

A Far Cry

The Blue Hour

with Luciana Souza

Thursday, November 16, 2017
7:30 pm



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The Blue Hour

MUSIC BY

**RACHEL GRIMES
SARAH KIRKLAND SNIDER
ANGÉLICA NEGRÓN
SHARA NOVA
CAROLINE SHAW**

TEXT FROM THE POEM "ON EARTH" BY

CAROLYN FORCHÉ

COMMISSIONED BY

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WEIS CENTER FOR THE PERFORMING ARTS
AT BUCKNELL UNIVERSITY
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A FAR CRY MUSICIANS

VIOLIN

**ALEX FORTES
ANNIE RABBAT
CATHERINE COSBEY
CLARA KIM
JAE COSMOS LEE
JASON ISSOKSON
JESSE IRONS
REBECCA ANDERSON
SONYA CHUNG**

VIOLA

**DANA KELLEY
JASON FISHER
RIMBO WONG
ROSE HASHIMOTO**

CELLO

**ANDREA LEE
DANIELLE CHO
MICHAEL UNTERMAN**

BASS

**KRIS SAEBO
LIZZIE BURNS**



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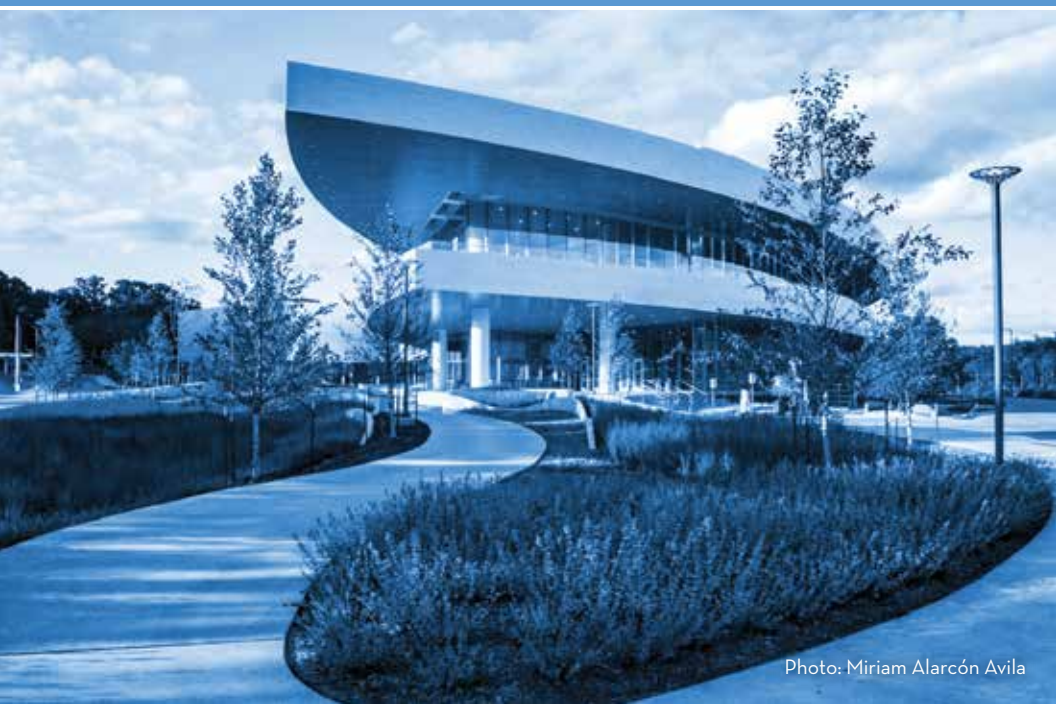


