Collaborations with Alternative D.C. Venues Take Music into the Community for the Inaugural Season of DIRECT CURRENT, the Kennedy Center’s New Cultural Immersion March 5–19, 2018

(WASHINGTON)—DIRECT CURRENT, the John F. Kennedy Center for the Performing Arts’ new 15-day celebration of contemporary culture, is dedicated in part to cultivating new audiences, with community collaborations and 20+ free events throughout the Center and across Washington, D.C. Exploring themes of identity, the environment, reinvention, and transformation, DIRECT CURRENT reaches beyond the concert hall to bring some of today’s most electrifying and important artists to D.C. Collaborators include the landmark 9:30 Club; Dupont Underground, an experimental arts space housed in a converted subterranean trolley station; Union Market, a bustling, warehouse-style urban village that serves as a culinary and creative hub; and the Phillips Collection, containing more than 4,000 major artworks. The Kennedy Center’s new cultural immersion also features multiple collaborations with The Washington Chorus and Brooklyn’s National Sawdust.
9:30 Club
The landmark 9:30 Club is a 1,200-capacity nightclub and music venue that has been hosting the best in alternative music and more since 1980. Kennedy Center Composer in Residence Mason Bates has long seen it as the ideal venue for his signature series Mercury Soul. As Bates says of the show:

“It’s been thrilling to present Mercury Soul on the Kennedy Center’s KC Jukebox series, transforming the top floor of the Center into a pulsing club that’s visited by SWAT teams of classical musicians. We’re excited to flip the script and bring this kinetic integration of DJing and classical music to the renowned 9:30 Club, a leader of D.C.’s cultural scene.”

This visceral “classical rave” features new music by some of today’s most talked-about composers, with the D.C. premieres of works by Derek Bermel, Ted Hearne, Jennifer Higdon, Missy Mazzoli, and Bates himself, who does double duty as house DJ alongside DJ Justin Reed of Chicago’s illmeasures collective. Derek Hena, a DJ with connections to Burning Man and a popular figure in the San Francisco scene, is also a confirmed guest DJ on the Mercury Soul program (March 15).

Union Market
Union Market is a thriving community gathering place and culinary and creative hub that hosts events including talks, educational programs, parties, music, and more. PunjabTronix plays a pop-up show at Union Market on March 11, previewing its free Millennium Stage show the following day. This collaboration between British Indian electronic music producer DJ Swami and traditional Punjabi folk stars, including Vijay Yamla and Naresh Kuki, fuses cutting-edge live electronica and digital technologies with the traditional sounds of Punjab, all synchronized with unique live mixed digital projections by U.K.-based filmmaker John Minton. A video introduction to the vibrant culture of Union Market is available here.

Dupont Underground
Dupont Underground is a reclaimed 75,000-square-foot art exhibition and performance space built inside the only underground station in Washington D.C.’s old streetcar system, and an enthusiastic collaborator with local institutions. As Dupont Underground CEO Susan Corrigan says:

“With a great big welcome, Dupont Underground opens our doors to the Kennedy Center’s DIRECT CURRENT, which pairs our unique arts and sound space with the Kennedy Center’s renowned programming. We hope this inaugural event becomes a good habit.”

The performance space hosts Madrigals Meet Minimalism, a late-night mash-up from Grammy Award®-winning The Washington Chorus, its new Music Director Christopher Bell, and DJ Justin Reed, who explore the sonic textures of 16th-century madrigals and 20th-century minimalism, with lighting, projections, and drinks (March 9). The following week the chorus participates in the live performance of Philip Glass’s score during the screening of his Koyaanisqatsi: Life Out of Balance (March 16).

