

Please **turn off all electronic devices** before entering the performance hall.

Photography and audio/video recording in the performance hall **are prohibited**.

**DEPARTMENT OF
PERFORMING ARTS, MUSIC,
AND FILM**

The Cleveland Museum of Art
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Cleveland, Ohio 44106-1797

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clevelandart.org/performingarts

#CMAperformingarts

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These performances are made possible in part by:

The P. J. McMyler Musical Endowment Fund
The Ernest L. and Louise M. Gartner Fund
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U-Theatre



COURTESY FAS ARTS MANAGEMENT

Friday, October 10, 2014

TICKETS 1-888-CMA-0033

clevelandart.org/performingarts

Welcome to the Cleveland Museum of Art

The Cleveland Museum of Art's performing arts series brings together thoughtful, fascinating, and beautiful experiences, comprising a concert calendar notable for its boundless multiplicity. This year we welcome two Pulitzer Prize-winning composers, dance programs both traditional and modern, several exciting young ensembles, and much more. Here is the place where performance is intended to explore connections of cultures, the heart, the human spirit.

Welcome to the new season.

In the galleries

The Believable Lie: Heinecken, Polke, and Feldmann
Through Sunday, November 30, 2014

Epic Systems: Three Monumental Paintings
by Jennifer Bartlett
Through Sunday, February 22, 2015

Floral Delight: Textiles from Islamic Lands
Through Sunday, June 28, 2015

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U-Theatre

Friday, October 10, 2014, 7:30 p.m.

Gartner Auditorium, the Cleveland Museum of Art

Sword of Wisdom

Synopsis

“**Sword of Wisdom**” conveys the power of solidity and tranquility, and is about the path the *Brave One* must take in his practice of moral teachings. He faces the unknowns of life, which result in fear, and this leads him to begin the search for wisdom. By holding on to the sword, the *Brave One* sees his own weakness, yet by holding on to the sword, he also finds the courage needed to confront life.

Using the *Brave One* with a sword as an icon, U-Theatre selected chapters that best fit this theme from its international touring repertory of “Meeting with Bodhisattva” and “Beyond Time.” The most prominent feature of “Sword of Wisdom” is the sounds of wooden and metal percussion that are added to the sound of drumming. Together with Gurdjieff Movements (the sacred dance), famous for its precision in movement, U-Theatre presents a higher level of drumming as an art.

Scene One: A Downpour

-- *Time seems to cease as the storm hits suddenly*

The clap of thunder has given a clear message
The gusty wind, in its impulsive ways
Chimes in with gusto The lightning
Dragon-like And in the high decibel of a baby's cry
All efficiently gathered round
The rolling black waves and sweeping breakers
Splattering on the shore with panache as in the sky
The rain hurtles down, like foaming waves
Falling eagerly
Into the mortal world of bustling dust

No need for the purity of the enlightened eye
Just raise your head and look straight
To where the mountain ranges mingle and meet
But then there is one cloud-girded peak
Like a richly evocative white pocket in a Chinese ink painting
Slowing coming down
In the form of a cascade

Scene Two: Sword of Spirits

-- *Who am I? The warrior transforms into a sword*

The warrior, with sword in hand, points it toward himself and asks life's great question, "Who am I?" He decides to use his sword, a sword of spirits, to embark upon the path to finding The Way. But the sword is not outside him, but in his heart.

Scene Three: Wading through the Air

-- *Falling to the emptiness of unknown*

From a leaf I see your graceful demeanor
From the breeze I see you walking to me with mincing steps

The azure waves have cleansed the wayfarer
To see you
I have flown through the window of the Earth
Travelled eons of time
From an age immemorial
Through the air

In the blooming flowers I see your formless face
You sit on a path washed by the bright sun
Enjoying your inner peace like the quiet fields
Time and Space have met up for tea
As they chat about epochs of the world

We sit, free from thoughts
I reach out, but fail to cup a handful of your nothingness
The wind in the pine forest on the cliff chants of your
fragrance

The past, the present, and the future have been infused
in one cup of tea

Scene Four: Conquering

-- *Facing difficulties and challenges*

Suddenly, the sound of voices and singing appear on the sea like those of *dakinis* (female spirit with wisdom). Under the gaze of his inner being, the warrior's antagonistic duality melts away, giving way to a newfound faith, courage and strength. Releasing a lion's roar, he bravely faces all difficulties and challenges...

Scene Five: Sword of Wisdom

-- *Striking himself with a sword, exposing the inner self*

Fearless and full of confidence, the warrior picks up the sword of wisdom, which resembles that of Manjusri (Buddha of Wisdom), and rouses himself from his foolishness by, as in the Buddhist expression, "striking himself with a sword." With each blow of the sword, he is further delivered from his folly, exposing the selves within him.

Scene Six: Mandala Offering

Mandala offering is described as taking hold of the essence for accomplishing all the glorious qualities of the higher realms and kingdom of Dharma, the sacred truths of cessation and the path or even as offering the universe.

As it says in a tantra:

Through offering to all the buddhas in their pure realms
The entire billion fold universe,
Adorned with all kinds of desirable gifts,
The wisdom of buddhahood is perfected.

