



24/25  
NMC's  
54th  
Season

New Music Concerts Presents

*Gay Guerrilla:*  
**Architek Percussion  
and the Legacy of  
Julius Eastman**

**Artistic Director**  
Brian Current

**Director of Operations  
and Communications**  
Emily Schimp

**54th Season**  
— 434th Event

**Sat, Oct. 5, 2024**  
St. George's Grange Park  
30 Stephanie St.

### **Land Acknowledgment**

New Music Concerts acknowledges that we are on the traditional territory of many nations including the Mississaugas of the Credit, the Anishinaabe, the Chippewa, the Haudenosaunee, and the Wendat peoples. Today, Toronto is now home to many First Nations, Inuit and Métis peoples from across Turtle Island and around the world. We also acknowledge that Toronto is covered by Treaty 13 signed with the Mississaugas of the Credit, and the Williams Treaties signed with multiple Mississaugas and Chippewa bands. We are grateful to have the opportunity to meet, work, and live on this island. As an organization dedicated to commissioning and performing works to inspire listeners, we are grateful to all Indigenous peoples for their valuable, past and present, contributions to the arts and music. At New Music Concerts, we acknowledge and respect the importance of Indigenous musical traditions in advancing reconciliation and trusting relationships with Indigenous communities, and are grateful for the Indigenous artists whose sharing and knowledge continues to expand our understanding of Indigenous peoples, cultures, and arts.

24/25 Concert Season

**Artistic  
Director**  
Brian Current

**Director of Operations  
and Communications**  
Emily Schimp

# *Gay Guerrilla:* Architek Percussion and the Legacy of Julius Eastman

**FEATURING:**

**Architek Percussion**

Noam Bierstone —Percussion  
Ben Duinker —Percussion  
Alexander Haupt —Percussion  
Alessandro Valiante —Percussion

**54th Season**

— 434th Event

**Oct.5.24**

St.George's Grange Park  
30 Stephanie St.

**Guest Artists for**

**Eastman's *Gay Guerrilla*:**

Daniel Añez —Piano  
Pamela Reimer —Piano

## Program

**7:15pm Pre-Concert Talk with charles c. smith**

**7:45pm Young Artist Overture**

Julius Eastman (USA) *Joy Boy* (1974), version for Piano, Synthesizer and Vocal Processing. Performed by Rashaan Allwood.

**8:00pm Main Show**

**Julia Wolfe (USA)** *Dark Full Ride* (2002) for Four Drum Sets

**Philippe Leroux (FR)** *Les Uns II* (2001) for Three Percussionists

**INTERMISSION**

**Julius Eastman (USA)** *Gay Guerrilla* (1979) version for Four Percussion and Two Pianos

# charles c. smith

## Biography:

charles c. smith is a poet, playwright, essayist who has written/edited sixteen books. He studied poetry and drama with William Packard at New York University and Herbert Berghof Studios, drama at the Frank Silvera's Writers' Workshop in Harlem. He won second prize for his play Last Days for the Desperate from Black Theatre Canada and his poetry has appeared in numerous magazines, including Poetry Canada Review, the Quille and Quire, Descant, Dandelion, Fiddlehead and others. He has received writing grants from the Toronto Arts Council, Ontario Arts Council and Canada Council for the Arts.

Charles is Artistic Director of the wind in the leaves collective and his recent books include: travelogue of the bereaved, The Dirty War: The Making of the Myth of Black Dangerousness, whispers, destination out and Searching for Eastman.

His next book of poems is titled specimens which unearths western medical science's use of black bodies from the early days of enslavement to our times today.



# A Message from NMC Artistic Director, Brian Current & Director of Operations & Communications, Emily Schimp



NMC is thrilled to embark on our 54th season, continuing our mission of bringing the world's exceptional adventurous music to Toronto. This year, we invite you to explore an alternate reality of sound and storytelling, where familiar musical landscapes flow into new forms, and boundaries dissolve into uncharted realms of possibility.

Our 2024/2025 season highlights the power of transformative musical narratives. Schnee invites you to experience Hans Abrahamsen's 21st-century masterpiece about snow, where crystalline music melts into Toronto's winter cityscape. Dark Tales offers a haunting journey through ghost stories and folklore, brought to life alongside fluid, evocative projections.