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ABOUT THE ARTISTS



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In its 10 years, the Grammy-nominated string orchestra **A FAR CRY** has taken an omnivorous approach to its music-making. Known for high energy, according to the *New York Times*, A Far Cry “brims with personality or, better, personalities, many and varied.” A Far Cry was founded in 2007 by a tightly-knit collective of young professional musicians, and since the beginning has fostered those personalities. The self-conducted orchestra has developed an innovative process where decisions are made collectively and leadership rotates among the members of A Far Cry (Criers). This democratic structure has helped generate consistently thoughtful, innovative, and unpredictable programming leading to collaborations with artists such as Yo-Yo Ma, Jake Shimabukuro, Gabriel Kahane, and Urbanity Dance. Whether playing a new commission from composers such as Ted Hearne, Caroline Shaw, or Andrew Norman, or a work by Mozart, Haydn, or Piazzolla – A Far Cry takes audiences on a unique ride.

The 18 Criers are proud to call Boston home, rehearsing at their storefront music center in Jamaica Plain and presenting a nine-concert series, with performances at both New England Conservatory’s Jordan Hall and St. John’s Episcopal Church in Jamaica Plain. A Far Cry has also been Chamber Orchestra in Residence at the Isabella Stewart Gardner Museum since 2011. A Far Cry’s innovative hometown programming has garnered the group a national reputation. An insightful perspective, along with a propensity for engaging collaboration, are the group’s hallmarks.

In 2014, A Far Cry launched its in-house label, Crier Records, with the album *Dreams and Prayers*, which met with critical acclaim and a Grammy nomination. The second release, *Law of Mosaics*, was included on many 2014 Top-10 lists, notably from *New Yorker* music critic Alex Ross and WQXR’s Q2 Music, which named A Far Cry as one of the “Imagination-Grabbing, Trailblazing Artists of 2014.”

In 2016-17, A Far Cry celebrated its tenth anniversary by, as the *Boston Globe* says, “moving ever forward.” Energetic and insightful programs were on display in the group’s ambitious subscription series in Boston, residency concerts at the Isabella Stewart Gardner Museum, and increased tour activity (with concerts at the National Gallery of Art, University of Michigan’s University Musical Society, and the Celebrity Series of Boston). The season also featured an impressive list of collaborators, including the adventurous vocal ensemble Roomful of Teeth, the Silk Road Ensemble, jazz pianist and composer Vijay Iyer, and clarinetist David Krakauer.

Grammy winner **LUCIANA SOUZA** is one of jazz's leading singers and interpreters. Born in São Paulo, Brazil, in the late sixties, she grew up in a family of Bossa Nova innovators—her father, a singer and songwriter, her mother, a poet and lyricist. Luciana's work as a performer transcends traditional boundaries around musical styles, offering solid roots in jazz, sophisticated lineage in world music, and an enlightened approach to new music.



Photo: © Kim Fox Photography

As a leader, Luciana Souza has been releasing acclaimed recordings since 2002—including her six Grammy-nominated records *Brazilian Duos*, *North and South*, *Duos II*, *Tide*, *Duos III*, and *The Book of Chet*. Her debut recording for Universal, *The New Bossa Nova*, was produced by her husband, Larry Klein, and was met with widespread critical acclaim. Luciana's recordings also include two works based on poetry—*The Poems of Elizabeth Bishop And Other Songs*, and *Neruda*.

Luciana's latest offering is the brilliant *Speaking in Tongues*, a collaboration with Lionel Loueke, Grégoire Maret, Massimo Biolcati, and Kendrick Scott, also produced by Larry Klein. The recording is comprised of all original music and features Luciana's musical setting of two poems by Leonard Cohen.

Ms. Souza has performed and recorded with greats including Herbie Hancock (on his Grammy winning record, *River – The Joni Letters*), Paul Simon, James Taylor, Bobby McFerrin, Maria Schneider, Danilo Pérez, and many others. Her longstanding duo work with Brazilian guitarist Romero Lubambo has earned her accolades across the globe, and her complete discography contains more than 50 records as a side singer. Luciana Souza's singing has been called "transcendental," "perfect," and of "unparalleled beauty." *Entertainment Weekly* writes, "Her voice traces a landscape of emotion that knows no boundaries."

