

WINDY CITY RHYTHMS GOES GLOBAL

BARBATUQUES JASON SAMUELS SMITH BAM!

Friday–Sunday,
May 29–31, 2009

Barbatuques
Photo by Jorge Rosemberg



Museum of
Contemporary
Art
CHICAGO
mcachicago.org



CHICAGO HUMAN RHYTHM PROJECT IN ASSOCIATION WITH THE MCA PRESENTS

Barbatuques
Photo courtesy of the artists



Windy City Rhythms Goes Global

BAM!

Lane Alexander, *director*
Kristi Burris, *artistic associate*
Heather Brown
Tristan Bruns
Jessica Chapuis
Zada Cheeks
Andrew Tomlinson

Jason Samuels Smith

Featuring the Vijay Tellis-
Nayak Trio
Vijay Tellis-Nayak, *piano*
Kelly Sill, *bass* (Friday)
Larry Kohut, *bass*
(Saturday and Sunday)
Tim Davis, *drums*

Barbatuques

Giba Alves
Fernando Barba
Bruno Buarque
Lu Horta
Mauricio Maas
Flavia Maia
Helo Ribeiro
Mairah Rocha
Joao Simao
André Venegas
Dani Zulu

Fernando Barba, *musical direction*
Barbatuques, *arrangements*
Deise Alves, *stage direction*
Lu Horta, *vocal preparation*
André Hosoi, *video*
Flavia Maia and Marieta Vital,
costumes
Raja Pimenta, *production*
Joca Paciello, *administration*

INTERMISSION

Target is the Lead Title Sponsor of *Windy City Rhythms Goes Global*.



MCA support for *Windy City Rhythms Goes Global* is generously provided by the Consulate General of Brazil in Chicago.



Additional support for *Windy City Rhythms Goes Global* is generously provided by the Sara Lee Foundation and the Governor's International Arts Exchange Program for the Illinois Arts Council, Arts Midwest.

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To increase appreciation of *Windy City Rhythms Goes Global*, the MCA in partnership with Chicago Human Rhythm Project offers these intimate opportunities for audience members to engage with the artists.

First Night postshow talk

Friday, May 29

Audience members are invited to stay following the performances for an engaging talk with Jason Samuels Smith; members of Barbatuques; and Lane Alexander, the founder and director of Chicago Human Rhythm Project.

Workshop with Barbatuques

Sunday, May 30, 4 pm

Internationally acclaimed drummer and body percussionist Bruno Buarque leads a workshop on body drumming vocabulary and polyrhythmic/multi-tonal composition techniques for intermediate to advanced tap dancers, drummers, and percussive-arts practitioners. Registration is \$25 or \$15 with a performance ticket.

COMING THIS SUMMER

19th Annual Rhythm World

July 27–August 9, 2009

Presented by Chicago Human Rhythm Project, *Rhythm World* is the oldest and most comprehensive festival of tap and contemporary percussive art in the United States. Highlights this year include an opening-night performance at the Jay Pritzker Pavilion in Millennium Park on Sunday, August 2; nightly performances, showcases, and tap jams at the Chicago Cultural Center and Roosevelt University's Ganz Hall, Monday–Wednesday, August 3–5; faculty concerts at the Museum of Contemporary Art, Chicago, Thursday and Saturday, August 6 and 8; and two weeks of residencies, courses, workshops, master classes, and panel discussions by a world-renowned faculty of master artists for dancers of all ages and levels at the Fine Arts Building and Roosevelt University.

Rhythm World on the MCA Stage

Workshops

Monday–Friday, July 27–31

Step Afrika is the first professional dance group in the United States dedicated to steppin', a dance form originated by African American fraternities and based in African traditions. In this technique class for adults of all levels, members of Step Afrika focus on the group's universal principles of teamwork, discipline, and commitment to teach participants a short dance over the course of the week.

Performances

JUBA!

Thursday and Saturday, August 6 and 8

World-renowned virtuosos—including the royalty of rhythm, Dianne “Lady Di” Walker; the Glenn Gould of American tap, Sam Weber; the thunder of funk, Jason Samuels Smith; and many more—gather on the same stage for this rousing festival finale.