We are especially proud to present Glimmer, a groundbreaking collaboration by Thierry Tidrow at Buddies in Bad Times

Theatre during Toronto's renowned Pride celebrations. We also honour the revival of Julius Eastman's *Gay Guerrilla*, a groundbreaking late 20th-century work, whose powerful structures reclaim their place on today's world stage. Finally, our MAKEWAY program empowers early-career creators, ensuring that the future of contemporary music remains bright and inspiring for all.

As always, our performances are designed as both encounters with exceptional music and opportunities for connection, conversation, and community. Whether you're a long-time supporter or new to the world of contemporary music, you'll find a welcoming home at NMC. Let's continue to push the boundaries of what music can become, together.

-Brian Current, Artistic Director & Emily Schimp, Director of Operations and Communications



# Performer Biographies

# Rashaan Allwood



## Biography:

Rashaan Rori Allwood is a versatile composer and researcher currently pursuing a PhD in composition at Western University. His diverse work spans from contemporary, to world and medieval music, reflecting his innovative approach to composition. Recently, Rashaan collaborated with the Bozzini Quartet for Bozzini Lab 2024 and received commissions from the American Guild of Organists, including the Marilyn Mason Award in 2022 and in 2023 the RCCO for their 2023 National Convention. His new film, *Streams of*

*Self-Consciousness*, premiered as part of the Celebrations and Revelations 2023 concert series, a Black History Month initiative sponsored by TD to expose the public to new and inspiring Black art. This film is a part of his doctoral research and thesis, exploring the intersection of cultural impact and performance art. Rashaan is excited to be working with New Music Concerts Toronto on several new commissions and exciting projects. Engaged with a global audience through social media, Rashaan continues to push the boundaries of contemporary music and interdisciplinary exploration.

# Architek Percussion



## Biography:

The Montreal-based quartet ARCHITEK PERCUSSION creates musical experiences that entertain, captivate, and challenge audiences, often simultaneously. Founded in 2012 by graduates of McGill University, Architek quickly established itself as equally comfortable in performing classic repertoire and exploring new terrain through commissions and premieres. Architek regularly performs in Montreal, having partnered with Codes d'Acces, Innovations en Concert, Le Vivier, Suoni per Il Popolo, the Orchestre Symphonique de Montréal, the Montreal Museum of Fine Art, the Pointe-a-Calliere Museum, and the Centre for Interdisciplinary Research in Music Media and Technology (CIRMMT). In addition, the quartet has performed extensively in the context of the Montreal Arts Council's CAM En Tournée program, which presents free, accessible arts programming in the city's 19 boroughs and 15 on-island suburbs.

Architek has toured across Canada multiple times, concertizing and providing outreach activities in

conjunction with New Music Edmonton, the Winnipeg New Music Festival, The Cluster Festival of Music and Integrated Art (Winnipeg), Jeunesses Musicales Canada, Debut Atlantic, Ottawa Chamber Music Festival, Music on Main (Vancouver), The University of Toronto New Music Festival, The Music Gallery (Toronto), and the Scotia Festival of Music (Halifax). In 2021, Architek partnered with Suoni Per Il Popolo to present the inaugural UnDrum Festival, a multi-day event showcasing artists dedicated to pushing the frontiers of drum set performance. Architek's international touring has taken them across Northern Europe in collaboration with the Ultima Festival (Oslo), NyMusikk Bergen, NTNU (Trondheim), Fylkingen (Stockholm), the Universities of Glasgow and Huddersfield (UK), Rainy Days Festival (Luxembourg), and the Royal College of Music (Stockholm).

Architek has commissioned and/or premiered over 60 works by composers from Canada, France, Iran, Ireland, Israel, Japan, Luxembourg, Norway, Sweden, USA, and the UK. Several of these commissions have

## Architek Percussion Continued

led to commercial recording projects, of which Architek appears on eight: *Bookburners* (Nicole Lizée / Centrediscs, 2014), *A Boat Upon its Blood* (Jason Sharp / Constellation Records, 2016), *Metatron* (Eliot Britton / Ambiances Magnétiques, 2017), *Katana of Choice* (Ben Reimer / Redshift Records, 2017), *The Privacy of Domestic Life* (Architek Percussion / Centrediscs, 2018), *Six Changes* (Architek Percussion 2022), *Call Sign* (Architek Percussion, 2022), and *Apparitions vol. I* (Olivier Alary /

Line Imprints, 2023). Architek's diverse repertoire is presented in a manner inspired by the quartet's belief that given proper context, every audience member should feel welcomed and included through the performance of contemporary art music. Architek Percussion uses Vic Firth sticks and mallets on Sabian cymbals and Yamaha instruments.

