Three years ago, the University of Washington received a sizeable grant from the Andrew W. Mellon Foundation to support an exciting new endeavor: The Creative Fellowships Initiative (CFI). This collaboration between the UW Schools of Drama, Music, Dance, DXArts and Meany Center brought more than 30 artists to campus as the recipients of creative residencies that varied in length from a few weeks to a few years. While on campus, they had time, resources and the opportunity to collaborate with a wide range of partners to experiment, take risks, fail or to succeed without the pressure of creating a final artistic product.

The Creative Fellowships Initiative has changed the lives of our participating artists—but it changed life here at Meany Center even more. The project deepened our relationships with artists we had already worked with and brought a wide variety of new voices to Meany. Internationally acclaimed vertical dance company BANDALOOP performed the world premiere of a work they developed while in residence here, and the JACK Quartet became a regular collaborator over the span of their three-year residency. This upcoming season will feature two Guggenheim award winners presenting new or expanded works: choreographer Brian Brooks with his “Moving Company,” and music/theater performer and author Daniel Alexander Jones.

CFI has had a profound effect on our campus and has provided the first long-term collaboration between Meany Center and our academic partners. We are delighted that the Mellon Foundation recently awarded Meany Center and the University another prestigious three-year grant. This new grant is intended to broaden support for creative research with and beyond individual artists, and to embrace the entire campus in transformative arts experiences focused on artistic process. Among other CFI projects over the next three years, we’ll be working to develop team-taught, interdisciplinary, large-scale curricula that explores creative process across arts and STEM disciplines.

Why? Because the arts are uniquely positioned to build students’ capacity to experience and even thrive on ambiguity, collaborate deeply with others and imagine new futures—essential qualities of successful 21st century leaders, thinkers and creators.

In these pages, we’ll share some of the exciting research that came out of the final year of our Round I Creative Fellowships Initiative. We’ll also look back on some performance highlights from the Season and from our K-12 student and community outreach—none of which would have been possible without you, our friends and supporters.

On behalf of Meany Center, I thank you for all you do—you make a world of difference!
NRITYAGRAM DANCE ENSEMBLE
Combining dance traditions from India and Sri Lanka, this all-female ensemble opened our Season with a triumphant Meany Center debut. Their daily practice of training and meditation produced a performance both sensual and lyrical.

MARC-ANDRÉ HAMELIN
Consummate musicianship and brilliant technique were on display as Hamelin took us on a journey through works by Bach, Chopin, Samuel Feinberg and others.

VICENTE AMIGO
Amigo saw guitar legend Paco de Lucía on TV when he was three years old, and his life was forever changed. Now himself a legend-in-the-making, the multi-Latin Grammy award winner performed an evening of unforgettable flamenco guitar.

ST. LAWRENCE STRING QUARTET
Ensemble-in-residence at Stanford University, SLSQ’s fierce commitment to collaboration with living composers was honored here with their superb presentation of John Adams’s John’s Book of Alleged Dances.

TITAN PHILHARMONIC WITH STEPHEN HOUGH
Asia’s finest orchestra brought the power of Brahms and Gordon Chin, one of Taiwan’s greatest composers, to the Meany stage. Their daily practice of training and meditation produced a performance both sensual and lyrical.

ALONZO KING LINES BALLET
Grounded in classical ballet with an expressive visual landscape all its own, choreographer Alonzo King’s latest work, Figures of Speech, drew power from lost languages and music from around the globe.

JEREMY DENK
A MacArthur “genius” celebrated equally for his seemingly effortless virtuosity on the piano and his insightful writing on music, Denk performed masterworks by Beethoven, Adams, Bizet, Mendelssohn and Schumann.

COMPAGNIE KÄFIG
This Lyon-based ensemble performed innovative experimental dance at the crossroads of hip-hop, acrobatics and martial arts. Seattle audiences raved over Pixel which combined virtual worlds, dance and digital technology.

BROOKLYN RIDER
Exploring the healing properties of music from different historical and cultural perspectives, Brooklyn Rider delved into Beethoven’s masterwork Opus 132 alongside new commissions by Gabriela Lena Frank, Caroline Shaw and others.

KURBASY
With tight harmonies and evocative lyrics, Ukrainian vocal trio Kurbasy brought us sonic theater as part of Center Stage, a public diplomacy initiative of the U.S. Department of State’s Bureau of Educational and Cultural Affairs.

TURTLE ISLAND QUARTET
Two-time Grammy award winners, Turtle Island Quartet opened our ears as well as our minds. From Miles Davis to Moravia, from Brazil to Ireland, India and Israel, their program was musical travel of the highest order.

