ensemble)*

A.R.T.: *The Black Clown*. Hailee Kaleem Wright is thrilled to rejoin the cast of *The Black Clown* in their Lincoln Center debut. Most recently, she was seen in the world premiere of *Paradise Square* at Berkeley Rep. Ms. Wright is a singer/songwriter with MTV and VH1 credits, and is looking forward to releasing her first album early next year. Regional: *Hairspray*, Jersey Shore Productions. International: *RENT*, Sekaikan Theatre (Japan); *RNB The Mix*, *Universal Monsters LIVE*, Universal Studios Japan; *Elyria, Land of Make Believe*, Celebrity Cruise Line. TV/Film: *True Life*, MTV; *Don’t Forget the Lyrics*. Training: Andrew Byrne (voice), Jen Waldman Studio (acting).

**Jaret Landon** *(Music Supervisor & Music Director / Conductor & Keyboards)*

Jaret Landon is a film composer and vocal arranger for theater, television, and film. Recent theater credits include *Crowns*, McCarter Theatre Center, Long Wharf Theatre; *The Christians*, Steppenwolf Theatre, Baltimore Center Stage; *Born for This: The BeBe Winans Story*, Los Angeles; Music Director: *Tyler the Creator*, NPR Tiny Desk Concert. Mr. Landon is currently building an arts center in his hometown of Fort Meade, Florida, to honor his mother, who passed away in 2017 after a valiant battle with cancer.

**John Moore, Jr.** *(Trumpet)*

Trumpet player, educator, arranger, and composer. Performances with Orbert Davis, Talib Kweli, Michelle Williams, and Fantasia. Mr. Moore tours the world and plays in small group jazz, big band, salsa, and pit orchestras. Education/Training: Northern Illinois University. Teaching: devoted to music education both in the classroom and privately.

**Wayne Tucker** *(Trumpet)*

Wayne Tucker is a trumpet player, composer, arranger, and vocalist based in New York City. He is a 2009 graduate of the Jazz Studies program at SUNY Purchase under the direction of Todd Coolman. Mr. Tucker has performed and recorded with many of today’s music icons including Kurt Elling, Al Foster, Dee Dee Bridgewater, Taylor Swift, Elvis Costello, Ne-Yo, Jidenna, and Ryan Leslie. He has performed at prestigious global venues, and has played for TV shows including *The Tonight Show*, *America’s Got Talent*, *Jimmy Kimmel*, *Ellen DeGeneres, The Today Show*, and *Good Morning America*. He wrote the soundtrack and co-starred in the short film *Hotel Bleu*. He was a participant in the 2009 and 2011 Betty Carter Jazz Ahead Program, 2009 National Trumpet Competition, 2009 and 2011 Steans Institute, and the 2005 New York All-State Jazz Orchestra.
Ronald Wilkins *(Trombone)*

New York City–based musician Ronald Wilkins has been performing as a low brass artist and jazz vocalist for more than 40 years. He has performed internationally with his own bands and with artists such as Ray Charles, Aretha Franklin, Lena Horne, Bob Hope, Clark Terry, and groups including The Count Basie Orchestra, Dizzy Gillespie All-Star Big Band, Vanguard Jazz Orchestra, Mingus Big Band, and the Jimmy Heath Big Band. His Broadway pit credits include *Wicked*, *Frozen*, *Motown*, and *Shuffle Along*, along with dozens of touring Broadway shows performing in San Antonio and Austin.

Rajiv Halim *(Reeds)*

Saxophonist, composer, and educator. Performances and/or recordings with Jennifer Hudson, Chance the Rapper, Martha Reeves, The Four Tops, and others. International performances in Canada, Poland, Belize, Taiwan. Album: *Foundation*.

Isaiah Johnson *(Reeds)*

Isaiah Johnson is a woodwind specialist educator and composer. He has played at the Montreux Jazz Festival and premiered pieces by the composers Anthony Coleman, Arturo O’Farill, and the late Bob Brookmeyer. A Brooklyn native, Mr. Johnson continues to play a vast array of genres. Education: Long Island University (CW Post Campus), New England Conservatory of Music.

Jason Marshall *(Reeds)*

Performances with Thad Wilson Jazz Orchestra; Roy Gaines; Roy Hargrove, RH Factor and the Roy Hargrove Big Band. Album (Bandleader): *Overt Negritude*. Training: Hamiett Bluiett, Ronnie Cuber, Gary Smulyan (baritone saxophone); Bruce Williams, Mark Gross, Steve Wilson, Vincent Herring (alto saxophone); Greg Tardy, Wayne Escoffrey, Paul Carr, Lorenz Wheatley (tenor saxophone). Teaching: Conducts numerous demonstrations, clinics, and workshops internationally.