PRODUCTION TEAM AND CAST LIST

Artistic Director Liu, Ruo-Yu

Music Director Huang, Chih-Chun

Set / Lighting Design Lin, Keh-Hua

Costume Design Tim Yip

Actors & Actresses Huang, Chih-Chun • Huang, Kun-Ming
Su, Yin-Tsu • Huang, Kuo-Chung
Liu, Ping-Tsen • Liu, Shu-Chih
Ou, Kui-Lan • Yang, Chin-Hsuing
Li, Yan-Hui • Chiu, Shang-Che
Kan, Po-Chu • Hsu, Fang-Tzu
Yang, Meng-Ju • Niu, Li-Sha

Stage Manager Shen, Po-Hung

Master Electrician Chu, Chun-Da

Sound Engineer Lin, Yu-Shen

Technical Direction Su, Chun-Hsueh

Technician Chen, Kun-Kuo

**International Promotion
Manager** Lai, Shu-chun

Production Coordinator Peng, Nai-yun

This tour is presented by FAS Arts Management, and is proudly supported by the Ministry of Culture (Taiwan, R. O. C.), the Ministry of Foreign Affairs (Taiwan, R. O. C.), and the Overseas Community Affairs Council Taiwan.



BIOGRAPHIES

U-Theatre

U-Theatre was founded by Ms. Liu, Ruo-Yu, its present artistic director, in October 1988. After studying theater at New York University, Ms. Liu attended professional workshops led by the Polish master Jerzy Grotowski (1933–1998). After returning to Taiwan, she immediately dedicated herself to the goal of shaping the “U-performers of today,” guiding them into the exploration of the body and mind. To achieve this goal, she founded U-Theatre on Laochuan Mountain on the outskirts of Taipei. It is where each new production is created, rehearsed and debuts staged.

In 1993, Ms. Liu invited Mr. Huang, Chih-Chun, a professional traditional Chinese percussionist with nearly 20 years of experience, to teach U-Theatre members drumming. Mr. Huang’s deeply held conviction that “to learn to play the drum, one must first learn meditation” inspired the adoption of meditation, and later, Chinese martial arts, into the core of the U-Theatre training curriculum. Drumming and meditation, together with theater, have since become essential elements of all U-Theatre performances and constitute their unique performing style.

In its repertoire, the relationship of the individual to the whole community—and by extension, of the group to its audiences worldwide—is portrayed without explicit narrative or the creation of imagined characters. The result is a fascinating and unique mode of contemporary theater that is process-based, finely-tuned, and performer-dependent. It is grounded in a collective experience based on each member’s personal search for enlightenment and inner balance.

In 2014 U-Theatre made again its Trekking Taiwan project by completing 450 kilometers within 38 days from south to north on the west coast Taiwan. A unique physical training method invented by U-Theatre, “Feet in the Clouds” trekking project aims to increase one’s self-awareness through trek-

king by day and drumming by night. Since 1994 this practice has afforded U-Theatre opportunities to step away from the confines of a theater to reach out to world communities, even further to Tibet and Paris.

Over the last decades the U-Theatre has been invited to perform at the world stage including Barbican Center (UK), Cultuurcentrum Brugges (Belgium), Avignon Festival, Biennale de la Danse (France), OzAsia Festival (Australia), Hong Kong Arts Festival, and the Next Wave Festival at BAM (NYC).

Liu, Ruo-Yu — Artistic Director/Founder

Born in Taiwan in 1956, a leading theatrical performer in the early 1980s, Ms. Liu earned her MA in Theatre Arts from New York University, and was selected for a year-long master class under Polish director Jerzy Grotowski.

In 1988 Ms. Liu founded U-Theatre and introduced novel facets of drumming, meditation, and martial arts to create a series of original works integrated with a wide range of elements drawn from music, literature, drama, dance, and ritual.

In 2008 Liu was awarded the 12th Annual Taiwan National Award for Arts: Best Art Performer.

Huang, Chih-Chun — Music Director/Master Drummer

Born in Malaysia in 1965, Chih-Chun Huang began taking percussion lessons at age six and started formal training under a master of Chinese martial arts at age ten. Mr. Huang has matured his skills in both specialties over a period spanning more than twenty years.

Mr. Huang toured Europe, the Americas, and Africa for several years as a member of a dance troupe following university graduation. After spending time studying meditation in the early 1990s in India and Tibet, he joined U-Theatre as drum master in 1993, at the request of U-Theatre founder, Liu, Ruo-Yu.

Mr. Huang's approach to the U-Theatre education regimen, which requires students first to learn meditation before taking up percussion, has radically changed the character of U-Theatre and mapped out for the group a path by which to continue to grow and mature. Prior to joining U-Theatre, Mr. Huang performed with Taipei Folk Dance Theater and Cloud Gate Dance Theatre.

Keh-Hua Lin — Set and Lighting Design

Keh-Hua Lin is one of the most celebrated lighting and set designers in the Chinese speaking world. His designs employ Western aesthetics and modern technology blended with Oriental philosophy, to create a performing space that supports the performers, enriches the content, and is eye-catching to viewers that make him received increasing recognition among the world leading choreographers and other performing artists, among them, marked Ming Cho Lee, Lin Hwai-min, Helen Lai, Lo Man-Fei, Wang Chih-Mei, Lo King Man, Mui Cheuk-Yin, and Tong Kai Fan.