ALSARAH & THE NUBATONES
Sudanese-born singer-songwriter Alsarah blends East African tunes with Arabic sounds and traditions for a style she calls “East-African Retro-Pop.” With her band, The Nubatones, Alsarah welcomed us into a joyful sonic explosion at the intersection of art, culture and migration.

EMERSON STRING QUARTET
The Emerson’s program explored three famous quartets written as elegies: Barber’s Adagio for Strings; Britten’s final work, completed on his deathbed; and Beethoven’s Opus 59, “Rasumovsky,” which delved into the themes of mourning and resurrection.

DAYMÉ AROCENA
Musical fireworks erupted the night Cuban singer and composer Daymé Arocena took to our stage. Our audience was dancing in the aisles with this Havana heart-stopper and her stand-out trio of musicians.

MOMIX
Celebrated around the world for performances of astounding inventiveness and beauty, MOMIX took our audiences into fantastically surreal worlds. The company performed an elegant and witty compilation of new works and beloved favorites that delighted all ages.

LILA DOWNS
Global superstar Lila Downs was a highlight of the season. Her artistry bridges the music of Mexico and South America with North American folk, jazz and blues. A passionate activist, Lila’s lyrics highlighted issues and stories that often go untold.

ALEXANDER STRING QUARTET WITH PIANIST JOYCE YANG
This outstanding ensemble of strings and piano wowed our audience and paired Mozart quartets with a new quintet by Samuel Adams. Joyce Yang’s fingers flew between piano keyboard and iPad in this beautiful atmospheric work.
In May 2019, JACK Quartet performed Human Subjects, a new work composed in collaboration with UW School of Music professor Richard Karpen and DXArts professor Juan Pampin. Composed over three years, the piece was a collaborative process involving a series of experiments using real-time brain and nervous system sensing technologies. Portable EEG and wearable muscle neuron sensors attached to the JACK Quartet musicians allowed their brain waves and neural networks to be “sonified”—then fed back to them through headsets. The sounds created by the quartet’s brains eventually became the building blocks of Human Subjects.

Performing a final work is not a requirement of the Creative Fellowships Initiative—but some Fellows do just that. In 2017, BANDALOOP premiered Strings, a piece they developed during their residency here. In 2018, choreographer and video-dance artist Margarita Bali completed a 25-minute dance film that has been exhibited several times on the film festival circuit. In the 2019-2020 Season, two Creative Fellows will be performing on our Series. Over the course of his residency with the Department of Dance, choreographer Brian Brooks explored the imagined space between performer and observer. Working collaboratively with Seattle-based physicists and programmers of virtual reality, Brooks investigated dance beyond the body and art-making in the digital frontier. In January 2019, audiences for our World Dance Series will have the chance to see what he’s been up to with three world premieres of new works co-commissioned by Meany Center.

Drama Creative Fellow Daniel Alexander Jones has devoted the majority of his residency to developing a contextual framework for a volume of collected writings, a new music theater piece and a series of performance writings through the lens of Afropolitanism. In December, he’ll present his newest work, Blacklight, featuring his alter ego Jomama Jones, which contains material he developed during his residency at the UW.

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ICE, ICE BABY

It’s no small irony that the first concert we’ve had to cancel due to snow in seven years featured an artist from the Arctic Circle.

Hailing from Cambridge Bay, Nunavut, Canada, Inuit vocalist Tanya Tagaq no doubt considered the two feet of snow that blanketed the campus the evening she was scheduled to perform a light dusting. For the rest of us, however, it was a “Snowpocalypse.” Though the concert was canceled, Tanya still managed to connect with the community in the three days she was here before the big storm. About 100 campus and community members heard her read from her memoir, *Split Tooth*, at the UW Intellectual House, followed by a lively Q&A session. Most importantly, the 26 campus and community members who volunteered to participate in a “sound choir” for Tanya’s Meany Center concert had the opportunity to at least rehearse, if not perform. And the experience was memorable—as one choir member wrote, “The first rehearsal was an incredible experience and I feel so fortunate and honored to have been able to share that with people from different indigenous, academic, music and performance communities—and all the intersections in between. We created something unique and unusual and amazing together, and because it’s improvisation it can never be repeated. Mind blowing!”

Engaging Campus & COMMUNITY

The University of Washington is a community within a larger community—and it is part of Meany’s mission to serve both. In this most recently completed season, students, faculty and residents of Seattle and the greater Puget Sound region had opportunities to interact with Meany artists in some unusual ways.

TOP BRASS

In March, we were fortunate to host brass quartet The Westerlies for a week of visits to local public elementary and middle schools where they performed for—and in some cases, with—hundreds of K-12 students. But why should kids have all the fun?

The good folks at Solstice Café on University Avenue provided the space and The Westerlies brought their trumpets and trombones for a free evening concert of rollicking jazz-inflected music. The appreciative audience of nearly 100 was a mix of those who had come for the concert and others who just wandered in for a cup of coffee and stayed for the show.