Architek Percussion is Noam Bierstone, Ben Duinker, Alexander Haupt, and Alessandro Valiante.

# Noam Bierstone

## – *Percussion*



### **Biography:**

Noam Bierstone is a Canadian percussionist and curator dedicated to modern artistic performance and the creation and development of new music. Noam's main projects include his saxophone & percussion duo scapegoat, the Montreal performance series NO HAY BANDA, and Architek percussion quartet. Noam pursues

ongoing collaborations with various composers and artists, with a particular interest in works that expand the notion of percussion playing through new techniques, hybrid instruments, and performer-controlled electronics. Noam is regularly invited to perform at international festivals and with leading new music groups, and in his spare time he enjoys cooking, biking, and doing yoga.

# Ben Duinker – *Percussion*



## **Biography:**

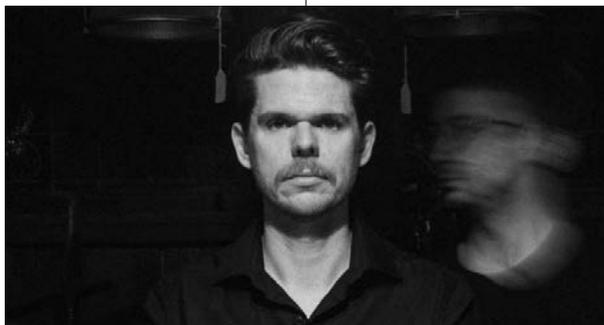
Ben Duinker pursues a dual career in performance and academics. As a solo percussionist he has won prizes in competitions such as the OSM Standard Life Competition, PASIC Solo Percussion Competition, and the Prix D'Europe. His playing has been described as displaying "breath-holding physical grace" (Chronicle Herald) and as "revealing

exceptional dexterity and precision" (La Presse).

Duinker holds a Master of Music (percussion) and PhD (music theory) from McGill University, and recently completed a SSHRC-funded postdoc at the University of Toronto, where his research intersected analysis, performance, and pedagogy of contemporary music.

# Alexander Haupt

## – *Percussion*



### **Biography:**

Born and raised in charming little Luxembourg, percussionist Alexander Haupt has made sounds and noise his speciality. He is at home in many musical genres, such as rock, jazz, and chamber and orchestral music from the 16th century onward. Haupt has performed on many of Quebec's stages, namely the

Maison Symphonique (Montreal), the Grand Théâtre de Québec, Festival de Lanaudière, and Domaine Forget with Orchestre Metropolitain, Orchestre Symphonique de Trois-Rivières, Orchestre Symphonique de Québec, collectif9, Sixtrum Percussion Ensemble, and many others. He holds a MMus in Percussion from McGill University.

# Alessandro Valiante

## – *Percussion*



### **Biography:**

Alessandro Valiante has been immersed in his native Montreal's beautiful and diverse culture since birth. He is a versatile percussionist, active in genres ranging from chamber music, rock, musical theatre, world music, to hip-hop. Valiante was a featured soloist in the Random Walks Xenakis Festival (Toronto) and has

frequently collaborated with Sixtrum (Montreal). He holds a bachelor and master of music performance from McGill University, where he established himself as a specialist in the chamber repertoire of Steve Reich, Iannis Xenakis, David Lang, and John Cage and worked with a diverse set of composers including Vinko Globokar and Thierry De May.

# Daniel Añez

## – *Piano*



### **Biography:**

Daniel Añez is a Colombian pianist based in Montreal, specializing in Latin American contemporary repertoire. His work as a chamber musician and soloist has taken him to over 15 countries across the Americas and Europe, where he has participated in the world premieres of more than 50 works.

In addition to his piano expertise, he is also a performer of the Ondes Martenot and synthesizer. Daniel is the co-founder of the concert series *No Hay Banda* and serves on the Editorial Board of *Circuit* magazine. He is the pianist for the Wapiti Ensemble and holds a doctorate in piano performance from the University of Montreal.