Luciana Souza has been a prominent soloist in two important works by composer Osvaldo Golijov—*La Pasión According to St. Mark*, and *Oceana*. She has performed with the Bach Akademie Stuttgart, the Boston Symphony Orchestra, and the Brooklyn Philharmonic. Other orchestral appearances include performances with the New York Philharmonic, the Atlanta Symphony, the Los Angeles Philharmonic, the Los Angeles Chamber Orchestra, and the American Composers Orchestra. Her work in chamber music includes a fruitful collaboration with the Los Angeles Guitar Quartet and with composers Derek Bermel and Patrick Zimmerli.

Ms. Souza began her recording career at age three with a radio commercial, and recorded more than 200 jingles and soundtracks, becoming a first-call studio veteran at age sixteen. She spent four years on faculty at Berklee College of Music in Boston, where she received a Bachelor's in Jazz Composition. Ms. Souza earned a Master's degree in Jazz Studies from New England Conservatory of Music and taught for four years at Manhattan School of Music, in New York City. From 2005 to 2010, Luciana was the Jazz Artist in Residence with the prestigious San Francisco Performances. In 2005 and 2013 Luciana was awarded Best Female Jazz Singer by the Jazz Journalists Association.

Billboard magazine has said of Luciana: "she continues her captivating journey as a uniquely talented vocalist who organically crosses genre borders. Her music soulfully reflects, wistfully regrets, romantically woos, joyfully celebrates..."



Heralded as “one of American independent music’s few truly inspired technicians” by *Wire* magazine, **RACHEL GRIMES** is a pianist, composer, and arranger based in Kentucky. Widely known for her role in the ground-breaking chamber ensemble Rachel’s, (six albums on Quarterstick/Touch and Go), she has since toured worldwide as a solo pianist, and as a collaborator with various artists. Her work

has been performed by ensembles such as the Louisville Orchestra, Kansas City Symphony, A Far Cry, Longleash, Portland Cello Project, Amsterdam Sinfonietta Trio, Dublin Guitar Quartet, Borusan Quartet and Önder sisters. Releases include *Through the Sparkle* (with astrid on Gizeh Records 2017), *The Clearing* (Temporary Residence), *Book of Leaves*, *Marion County 1938*, and *Compound Leaves*. Collaborators include Matthew Nolan, Erik Friedlander, Loscil, SITl Company, Joan Shelley, Nathan Salsburg, Jacob Duncan, Scott Moore, astrid, Chris Wells, and Julia Kent with the artist Peter Liversidge. She is also a member of Louisville band King’s Daughters & Sons (Chemikal Underground). She scores for film and multi-media installations (Donna Lawrence Productions) and has licensed music to numerous film and TV works internationally.



Born in “The Diamond state” of Arkansas to a family of musical traveling evangelists, **SHARA NOVA** (formerly Worden) moved across America throughout her youth, then went on to study classical voice at The University of North Texas. After moving to New York City she assembled her chamber pop band, My Brightest Diamond in 2001, subsequently releasing four albums on Asthmatic Kitty Records.

Nova has composed works for yMusic, Brooklyn Youth Chorus, Young New Yorkers’ Chorus, Brooklyn Rider, Nadia Sirota, and Roomful of Teeth among others. Her baroque chamber p’opera *You Us We All* premiered in the US in October 2015 at BAM Next Wave Festival. Many composers, songwriters and filmmakers have sought out Nova’s voice, including David Lang, David Byrne, The Decemberists, Bryce Dessner, Steve Mackey, Sarah Kirkland Snider, Sufjan Stevens, and Matthew Barney. Nova is a Kresge Fellow, Knights Grant recipient, and a United States Artist fellow. Nova is putting the finishing touches on the next My Brightest Diamond album set for release in 2018.