I HEAR A SYMPHONY

On May 3rd, audiences for the UW Symphony’s spring concert got a sneak preview of Yekwon Sunwoo, the most recent winner of the Van Cliburn International Piano Competition, when he performed with the students the night before his Meany Center President’s Piano Series debut. At 28, Yekwon Sunwoo isn’t that much older than the students he played with, and it was obvious to all that they were enjoying their time together on stage. Sunwoo started off Tchaikovsky’s Piano Concerto No. 1 in B-flat Minor at a spanking pace; the UW Symphony Orchestra rose to meet him and the connection between soloist and orchestra was palpable. The performance was suffused with the special joy of musicians performing their best for other musicians—and that joy was infectious.

“Who’s coming to my concert tomorrow night?” Sunwoo asked at the end of the piece. Every hand on stage went up.
Reaching the NEXT GENERATION

OUTREACH IN THE PUBLIC SCHOOLS
BROWN BAG LUNCH AND A SHOW

Every year we invite thousands of students from across the region to attend free matinee performances by our visiting artists. For many of these children, a trip to Meany Hall is their first experience of live performance—and their first visit to a university campus.

This year, 5,000 students between 8 and 18 attended five matinees featuring very different artists. Prior to their visit, their teachers received study guides developed by us to help students understand what they are seeing.

Our first matinee featured Nrityagram Dance Ensemble, a classical Odissi dance company from India. In addition to witnessing an exquisite performance, students learned about Indian history, Hinduism, Indian music and the meanings of the various poses and gestures performed in Odissi dance.

Our next matinee whisked students to the Ukraine for a concert featuring the female vocal group Kurbasy. Dressed in traditional garb, the group performed a program of Carpathian seasonal, holiday and wedding songs that tell stories with universally human themes.

When Alonzo King LINES Ballet performed at a January matinee, students not only learned something about contemporary ballet, they learned about vanishing languages as well—the theme of King's piece, Figures of Speech. For an audience that comprised many children from different cultures, the question “How would it feel to lose a language?” was a potent one.

We also invited Time for Three, a string trio on our Chamber Series, to perform before a full house of 3rd through 12th-graders. For an hour the group played a repertoire that ranged from Beethoven to the Beatles—sometimes in the same piece!—that was greeted with ear-splitting enthusiasm.

Our final matinee featured MOMIX performing that magic that only MOMIX can do.

Matinees are free of charge to the 80+ schools who participate but they are not free of cost for us to produce. It’s only through the generosity of our donors that we can offer these remarkable opportunities to experience live performing arts to thousands of students every year.

THE SCHOOLS ARE ALIVE WITH THE SOUND OF MUSIC

Each season in partnership with Ladies Musical Club, Meany Center brings visiting artists into select schools for anywhere from a day to a week of lectures, demonstrations and occasionally coaching. The schools we visit all have high (50% or more) student enrollment in free and reduced-price lunch programs and few resources for arts enrichment programs.

In December, string quartet Turtle Island visited Lowell Elementary School where they played two sessions, one for kindergarten through 3rd grade, and another for 4th and 5th graders. After a program of classical pieces, the ensemble played one of their personal favorites as an encore.

Though none of their young audience had been born when Bob Dylan first wrote “All Along the Watchtower,” they loved Turtle Island’s Jimi Hendrix-influenced version of the folk-rock classic.

A few months later, Lowell hosted a very different musical ensemble, brass quartet The Westerlies. This dynamic young foursome were especially welcome guests since three of them had grown up in Seattle, and two had actually attended Lowell when they were elementary school students! The current generation of Lowell Dragons were thrilled to see what the future might hold for them.

Meany Center had invited the Westerlies to come for an extended residency that centered on K-12 arts education and community outreach. In addition to playing for several classrooms of children at Lowell, the group also visited Washington Middle School—where again, two of the quartet members were alumni! Here they not only played for the students, they played with them as well, coaching an 8th-grade band rehearsal. They also threw in a free community concert at Solstice Café to round out the week’s activities.
**Meany Center**
**VISITING ARTISTS PROGRAM FINANCIALS**

**OPERATING INCOME**
- Ticket Sales $1,386,000 50%
- Contributions $1,084,000 39%
- University Support* $175,000 6%
- Endowment Distribution $138,000 5%

Total FY19 Income $2,783,000 100%

Dollar amounts rounded to the nearest thousand.

*University Support of $362,000 is reported net of a 15.6% administrative overhead fee on self-sustaining revenue, or approximately $187,000 for FY19.

