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Refuse

the Hour

BAM Harvey Theater

Oct 22—24 at 7:30pm; Oct 25 at 3pm

Running time: one hour and 20 minutes, no intermission

Conception and libretto by William Kentridge

Music composed by Philip Miller

Choreography by Dada Masilo

Dramaturgy by Peter Galison

Video design by Catherine Meyburgh and
William Kentridge

Scenic design by **Sabine Theunissen**

Movement by **Luc de Wit**

Costume design by **Greta Goiris**

Machine design by **Christoff Wolmarans,**

Louis Olivier, Jonas Lundquist

Lighting design by **Felice Ross**

Sound design by **Gavan Eckhart**

Video orchestration by **Kim Gunning**

Music direction by **Adam Howard**

Music arranged and orchestrated by **Philip Miller** and
Adam Howard

Season Sponsor:

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*Major support for Refuse the Hour is provided
by the Marian Goodman Gallery*

Refuse the Hour

PERFORMERS

William Kentridge

Dancer **Dada Masilo**

Vocalist **Ann Masina**

Vocalist **Joanna Dudley**

Actor **Thato Motlhaolwa**

Musical conductor, co-orchestration, trumpet, flugel horn **Adam Howard**

Percussion **Tlale Makhene**

Violin **Waldo Alexander**

Trombone **Dan Selsick**

Piano **Vincenzo Pasquariello**

Tuba **Thobeka Thukane**

Technical director **Richard Pierre**

Sound engineer **Laurens Ingels**

Video manipulator **Boris Theunissen**

Production manager **Brendan Boyd, Boyd Design, Inc.**

Company manager **Carol Blanco**

Production associate **Rachel Christiansen**

PRODUCTION

Producer **THE OFFICE performing arts + film**

Rachel Chanoff

Nadine Goellner

Olli Chanoff

Laurie Cearley

Executive producer **Tomorrowland**

Caroline Naphegyi

Adeline Vicart

Refuse the Hour was originally co-commissioned by Holland Festival (Amsterdam), Festival d'Avignon, RomaEuropa Festival/Teatro di Roma (Rome), and Onassis Cultural Center (Athens), with additional support provided by Marian Goodman Gallery (New York - Paris - London), Lia Rumma Gallery (Naples - Milan), and the Goodman Gallery (Johannesburg - Cape Town).

SPECIAL THANKS

Philip Miller would like to thank all the musicians who participated in the various workshops to create this piece.



ARTIST'S STATEMENT

A projection on a ceiling. Audience members can see the images leaning their heads back, looking up; or look down into small mirrors they each hold. The archive of images held in the air can be brought down to the private view. This is the starting point for our project. The ceiling projection was abandoned (we did not find the right ceiling). The idea was consigned to “the room of failures”—yet to be constructed.

Another starting point. An invitation by the Paris institution Laboratoire, to do a project with a scientist. A series of conversations with Peter Galison commenced (ongoing). The project changed from the pre-history of relativity to a general consideration of time.

A third alternative starting point. An invitation, and a beautiful bombed shell of a theater, from Documenta. It was the right place to expand the consideration and making of the project on time. (The beautiful bombed theater disappeared—to hold the air conditioning unit of a new hotel.)

A fourth starting point. An interest in working with the dancer Dada Masilo. The desire and the intention needed a subject. A particle collision. The conversation with the scientist became a duet for movement and voice.

A fifth starting point. From the conversations with Peter Galison, a series of ideas and metaphors erupted, each idea needing to become materialized. Synchronicity into projected metronomes. Time into sound. A need to follow the metaphors and make them visible, audible.

A sixth starting point. A team assembled. Philip Miller (composer), to turn time into sound. Catherine Meyburgh (video editor), to orchestrate the projected images. Jonas Lundquist, to make mechanical (a bellows and a bicycle wheel) the principles of relativity. Christoff Wolmarans and Louis Olivier to do the same (a bicycle wheel and a megaphone). Sabine Theunissen (scenic designer) to make the context for the machines, the dance, the music, the projections. Greta Goiris (costume designer) to find the language in cloth and clothes for what had become an opera. Luc de Wit, to find the orchestration of the stage movements of the actors and musicians. And then an ancillary team of musicians, singers and organizers.

Until there was more team than project—and then the project filled the gaps.