Thomas Flippin *(Banjo/Guitar)*

Opera: *Voodoo*, Harlem Opera Theater, Morningside Opera, Harlem Chamber Players. Collaborations with Alicia Hall Moran, Jason Moran. Performances: Carnegie Hall; Brooklyn’s National Sawdust; Beijing’s Peking University; Art Institute of Chicago; Charleston’s Colour of Music Festival; Blue Note Jazz Festival. Album: *Night Triptych*, Duo Noire guitar ensemble’s Women of Guitar Commissioning Project; Ray Lustig’s *Figments* (premiere). Education: Yale School of Music, University of Chicago. Faculty: Concordia College Conservatory, Diller-Quaile School of Music.
Brian Ge (Keyboards)

A.R.T.: Jagged Little Pill (music intern); The Pirate Princess (music director); Burn All Night (assistant music director); Violet (assistant music director/assistant stage manager); The Black Clown (rehearsal accompanist); Endlings (assistant director). Broadway: Tootsie (music associate). Off-Broadway: Rags Parkland Sings Songs of the Future (associate music director), Ars Nova; The Secret Life of Bees, Atlantic Theater Company (music associate); The Cleopatra Experience, Chelsea Music Hall (music assistant). Opera: La bohème, La Gioconda, The Damnation of Faust, Otello, Hansel and Gretel, the Metropolitan Opera. Education: BA, computer science, Harvard University; piano performance, The Juilliard School Pre-College Division.

Quinton Robinson (Drums/Percussion)

Regional: Born for This: The Bebe Winans Story, Alliance Theater, Atlanta; Arena Stage, Washington, D.C.; Broad Stage, Los Angeles; Cutler Majestic Theater, Boston; Courtney’s Cabaret, Alliance Theater, Atlanta; Max Makes a Million, Hertz Theater, Atlanta. Music: Performances with Anthony David, Avery*Sunshine, Kenny Lattimore, Peabo Bryson. Education: University of Miami, BA, 2003.

Jonathan Michel (Bass)

Born and raised in Waterbury, Connecticut, Jonathan Michel is a bassist, composer, and arranger of Haitian descent. Now based in New York City, after a formative stint in Philadelphia in the 2000s, Mr. Michel released his debut album MDR on Imani Records in December 2018. Associated acts include Billy Paul, Laurin Talese, Soul Science Lab, Godwin Louis, Dominick Farinacci, Melanie Charles, and Orrin Evans.

Zack Winokur (Director)

Highlights from this season include Mr. Winokur’s production of Perle Noire: Meditations for Joséphine, with music by Tyshawn Sorey, text by Claudia Rankine, and starring Julia Bullock on the grand staircase of the Metropolitan Museum of Art; The Black Clown at A.R.T.; Sondheim’s A Little Night Music with the Nederlandse Reisopera in collaboration with design firm Charlap Hyman & Herrero and visual artist Cynthia Talmadge; a new production of Hans Werner Henze’s El Cimarrón starring Davóne Tines, also at the Met Museum; and a new piece for the Los Angeles Dance Project at the Luma Foundation in Arles, France. Next season’s highlights include directing Sondheim’s Sunday in the Park with George with the Los Angeles Philharmonic conducted by Gustavo Dudamel, and Wagner’s Tristan und Isolde at the Santa Fe Opera. Mr. Winokur is co-artistic director, with Matthew Aucoin, of the American Modern Opera Company (AMOC). He is a graduate of The Juilliard School.
Chanel DaSilva *(Choreographer)*

Co-founder and artistic director, *MOVE* (NYC); founding member, Trey McIntyre Project (TMP), Choreography: commissions for Gibney Dance Company, Harvard Dance Project, Ariel Rivka Dance. Ms. DaSilva was featured on the cover of *Dance Magazine* and in the PBS documentary *American Talent*. Teaching: The Juilliard School, Harvard University, NYU, LaGuardia Arts High School, Ballet Hispanico. Awards: Martha Hill Dance Fund Mid-Career Award, Princess Grace Award, Presidential Scholar in the Arts, Level 1 YoungArts Award. Education/Training: Creative Outlet Dance Theater of Brooklyn; LaGuardia Arts High School, The Ailey School, The Juilliard School (BFA).