# Pamela Reimer

## – *Piano*



### Biography:

Soloist, chamber musician and interdisciplinary artist, Montreal pianist Pamela Reimer is known for her versatility and musical complicity. In 2016, she was nominated for an Opus prize with musical partner and flutist Marie-Hélène Breault for their concert 'Mes Hommages'. She has performed, toured and recorded numerous albums with Orford Six Pianos, Bradyworks, Ensemble Contemporain de Montréal, Société de musique contemporaine du Québec, Erreur de Type 27, Blue Rider Ensemble, KORE Ensemble, Quatuor Bozzini, Ensemble Paramirabo, Architek, and percussionist Beverley Johnston. In 2020 she was guest pianist with the London Sinfonietta. Since the fall of 2023, she is the pianist for Paramirabo, a Pierrot ensemble + percussion, based in Montréal.

In 2019, Pamela created a solo piano theatrical recital entitled '50 questions @ 50' following a residency at the Banff Centre for the Arts, funded with an Exploration and Creation grant from the Canada Council for the Arts. Other theatrical projects include instrumental

theatre creation Les Non-dits (2023) with Krystina Marcoux and Nick Carpenter, the premiere of Yuliya Zakharava's OJ-Tap song (2020) for piano and pianist's voice, and Perspectives of Hildegard (2016).

Other current creative projects include UNO, mathematically-based music of Mirko Sablich, in collaboration with voice and sound artist Andrea Young; and DE VIVE VOIX, exploring the poetic sound possibilities of a piano sound-board paired with contact mics and speakers, with Brice Gatinet.

Pamela has been on faculty for new music workshops at the Domaine Forget, and co-directed the contemporary music week at Orford Musique in summer 2024. She was Artist-in-Residence at Concordia University in Montréal from 2016-2018, taught at Plattsburgh State University in New York State from 1995-2005, and is currently on faculty at the Conservatoire de Musique de Montréal. She has served on many festival and competition juries, including the Musique Actuelle/Electronic Music category of the Opus awards.



# The Composers and Their Music

# Julius Eastman

## — *Joy Boy* (1974) version for Piano, Synthesizer and Vocal Processing.



### Program Note:

Born in Ithaca New York, Eastman made his way to Curtis Institute of Music where he studied both piano and composition. He then journeyed to SUNY Buffalo, to work with the Creative Associates, led by Lukas Foss, at the time a leading center of experimental music. Yet, in this circle, his identity as an unapologetically Black and gay man at times put him at odds with the establishment. John Cage famously publicly admonished Eastman after a performance of the elder composer's *Song Books*, about which George Lewis writes: "Eastman's performance that day may have constituted an intersectional testing of the limits of his membership – or, in American racial parlance, his 'place' – in the experimental scene."

*Joy Boy* was composed in 1974, and is written for an indeterminate collection of instruments. It operates on Eastman's principle of organic composition, with layer after layer being added as a

shimmering totality slowly morphs and emerges. Aside from being a structural technique for his compositions, Eastman's vertically additive approach expresses a deeper, profoundly emotional, desire toward wholeness—to embrace his entire being and embodied experience as a gay Black man in the mid-20th century. As he defined it: "What I am trying to achieve is to be what I am to the fullest—Black to the fullest, a musician to the fullest, and a homosexual to the fullest. It is important that I learn how to be, by that I mean accept everything about me."

– Miki Cloud & Kathryn Bacasmot

### Biography:

Julius Eastman (1940-1990) was a composer, conductor, singer, pianist, and choreographer. A singular figure in New York City's downtown scene of the 1970s and 80s, he also performed at Lincoln Center with Pierre Boulez and the New York Philharmonic, and recorded music by Arthur Russell, Morton Feldman, Peter

## Julius Eastman Continued

Maxwell Davies, and Meredith Monk.

*"What I am trying to achieve is to be what I am to the fullest," he said in 1976. "Black to the fullest, a musician to the fullest, a homosexual to the fullest."*

Despite his prominence in the artistic and musical community in New York, Eastman died in obscurity in a Buffalo, NY hospital. His death went unreported for eight months, until an obituary by Kyle Gann appeared in the *Village Voice*. Eastman left behind few scores and recordings, and his music lay dormant for decades until a three-CD set of his compositions titled *Unjust Malaise* was

issued in 2005 by New World Records. In the years since, there has been a steady increase in attention paid to his music and life, punctuated by newly found recordings and manuscripts, worldwide performances and new arrangements of his surviving works, and newfound interest from choreographers, scholars, educators, and journalists. 'The brazen and brilliant music of Julius Eastman... commands attention: wild, grand, delirious, demonic, an uncontainable personality surging into sound', writes Alex Ross for *The New Yorker*.

