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Duke Performances 2014/2015 Season By the Numbers:
DP Sells 35,000 Tickets, Commissions 6 World Premieres, Presents 130 Performances and Student and Community Engagement Events,
Makes 2 Million Dollar Local Economic Impact

May 7, 2015, Durham, NC — Duke Performances ended its 2014/15 concert season with an exuberant Cinco de Mayo concert by GRAMMY-winning Mexican-American singer Lila Downs at the Carolina Theatre of Durham. The Lila Downs concert, which engaged the Triangle’s Latin American population as part of a diverse audience, capped another successful season, with a total audience of 35,000 people across 80 presentations, 8,000 tickets sold to Duke students, 50 artist residency events serving over 3,000 Durham students and community members, and more than 1,500 tickets sold to concertgoers ages 30 and under. Duke Performances is at the forefront of university performing arts presenters nationwide, attracting artists of the highest caliber and commissioning, developing, and producing a growing number of new works for the world stage.

Highlights of the past season include a long list of Duke Performances commissions and world premieres from celebrated artists, including:

- The world premiere of the Campbell Brothers’ sacred steel reimagining of John Coltrane’s *A Love Supreme*, co-commissioned by Duke Performances and Lincoln Center Out of Doors, and presented in collaboration with the Hayti Heritage Center in celebration of the 50th anniversary of Coltrane’s landmark recording.
- The world premiere of forward-leaning jazz trio The Bad Plus’ bold new interpretation of Ornette Coleman’s landmark album *Science Fiction*, commissioned by Duke Performances. This project followed Duke Performances’ successful 2011 commission *On Sacred Ground*, a daring new interpretation of Stravinsky’s *The Rite of Spring*, which toured internationally following its DP premiere and was subsequently released on Sony Masterworks.
- The sold-out world premiere of solo guitarist William Tyler’s *Corduroy Roads*, a music/film project that created a narrative frame for the Civil War photographs of George Barnard and Alexander Gardner. *Corduroy Roads* was recently remounted twice, at the Big Ears Festival in Knoxville and at OZ Arts in Nashville. *Corduroy Roads* is part of a multi-year initiative launched this season, *From the Archives*, a collaboration with the David M. Rubenstein Rare Book and Manuscript Library at Duke University, aiming to pair performing artists with archival materials housed at the Duke Libraries.
- The world premiere with live music of *The Subtle One*, choreographed by Ronald K. Brown and performed by his Evidence Dance Company with pianist and MacArthur Fellow Jason Moran and his jazz trio The Bandwagon.
• The world premiere of Jenny Scheinman’s Kannapolis: A Moving Portrait, a film and music project that used rare archival footage taken by itinerant filmmaker H. Lee Waters in the Piedmont at the end of the Great Depression, and incorporated a live score of original folksongs, fiddle tunes, and string band music. The project, which was developed over the course of five years, was the second commission under the banner of Duke Performances’ From the Archives initiative.

• The world premiere of Lion and the Lamb, a new song cycle from Ari Picker of Lost in the Trees based on Rainer Marie Rilke’s The Book of Hours. The project, commissioned by Duke Performances, was performed by Picker and an ensemble of exceptional local musicians drawn from bands including Bowerbirds, Hiss Golden Messenger, and Lost in the Trees, as well as the North Carolina Symphony.


Duke Performances has also developed a reputation for hosting robust artist residencies, which allow Duke students the opportunity to learn from master artists in small group settings, and provide the Duke and larger Durham and Triangle communities the chance to gain insights into the creative process through community engagement programs that are free and open to the public.

Among the visiting artists hosted by Duke Performances this season were:

• The Campbell Brothers, who visited Duke classrooms, engaged in a public conversation and sacred steel demonstration at The Pinhook with roots music DJ Dave Tilley, and visited the Durham School of the Arts. Jazz scholar Ashley Kahn also joined Durham jazz royalty Branford Marsalis for a public conversation about A Love Supreme at the Carolina Theatre of Durham. Marsalis’ quartet later played two sold-out shows at Duke Performances.

• The Rude Mechs, a celebrated ensemble-based theater collective from Austin, TX, who visited Duke Theater Studies classes and took part in a discussion of the intersection of science and art at Durham-based NESCent, the National Evolutionary Synthesis Center. The Rude Mechs also played a sold-out eight-show run at Duke Performances.

• The Bad Plus, who took part in an Ornette Coleman listening session at the Pinhook and blogged about the creation of their DP commission on Ethan Iverson’s Do The Math.

• Virtuosic Brazilian dance company Companhia Urbana de Dança, who taught masterclasses in hip-hop for Duke Students and participated in a panel on aesthetics and activism in Brazilian dance, co-hosted by the Duke Dance Program and the Global Brazil Lab.

• Esteemed classical musicians the Horszowski Trio (New York) and the Calefax Reed Quintet (Amsterdam), who gave masterclasses for Duke student musicians, co-sponsored by the Department of Music.

• New music ensemble yMusic, in their second year in residence at Duke, who read and recorded works by Ph.D. candidate composers. On their final visit to Duke this season, yMusic were joined by multi-platinum-selling singer-songwriter Ben Folds, who read through graduate composer arrangements of his songs, then included those arrangements on the program for a sold-out world premiere concert at Baldwin Auditorium.
• Academy Award-nominated documentary filmmaker Sam Green, who participated in a new work critique with Master of Fine Arts in Experimental and Documentary Arts students.

• Acclaimed musician and composer Jenny Scheinman, who took part in a public conversation with filmmaker and creative collaborator Finn Taylor and director of Duke’s MFA in Experimental and Documentary Arts Tom Rankin at Full Frame Theater; gave a talk on her work and made class visits at the Center for Documentary Studies; and made class visits to the Duke Department of Music.

• Celebrated Bangalore dance company Nrityagram Dance Ensemble, who made class visits to the Duke Dance Program and a Religious Studies class on the Epics of India, and led an Odissi workshop for Duke students with experience in Indian dance. Nrityagram also performed two sold-out shows at Duke Performances.

• Choreographer Ronald K. Brown & jazz musician Jason Moran, who took part in a public conversation with Duke Dance Program professor Thomas DeFrantz at ADF studios; and Ronald K. Brown, who led a workshop for local praise dance ministries and community members, as well as a masterclass for modern dance students of professor Andrea Woods Valdés.

• Award-winning South African singer-songwriter Vusi Mahlasela, who made class visits to the Sanford School of Public Policy and the Department of Music — co-hosted by the Duke Africa Initiative and the Concilium on Southern Africa — and took part in a listening session moderated by professor Ingrid Byerly.

• American Contemporary Music Ensemble (ACME) and youngest-ever Pulitzer Prize-winning composer, North Carolina native Caroline Shaw, who took part in a public conversation with New York Times and New Yorker writer and UNC doctoral candidate Will Robin about Shaw’s work.

Duke Performances’ Economic Impact in 2014

• As reported by the Durham Convention and Visitors’ Bureau, Duke Performances’ impact on the Durham economy in the calendar year 2014 was as follows: 14,761 out-of-town visitors to Duke Performances spent $2.66 million overall, with a local estimated tax impact of $50,891, and total value added to the local economy of $1.94 million.

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