Carlos Soto *(Scenic and Costume Design)*

Carlos Soto (b. 1980) is a director, designer and performer based in New York City. Credits include: Solange’s *When I Get Home* (as associate director and designer for film and concert tour); *Metatronia* (*Metatron’s Cube*), Hammer Museum, LA; *Scales*, Chinati Foundation, Marfa, TX; *Cosmic Journey/Orion’s Rise* tour (Hollywood Bowl, Radio City, Sydney Opera House, etc.) Scenic, Costume Design and Image Curation: *Triptych (Eyes of One on Another)* by director Bryce Dessner (The National), librettist Korde Arrington Tuttle, Director Kaneza Schaal, *Roomful of Teeth*, with the Robert Mapplethorpe Foundation (BAM, Holland Festival, Kennedy Center, UMS). Costumes: Hans Werner Henze’s *El Cimarrón* with Davóne Tines, directed by Zack Winokur (Metropolitan Museum of Art); *Perle Noire: Meditations for Joséphine* by Julia Bullock, Claudia Rankine, Tyshawn Sorey, and Peter Sellars, director Zack Winokur; Sulayman al Bassam’s *UR* (Residenztheater, Munich); *The Mile-Long Opera*, by Anne Carson, Claudia Rankine, David Lang, Ragnar Kjartarsson, and Diller Scofidio + Renfro. With Robert Wilson (as designer and performer): *Adam’s Passion*, *Einstein on the Beach*, *Garrincha*, *The Life and Death of Marina Abramovic*, and *Oedipus Rex*.

John Torres *(Lighting Design)*

John Torres’s work includes designs for dance, theater, music, fashion, and print. Recent opera projects include *Tristan and Isolde* at La Monnaie de Munt in Brussels, *Atlas* by Meredith Monk with the Los Angeles Philharmonic and director Yuval Sharon, and *The Mile-Long Opera* (collaboration with Anne Carson, Claudia Rankine, David Lang, Ragnar Kjartarsson, and Diller Scofidio + Renfro), the High Line. In collaboration with Robert Wilson, *Cheek to Cheek Live! with Tony Bennett and Lady Gaga* for PBS Great Performances and *Turandot* at Teatro Real in Madrid. Recent theater has included *Twelfth Night* with director Oskar Eustis, Shakespeare in the Park at the Delacorte Theatre. In music, *Taylor Mac: A 24-Decade History of Popular Music*; Solange Knowles’s *Cosmic Journey*, and *Joni 75: A Birthday Celebration*. In dance, *Toss and Rogues* with Trisha Brown, Théâtre National de Chaillot, *Available Light* with Lucinda Childs at
Walt Disney Concert Hall, and *Lost Mountain* with Bobbi Jene Smith at La MaMa. In fashion, Givenchy S/S 2015 on Pier 26 in TriBeCa, Proenza Schouler, and Yeezy 3 by Kanye West at Madison Square Garden.

**Kai Harada (Sound Design)**


**Rachel Padula-Shufelt (Hair and Wig Design)**

A.R.T.: *Charlotte’s Web* (costume design), *Trans Scripts, Part I: The Women; Fingersmith; In the Body of the World; Natasha, Pierre & the Great Comet of 1812; Waitress; Crossing; The Heart of Robin Hood; All the Way, The Glass Menagerie; Pippin; Marie Antoinette; The Blue Flower; Cabaret; Death and the Powers; Best of Both Worlds; Donnie Darko; Julius Caesar; Copenhagen; The Communist Dracula Pageant*. Broadway: *Waitress, The Glass Menagerie*. Regional: *The Colored Museum*, Huntington Theatre Company.

**Stewart/Whitley (Casting)**


**Bryan Bauer (Production Stage Manager)**

Off-Broadway: *Mrs. Murray’s Menagerie; KPOP, Ars Nova; Slave Play, NYTW; The Things That Were There, the Bushwick Starr; Dance Nation, Miles for Mary, Bella: An American Tall Tale, The Light Years, A Life, Playwrights Horizons; King Liz, Second Stage*. Regional: *Skeleton Crew, Westport Country Playhouse; In Your Arms, Roar of the Greasepaint..., NYSAF; A Christmas Carol, Lyric*
Mostly Mozart Festival  I  Meet the Artists

Theatre; Bernstein’s MASS, Canterbury Chorale Society. Dance: Oklahoma City Ballet, Vail Dance Festival, New Dance Alliance.