Puerto Rican-born composer and multi-instrumentalist **ANGÉLICA NEGRÓN** writes music for accordions, robotic instruments, toys, and electronics as well as chamber ensembles and orchestras. Her music has been described as “wistfully idiosyncratic and contemplative” (WQXR/Q2) and “mesmerizing and affecting” (*Feast of Music*) while the *New York Times* noted her “capacity to

surprise” and her “quirky approach to scoring.” Her music has been performed at the Bang on a Can Marathon, the Ecstatic Music Festival, and the 2016 New York Philharmonic Biennial and she has collaborated with artists like Sō Percussion, loadbang, American Composers Orchestra, and Face the Music, among others. Angélica is currently a doctoral candidate at The Graduate Center (CUNY), where she studies composition with Tania León.

CAROLINE ADELAIDE SHAW is a New York-based musician—vocalist, violinist, composer, and producer—who performs in solo and collaborative projects. She is the youngest recipient of the Pulitzer Prize for Music, for *Partita for 8 Voices*, written for the Grammy-winning Roomful of Teeth, of

which she is a member. Recent commissions include new works for the Dover Quartet, the Calidore Quartet, the Aizuri Quartet, FLUX Quartet, Brooklyn Rider, Anne Sofie von Otter, The Crossing, Roomful of Teeth, yMusic, ACME, ICE, A Far Cry, Philharmonia Baroque, the Baltimore Symphony, and Carnegie Hall's Ensemble Connect. In the 2017-18



season, Caroline's new works will be premiered by Renée Fleming with Inon Barnatan, Dawn Upshaw with Sō Percussion and Gil Kalish, the Orchestra of St. Luke's with John Lithgow, the Britten Sinfonietta, TENET with the Metropolis Ensemble, the Mendelssohn Club of Philadelphia, the Netherlands Chamber Choir, and Luciana Souza with A Far Cry. Future seasons will include a new piano concerto for Jonathan Biss with the St. Paul Chamber Orchestra and a new work for the LA Phil. Caroline's scoring of visual work includes the soundtrack for the feature film *To Keep the Light* as well as collaborations with Kanye West. She studied at Yale, Rice, and Princeton, and she has held residencies at Dumbarton Oaks, the Banff Centre, Music on Main, and the Vail Dance Festival. Caroline loves the color yellow, otters, Beethoven opus 74, Mozart opera, Kinhaven, the smell of rosemary, and the sound of a janky mandolin.

Composer **SARAH KIRKLAND SNIDER's**

works have been commissioned and performed by the New York, San Francisco, Detroit, Indianapolis, and North Carolina symphonies; the Residentie Orkest Den Haag, American Composers Orchestra, and St. Paul Chamber Orchestra; percussionist Colin Currie, violinist Anne Akiko Meyers, and vocalist Shara Nova; and The Knights, Ensemble



Signal, yMusic, and Roomful of Teeth, among many others. Her music has been heard at Carnegie Hall, Lincoln Center, and the Kennedy Center, and at festivals including Big Ears, BAM Next Wave, Cross-linx, Aspen, Ecstatic, and Sundance. Her two orchestral song-cycle records, *Penelope* (2010) and *Unremembered* (2015), graced Top Five lists on NPR, *The Washington Post*, *The Nation*, and *Time Out New York*. Upcoming projects include a mass for Trinity Wall Street Choir/NOVUS NY, a ballet with choreographer George Williamson for the Birmingham Royal Ballet, and an opera co-commissioned by Beth Morrison Projects and Opera Cabal. The winner of Detroit Symphony's 2014 Elaine Lebenbom Award, Sarah's music has also been supported by the National Endowment for the Arts, New Music USA, Opera America, the Sorel Organization, and the Jerome Composers Commissioning Fund. A co-founder and co-artistic director of Brooklyn-based non-profit New Amsterdam Records, Sarah has an M.A. and A.D. from the Yale School of Music and a B.A. from Wesleyan University. Her music is published by G. Schirmer.