– *Wise Music Classical*

# Julia Wolfe

## — *Dark Full Ride* (2002) for Four Drum Sets.



### Program Note:

When Talujon Percussion Quartet asked me to write a piece for 4 percussionists I immediately thought of the drums. I am a long time fan of drummers and their ability to play simultaneously with both hands and feet, so I thought why not four of them? I went to David Cossin's studio to try ideas out. When we got to the hi-hat I became mesmerized. It's an amazing instrument – 2 cymbals crashing together by means of a foot pedal and struck from above. It produces an enormous range of shimmering colors. Just opening and closing the cymbals allow for symphonic possibilities. You can play the cymbals on the edge, play on the bell (top), roll, attack, be delicate, and my favorite – make the hi-hat roar. The first 7 minutes of the piece are entirely on hi-hats. Then I add in cymbals. That's where the title of the piece comes from – it was printed on the back of one of the ride cymbals. From there the piece spreads out to the drums, eventually leading to a cacophony

of conflicting pounding speeds on the whole drum set. Towards of the end of *Dark Full Ride* the four players are playing beats at different tempos while speeding up and slowing down relative to each other.

### Biography:

*Julia Wolfe's music is distinguished by an intense physicality and a relentless power that pushes performers to extremes and demands attention from the audience. She draws inspiration from folk, classical, and rock genres, bringing a modern sensibility to each while simultaneously tearing down the walls between them.*

Wolfe's recent premieres include *Pretty*, premiered in June 2023 by conductor Kirill Petrenko and the Berlin Philharmonic. Co-commissioned by the Berlin Philharmonic, Houston Symphony, Philadelphia Orchestra, and the St. Louis Symphony Orchestra, *Pretty* is a raucous celebration — embracing the grit of fiddling, the relentlessness of work

## Julia Wolfe Continued

rhythms, and inspired by the distortion and reverberation of rock and roll.

*UnEarth*, commissioned and premiered in June 2023 by the New York Philharmonic, is a large-scale work for orchestra, men's chorus, and children's chorus that addresses the climate crisis. Performed in three movements, the 40 minute piece is realized with spatial staging and scenic design projected on a large circular screen.

*Her Story*, a 45-minute semi-staged work for orchestra and women's chamber choir, received its world premiere in September 2022 with the Nashville Symphony, conductor Giancarlo Guerrero, the vocal ensemble Lorelei, and stage direction by Anne Kauffman. Co-commissioned by the Nashville Symphony, Chicago Symphony Orchestra, Boston Symphony Orchestra,

San Francisco Symphony, and National Symphony Orchestra, *Her Story* invokes the words of historical figures and the spirit of pivotal moments to pay tribute to the centuries of ongoing struggle for equal rights and representation for women in America.

In addition to receiving the 2015 Pulitzer Prize in Music, Wolfe was a 2016 MacArthur Fellow. She received the 2015 Herb Alpert Award in Music, and was named Musical America's 2019 Composer of the Year. Julia Wolfe is co-founder/co-artistic director of New York's legendary music collective Bang on a Can, and she is Artistic Director of NYU Steinhardt Music Composition.

Her music is published by Red Poppy Music and G. Ricordi & Co., New York (ASCAP) and is distributed worldwide by the Universal Music Publishing Group.

# Philippe Leroux

## — *Les Uns II* (2001) for Three Percussionists.



### Program Note:

*(Translated from French)* A few years after composing *Les Uns*, I wanted to make a new version of the work with a reduced instrumentarium and some changes in the durations of the sound events.

The piece gained in effectiveness of play what it lost in color, which is why I wanted to keep the two versions, which are like two different portraits of the same face.

It is this new version which is published here under the title *Les Uns - II*.

*(FR)* Quelques années après avoir composé *Les Uns*, j'ai souhaité faire une nouvelle version de l'oeuvre avec un instrumentarium réduit et quelques changements dans les durées des évènements sonores.

La pièce a gagné en efficacité de jeu ce qu'elle a perdu en couleurs, c'est pourquoi j'ai souhaité garder les deux versions, qui sont comme deux portraits différents du même visage.

C'est cette nouvelle version qui est publiée ici sous le titre de *Les Uns - II*.