Phillips Collection
Above ground in the Dupont Circle neighborhood is the Phillips Collection, containing more than 4,000 major artworks. The current exhibition Ten Americans After Klee—exploring the influence of Swiss-born painter Paul Klee on a subsequent generation of 10 American artists who would define mid-20th-century American art, from William Baziotes to Jackson Pollock— is the
inspiration for a pair of free DIRECT CURRENT pop-up concerts. Pianist, MacArthur Fellow, and
Kennedy Center Artistic Director for Jazz Jason Moran, on March 8, and avant-garde jazz
pianist and composer Myra Melford, on March 9, offer personal, improvisatory musical
responses to the exhibit in the gallery where it hangs. Moran participates in a presentation of
Philip Glass’s complete Etudes at the Kennedy Center the night after his Phillips Collection
performance, and Melford leads her quintet in two DIRECT CURRENT sets at the KC Jazz Club
the night after hers.

Avidly anticipating the DIRECT CURRENT collaboration, Caroline Mousset, Director of Music at
the Phillips Collection, said:

“The Phillips Collection is thrilled to join the Kennedy Center in celebrating the
convergence between music and visual art in the form of a live synesthetic experience.
As pianists Jason and Myra respond to selected images from our Ten Americans: After
Paul Klee exhibition, we also took the opportunity to fill the entrance gallery with Klee
works from our permanent collection. Can’t wait!”

Millennium Stages
DIRECT CURRENT also hosts a range of outstanding artists in free performances on the
Millennium Stage in the Grand Foyer of the Kennedy Center. The Grammy®-winning all-female
mariachi group Flor de Toloache opens the series on March 5. Two stellar student ensembles
are on the schedule: the University of Maryland’s student-run Gamer Symphony Orchestra,
presenting From Bits to Brass: A Symphonic Adventure through Video Game Music, with
arrangements from games including Tetris, Final Fantasy, The Legend of Zelda, Pokémon
Mystery Dungeon, and more in its Kennedy Center debut (March 10); and the newly formed
contemporary music group Now Hear This (NHT) from Baltimore’s Peabody Institute (March
8). Another three acts are under the auspices of DCDIT (Do-It-Together in D.C.): saxophonist
Keir Neuringer and his Irreversible Entanglements collective, a Philadelphia-based, politically
driven, free jazz group (March 13); Baltimore rapper Abdu Ali, who raps and sings over
unorthodox, post-apocalyptic future sounds (March 7); and pioneering electronic artist and five-
time Grammy® nominee Suzanne Ciani (March 16), “America’s first female synth hero” (The
Guardian). Other free Millennium Stage acts include the electronica-meets-Punjab-folk of
PunjabTronix (March 12); the “avant-garde, cerebral, and at times utterly baffling” (The
Guardian) Seattle-based Hip Hop duo Shabazz Palaces (March 17); the new collective of D.C.-
based artists Uptown Arts Showcase, curated by local Hip Hop artist and veteran arts organizer
Jamal Gray (March 15); the world premiere of the evening-length multimedia dance piece
Remnants by the Orange Grove Dance company (March 11); and the Horse Lords, an
innovative Baltimore-based band that constructs layers of punching, syncopated phrases that
call upon elements of Krautrock, African polyrhythms, and classical minimalism (March 14).

National Sawdust Collaboration, Environmental Themes, and Featured Dialogues
The last two of DIRECT CURRENT’s free Millennium Stage performances are collaborations with
Brooklyn-based, nonprofit arts incubator National Sawdust, an important kindred spirit to the
Kennedy Center’s new series. Australian vocalist and National Sawdust Artist-in-Residence
Sophia Brous, following several years of working with migrant and refugee communities
researching lullabies to create the acclaimed song cycle Lullaby Movement, joins with New York
City guitar icon Marc Ribot for the world premiere of a new collaboration When the World’s
On Fire, exploring songs of beauty, disorder, and dissent for a new America, spanning lullabies,
hymns, and songs of resistance (March 18). Brous is an interdisciplinary performer, vocalist,
artistic director, and curator whose credits range from London’s Southbank Centre to the
Melbourne International Jazz Festival, and Ribot—who rose to prominence playing on Tom
Waits’s 1985 Rain Dogs—has performed with a laundry list of artists in rock, jazz, alternative, film
scores, and much more.
The following evening (March 19) is the D.C. premiere of *M is Black Enough* (a.k.a. *Miyamoto is Black Enough*), which explores meaning and conversation through the hard-driving rhythms and biting social commentary of poet and performance artist Roger Bonair-Agard, winner of the individual competition at the 1999 National Poetry Slam, as well as co-founder and former Artistic Director of the LouderARTS project. He is joined by National Sawdust regulars, composer-percussionist Andy Akiho on steelpan and cellist Jeffrey Zeigler, to offer a complex, aggressive, and bold narrative about people, justice, struggle, joy, and celebration.