**Mario Wolfe** *(Assistant Stage Manager)*


**American Repertory Theater**

American Repertory Theater (A.R.T.) at Harvard University is a leading force in the American theater, producing groundbreaking work in Cambridge, Massachusetts and beyond. Led by Terrie and Bradley Bloom Artistic Director Diane Paulus, and Executive Producer Diane Borger, A.R.T. seeks to expand the boundaries of theater by producing transformative theatrical experiences. Throughout its history, A.R.T. has been honored with many distinguished awards including Tony Awards for *All the Way* (2014), *Pippin* (2013), and *The Gershwins’ Porgy and Bess* (2012), the latter two of which Paulus directed, and 16 other Tony Awards since 2012; a Pulitzer Prize; a Jujamcyn Prize for outstanding contribution to the development of creative talent; the Regional Theater Tony Award; and more than 100 Elliot Norton and IRNE Awards. A.R.T. collaborates with artists around the world to develop and create work in new ways. Under Paulus’s leadership, the A.R.T.’s club theater, OBERON, has been an incubator for local and emerging artists and has attracted national attention for its innovative programming and business models. As the professional theater on the campus of Harvard University, the A.R.T. catalyzes discourse, interdisciplinary collaboration, and creative exchange. Dedicated to making great theater accessible, A.R.T. actively engages more than 5,000 community members and local students annually in project-based partnerships, workshops, conversations with artists, and other enrichment activities both at the theater and across the Greater Boston area. Through all of these initiatives, A.R.T. is dedicated to producing world-class performances in which the audience is central to the theatrical experience.
Cast

Sumayya Ali  Darius Barnes  Dawn Bless  Jonathan Christopher

LaVon Fisher-Wilson  Alex Gibbs  Lindsey Hailes  Ashley LaLonde

Evan Tyrone Martin  Jhardon DiShon Milton  Brandon Michael Nase  Amber Pickens

Davóne Tines  Jamar Williams  Hailee Kaleem Wright
Mostly Mozart Festival

Now in its 53rd season, Lincoln Center’s Mostly Mozart Festival is a beloved summertime tradition and New York institution. Launched in 1966 as America’s first indoor summer music festival, with an exclusive focus on its namesake composer, Mostly Mozart has since broadened its focus to include works by Mozart’s predecessors, contemporaries, and related successors. In addition to performances by the Mostly Mozart Festival Orchestra, the festival now includes concerts by the world’s outstanding chamber and period-instrument ensembles, acclaimed soloists, as well as opera productions, dance, film, and late-night performances. Contemporary music has become an essential part of the festival, embodied in its annual artist residency that has included George Benjamin, Kaija Saariaho, Pierre-Laurent Aimard, John Adams, and the current International Contemporary Ensemble. Among the many artists and ensembles who have had long associations with the festival are Joshua Bell, Christian Tetzlaff, Itzhak Perlman, Emanuel Ax, Garrick Ohlsson, Stephen Hough, Osmo Vänskä, the Emerson String Quartet, Freiburg Baroque Orchestra, Orchestra of the Age of Enlightenment, and the Mark Morris Dance Group.

Lincoln Center for the Performing Arts, Inc.

Lincoln Center for the Performing Arts (LCPA) serves three primary roles: presenter of artistic programming, national leader in arts and education and community relations, and manager of the Lincoln Center campus. A presenter of more than 3,000 free and ticketed events, performances, tours, and educational activities annually, LCPA offers 15 programs, series, and festivals including American Songbook, Great Performers, Lincoln Center Out of Doors, Midsummer Night Swing, the Mostly Mozart Festival, and the White Light Festival, as well as the Emmy Award–winning Live From Lincoln Center, which airs nationally on PBS. As manager of the Lincoln Center campus, LCPA provides support and services for the Lincoln Center complex and the 11 resident organizations. In addition, LCPA led a $1.2 billion campus renovation, completed in October 2012.

Gerald W. Lynch Theater at John Jay College

John Jay College of Criminal Justice of the City University of New York, an international leader in educating for justice, offers a rich liberal arts and professional studies curriculum to upwards of 15,000 undergraduate and graduate students from more than 135 nations. In teaching, scholarship, and research, the college approaches justice as an applied art and science in service to society and as an ongoing conversation about fundamental human desires for fairness, equality, and the rule of law.

Since opening its doors in 1988, the Gerald W. Lynch Theater has been an invaluable cultural resource. The theater is a member of CUNY Stages, a consortium of 16 performing arts centers located on CUNY campuses across New York
City, and the CUNY Dance Initiative. The theater has hosted events in Lincoln Center’s Mostly Mozart and White Light Festivals, as well as the New York City Opera, Mummenschanz, and the World Science Festival. It has also been the site of live and recorded events including Inside the Actor’s Studio, Carnegie Hall Neighborhood Concerts, Comedy Central Presents, the American Justice Summit, and the NYC Mayoral Democratic Debates. The theater hosts premiere galas, conferences, international competitions, and graduations.