### Biography:

Philippe Leroux was born in Boulogne Billancourt (France) in 1959.

In 1978 he entered the Paris Conservatory (Conservatoire National Supérieur de Musique), studied with Ivo Malec, Claude Ballif, Pierre Schäffer and Guy Reibel and obtained three first prizes. Meanwhile, he followed classes with Olivier Messiaen, Franco Donatoni, Betsy Jolas, Jean-Claude Eloy and Iannis Xenakis. In 1993 he was selected to enter the Villa Medici in Rome for two years, where he remained until 1995.

His compositional output (about seventy works to date) includes symphonic, vocal, electronic, acousmatic and chamber music. His works are the result of various commissionners, with among them the French Ministry of Culture, Radio-France Philharmonic Orchestra, Südwestfunk Baden Baden, IRCAM, Percussions de Strasbourg,

## Philippe Leroux Continued

Ensemble Intercontemporain, Ensemble Court-Circuit, the Nouvel Ensemble Moderne de Montreal, Avanta Ensemble, Ensemble 2e2m, Ensemble Sillages, Ensemble Orchestral Contemporain, INA-GRM, Sixtrum, Ensemble Ictus, Festival Musica, Ensemble BIT 20, Koussevitsky Foundation, San Francisco Contemporary Music Players, Ensemble Athelas, Orchestre National de Lorraine, Orchestre Philharmonique de Nice, CIRM, INTEGRA, and several other institutions of international standard.

His music is widely performed in various European festivals and International orchestras such as Donaueschingen, Radio-France Présences (Paris), Agora (Paris), Venice Biennale, Bath Festival, Festival Musica (Strasbourg), Stockholm ISCM, Barcelona Festival, Musiques en Scènes (Lyon), Festival Manca (Nice), Bergen Festival, Ultima (Oslo) Festival, Tage für Neue Musik (Zürich), BBC Symphony Orchestra (London), Tonhalle Orchester Zürich, BBC Scottish Symphony Orchestra (Glasgow), Philharmonia Orchestra (London), Czech Philharmony, etc.

He has received many prizes and awards: Prix Hervé Dugardin, Best contemporary musical creation Award 1996 for (d')ALLER, SACEM Prize, André Caplet and Nadia and Lili Boulanger Prizes from the Academy of Fine Arts

(Institut de France), Salabert Prize for his piece Apocalypsis and Arthur Honegger Prize (Fondation de France) for his overhall production. In addition, Philippe Leroux writes articles on contemporary music, gives lectures and teaches composition at Berkeley University (California), Harvard, Grieg Academy (Bergen), Columbia University (New-York), Royal conservatory of Copenhagen, Toronto University, Fondation Royaumont, IRCAM, American Conservatoire at Fontainebleau, Paris and Lyon Conservatoires Nationaux Supérieurs, Domaine Forget (Quebec), Georgia Institute of Technology at Atlanta, Tchaïkovsky Conservatory at Moscow.

From 2001 to 2006 he was a teacher in composition at IRCAM in the frame of the "Cursus d'Informatique Musicale". In 2005 and 2006 he was professor at McGill University (a Fondation Langlois programme). From 2007 to 2009 he was composer-in-residence at Metz Arsenal and at Orchestre National de Lorraine, then since 2009 to 2011, invited professor at Université de Montréal (UdeM). From september 2011 he is Associate Professor in composition at the Schulich School of Music, McGill University. He is currently composer-in-residence at Ensemble MEITAR in Tel-Aviv.

# Julius Eastman

## — *Gay Guerrilla* (1979)

### version for Four Percussion and Two Pianos



#### Program Note:

Composer Note from Julius Eastman's remarks to the audience before the premiere of *Gay Guerrilla* in January 1980 during his composer-residency at Northwestern University:

"Now the reason I use *Gay Guerrilla* — G U E R R I L L A, that one — is because these names — let me put a little subsystem here — these names: either I glorify them or they glorify me. And in the case of guerrilla: that glorifies gay — that is to say, there aren't many gay guerrillas. I don't feel that 'gaydom' has — does have

— that strength, so therefore, I use that word in the hopes that they will. [...] That's why I use that word guerrilla: it means a guerrilla is someone who is, in any case, sacrificing his life for a point of view. And, you know, if there is a cause — and if it is a great cause — those who belong to that cause will sacrifice their blood, because, without blood, there is no cause. So, therefore, that is the reason that I use gay guerrilla, in hopes that I might be one, if called upon to be one."