—*William Kentridge*

WILLIAM KENTRIDGE (conception and libretto) has made work seen in museums and galleries around the world since the 1990s, including Documenta in Kassel, Germany (1997, 2003, 2012), the Museum of Modern Art in New York (1998, 2010), the Albertina Museum in Vienna (2010), and Jeu de Paume in Paris (2010). Kentridge's production of Mozart's *The Magic Flute* was presented at Théâtre de la Monnaie in Brussels, Festival d'Aix-en-Provence, BAM, and La Scala in Milan (2011). He directed Shostakovich's *The Nose* for the Met Opera in New York in 2010 (the production traveled to Festival d'Aix and to Lyon in 2011), to coincide with a major exhibition at MoMA. Also in 2010 the Musée du Louvre in Paris presented *Carnets d'égypte*, a project conceived especially for the Egyptian room at the Louvre. In the same year, Kentridge received the prestigious Kyoto Prize in recognition of his contributions in the field of arts and philosophy. In 2011, Kentridge was elected as an honorary member of the American Academy of Arts and Letters, and received the degree of Doctor of Literature honoris causa from the University of London. The five-channel video installation *The Refusal of Time* was made for Documenta (13) in Kassel, Germany, in 2012. Also in this year, he presented the Charles Eliot Norton Lectures at Harvard University; was elected member of the American Philosophical society and of the American Academy of Arts and Sciences, was awarded the Dan David Prize by Tel Aviv University, and was named as Commandeur dans l'ordre des Arts et des Lettres by the French Ministry of Culture and Communication. In 2013, Kentridge was awarded an Honorary Doctorate in Fine Arts by Yale University.

PHILIP MILLER (composer, co-arranger, orchestrator) has worked with some of the most innovative filmmakers and visual artists to emerge from South Africa. He has composed music for the soundtracks to many local and international film and television productions. Recent film scores include Steven Silver's *The Bang Bang Club*, nominated for a Genie Award in Canada, and *Black Butterflies*, awarded best film score at the South African Film and Television Awards (SAFTA). He composed the

scores for HBO's *The Girl*, directed by Julian Jarrold, *Martha and Mary* directed by Philip Noyce, and the BBC's *The Borrowers*. Miller has collaborated extensively with the internationally acclaimed artist William Kentridge. His music for Kentridge's five-screen multimedia installation *The Refusal of Time* at the Tate Modern, London, received much attention and acclaim. Miller's choral work, *REwind: A Cantata for Voice, Tape and Testimony*, based on testimonies from South Africa's Truth and Reconciliation Commission, had its US premiere in New York at the Celebrate Brooklyn! Festival. In South Africa it has been performed at the Market Theatre in Johannesburg, Baxter Theatre in Cape Town, and the Royal Festival Hall in London. A multimedia version of the work was created, together with Miller's collaborators Gerhard and Maya Marx for the South African Pavillion at the 2013 Venice Biennale. Miller has also produced a number of albums including arrangements of traditional South African lullabies such as *The Thula Project*, and South African soundscapes released by African Cream. Also the soundtrack to both William Kentridge's *Black Box* and *9 Drawings for Projection*. Other works include *Shona Malanga*, which are arrangements of freedom songs, and the soundtrack to the feature film *White Lion*.

DADA MASILO (choreography) was trained at the Dance Factory and attended the National School of the Arts before spending a year at Jazzart in Cape Town. She received the 2005 Gauteng MeC Award for Most Promising Female Dancer in a Contemporary Style. She received the 2008 Standard Bank Young Artist Award for Dance and created (assisted by PJ Sabbagha and Gregory Maqoma) her *Romeo and Juliet*, which was lauded at the 2008 National Arts Festival in Grahamstown and at the Arts Alive International Festival in Johannesburg. This success was repeated in 2009 with stagings of her *Carmen* at the same festivals. During 2010, she created her *Swan Lake*, which previewed at the Dance Factory in June, before it premiered at the National Arts Festival. *Swan Lake* opened the 2010 Johannesburg Arts Alive Festival during September, prior to four performances for the Sasol Schools Festival and two performances

at the Witness Hilton Arts Festival. She was invited to create a solo for Anticodes 11 at Le Quartz, Brest, France, where she staged a new work, *The Bitter End of Rosemary*. In 2011, she collaborated with William Kentridge in *Dancing with Dada* at the Market Theatre. 2012 began with the creation of the Dance Umbrella-commissioned work *Death and the Maidens*, further work with William Kentridge, and a residency at Denison University, Granville, OH, where at the Swasey Chapel she performed a program of solos from her repertoire.