For complete information on *Rhythm World* 2009, visit www.chicagotap.org.

WELCOME

If it is true that good things come to those who wait, then prepare yourselves for an extraordinary evening of rhythm and music. Tonight we are proud to present the long-awaited debut of São Paulo's internationally acclaimed body band Barbatuques, Emmy Award-winner Jason Samuels Smith, and our own resident ensemble BAM!

As some of you may know, Barbatuques was originally scheduled to appear last November. But like so many things last fall, events took unexpected turns. With the generous assistance and support of the Museum of Contemporary Art (MCA), we now fulfill our mission to introduce a new voice into Chicago's cultural choir and are sure that Barbatuques will not disappoint.

We are just as proud to present the return of Jason Samuels Smith to the MCA Stage, following his MCA debut as guest performer with Pandit Chitresh Das in *India Jazz Suites* and with his own company ACGI (Anyone Can Get It) for the world premiere of *Charlie's Angels*. For those of us who wear shoes with metal soles, Jason simultaneously inspires, awes, and occasionally disheartens (should the rest of us just hang up our shoes?) as we shake our heads in admiration and sheer disbelief in his super-human physicality.

Of course, we are grateful for an opportunity to show new works set on our resident ensemble of young virtuosos, BAM!, created by Emmy Award-winner Ted Levy, renowned sand dancer Guillem Alonso, and Chicago's very own Martin "Tre" Dumas as well as the remounting of a piece commissioned by the Chicago Dancemakers Forum in 2004, *Children's Songs*, all accompanied by the Vijay Tellis-Nayak Trio.

The evening would not be complete without remembering the inspiration for these concerts—Mr. Bill "Bojangles" Robinson. Every year since 1989, tap dancers around the world have commemorated Robinson's birthday, May 25, with concerts, educational events, and community gatherings to share our love for foot drumming, our irrepressible urge to move, and the unmistakable sound of metal plates hitting wooden floors.

Gathering these tremendous artists together requires more than a little support, and I hope you will join me in expressing gratitude to our generous sponsors, without whom these concerts would be impossible. They are: Target, Sara Lee Foundation, The Governor's International Arts Exchange Program for the Illinois Arts Council, Arts Midwest, American Airlines, and the Seneca Hotel. Special thanks to Chicago Human Rhythm Project's dedicated board of directors, staff and volunteers—and my personal thanks to Peter Taub and everyone at the MCA for allowing us to bring American tap and contemporary percussive art to you.

Enjoy tonight's program, and come back on August 6 and 8, when our 19th annual summer festival, Rhythm World, culminates in two ground-shaking concerts at the MCA Stage. Tap ON!

—Lane Alexander
Chicago Human Rhythm Project founder and director

Barbatuques

was founded in 1996 as an artistic and pedagogic lab to research body percussion in musical expression. This central theme was initiated by Barbatuques founder, musician Fernando Barba, who had been developing this technique since 1988. Barbatuques comprises 13 company members who use combinations of claps, chest slaps, tap dance sequences, mouth vacuums, vocal resources, and more to create unique rhythms and melodies. The result is a “circle orchestra” in which all musicians play and improvise on the same instrument. Barbatuques tours widely in Brazil and abroad with performances and educational workshops. Its 2002 debut album *Corpo do Som* and subsequent 2008 album *O Seguinte E Esse* were released by the label MCD.

Barba entered Universidade Estadual de Campinas (UNICAMP) in 1991 for popular music studies and focused on rhythm forms as a student of Ensino Musical, an approach to fusing art, culture, education, and society adapted in Brazil, as well as Andre Hoisi and Marcos Azambuja. Barba was introduced to body music by Stenio Mendes in 1995 while teaching at Aue Nucleo de Ensino Musical, where he continues to lead classes. Barba and Mendes’s musical and pedagogic exchange flourished into performance collaborations and the founding of Barbatuques, which brought in students and other artists to advance their research. Barbatuques’s debut as a company in 1997 was followed in 1998 and 1999 with appearances on television as well as recordings of the group’s early repertoire. Barbatuques continuously researches sounds, rhythms, motor development exercises, improvisational games, and workshops as part of its creative process.