In a final collaboration with National Sawdust, music-based documentary *The Colorado* from filmmaker Murat Eyuboglu will be screened in a D.C. premiere co-presented with the DC Environmental Film Festival, with a live performance of its soundtrack by Grammy®-winning vocal ensemble Roomful of Teeth, cellist Jeffrey Zeigler, and percussionist Andy Myerson in the Kennedy Center’s Terrace Theater (March 18). The film explores the Colorado River Basin from social and ecological perspectives across history, and will be followed by a post-show discussion titled “Knowledge, Love, Action,” featuring members of the creative team in conversation with representatives from environmental organizations in the Washington, D.C. region. Moderated by Brad Forder, Director of Programming for the DC Environmental Film Festival, the panel will include director Murat Eyuboglu; National Sawdust Creative Director and composer Paola Prestini; Chesapeake Bay Foundation (CBF) President William Baker, under whose leadership CBF received the nation’s highest environmental honor, the 1992 Presidential Medal for Environmental Excellence; and DC Greens Community Outreach Specialist Asha Carter, also a social justice educator, community organizer, and environmental justice advocate. The panel will consider the challenges of inspiring a connection to nature, providing education about environmental and related social issues, and protecting the ecosystems that impact our lives.

**DIRECT CURRENT** provides other important opportunities for dialogue as well. Continuing the environmental theme, on March 16 is the Kennedy Center premiere of Philip Glass’s iconic 1982 multimedia collaboration with experimental filmmaker Godfrey Reggio, *Koyaanisqatsi: Life Out of Balance*, which provides the basis for a pre-show discussion between the composer and filmmaker. In this rare live appearance together, joined by moderator Mason Bates, Glass and Reggio focus on the all-too-topical issues surrounding humans and the environment around which their cinematic tone poem revolves. At the screening, the *Philip Glass Ensemble* makes its Kennedy Center debut alongside *The Washington Chorus* in a live performance of the cult-classic score.

Finally, **DIRECT CURRENT** celebrates John Adams at 70, when the National Symphony Orchestra and new music director Gianandrea Noseda mount the D.C. premiere of the American composer’s Passion oratorio, *The Gospel According to the Other Mary*. His unorthodox retelling depicts Jesus’s final weeks from the viewpoints of Mary Magdalene and her siblings, Martha and Lazarus. Presented on March 8 and 10, the work also serves as the basis for “The Ministry of Mary Magdalene,” a far-reaching, one-of-a-kind talk before the second performance (March 10). Adams himself will be in attendance, and will be joined in conversation by four important thought leaders whose work touches on the themes underpinning the oratorio. Sister Helen Prejean, the author of *Dead Man Walking*, has continued to be instrumental in sparking national dialogue on the death penalty and helping to shape the Catholic Church’s newly vigorous opposition to state executions. Yolanda Pierce, Dean of the Howard University Divinity School, is a scholar of African American Religious History, Womanist Theology, African American Literature, and Race and Religion. Susan Timoney, the Secretary for the Pastoral Ministry and Social Concerns of the Archdiocese of Washington, received a doctorate in Christian Spirituality with an emphasis on the feminine dimension of discipleship. And moderating the discussion will be Sherry Davis Molock, an Associate Professor and the
Director of Clinical Training in the Department of Psychology at The George Washington University in Washington, D.C. She and her husband are also the founding pastors of the Beloved Community Church in Accokeek, Maryland.

