



Requirements regarding Program Copy, Publicity, and Marketing Material

Tales & Scales® requires the right to preview all copy regarding publicity releases and program content about the performance. Any changes or additions to program copy require prior approval from Tales & Scales, Inc. Additionally, in any printed publicity or marketing material regarding the performance, the words ‘Tales & Scales’ must always appear in larger print than the title of the work. The words ‘Tales & Scales’ must always be printed with an ampersand in accordance with our registered logo. Photo reprints may only be of official Tales & Scales publicity photos.

Because of the collaborative nature of a Tales & Scales work and the ramifications involving rights and representations, any printed program for Tales & Scales performances **MUST** include the following information in this format:

Transformation Overture

A Tales & Scales Introduction to Music-telling
Composed by Christopher Grymes

The Arabian Nights

A Tales & Scales Music-telling Work

Stories of “Ali & The Magic Bag” and “Aladdin”: Written by Mark Rigney, Directed by Diane Brewer, music developed improvisationally by Tales & Scales

“The Ebony Horse”: Written by Chris Limber, Composed by Doug Lofstrom, Directed by Gary Race & Mark Rigney

NOTE: Two of the three stories listed above (Ali & the Magic Bag, Aladdin, and The Ebony Horse) will be performed depending on age group and availability. Please contact the Tales & Scales office for the specifics of your performance.

Tales & Scales Musictellers

Flute	Hilary Abigana
Clarinet	Jason Gresl
Percussion.....	Greg Jukes
Trombone	Adam Bodony

About Tales & Scales

Tales & Scales®, based in Evansville, Indiana, exists to ignite, nurture, and fully engage the imaginations of young people and their families through *music-telling* – a unique blend of story, music, theater, and creative movement. Using minimal sets and costumes, Tales & Scales travels the country, giving over 150 performances and workshops each year in schools, performing arts centers, and with symphony orchestras.

Founded in 1986, Tales & Scales® has brought music-telling to the stages of the Dallas Symphony, Boston Symphony, Chicago Symphony, Detroit Symphony, Indianapolis Symphony, Baltimore Symphony among others, to the New Victory Theater in New York City and the Smithsonian Institution's Discovery Theater in our nation's capital, to the Annenberg Center, the Grant Park Music Festival, the Chautauqua Institution, the Caramoor Festival and to thousands of schools across the United States. Tales & Scales® has been featured on National Public Radio's Morning Edition and Talk of the Nation as well as in several national publications.

In tandem with performances, Tales & Scales gives workshops designed to partner the performing arts with education for students, educators, and artists from the primary grades to the university level. **Residencies and Student Workshops** have been held for the Aspen Music Festival and School, Tallahassee Symphony Orchestra, and the Children's Theatre of Winston-Salem, and in hundreds of elementary schools, **Artist Workshops** for Michigan State University, New World Symphony, Eastman School of Music, Manhattan School of Music, Oberlin Conservatory of Music, and **Educator Workshops** for the Harlem School of the Arts, Tilles Center on Long Island, Florida State University, and the Philharmonic Center for the Arts in Naples, FL.

About The Arabian Nights

A thousand years ago, a battle unfolds with the cries of a clarinet and the flash of a flute. Two Sultans are engaged in an endless, destructive conflict, and it is up to Sheherazade to halt the drums of war.

But how to do it? She has no military skills, no diplomat's training. What she does have is her mastery of story, and of story telling. She proceeds to the first Sultan's palace, sneaks inside, and catches the surprised king as he tries to find rest between battles. He tries to throw her out, of course, but she calms his ire with a nimble tale of one-upmanship, the Tale of Ali and the Magic Bag—a bag that contains cadenzas, crescendos and the secrets to imagination itself.

Intrigued, the Sultan finds himself wishing for a second tale. Sheherazade obliges, this time with a story favored by inventors everywhere, the Tale of the Ebony Horse, in which a child competes for the love of his queenly mother by conjuring a song so perfect that it outshines even a mechanical flying steed.

The Sultan, having now forgotten all about his scheduled war, demands another story, and Sheherazade obligingly spins out an episode from the Adventures of Aladdin and his Magic Lamp. In this tale, a monstrous Rukh's egg threatens Aladdin's home—and it's his own fault. Can his friends, including the famous genie, avert disaster?

Told as only Sheherazade and Tales & Scales can, these are the Arabian Nights as you've never seen them before!

About the Artists

Flutist **Hilary Abigana** completed her master's degree at Rice University's Shepherd School of Music where she was also a recipient of the Sviatoslay Richter Fund for Music Outreach. She earned her Bachelor of Music degree, graduating with distinction, from the Eastman School of Music where she was awarded the Performer's Certificate in Flute, won the Eastman Nielson Flute Concerto Competition and Eastman's John Celetano Award for Excellence in Chamber Music. Hilary has performed with the National Repertory Orchestra, Aspen Music Festival, Norfolk Chamber Music Festival, Sarasota Music Festival, and SYZYGY New Music. In 2008, she won the Byron Hester Solo Flute Competition and was a silver medalist at the Fischhoff Chamber Music Competition as a member of Trio Destino. She has studied with Timothy Day, Bonita Boyd, and Leone Buyse.