Jason Samuels Smith

is winner of both an Emmy and an American Choreography Award for Outstanding Choreography for the opening number of the 2003 Jerry Lewis/MDA Telethon in a tribute to the late Gregory Hines. Other honors include a Certificate of Appreciation by the City of Los Angeles for creating the First Annual Los Angeles Tap Festival in 2003; a Proclamation declaring April 23 “Jason Samuels Smith Day” from the City of Shreveport, Louisiana; the Ivy of Education Award from Brainerd Institute; and the President Kenny Award from Stony Brook University. He is recipient of an Arts International Grant and an Alpert McDowell Fellowship Award. Most recently, he received the 2007 Gregory Hines Humanitarian Award.



Jason Samuels Smith
Photo courtesy of Chicago Human Rhythm Project

Samuels Smith's film credits include costarring in Dean Hargrove's 2004 short film *Tap Heat* and Outkast's *Idlewild*. Debbie Allen has featured his talents in several television productions, including the AMC series *Cool Women* and *Sammy*, a tribute to the life of Sammy Davis, Jr. He has also been featured in a leading role in *Soul Possessed* with Patti LaBelle, Arturo Sandoval, and Carmen DeLavallade. His live performances include the Tony Award-winning Broadway production *Bring in 'Da Noise, Bring in 'Da Funk* in principal and lead roles; *Imagine Tap!*, which played at the Harris Theater in Chicago; Savion Glover's *NYOTs (Not Your Ordinary Tappers)*; *Cross Currents: Turned on Tap* at the Queen Elizabeth Hall in London's South Bank; the 2002–03 Harlem Jazz Dance Festivals; *TAAP: The Art and Appreciation of Percussion*; the NY Tap Committee/Town Hall's *21Below!* with Jennifer Holliday; *Thank You Gregory: A Tribute to the Legends of Tap*; *The Cotton Club Returns: A Tribute to Great Jazz Legends*; the American Institute of Vernacular Jazz Dance Darktown Strutters Ball Gala; and the Career Transition For Dancers 20th Anniversary Jubilee, among others.

Samuels Smith made his MCA debut in 2006 with Kathak Master Pandit Chitresh Das in their collaboration *India Jazz Suites*, which continues to tour worldwide. He is founder of the tap company A.C.G.I. (Anybody Can Get It) and the band Jaja Productions, which features original jazz-influenced hip-hop music and tours throughout the United States.

BAM!

is the Chicago Human Rhythm Project's performing ensemble and has an extensive repertory that includes the classics, contemporary jazz tap, and experimental rhythmic expression such as body drumming. The ensemble was created in 2004 as a

choreographic project with funding from the Chicago Dancemakers Forum, a choreographer-development project led by the Museum of Contemporary Art, Chicago; The Dance Center of Columbia College; and Links Hall with funding by the Chicago Community Trust. BAM! has performed at the 5th Anniversary Beijing International Dance Festival, the Third Coast Rhythm Project, and Dance For Life as well as throughout Chicago and the Midwest. BAM! will perform at international dance festivals in Caracas, Venezuela, and Barcelona, Spain, and at the Chicago Dancing Festival. BAM! currently tours We All Got Rhythm, its lecture demonstration designed for all students K–12. The demonstration teaches that rhythm is an innate form of human expression and is found in every culture in the world. The interactive performance has already reached more than 30,000 students in just over two years.

Lane Alexander

cofounded and directs the Chicago Human Rhythm Project. His performing career spans more than 30 years and includes an Emmy nomination for the WTTW/ITVS documentary *JUBA!* along with television, film, musical theater, and concert engagements around the world. He has performed Morton Gould's *Tap Dance Concerto* with The New York City Pops at Carnegie Hall, the London Philharmonic Orchestra at the Royal Festival Hall, and many others. He was the first artist to publish a recording of the Concerto since the original with Danny Daniels in 1952. Alexander choreographed the first national tour of Pegasus Players' *The Tap Dance Kid*, segments for television's *The Untouchables*, and the film *Outtakes*. He received the Ruth Page Award in 2000 for Outstanding Contribution to the Field, two Illinois Arts Council Choreography Fellowships in 1998 and 2004, the 2004 Chicago Dancemakers Forum project grant, the Chicago Dance and Music Alliance Award



for Outstanding Solo Performance for 2004, and an American Masterpieces Grant in 2007. Alexander recently accepted a 10-year appointment to the Beijing Contemporary Music Academy as a senior advisor.