PETER GALISON (dramaturgy) is the Joseph Pellegrino University professor of the history of science and of physics at Harvard University. His work explores the complex interaction between the three principal subcultures of physics—experimentation, instrumentation, and theory, and their cultural and political surroundings. Books include: *How Experiments End* (1987), *Image and Logic* (1997), *Einstein's Clocks, Poincaré's Maps* (2003) and, with L. Daston, *Objectivity* (2007). Among other volumes, he co-edited *Architecture of Science; Picturing Science, Producing Art; Scientific Authorship; and Einstein for the 21st Century*. He co-directed two documentary films: *Ultimate Weapon: The H-bomb Dilemma* (2000), and *Secrecy* (with Robb Moss, about national security secrecy and democracy), which premiered at the Sundance Film Festival in 2008. Other recent projects include the book *Building Crashing Thinking* (on technologies that re-form the self) and *Containment*, a feature documentary film about the burial of nuclear waste.

CATHERINE MEYBURGH (video design) has worked in film as a director and editor since 1983. She has worked extensively as editor on feature films, documentaries, multi-projection works in theater, and experimental and short films. Recent work includes collaborations on *The Refusal of Time; Nelson Mandela, the Myth and Me*, a feature documentary by director Khalo Matabane; and Kentridge's production of *The Nose*. Her work in film, opera, and art installations has enriched her work across these different platforms, informing each other in unexpected ways. In television she has edited

the ground-breaking drama series *Yizo Yizo*, which inspired many of the drama series that followed in South Africa. She directed Alan Paton's *Beloved Country*, *Kentridge & Dumas in Conversation*, and *Viva Madiba, a Hero for All Seasons* for Nelson Mandela's 90th birthday celebration. She edited the short film *Portrait of a Young Man Drowning* for director Teboho Mahlatsi, which won the Silver Lion at the Venice Film Festival. Her work in collaborative installations has been exhibited at MoMA in New York and the Louvre in Paris, among many other museums.

SABINE THEUNISSEN (scenic design) studied architecture in Brussels. She spent one year at the technical office of La Scala in Milan, then joined the Théâtre de la Monnaie (Brussels) as a member of the design office (1995—2012), where she developed set projects for many set designers and directors. In 2003, she met William Kentridge. Their collaboration began with *The Magic Flute* (Monnaie, 2005). Since then, she has designed the sets for *The Nose* (Met Opera, 2010), *Refuse the Hour* (2012), *The Refusal of Time* (Documenta XIII, Kassel 2012), *Winterreise* (Vienna Festival, June 2014), and recently, *Lulu* (Met Opera, 2015). She also designed Kentridge's major exhibition *Notes Towards an Opera* (Beijing, June 2015). She designed sets for *La Dispute* and *Marrakech*, staged by H. Theunissen (Brussels); for *Ariane et Barbe Bleue* (Dijon 2012), staged by Lilo Baur for Hors Champs (National Theater of Belgium, 2013), choreographed by Michèle Noiret; and *Radioscopie* (Mons, 2015). She designed the exhibition *The Body in Indian Art* (Europalia Festival, Brussels, Oct 2013). She is designing the exhibition *1000m2 of Desire* (CCCB, Barcelona, September 2016).

LUC DE WIT (movement) is an actor, stage director, drama teacher, and a Feldenkrais practitioner. Since 1995 he has directed operas by Mozart, Poulenc, Milhaud, Kagel, and others. Since 2005 he has collaborated artistically with William Kentridge. He often directs the revivals of Kentridge's productions all over the world: Mozart's *The Magic Flute*; Monteverdi's *Il Ritorno di Ulisse*; and the play *Wozzeck*, by Büchner.



Dada Masilo and William Kentridge. Photo: John Hodgkiss

De Wit was associate director with Kentridge for *The Nose* by Shostakovich for the Met Opera in co-production with the Festival d'Aix-en-Provence and Festival de Lyon. In 2005 he was co-director with Kentridge for *Lulu* by Alban Berg for the Met in co-production with De Nederlandse Opera and English National Opera.