Clarinetist **Jason Gresl** has performed with groups such as Denver's Mercury Ensemble, the Playground Ensemble, the South Bend Symphony, and Dutch ensembles, The Barton Workshop and Groupo Montebello. Jason, with cellist wife, Lara Turner, has performed as the duo Claricello in recitals, masterclasses, and as the Ensemble-in-Residence at Saint Mary's College. He has taught at Andrews University, the Boulder Arts Academy, Northampton Community Music School, and served as a Fischhoff Chamber Music Mentor. As Education Director for the South Bend Symphony, Jason redefined educational performances designing several acclaimed concerts. He received degrees from the University of Colorado – Boulder and Oberlin Conservatory. Jason studied clarinet under Daniel Silver, Bil Jackson and Daniel Gilbert. He studied bass clarinet with Henri Bok.

Trombonist **Adam Bodony** most recently studied under Carl Lenthe at Indiana University's Jacobs School of Music. He earned both a Bachelor of Music in trombone performance and a Bachelor of Arts in religious studies from DePauw University, where he was awarded a Performer's Certificate and won the Depauw University Concerto Competition. Adam has performed with both the Eastern Music Festival and the American Wind Symphony Orchestra. He has been an especially active performer in Indiana, performing with the Indianapolis Symphony, Philharmonic Orchestra of Indianapolis, Lafayette Symphony, Anderson Symphony, Book Readers and Horn Blowers, Indiana Wind Symphony, and the Indianapolis Symphonic Band. In 2008, Adam received the Julia L. Atz scholarship, awarded annually to one student for music studies in Indiana. Adam is also an aspiring conductor and recently participated in the International Academy for Advanced Conducting workshop at Mariinsky Theatre, St. Petersburg, Russia.

Percussionist **Greg Jukes** studied at the Peabody Institute of Johns Hopkins University under Robert van Sice. He has performed with the Campos do Jordão Festival Orchestra in Brazil under Roberto Minczuk, the Aspen Music Festival's Chamber and Festival Orchestras, and the Peabody Symphony and Concert Orchestras. In 2005, Greg made his concerto debut with the National Philharmonic Symphony Orchestra at Strathmore Hall in Bethesda, Maryland. Greg is dedicated to the performance of contemporary music having commissioned and/or premiered numerous chamber works and percussion solos. A diverse musician, Greg has performed in percussion trios, quartets, sextets, a percussion and cello duo, an electro-acoustic trio, the eclectic No Signal ensemble, and his rock band The Greatest City in America.

About the Collaborators

Tales & Scales Guest Artistic Director **Diane Brewer** began her work with theatre for young audiences as a dramaturg, educational workshop coordinator, and study guide author for Performing for Los Angeles Youth (P.L.A.Y.). Her work as a director is a featured subject in *Deaf Side Story: Deaf Sharks, Hearing Jets and a Classic American Musical* (Gallaudet University Press). She currently teaches, dramaturgs and

directs in the Department of Theatre at the University of Evansville. She is a member of the Literary Managers and Dramaturgs of the Americas. She earned a B.A. in drama from Tufts University and a Ph.D. in theatre from UCLA.

Credits: (As Director) *Arabian Nights* (Directing Consultant, Tales and Scales), *As It Is in Heaven*, *Six Characters in Search of an Author*, *Sylvia*, *West Side Story*, *Big Love*, *Antigone*, *Ghosts*, *Tartuffe*, *Good Person of Setzuan*, *Antigone in New York*. (As Dramaturg): *Nightjars* (Y.E.S. Festival), *Gaining Ground* (The Ark Theatre and Utah Shakespearean Company Plays in Progress), *See Rock City* (New Harmony Project), *Gulf View Drive* (New Harmony Project), *Little Heart* (New Harmony Project), *The Yellow Boat* (Mark Taper Forum's P.L.A.Y.), *The Experts* (Foothill Theatre), *Asylum* (Foothill Theatre), *Digging in the Margins* (Foothill Theatre, Utah Shakespearean Company Plays in Progress), *Burning Mona Lisa in the Reptile House* (Northern Michigan University), and at the University of Evansville: *Henry IV, Part 1*, *The Front Page*, *Dark of the Moon*, *Grand Hotel*, *Les Liaisons Dangereuses*, *Scapin*, *Urinetown*, *Taming of the Shrew*, *Anatomy of Gray*, *Flyin' West*, *Our Town*, *A Plague of Angels*, *Twelfth Night*, *Noises Off*, *Madwoman of Chaillot*, *Street Scene*, *Othello*, *Dividing the Estate*, *Jekyll and Hyde*, *Last Night of Ballyhoo*, *Much Ado About Nothing*.

Awards and Grants: Certificate of Merit for Dramaturgy of *Plague of Angels* (Kennedy Center American College Theatre Festival), Dean's Award for Teaching Excellence (University of Evansville), Dramaturg-Driven Grant (Literary Managers and Dramaturgs of the Americas), ART and ARSAF Grants (University of Evansville), Artist-in-Residency Grant (Illinois Arts Council).