Kristi Burris

is a native of Sapulpa, Oklahoma, and a graduate of the University of Oklahoma with a bachelor's degree in Health and Sport Sciences. Her professional tap debut was in 2000, when she joined Especially Tap Chicago under the direction of Julie Cartier. She is a founding company member and serves as manager for BAM! as well as the education coordinator for Chicago Human Rhythm Project. With BAM!, Burris has toured to Beijing for the International Dance Festival and San Antonio, Texas, for the series *Jazz On Tap*. In Chicago she has appeared with BAM! at the Harris Theater for *Jubilate* and at the Pritzker Pavilion in Millennium Park. In 2006 she was chosen to work with Lou Conte on his tribute piece to Bill "Bojangles" Robinson.

Burris has taught at Lou Conte School of Dance, is an instructor at The Tap Studio in Chicago, and leads master classes around the United States. In 2008

she founded Dance Profusion Project, a business dedicated to bringing professional dancers from the Chicago area to studios throughout Oklahoma to provide dance education. She can be seen in a PBS documentary highlighting Fayard Nicholas.

Heather Brown

is from St. Charles, Missouri, and has been dancing for 17 years. She received a bachelor's degree in marketing with a minor in dance from Webster University, where she choreographed for and performed with live percussion in a student concert. She has taught tap classes and private lessons at several dance studios in St. Louis, performed at the Joyce Theatre in New York as part of the NYC Tap Festival, and has guest performed with dance companies at various venues, including jazz clubs in St. Louis. As an ensemble member of BAM! she has toured to Beijing, for the International Dance Festival and throughout the Midwest and Chicago, including the Harris Theater and the Pritzker Pavilion in Millennium Park.

Tristan Bruns

is versed in multiple forms of dance, including tap. He has led master classes throughout Illinois and in Mexico City, and, with BAM!, he has toured to Beijing for the International Dance Festival. He has taught at Lou Conte Dance Studio and is also on the faculty at Makkai Ballet Academy in Highland Park, Illinois, and the Dance Centre in Lombard, Illinois. Bruns is codirector of the Tap Program at the Academy of Dance Arts in Downer's Grove, Illinois. He is pursuing a music degree at Columbia College Chicago and is an active writer.

Jessica Chapuis

began tap dancing at age eight in her hometown of St. Louis, Missouri, and has studied and performed with master tap artists throughout the Midwest and nationally, namely with Savion Glover, Jimmy Slyde, Dianne Walker, Derick Grant, Jason Samuels Smith, and Dormeshia Sumbry-Edwards. She earned a bachelor's degree in Biology from Boston University on a full scholarship, serving as president, and choreographing and performing during that time for the student group BU on Tap. In 2006 she appeared in the world premiere of *Imagine Tap!*, directed and choreographed by Derick Grant. In addition to BAM!, she is part of the tap ensemble Jus'LisTeN, with Tre Dumas and Nico Rubio. She teaches workshops, classes, and private tap lessons.

Zada Cheeks

is a native of Aurora, Illinois, and became a member of Especially Tap Chicago and BAM! before graduating from West Aurora High School. He has performed with companies such as River North Chicago Dance Company, Chicago Dance Crash, Civic Ballet of Chicago, and Corpo Dance Company, and has toured nationally and to Venezuela and China.

Andrew Tomlinson

has danced for more than 20 years, and is the newest member of BAM! and former member of Especially Tap Chicago. He has shared the stage with artists such as Gregory Hines, Dianne Walker, The Nicholas Brothers, Jimmy Slyde, Clayton "Peg Leg" Bates, and Savion Glover. Tomlinson has studied under Lane Alexander, Dianne Walker, Bruce Stegman, Idella Reed, Wilfredo Rivera, Homer Bryant, and Joel Hall. He has taught tap, hip-hop, ballet, and jazz throughout the Chicagoland area for more than 15 years. He shares a home in Libertyville, Illinois, with his wife and daughter.