**OPERATING EXPENSES**
- Performing Artists $650,000 23%
- Production Expenses $722,000 26%
- Marketing & Outreach $887,000 32%
- Fundraising $346,000 13%
- General Administration $178,000 6%

Total FY19 Expenses $2,783,000 100%

Dollar amounts rounded to the nearest thousand.

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**Meany INDEX**

*There is divinity in odd numbers…* — William Shakespeare

**Meany by the Numbers — Some Exceedingly Odd.**

1. Concert canceled in 2018–19 Season due to snow
2. Date of Tanya Tagaq’s canceled performance
3. Inches of snow in Tanya Tagaq’s home town of Cambridge Bay, Nunavut, Canada over 11 days in February, 2019
4. Inches of snow in Seattle, Washington over 6 days in February, 2019
5. UW students who worked at Meany during the 2018–2019 Season
6. Hours worked by UW students
7. Tickets sold to Meany Center visiting Artist performances in 2018–19
8. Tickets processed by ArtsUW Ticket Office to all arts performances in all venues on campus in 2018–19
9. 3–ring binders currently in use by Meany Center Finance
10. 3–ring binders given away or sent to surplus in 2018–19
11. Hammers replaced on one of Meany Hall’s Steinway Pianos on August 21, 2018
12. Hours required to run a Piano Pounder in order to break in new hammers
13. Custodians startled by the unexpected sound of pounding early in the morning of August 22, 2018

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**2018–19 PLANNED GIFTS & ENDOWMENTS**

Total Market Value: $5,240,297 (as of July 1, 2019)

New Contributions to Principal: $2,205,000

Endowment Distribution: $138,000

Dollar amounts rounded to the thousands.

**Planned Gifts**
- Anonymous
- Linda & Tom Allen
- Ellsworth C. and Nancy D. Alvord
- Wimsey J. N. Cherrington
- Consuelo & Gary Corbett
- Bill & Ruth Gerberding
- Matthew & Christina Krashan
- Cecilia Paul & Harry Reinert
- Mina B. Person
- Lois Ratliff
- Dave & Marcie Stone
- Donald & Gloria Swisher
- Lee & Judy Talner
- Ellen J. Wallach

**Endowed Fund**
- Estate of Ellsworth C. Alvord
- Lynda Mapes & Douglas MacDonald
- Arts Alive Student Fund for Exploring the Performing Arts
- Estate of Ellsworth C. Alvord
- Sylvia and Steve Burgess Meany Center for the Performing Arts Endowment
- Sylvia & Steve Burgess
- Nancy and Eddie Cooper Endowed Fund for Music in Schools
- Dave & Marcia Stone
- Matt Krashan Endowed Fund for Artistic and Educational Excellence in the Performing Arts
- Catherine & David Hughes
- Lee and Judy Talner
- Live Music for World Dance Series Endowed Fund
- Kari Fujita
- Bernita Wilson Jackson
- Cecilia Paul & Harry Reinert
- Lorraine Toly

**Meany Center Education Endowment**
- Kalman Brauner & Amy Carlson
- Jill Conner
- Kathy Cowles & Bradford Chamberlain
- Jacqueline Forbes & Douglas Bleckner

**Meany Center Programming Endowment Fund**
- Philip & Constance Winberry
- Mina Brechemin Person

**Gloria Wilson Swisher Music Education and Outreach Endowment**
- John & Nancy Angelo
- George Wilson & Claire McClenny
- Deborah Wilson & Ngan Chong Tong

**Endowment Founder**
- *Deceased*
Thank You

You are an important part of the community who have chosen to give generously to support the work of our organization. Your contributions are vital in enabling us to fulfill our mission and make a difference in the lives of those we serve.

Through your generosity, we have been able to:

- Provide essential services to those in need,
- Fund critical programs and initiatives,
- Support research and innovation,
- Build and sustain our organization.

We are deeply grateful for your continued support and are dedicated to using these funds effectively to achieve our goals.

Please accept our sincere gratitude and acknowledgment of your commitment to excellence.

Sincerely,
[Organization Name]
**Our Core VALUES**

**EXCELLENCE**
We are dedicated to the pursuit of excellence and the expansion of human potential through arts and learning.

**INNOVATION**
We encourage artistic risk-taking and collaboration to advance new creative expressions and engage important issues of our time.

**CONNECTION**
We bring diverse artists, community, students and faculty together in transformative experiences that promote the exchange of ideas and perspectives from around the world.

**INSPIRATION**
We cultivate the capacity to find joy and meaning through creativity and artistic exploration.

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**Meany Center MISSION**

Meany Center for the Performing Arts at the University of Washington fosters innovative performances that advance public engagement, cultural exchange, creative research and learning through the arts. Meany Center provides opportunities for diverse artists, community, students and faculty to connect in the discovery and exploration of the boundless power of the arts to create positive change in the world.