Lin is a professor of lighting design at the National Institute of the Arts in Taipei and the foremost theater consultant in Taiwan, and has been the principle designer for acclaimed Cloud Gate Dance Theatre of Taiwan since 1981.

Tim Yip — Costume Design

Tim Yip began his career by participating in John Wu's 1986 film, *A Better Tomorrow*. Over the past 18 years, Mr. Yip has been involved with costume and art design in several movies and theatrical performances and has cooperated with award-winning directors from Hong Kong, Taiwan and China, including Chen Kaige, Zhang Yimou, Ang Lee, Tsai Ming-Liang, Tian Zhuang-Zhuang, Li Shao-Hong, Stanley Kuan and Chen Kuo-Fu.

Mr. Yip's achievements have won him global applause and world status. His work has not only merged modern and classic art forms in various fields, but also perfectly combines art and

living. In 2001, he was honored with an Academy Award for Best Art Direction and a British Academy Film Award for Best Costume Designer for his work on *Crouching Tiger, Hidden Dragon*.

Mr. Yip's art and costumes have been featured in the world-tour performances of such Taiwanese theatrical groups as Cloud Gate, U-Theatre, Contemporary Legend Theatre, Han Tang Yue-fu and the Tai-Gu Tales Dance.

UPCOMING PERFORMANCE

Royal Ballet of Cambodia

Wednesday, November 5, 7:30 p.m.
Gartner Auditorium

Renowned for its graceful hand gestures and stunning costumes, the Royal Ballet of Cambodia, foremost exponent of the style also known as Khmer Classical Dance, has been closely associated with the Khmer court for over 1,000 years. Its repertory perpetuates the legends associated with the origins of the Khmer people. An orchestra accompanies the dance, and a female chorus provides a running commentary, highlighting the emotions mimed by the dancers, who were considered the kings' messengers to the gods and to the ancestors. \$69-\$53; CMA members \$62-\$48
cma.org/rboc

ONGOING SOUND INSTALLATION

John Luther Adams—*Veils and Vesper*

Fridays and Saturdays, through November 29, 12:00–6:00 p.m.
St. John's Episcopal Church, Ohio City

Veils and Vesper, distinct but related electronic pieces written in 2005 by Pulitzer Prize winning composer John Luther Adams, are extraordinarily beautiful works meant to be heard successively or concurrently. These soundscapes are slow to unfold and of great duration—six hours in all—creating an immersive environment that the listener can enjoy at whatever length. In collaboration with the Episcopal Diocese of Ohio, the recently restored St. John's Church becomes a place of contemplation and meditation. Free, no tickets required. cma.org/jla

Performing Arts

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John Luther Adams:

Veils and Vesper

September 20–November 29

John Luther Adams: *Inuksuit*

Sunday, September 21, 2:00

Oberlin Contemporary

Music Ensemble

Saturday, September 27, 2:00

CIM/CWRU Joint Music Program

Wednesday, October 1, 6:00

U-Theatre

Friday, October 10, 7:30

Vân-Áhn Vanessa Võ

Sunday, October 26, 7:30

Oberlin Contemporary

Music Ensemble

Saturday, November 1, 2:00

CIM/CWRU Joint Music Program

Wednesday, November 5, 6:00

Royal Ballet of Cambodia

Wednesday, November 5, 7:30

Calder Quartet

Wednesday, November 19, 7:30

CIM/CWRU Joint Music Program

Wednesday, December 3, 6:00

Tallis Scholars

Thursday, December 11, 7:30

Oberlin Contemporary

Music Ensemble

SPECIAL GUEST: JENNIFER KOH, VIOLIN

Saturday, December 13, 2:00

Marc Ribot plays Charlie

Chaplin's *The Kid*

Sunday, December 14, 1:30

CIM/CWRU Joint Music Program

Wednesday, January 7, 6:00

Intonarumori:

Orchestra of Futurist Noise Intoners

January 11–15 (on display)

Friday, January 16, 7:30

Karel Paukert

Sunday, January 25, 2:00

Chanticleer

Friday, January 30, 7:30

CIM/CWRU Joint Music Program

Wednesday, February 4, 6:00

Ragamala Dance Company and

Rudresh Mahanthappa

Wednesday, February 11, 7:30

CIM/CWRU Joint Music Program

Wednesday, March 4, 6:00

Oberlin Contemporary

Music Ensemble

Saturday, March 7, 2:00

Roomful of Teeth

Friday, March 20, 7:30

Mivos Quartet

Saturday, March 28, 7:30

CIM/CWRU Joint Music Program

Wednesday, April 1, 6:00

Wu Man

Wednesday, April 8, 7:30

Oberlin Contemporary

Music Ensemble

FEATURING THOMAS ROSENKRANZ, PIANO

Saturday, April 11, 2:00

CIM/CWRU Joint Music Program

Wednesday, May 6, 6:00