**John Jay College Administration**

Karol V. Mason, *President*
Steve Titan, *Vice President of Office of Finance and Administration*
Jeffrey Brown, *Director of Theater and Event Support Services*
Rubina Shafi, *Interim General Manager*
Carly Levin, *Interim Technical Supervisor*
Jake Jobes, *Assistant Technical Supervisor*
William Grady, *House Audio Engineer*
Jeffrey Marsey, *Head Carpenter*
Warren Cherry, *House Electrician*
Ryan O’Hare, *House Stagehand*
Larissa DiCosmo, *Patron Services Coordinator*
Nardia Drummond, *Office Manager*
Alyshia Burke, *Custodian*
Lincoln Center Programming Department
Jane Moss, Ehrenkranz Artistic Director
Hanako Yamaguchi, Director, Music Programming
Jon Nakagawa, Director, Contemporary Programming
Jill Sternheimer, Director, Public Programming
Jordana Leigh, Director, David Rubenstein Atrium
Charles Cermele, Producer, Contemporary Programming
Mauricio Lomelin, Producer, Contemporary Programming
Walker Beard, Production Manager
Andrew C. Elsesser, Associate Director, Programming
Luna Shyr, Senior Editor
Regina Grande Rivera, Associate Producer
Viviana Benitez, Associate Producer, David Rubenstein Atrium
Olivia Fortunato, Associate Producer, Public Programming
James Fry, Technical Manager, Contemporary Programming
Annie Guo, Production Coordinator
Shade Adeyemo, Programming Coordinator, David Rubenstein Atrium
Charmaine Marshall, Assistant to the Artistic Director

For the Mostly Mozart Festival
Matthew Swanson, Assistant Conductor
Amrita Vijayaraghavan, Producer, A Little Night Music
Cleo Aukland, House Program Coordinator
Paloma Estevez, Company Manager, Contemporary Programming
Roshni Lavelle, House Seat Coordinator
Joshua Redfearn, Production Manager
Zach Murphy, Production Electrician
Sam Lerner, Production Audio Engineer
Sean Beach, Lighting Programmer

For The Black Clown
Ryan Sweeney, Company Manager/Line Producer
Joelle Lamarre, Associate Music Director
Brian Ge, Rehearsal Accompanist
Jason Fisher, Music Contractor
Music Preparation by Jawline Music Preparation/Jesse Wiener & Cynthia Meng, Copyists
Kat C. Zhou, Assistant Lighting Designer
Michael Eisenberg, Associate Sound Designer
Amber Voner, Assistant Hair and Wig Designer
Marie De Testa, Scenic Associate
John Kauble, Mixer
Terrence Dowdye, A2
Ian Askew, Production Assistant
For the American Repertory Theater
Diane Paulus, Terrie and Bradley Bloom Artistic Director
Diane Borger, Executive Producer
Anna Fitzloff, Managing Director
Noreen Major, Chief Development Officer
Rick Noble, Director of Production
Ryan McKittrick, Director of Artistic Programs & Dramaturg
Robert Duffley, Editor & Assistant Dramaturg
Mark Lunsford, Artistic Producer
Sophie Ancival, Assistant Producer
Alta Lewis Millard, Company Manager
Steven Showalter, General Manager
Grace Geller, Director of Marketing & Communications
Rebecca Curtiss, Public Relations Director

Additional lighting provided by Christie Lites.
Additional sound equipment provided by Sound Associates, Shure.

Casting: STEWART/WHITLEY
Duncan Stewart, CSA; Benton Whitley, CSA; Paul Hardt; Christine McKenna, CSA; Luke Schaffer

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Corporate Education Sponsor: Bank of America


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Matthew Witmann and the Harvard Theatre Collection at Houghton Library
Dana Knox and Andrew Gitchel, Farkas Hall
Jill Johnson and the Harvard Dance Center
Farai Williams and Olawumi Akinwumi, Hibernian Hall
Beinecke Library at Yale University

Institute for the Humanities, University of Michigan
University of Michigan School of Music, Theatre & Dance

Actors and stage managers employed in this production are members of Actors’ Equity Association, the union of professional actors and stage managers in the United States.

The director and choreographer are members of the Stage Directors and Choreographers Society, a national theatrical labor union.

United Scenic Artists represents the designers and scenic painters for the American Theatre.

The musicians employed in this production are members of the American Federation of Musicians.