CAROLYN FORCHÉ's first volume, *Gathering the Tribes*, winner of the Yale Series of Younger Poets Prize, was followed by *The Country Between Us*, *The Angel of History*, and *Blue Hour*. She has translated Mahmoud Darwish, Claribel Alegria, and Robert Desnos. Her famed international anthology, *Against Forgetting*, has been praised by Nelson Mandela as "itself a blow against tyranny, against prejudice,



against injustice," and is followed by the 2014 anthology *The Poetry of Witness*. In 1998 in Stockholm, she received the Edita and Ira Morris Hiroshima Foundation for Peace and Culture Award for her human rights advocacy and the preservation of memory and culture. She is currently at work on a memoir.

MANAGEMENT CREDITS

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PROGRAM NOTE

By Alex Fortes

One way that humans strive to control uncontrollable realities such as death is by imposing arbitrary rules and structures on the chaotic and inevitable. Another is by participating in the difficult but necessary act of being an active member of a community or communities. *The Blue Hour*, in its conception, its process, and its content, lives and breathes these paradoxes. The work, on its premiere tour this November after a long process of composition and workshopping, is an ambitious collaboration between five composers (Rachel Grimes, Sarah Kirkland Snider, Angélica Negrón, Shara Nova, and Caroline Shaw), a vocalist (Grammy-winner Luciana Souza), and the democratic, self-conducted string collective A Far Cry.

The work uses for its text Carolyn Forché's poem, "On Earth," which catalogs the scattered thoughts, visions, and imagery of a life passing ever closer to death, organized through the objective but arbitrary tool of alphabetization. Much like this explicitly rationalized poetic form simultaneously evokes cold modernism and its ancient predecessors in biblical and gnostic abecedaries, the music setting the poem similarly draws from an eclectic set of influences, at times setting the text quite literally (as with explicit references to Bach and settings that evoke plainchant and Renaissance polyphony), and at times using extended string techniques to create kaleidoscopic sound-paintings of Forché's moments of fantastical, jarring imagery. The work also gleams with power ballads—unapologetic lyricism and no-nonsense songwriting that is often associated with contemporary non-classical genres but which here contributes to the intimacy and universality of the subject matter. The various movements, each entirely written by one of the composers, accesses the personal vernaculars and interests of each composer as it passes through the ordered but nonlinear narrative of Forché's poem and the shared musical concepts that the composers agreed upon at the inception of the project, contributing to the scope and scale of the work and its underlying subjects.

When the five composers and members of A Far Cry sat down for a meeting in the summer of 2016 about the possibility of bringing this song cycle to life, the group discussed in depth what justification there was for attempting a collaboration on such a scale for such a deeply personal work. As each collaborator shared their own take on the meaningful urgency of the project, the following statement took hold as a sort of "mission statement."

In a time when we are seeing masses of people dehumanized—by war, displacement, poverty—we are looking here at a single life, the beautiful detail of one human existence. There is something precious in that; that through our sense of empathy with this one individual, we are given a lens through which to see our own world with greater clarity.



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LIBRETTO

[invocations] (AN) (fragments from “On Earth,” read by Carolyn Forché)

a city a thousand years
a city shaken and snowing
a coin of moonlight on the shattered place
a confusion of birds and fishes
a consciousness not within us
a corpse broken into many countries
a cup of sleep

a litany of broken but remembered events
a search without hope for hope
a spiral of being
a web of survivals
a yellow mosaic of remains

an ossuary
an oven of birds

as memory, a futile attempt
between saying and said
birds in the clerestory, a tapestry of broken light

countries erased from their maps

fireflies above the graves, time collapsing, your name which should not have
been in stone in stone

history decaying
history decaying into images

if you bring forth what is within you

not only the flow of thoughts, but their arrest

past and present sliding into each other
pink snow downwind of the test site

searching for something one knows will not be found

she heard no one's footsteps, then nothing
she holds lilacs to her face
she meets a man on the mule--steps who has been dead for months
she pulled the lilacs to herself
she puts the rice pot down in the snow
she sees nothing of what is to come

she within me

something holding back the pouring, a turn of the kaleidoscope, a turn again,
radiant, beautiful, meaningless so it is easier to choose stones from the
ground, a sack of words, pieces of language from something larger, and
if a single event caused this ruin, what was that event? what made night
a country of terror?