— *Wise Music Classical*

\*All program notes and biographies provided by Composer, unless otherwise specified.



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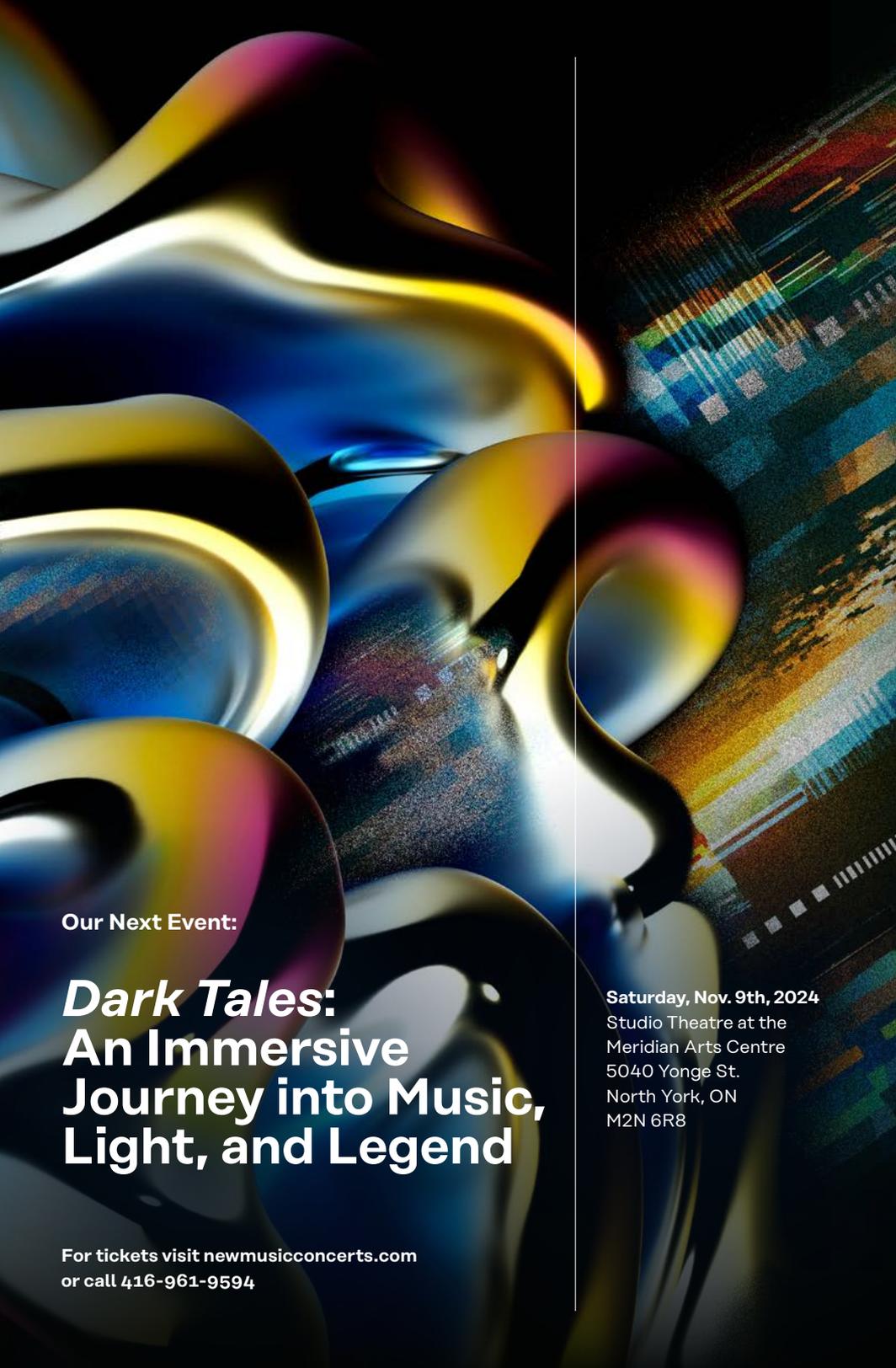
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Our Next Event:

***Dark Tales:*  
An Immersive  
Journey into Music,  
Light, and Legend**

**Saturday, Nov. 9th, 2024**

Studio Theatre at the  
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