Vijay Tellis-Nayak

studied classical piano, composition, and music theory growing up. At age 10, he won the Eastern Illinois Young Composers Competition for an orchestral piece; at age 11, for a small symphony; and at age 12, for a piano sonata. By high-school age, he was performing professionally, playing keyboards and guitar. Tellis-Nayak graduated from Northwestern University with an undergraduate degree in Music Technology and received a scholarship to pursue a master's degree/PhD in the Rhetoric division of the Communication Studies program. He works as a keyboardist, pianist, producer, and recording engineer in Chicago and internationally.

The Chicago Human Rhythm Project (CHRP) presents American tap and contemporary percussive arts in innovative, world-class performance, education, and community outreach programs. Its three core commitments are:

Celebrating Tradition

Tap is to dance what Jazz is to music: America's contribution to global culture. Tap fused African rhythmic and Irish dance traditions into a new and living art

form. Tap evolved on southern plantations and urban street corners, in minstrel shows and vaudeville, on Broadway and during the Golden Age of movie musicals. Some of America's most enduring cultural icons (Bill "Bojangles" Robinson, Shirley Temple, Fred Astaire, Gene Kelly and Gregory Hines) emerged from this timeless tradition.

Advancing the Art Form

Broadway phenomenon *Bring in 'Da Noise, Bring in 'Da Funk* revolutionized the way audiences perceived tap. A classic American dance, evoking memories of top hats and canes, was reinvented as a contemporary, dynamic and relevant art form. But before *Noise, Funk* burst onto the scene, tap repertory companies and festivals were laying a broader foundation for tap art presentation. CHRP was the first tap festival in the world to evolve into a year-round presenter of tap dance and continues to lead the field by presenting concerts, educational programs, year-round outreach and conferences for the field.

Strengthening Our Community

CHRP goes beyond presenting concerts and festivals, acting as a true advocate for the art form. It also uses percussive dance to build community. Activities include:

- CHRP's lecture-demonstration "We All Got Rhythm," reaching tens of thousands of K-12 youth throughout Chicago

- \$15,000 in annual scholarships for deserving young tappers

- Economic investment in Chicago-based tap artists and companies

- Outreach residency programs at several Chicago-area schools and youth centers

- Conferences for the field

Cofounded in 1990 by Lane Alexander and Kelly Michaels, CHRP began as a summer festival at the Gus Giordano Dance Center in Evanston, Illinois, with a single performance at Northwestern University. CHRP donated proceeds from the concert to Open Hand/Chicago, a meals-on-wheels program serving people affected by HIV/AIDS. 52 students attended the classes and over 200 tap and rhythmic dance enthusiasts attended the benefit concert. CHRP's summer festival is now the oldest and most comprehensive annual tap festival in the world, while CHRP has evolved to become the first year-round presenter of concert tap and contemporary percussive dance in the world.

CHRP has grown from presenting performances in small venues over two days of classes to presenting in large and mid-sized venues more than 12 months of residencies, workshops, and classes at community-centered locations. Attendance in all concert, education, and outreach programs reached a new high of 40,000 in 2007 while combined earned income and in-kind contributions exceeded one million dollars for the first time. As of 2008, CHRP will have awarded \$200,000 in scholarships to deserving and talented youths for summer study programs over a period of 15 years.

CHRP received an Emmy nomination as well as national airings for its coproduction with Chicago's PBS affiliate, WTTW, of *JUBA! Masters of Tap and Percussive Dance*, the documentary about tap dance at the end of the 20th century. National publications like *Dance Magazine* and the *New York Times* have cited CHRP for leadership and innovation in the field. In 2007 CHRP earned a National Endowment for the Arts American Masterpieces Grant administered by the Illinois Arts Council.

Chicago Human Rhythm Project celebrates and preserves the American art of tap dance through performances, teaching, the creation of new work, and documentation. Through its programs, CHRP promotes cultural diversity, emphasizing ethnic minority participation and partnership among Chicago artists and Chicago communities. Through an annual summer festival and year-round presentations, CHRP is an important contributor to Chicago's vibrant dance community.

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Director*

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