Click [here](#) to see a video introduction to **DIRECT CURRENT**.

**About the Kennedy Center**

The John F. Kennedy Center for the Performing Arts is America’s living memorial to President Kennedy. Under the guidance of Chairman [David M. Rubenstein](#), and President [Deborah F. Rutter](#), the nine theaters and stages of the nation’s busiest performing arts facility attract more than three million visitors to more than 2,000 performances each year, while Center-related touring productions, television, and radio broadcasts reach 40 million more around the world.

The Center produces and presents performances of music, dance, comedy, and theater; supports artists in the creation of new work; and serves the nation as a leader in arts education. With its artistic affiliates, the [National Symphony Orchestra](#) and [Washington National Opera](#), the Center has produced more than 300 theatrical productions, and dozens of new ballets, operas, and musical works, in addition to hosting numerous international cultural festivals. The Center’s Emmy® and Peabody Award-winning [The Kennedy Center Honors](#) is broadcast annually on CBS and annual [The Kennedy Center Mark Twain Prize for American Humor](#) is broadcast on PBS.

The education programs of the Kennedy Center, including those of its affiliate [VSA](#), the international organization on arts and disability, have become models for communities across the country and have unlocked the door to learning for millions of young people. [Education at the Kennedy Center](#) produces and presents age appropriate performances and educational events, and fosters innovative programming, curriculum, and professional development for students, teachers, and families.

The Center and its affiliates stage more than 400 free performances by artists from throughout the world each year on the Center’s main stages, and every day of the year at 6 p.m. on its Millennium Stages, which are also streamed live online. The Center also offers reduced and complimentary tickets to young people, active members of the military, and the underserved through its [MyTix program](#) and offers a Specially Priced Tickets program for students, seniors, persons with disabilities, and others with fixed low incomes.

To learn more about the Kennedy Center, visit [www.kennedy-center.org](http://www.kennedy-center.org).

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**The Kennedy Center presents **DIRECT CURRENT**

Inaugural season, March 2018

All events take place at the Kennedy Center unless otherwise noted. For tickets and full schedule, visit [direct-current.org](http://direct-current.org). All tickets are on sale now.

**Monday, March 5 at 6 p.m.**

**Millennium Stage**

**Fior de Toloache**

Latin Grammy®-winning all-female mariachi group mixes tradition and innovation, breaking boundaries of the traditionally male-dominated form with their edgy, versatile, and fresh take on traditional Latin American music.

Free
Tuesday, March 6 at 6 p.m.
Millennium Stage
TBD
Free

Tuesday, March 6 at 8 p.m.
Eisenhower Theater
Live vocal and theatrical presentation offers a radical, queer reading of American history.
Taylor Mac with local D.C. performers
Tickets from $39

Wednesday, March 7 at 6 p.m.
Millennium Stage
DCDIT presents Abdu Ali
Baltimore rapper raps, sings, and chats over unorthodox and future sounds.
Abdu Ali
Free

Wednesday, March 7 at 7:30 p.m.
Terrace Theater
Damian Woetzel: DEMO series (D.C. premiere)
Live cross-genre, thematic dance commissions and collaborations curated by Damian Woetzel, including the Kennedy Center premiere of Fandango, with choreography by Alexei Ratmansky; a new work choreographed by Pam Tanowitz with new music by Caroline Shaw; Orbit, with music by Philip Glass; Dig the Say, music by Vijay Iyer; and more.
Sara Mearns, Silas Riener, Rashaun Mitchell, Lil Buck, Brooklyn Rider, Caroline Shaw, and others
Tickets from $39

Thursday, March 8 at 5:30 p.m.
Phillips Gallery (1600 21st Street, NW, Washington, D.C.)
Jason Moran: pop-up concert
Kennedy Center Artistic Director of Jazz and MacArthur “Genius” Award winner Jason Moran performs improvised musical responses to Ten Americans After Klee, an exhibit exploring the painter’s influence on mid-20th-century American art.
Jason Moran
Free; reservations required. Visit Kennedy-Center.org.

