

MORE INTERNATIONAL PERFORMING ARTS FOR FAMILIES



PHOTO: THEATER SGARAMUSCH

Wolf Under the Bed **Theatre Sgaramusch** **(Switzerland)**

FRI, JAN 16 | 7 PM
SAT, JAN 17 | 1 PM & 3 PM
PERFORMANCE SPACE



PHOTO: GALA MAREZO

Dan Zanes and **Friends (USA)**

SAT, MAR 28 | 11 AM
MERSHON AUDITORIUM



PHOTO: FRANCOIS LAFRANCE

At Nightfall **Sursaut compagnie** **de danse (Canada)**

FRI, APR 24 | 7 PM
SAT, APR 25 | 2 PM
MERSHON AUDITORIUM

wexner center for the arts

THE OHIO STATE UNIVERSITY

PRESENTS

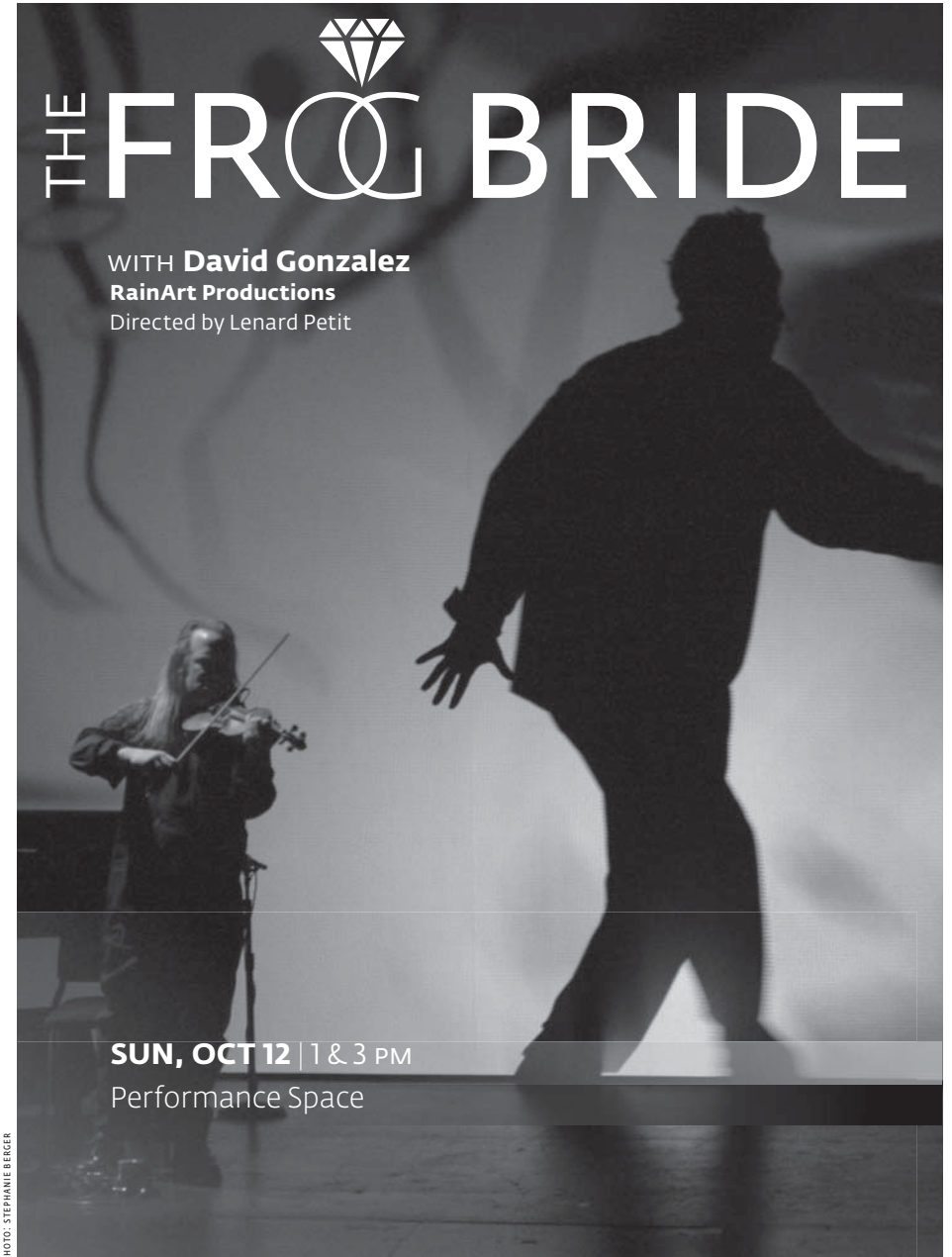


PHOTO: STEPHANIE BERGER

tickets + info

Call (614) 292-3535 or visit our web site at wexarts.org.



PHOTO: FRANK VERONSKY

- David Gonzalez** Storytelling
- Daniel Kelly** Composer and jazz keyboard
- Christian Howes** Jazz violin
- Matyas Kelemen** Video projection design
- Mary Sue Gregson** Stage manager

A Note from David Gonzalez

When a frog talks, listen. It's a voice from the wet, murky swamp—half land, half water—where anything can happen.

I first heard *The Frog Bride* story from poet Robert Bly, then I read several versions of it in collections of Russian fairy tales. In this yarn, the qualities of innocence, wonder, loss, and discovery are clothed in the characters of princes, frogs, witches, and one very enchanted young lady. Yes, he marries a frog, but that is just the beginning of the adventure. *The Frog Bride* has everything I love in stories: great characters and settings, a truly troublesome problem, a quest, and the unearthing of wisdom.

[Sergei] Prokofiev's *Five Melodies for Violin and Piano* was chosen for its beauty, its emotional power and complexity, and because the movements are just the right length. [Vasily] Kandinsky's paintings were selected from the Guggenheim Museum's collection for their sheer lyrical beauty but also to reflect the artist's evolution as one of the founders of abstract art.

A Note from Lenard Petit

The Frog Bride came about in stages over a period of three years. We would work for some time and then put it away, then pick it up again, and put it away, then pick it up again. This is an interesting and luxurious way to work because it is possible to have the work live inside you and develop in its own way. When you revisit it, your understanding and your desires have deepened. The first part was to find how the classical music could fit into the whole and then what kind of additional original music would support the classical music. The video element was more difficult because we had never worked with that medium, and we tried different approaches which we abandoned until we found exactly how it would serve us best. It was important that David's work not be hidden or repeated by the video. It took us a while to find a way to use this powerful visual medium in a way that would not tell the story and dominate the production, but support it and present the art of Kandinsky in a way that children would enjoy looking at.

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Parents/Chaperones: The duration of the public performance is 60 minutes with no intermission. Should you need to leave for any reason, please exit the space quietly through the rear doors. Restrooms are located down the adjoining hallway on the upstairs gallery level.

The exhibition *Andy Warhol: Other Voices, Other Rooms* contains some adult content. If you would prefer to exit the Performance Space directly onto the 17th Avenue Plaza, please inform a member of the patron services/house management staff.

Taking photographs, filming, or operating recording devices during the performance is strictly prohibited.

Patrons are requested to turn off signal watches, pagers, and cellular phones during performances.

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