Writer **Christopher Limber** has spent 23 years acting, directing and providing scripts, music and lyrics for dozens of theatres nationwide. Recent accomplishments include commissions from The Missouri Arts Council for adapting a musical of the beloved children's book, *Flossie and the Fox* by St. Louis children's author, Patricia McKissack, as well as the script, music and lyrics for, *The War of the Currants* from The St. Louis Science Center's Traveling Theatre Caravan. Other musical compositions include the recently published *The Ugly Duckling* and *The Secret Garden*, and orchestrations for *Journey to the Center of the Earth*, released on CD by the Original Cast Recordings label in July. Mr. Limber has enjoyed being a guest stage director for The Idaho Theatre For Youth, The Repertory Theatre Of St. Louis and for Opera Theatre of St. Louis, among others, helping to develop the internationally acclaimed opera for young people, *The Very Last Green Thing*, the American premier of *The Black Spider* by Judith Weir, *The Thunder of Horses* and this season's *Sukey and the Mermaid*. As an actor, Mr. Limber has appeared in dozens of productions nationwide, including last year's distinguished performances at Historyonics as Winston Churchill and as Branch Rickey in *The Jackie Robinson Story*. He has been featured on PBS as Mark Twain with Captain Kangaroo, also with The St. Louis Symphony, and at the Fabulous Fox Theatre as guest speaker for the National Governor's Convention.

Composer **Doug Lofstrom** was born into a musical family in Chicago in 1949. He has been composing prolifically since the early 1970's and his diverse scores reflect his long involvement in theater, dance, film and symphonic music. Formerly composer-in-residence for the Metropolis Symphony Orchestra and musical director of Chicago's Free Street Theater, Lofstrom has composed and arranged a wealth of stunning orchestral and chamber music. His works have been performed by the St. Louis, Indianapolis and Atlanta Symphony Orchestras, and Present Music, Tales & Scales and the Revolution Ensemble, among others.

Mr. Lofstrom continues to pursue a wide range of composing projects. His film scoring credits include many animated children's classics for Coronet Films and World Book International and in 1995 he rescored the music for 13 classic *Popeye* cartoons. He has composed scores for the independent features *Donna Rosebud* and *Carnivore* and documentary scores for PBS and the Learning Channel.

His most recent endeavors include a ballet score for *The Mirror*, commissioned by the Midwest Ballet Theatre, an adaptation of the *Arabian Nights* for the Evansville, In. group, Tales and Scales and *The Survivors Symphony*, commissioned by the Association for Death Education and Counseling for the Washington Symphony Orchestra.

In 2001, Lofstrom formed The New Quartet, a versatile chamber ensemble which performs his original music and arrangements of modern classics, jazz and world music. He is currently on the music faculty of Chicago's Columbia College.

Director **Gary Race** has served as the Director of Opera for the Cleveland Institute of Music and as Artistic Director for the Pittsburgh Opera Theater and the Ithaca Opera Association. His twenty years of directing experience have taken him to regional companies throughout the east and Midwest including the Tri-Cities Opera, Cincinnati Opera, Ash Lawn Highlands Opera, the Whitewater Opera, Utah Opera and the Kennedy Center. In 1994, Gary made his European debut directing *Madam Butterfly* for the Stattheater Lueneburg in Germany. In 1997, Gary staged Tales & Scales®' original Musictale™ *The Enchanted Horn*. As an educator, Gary has presented workshops on performance technique for colleges and universities including Carnegie Mellon University, Cornell, Duquesne University, Syracuse University, Miami University, Ithaca College, and the University of Maryland. He has created and directed programs in arts education for many organizations, most recently for the Gateway to Music and the Performing Arts in Pittsburgh and the National Symphony Orchestra in Washington DC, where he serves as an educational consultant. Gary's educational programs have won several awards including a national "A+" award from the National Education Association, one of only seven awards given nationally. Gary has written several musical theatre works for performance by young people. He also directed the premiere of *Angels Voices* at the Kennedy Center, an opera for young audiences for which he wrote the libretto.

Tales & Scales Guest Writer and Assistant Director **Mark Rigney** is the author of *Deaf Side Story: Deaf Sharks, Hearing Jets and a Classic American Musical* (Gallaudet University Press, 2003). He has published over thirty stories and been nominated for a Pushcart Prize; recent work appears in *The Best of the Bellevue Literary Review*, *Futures Mystery Anthology Magazine*, *Escape Clause* and *Lady Churchill's Rosebud Wristlet*. His full-length plays have won national contests and been performed in fourteen states, with *Nightjars* premiering at the 2009 Y.E.S. Festival (Northern Kentucky University). *Acts of God*, centering on a deadly tornado strike, is published by Playscripts, Inc., and has enjoyed multiple productions across the U.S. and Canada. His website, with links to many reviews, script samples, interviews and original stories, is www.markrigney.net.

Tales & Scales Thanks

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NOTE TO PR/MARKETING DIRECTOR:

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