Thursday, March 8 at 6 p.m.
Millennium Stage
Peabody New Music Ensemble
Baltimore’s Peabody Institute presents its new music group, Now Hear This (NHT). The program includes works by George Crumb, Steve Reich, and Kate Soper.
Now Hear This
Free
Thursday, March 8 at 7 p.m.; Saturday, March 10 at 8 p.m.
Concert Hall
John Adams: The Gospel According to the Other Mary (D.C. premiere)
*Live orchestral performance offers an unorthodox retelling of the Passion story.*
Kelly O’Connor, University of Maryland Concert Choir, National Symphony Orchestra / Gianandrea Noseda
Tickets from $15

Thursday, March 8 at 10 p.m.
Concert Hall
AfterWords post-performance talk with NSO Music Director Gianandrea Noseda
Gianandrea Noseda
Free admission with ticket to March 8 performance of The Gospel According to the Other Mary

Friday, March 9 at 5:30 p.m.
Phillips Gallery (1600 21st Street, NW, Washington, D.C.)
Myra Melford: pop-up concert
*Mason Bates introduces avant-garde jazz pianist’s musical responses to Ten Americans After Klee, an exhibit exploring the painter’s influence on mid-20th-century American art.*
Myra Melford, with Mason Bates
Free; reservations required. Visit Kennedy-Center.org.

Friday, March 9 at 6 p.m.
Millennium Stage
Sō Percussion
*Famed percussion quartet plays works by John Cage, Caroline Shaw, and Vietnamese American composer Viet Cuong*
- John Cage: Living Room Music
- Viet Cuong: Water, Wine, Brandy, Brine (D.C. premiere)
- Caroline Shaw: Taxidermy (D.C. premiere)
- John Cage: Credo in U.S.
Sō Percussion
Free

Friday, March 9 at 7 p.m.
Atrium
DIY Junkestra: Instrument-Making Workshop
*Hands-on educational workshop in which participants build their own musical instruments out of recycled materials. Appropriate for adults and supervised children ages 12+.*
With John Bertles, KC Teaching Artist and co-founder of Bash the Trash Environmental Arts LLC
Tickets are $15

Friday, March 9 at 8 p.m.
Concert Hall
Philip Glass: 20 Etudes (D.C. premiere)
*Contemporary classical piano meets jazz improvisation in a live musical performance.*
Five pianists: Jason Moran, Jennifer Lin, Aaron Diehl, Devonté Hynes, and Philip Glass (Kennedy Center debut)
Tickets from $20
Friday, March 9 at 10 p.m.
Dupont Underground (19 Dupont Circle, NW, Washington, D.C.)
The Washington Chorus: pop-up party
Music with lighting, projections, a DJ, and drinks.
The Washington Chorus, with DJ

Saturday, March 10 at 6 p.m.
Millennium Stage
University of Maryland's Gamer Symphony Orchestra: From Bits to Brass: A Symphonic Adventure through Video Game Music
Original orchestral arrangements of music from iconic games.
Gamer Symphony Orchestra
Free

Saturday, March 10 at 6:30 p.m.
Concert Hall
ForeWords pre-concert talk: “The Ministry of Mary Magdalene”
Speakers:
  John Adams, composer
  Sister Helen Prejean
  Yolanda Pierce, Dean, Howard University Divinity School
  Susan Timoney, Archdiocese of Washington
Free with admission to The Gospel According to the Other Mary performance on Saturday, March 10

Saturday, March 10 at 7:30 and 9:30 p.m.
Kennedy Center Jazz Club
Myra Melford in concert
American avant-garde jazz.
Myra Melford and her quintet
Tickets from $26

Saturday, March 10 at 8 p.m.
Concert Hall
John Adams: The Gospel According to the Other Mary (D.C. premiere)
Tickets from $15
(See Thursday, March 8 at 7 p.m.)