sparks of holiness
stepping back into an earlier life

that ing-ing of verbs in an eternal present

that you might become one among others
the birds became smoke

the little notebook of poems in the pocket of a corpse

to remain haunted
to rescue the future

war no longer declared but only continued
warning us with its nature and our own

what is it? must be answered *who is it?*

writing, an anguished wind
written over an open grave

[prologue] (SN)

“now appears to us in a mysterious light”

“did this happen? could it have happened?”
“everything ahead of her clear for the rest of her life”

“La terre nous aimait un peu je me souviens.”

“I try to keep from wanting the morphine. I pray with both hands.”

“Lima, Alpha, Uniform, November, Charlie, Hotel, Echo, November, Alpha
Bravo, Lima, Echo. Pap. Lima, Charlie, Alpha, Zero, One. Acknowledge.
Out.”

[opening] (RG)

“open the book of what happened”

a black map (AN)

a black map of clouds on a lake

a blackened book-leaf, straw and implements
a blue daybook hidden in my bed with his name
a branch weighted with pears

a brittle crack of dawnlight
a broken clock, a boy wakened by his father's whip, then the world as if
whorled into place —

a broken equation, a partita
a bullet clicking through her hair
a bullet-holed supper plate

a burnt room strewn with toy tanks
a century passing through

a chaos of microphones

a memory (RG)

a memory through which one hasn't lived
a message deflected by other messages
a message from a secret self

a syllable (CS)

a syllable a dove

angelica (SKS)

angelica, anne's lace, antiphon, aria, ash, asylum

balefire, balcony, balm, belief, benediction

between here and here
between hidden points in the soul
between saying and said

biting hard the fear
black storms of dream

blood rose and love
blossoms yet again inside us

both windows open to whatever may happen
bottled light tossed into the sea with no message
bring forth what is within
bring in your whispering harvest

canticle (AN)

canticle, casement, casque, cerement, cinder

clouds of lake water, light and speech
clouds of road behind us
clouds returning to the sky from the past

dark, borne within us (AN)

dark, borne within us
destroys what it briefly illuminates

doors opening, stones humming the foretold
dovecote, drum, dust

each a ring of soot (SKS)

each a ring of soot
each day breaking along the cordillera, then broken
each page a window intact until touched

early summer's green plums
earth singing in her magma chambers
easter lilies opening in
elegiac time
empty windows dipped in milk

enigma, escritoire, estuary
enough seen. enough had. enough

even if by forgetting (reading)

even if by forgetting
even if he is thousands of miles away or dead
even the trembling of souls turning into light
every line in his face the river of a single year

firmament (CS)

firmament, fissure, flare stars, frottage

fragments from the Second Brandenburg
fresh wind of the linens
from a gloved hand a flaming bottle
from chance to chance, event to event
from earth to satellite, event to event
from our last train ride through the ricefields
from the cathedral comes *Kyrie*

[refrain] (CS)

all of this must remain

ghost swift (SN)

ghost swift, grisaille, guardian spirit

God not a being but a force, and humans, the probative tip of that becoming
God withdrawn from the world

hayloft, hillock, hoarfrost, hush

he told her how (SKS)

he told her how
he, though alive, was no longer

his footsteps disappearing as he walked

how abandoned how left behind
how better to account for my life
how did this happen? how it always happens.

her hair (AN)

her hair a banner of rain
her hands blue in the well
her wet skirt wrapping her legs