Sunday, March 11 at 12 p.m.
Union Market (1309 5th Street NE, Washington, D.C.)
PunjabTronix: pop-up concert
Electronica meets Punjabi folk in a collaboration between British Indian electronic music producer DJ Swami and traditional Punjabi folk stars including Vijay Yamla and Naresh Kuki, synchronized with unique live mixed digital projections.
Free
Sunday, March 11 at 6 p.m.
Millennium Stage
Terrace Theater
Orange Grove Dance
World premiere of Remnants combines virtuosic athleticism with provocative multimedia design.
Orange Grove Dance
Free

Sunday, March 11 at 7:30 p.m.
California Mystics: a journey in ambience, rhythm, and texture
Atrium
Live musical performances explore the past eight decades of visionary Californian composition in an immersive bohemian environment.
- Lou Harrison: Excerpts from Flute Concerto (D.C. premiere)
- Steve Reich: Drumming (D.C. premiere)
- Mason Bates: Mass Transmission (D.C. premiere)
- Lou Harrison: “Kyrie” from Mass to Saint Anthony
- Nathaniel Stookey: Junkestra (East Coast premiere)
- Scott Hansen: Excerpts from Tycho’s Anthology
Sō Percussion, Choral Arts Society of Washington, Nathaniel Stookey, Michael Hey (organ), Aaron Goldman (flute), Scott Hansen
Tickets are $25

Monday, March 12 at 6 p.m.
Millennium Stage
PunjabTronix
Cutting-edge live electronica and digital projections meet traditional Punjabi folk music.
PunjabTronix
Free

Tuesday, March 13 at 6 p.m.
Millennium Stage
DCDIT presents Keir Neuringer and Irreversible Entanglements collective
Politically driven free jazz
Saxophonist Keir Neuringer, poet Camae Ayewa (a.k.a. Moor Mother), bassist Luke Stewart, trumpeter Aquiles Navarro, and drummer Tcheser Holmes
Free

Tuesday, March 13 at 7:30 p.m.
Terrace Theater
Julia Wolfe: Anthracite Fields (D.C. premiere)
Pulitzer Prize–winning multimedia presentation pairs live musical performance with photomontages in a tribute to Pennsylvania’s coal-mining history.
Bang on a Can All-Stars; Choir of Trinity Wall Street / Julian Wachner, director
Tickets are $29

Tuesday, March 13, immediately after performance
Terrace Theater
Post-performance discussion
Speakers: Julia Wolfe and Mason Bates
Free with admission to Anthracite Fields
Wednesday, March 14 at 6 p.m.
Millennium Stage
Baltimore Focus with Horse Lords
Drums, bass, saxophone, guitar, and percussion create deep, hypnotic grooves of bold new American rock ‘n’ roll.
Horse Lords
Free

Thursday, March 15 at 6 p.m.
Millennium Stage
Uptown Arts Showcase
Progressive, explorative responses to today’s society led by Hip Hop artist and veteran arts organizer Jamal Gray and local artists.
Jamal Gray and local artists
Free

Thursday, March 15 at 7:30 p.m.
9:30 Club (815 V Street, NW, Washington, D.C.)
Mercury Soul
Multimedia event on multiple stages combines live chamber music and electronica with immersive stagecraft and elaborate production.
  Missy Mazzoli: Set That on Fire (D.C. premiere)
  Derek Bermel: Harmonica (first movement; D.C. premiere)
  Derek Bermel: A Short History of the Universe (Clarinet Quartet, third movement; D.C. premiere)
  Ted Hearne: Snowball (D.C. premiere)
  Jennifer Higdon: Dash (D.C. premiere)
  Mason Bates: Digital Loom (D.C. premiere)
With DJ Justin Reed of Chicago’s illmeasures collective
Tickets at $25, and are available at www.930.com.