I am alone (SKS)

I am alone, so there are four of us
I am here, blowing into my hands, you are in the other coffin
I can't possibly get away, she said,

I lit a taper in the Cathedrale St-Just, a two-franc candle, birds flying in the
dome
I remember standing next to his bed

I can't possibly, I can't possibly get away, she said

if you ask him what happened he will tell you
if you bring forth what is within you

in the toy store (RG)

in the toy store, a parcel of toys exploded
in the white infinity of mist
in the window a veil of winter
in their radiance a tub of dry milk
in this camp, how many refugees
in this child's blue hour

inter alia, inter nos, intercessor, iris, illuminant

is there anything else?

it appears to be an elegy (SN)

it appears to be an elegy, put into the mouth of a corpse

it became what it was because of us – in that sense *loved*
it is as if space were touching itself through us
it is more ominous than any oblivion, to see the world as it is

J'ai rêvé (CS)

J'ai rêvé tellement fort de toi
J'ai tellement marché tellement parlé

keeping a record (reading)

keeping a record of oneself
keepsake, knell, Kyrie
knowing oneself from within
l'heure bleue, hour of doorsteps lit by milk

library, lilac (SN)

library, lilac, linens, litany

light and the reverse of light
light impaled on the peaks
light issuing from the wind's open wounds
light mottling the forest floor, crows leaving one limb for another
light of cinder blocks, meal trays
light of inexhaustible light

matinal, mirage, mosaic

my dear (SKS)

my dear, I think yes
my father crossed the field and stood
my hair a cold flag of rain
my hands coated with tomb dust
my mother's hand broken by a fierce wind
my own: I was there, I was utterly there. And when I came back I was still there
naked beneath our names

nevertheless (SN)

nevertheless, noumenon, november

night-voiced viola

no breath of God, no words, and no possibility of restoration
no content may be secured from them
no one prayer resembling another

not a house but a stagnant hour

oil soap (RG)

oil soap, orchard, ossuary
old books snowing from our hands

older than clocks (CS)

older than clocks and porcelain, younger than rope
older than glass, younger than music

poppy seed (RG)

poppy seed, portal, portrait, prayerbook

present though most often invisible
question after question
quiescent, quiet, quinine, quivering

refugee, relic, reverie

sanctuary, sea glass, sorrow

[refrain] (CS)

she heard no one's footsteps (SKS)

she heard no one's footsteps, then nothing
she holds lilacs to her face
she pulled lilacs to herself
she meets a man on the mule-steps who has been dead for months
she puts the rice pot down in the snow
she sees nothing of what is to come

she within me
she would never again wander too far into the past

tendril (RG)

tendril, torpor, tributary

the ganglia (CS)

the ganglia of a train map, metastasizing cities

the hole (AN)

the hole of my mouth
the hole where my ancestor stands burning

the house, a white portrait of our having fled
the hushed chill of such a wind
the /'s time, in which things happen
the ice of reminiscence submerged in time
the immigrant disappearing into a new language

the name (RG)

the name I am becoming
the nine lights of thought
the open well ending in its moon of water
the opening of time

the past is white near the sea
the past, which is our present
the peace of a black-windowed warehouse
the peace of the hay

the silence (AN)

the silence of a new language
the soft houses of heaven
the soldiers' moonlit helmets

the soul cannot leave the body of a suicide until she comes
the soul, enamored of greatness
the soul with its sense of destination, the soul exiled, a stranger to earth

the space between events infinite

twirling (CS)

twirling organdy dresses waving goodbye

un enfant qui meurt, wrapped in a trouser leg
une enfant qui meurt wrapped in a trouser leg

vesture, vigil (CS)

vesture, vigil light, votive
visible only to God

we are as paper (SN)

we are as paper against the walls of the passage

we were spoken into being
were we not?
wet bouquets at the kiosk
wet paper of our flesh
what do we have to forget?
what end? What uniformity?
what fragmentary light?