Friday, March 16 at 6 p.m.
Millennium Stage
DCDIT presents Suzanne Ciani
Synthesizer performance from pioneering electronic artist and five-time Grammy® nominee.
Suzanne Ciani
Free

Friday, March 16 at 6:30 p.m.
Concert Hall
Pre-concert talk
  Moderator: Mason Bates
  Speakers:
  Composer Philip Glass
  Filmmaker Godfrey Reggio
Free with admission to Philip Glass: Koyaanisqatsi
Friday, March 16 at 8 p.m.
Concert Hall
**Philip Glass: Koyaanisqatsi** (Kennedy Center premiere)
*Seminal experimental film with live musical performance explores imbalanced relationship between humans and nature.*
Philip Glass Ensemble (Kennedy Center debut)
With The Washington Chorus
Tickets from $20

Saturday, March 17 at 6 p.m.
Millennium Stage
**Shabazz Palaces**
*Avant-garde Seattle-based Hip Hop duo featuring Digable Planets alumnus.*
Ishmael Butler and Tendai “Baba” Maraire
Free

Sunday, March 18 at 6 p.m. (World premiere)
Millennium Stage
**When the World’s On Fire**
**Sophia Brous + Marc Ribot – premiere**
*Lullabies, Hymns, and Songs of Resistance in a new America*
*After years learning lullabies from migrant and refugee communities from around the world to create the celebrated song cycle Lullaby Movement, Australian performer and National Sawdust artist-in-resident Sophia Brous joins with New York icon, guitarist Marc Ribot, to premiere a new collaboration exploring songs of beauty, disorder, and dissent for a new America, spanning lullabies, hymns, and songs of resistance.*
Free

Sunday, March 18 at 7:30 p.m.
Terrace Theater
**Collaboration with National Sawdust, co-presented with DC Environmental Film Festival:**
**John Luther Adams, Shara Nova, Bill Brittelte, Glenn Kotche, and Paola Prestini: The Colorado** (D.C. live performance premiere)
*A conservationist call-to-arms combines documentary film by Murat Eyuboglu, as narrated by Sir Mark Rylance, with live musical performance.*
Roomful of Teeth, vocal ensemble; Jeffrey Zeigler, cello; Jason Treuting, percussion
Tickets are $29

Sunday, March 18, immediately after performance
Terrace Theater
**Post-performance talk: “Knowledge, Love, Action”**
Moderator:
Brad Forder, Director of Programming for the DC Environmental Film Festival
Panel:
Director Murat Eyuboglu
Composer Paola Prestini
Chesapeake Bay Foundation President William Baker
DC Greens Community Outreach Specialist Asha Carter
Free with admission to The Colorado
Monday, March 19 at 6 p.m.
Millennium Stage
Collaboration with National Sawdust: M is Black Enough (D.C. premiere)
Steel pan, cello, drums, and poetry/vocals create hard-driving rhythms and biting social commentary.
Andy Akiho, Roger Bonair-Agard, and Jeffrey Zeigler
Free

FUNDING CREDITS
New Artistic Initiatives are funded in honor of Linda and Kenneth Pollin.

David M. Rubenstein is the Presenting Underwriter of the NSO.

The NSO Music Director Chair is generously endowed by Victoria and Roger Sant

The Blue Series is sponsored by United Technologies Corporation.

The Millennium Stage is brought to you by Target and The J. Willard and Alice S. Marriott Foundation.

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PRESS CONTACTS
Eileen Andrews/Kennedy Center
(202) 416-8448
ETAndrews@kennedy-center.org

Glenn Petry/21C Media Group
(212) 625-2038
GPetry@21cmediagroup.com

TICKETS & INFORMATION
(202) 467-4600; (800) 444-1324
www.kennedy-center.org
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