what sees us without being seen
what you see is the beginning of life after death
what you see you shall become
when did you know?
when I opened the door

while I lived in that other world, years went by in this one

why do I seem no longer alive?
wide-planed wind of the sea
wild doves in a warehouse
willow, windthrow, winter wisteria

x (reading)

x does not equal

yet the women (SKS)

yet the women dancing with white scarves
yet the women veiled in cirrus

you are the ghost (SN)

you are the ghost through whom we see the wall
you come to earth in your sorrows
you, leaping tall fields, cornflower and milk
you might be the revenant of the earliest years, you might be within
you must leave, you cannot remain here, you must leave at once

you spit out your teeth, give it up

your hand awkward between us...
your light narrow coffin
your mother waving goodbye in the flames
your notebooks, the sorrow of ink

your things have been taken
your things have been taken away

zero (RG)

[refrain] (CS)

all of this must remain

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Text adaptation created for this musical work by the composers in consultation with Joseph Cermatori.

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Support for the exhibition is provided by the Members Special Exhibition Fund

Eric Adjetye Anang (Ghanaian, 1985-)

Mami Wata Coffin

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Photo by Steve Erickson



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Basic information:

Merric Bower. 4th year student from Fort Wayne, Indiana. Theatre Arts major.

What is your position at Hancher?

Crew Chief: Rigging and Electrics.

How long have you worked at Hancher?

I started as a stagehand the summer of 2016, so a little over a year now.

What is your favorite part about Hancher?

I love that there's so many different kind of productions that come through, so we're always doing something different and learning new skills for every unique performance.

Do you have any favorite Hancher show you've worked or attended?

My most recent favorite was busking the lights for Terrance Simien & The Zydeco Experience, which was a lot of fun.

Do you have a favorite spot in Iowa City?

I really like Hickory Hill Park and the attached Oakland Cemetery. I love being outside with plants and nature, and I always find the oldest and most peaceful trees to be in cemeteries, where people are afraid to cut them down.

Do you have any favorite TV shows, movies, bands, or books?

My favorite book is *Watership Down* by Richard Adams, but lately I've been reading a lot of nonfiction about the early days of American paleontology. When I do have time for movies or TV, it's usually either some sort of science documentary or period detective mysteries.

Do you have any favorite classes you've taken at the University of Iowa?

I love painting, so I've thoroughly enjoyed the painting classes I've taken both as Studio Arts minor and over in the Theatre Department for scenery.

What are your eventual career goals? How does working at Hancher help you achieve those goals?

I love technical theatre, and I want to work professionally in either scenery, rigging, or lighting. However, I'm also very passionate about teaching, and as such I want to be able to do something similar to my supervisors here at Hancher, and be able to work alongside students and mentor them in this art form that I love. As a Crew Chief this year, I'm already getting a taste for this as I help train and supervise stagehands, while I'm still learning so much alongside them from my superiors. Maybe someday I'll have one of their jobs!

HANCHER SHOWCASE

The Hancher Showcase offers unique items perfect for gifts—or for yourself! All proceeds support Hancher's educational programs.



HOURS:

- **Before Performances**

The Showcase is open one hour prior to performances and remains open during and after most performances in Hancher Auditorium.

Browse upcoming events at hancher.uiowa.edu/upcoming-events.

- **Wednesdays** 10:00 am–1:00 pm
(not open on 11/22, 12/27, 1/3, and 1/10)
- **Thursdays** 10:00 am–1:00 pm, 5:00–7:30 pm
(open 10:00 am–1:00 pm only on 12/21; not open on 11/23, 12/28, 1/4, and 1/11)

ADDITIONAL HOLIDAY HOURS:

November 7–21 and 28–30,
December 5–21

Every Tuesday, Wednesday, and
Thursday, 10:00 am–1:00pm

SPECIAL EXTENDED HOURS:

Thursday, November 16
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