GRETA GOIRIS (costume design) studied costume design at the Académie Royale des Beaux-Arts in Anvers, Belgium, and set design at the Institut del Teatre in Barcelona. As the assistant to Santiago del Corral, she worked on several Koninklijke Vlaamse Schouwburg (Royal Flemish Theater, Brussels) productions including *Freule Julie* (directed by David Amitin) and *Freuds Laatste Droom* (directed by Franz Marijnen). At Ro-Theater of Rotterdam, she worked with Niek Kortekaas on *Pinocchio*. Recently Goiris has designed costumes for the acclaimed directors Jacques Delcuvellerie, Johan Simons, and Marc Liebens. Her many collaborations with South African visual artist William Kentridge include *The Nose* (Metropolitan Opera, 2010), *The Refusal of Time* (Documenta XIII, 2012), *Winterreise* (Vienna Festival, 2014), *Lulu* (Metropolitan Opera, 2015), and *Refuse the Hour*.

CHRISTOFF WOLMARANS (machine design) was born in 1969. Since his early childhood you would find him tinkering in his father's garage. He studied industrial design at Wits 1990–93. From 1994–2004 he worked in props and set building for a Christian dance and drama company. During this time he ran a business designing and manufacturing custom steel and wood furniture, and invented and built gadgets and gizmos for private clients. From 2008 to the present he has worked at William Kentridge's studio building props to be filmed, as well as building kinetic and static sculptures. In 2010 he co-founded Workhorse Bronze Foundry with Louis Olivier and Hennie Bekker. In 2013 he met Sonika; they married soon after.

LOUIS OLIVIER (machine design) is a sculptor based in Johannesburg, South Africa. Born in 1976, in Vereeniging, he grew up in Bethal in Mpumalanga. He works in various media such

as sculpture, drawing, and installations. Olivier creates from the his heart and often sculpts with cardboard. He views himself as a dragoman—an interpreter of the formless and the invisible, facilitating communication between the soul and matter; this process contributes to his choice of materials. He has done corporate commissions for Sasol and Rand Merchant Bank (RMB), and created the Sandton Benchmark Project—two life size bronze figures sitting on a public bench. He was also commissioned to do the Think Benches for RMB—a large-scale project that has been underway for a few years. In 2009, Olivier formed part of the Artspace Mentorship Program and was mentored by Wilma Cruise, a greatly respected South African artist. He now lives and works in Johannesburg after moving his studio from Pretoria in 2012 to establish Workhorse, a bronze foundry and art studio situated in Marshalltown, Johannesburg.

JONAS LUNDQUIST (machine design) has been collaborating with William Kentridge since 2004 on projects like *Black Box*, *The Refusal of Time*, and *Refuse the Hour*. He has held many positions in the technical field of theater since 1986, assisting artists like Brian Eno and Robert Wilson. "Ever since I sat beside my grandfather in his little invention studio, inventing his own digging machine, or a powerful new type of porridge beater, I have been interested in mechanical solutions, movement, and craftsmanship. To have the possibility of applying those interests in art and theater is such a privilege and gives me great joy, as well as some interesting moments to learn from, just as it did for my grandfather." He is head of workshops at the Royal Swedish Opera.

FELICE ROSS (lighting design) has designed the lights for many theater, opera, and dance productions, as well as art installations, in Europe, Israel, Korea, South Africa, and the US. Among her opera lighting designs: Israeli Opera, Tel Aviv (*Le Barbier de Séville*, *The Medium*, *Oregon*, *La Traviata*); National Opera, Warsaw (*Otello*, *Oregon*, *Pique Dame*, *Don Giovanni*, *Don Carlo*, *Ubu Roi*, *Wozzeck*, *The Flying Dutchman*); National Opera, Washington, DC (*Andrea Chenier*); Grand Opera, Poznan (*Così*

fan tutte); Roma Musical Theatre, Warsaw (Polanski's *Dance of the Vampires*); La Monnaie Opera, Brussels (*Medée*, *Macbeth*, *Lulu*, *Don Giovanni*); Bayerische Staatsoper, Munich (*Eugène Onéguine*, *Die Frau ohne Schatten*); National Opera, Paris (*Iphigénie en Tauride*, *Parsifal*, *Vec Makropoulos*, *Le Roi Roger*); Teatre Real, Madrid (*Poppea*, *Nerone*, *Alceste*); Palau de les Arts, Valencia (*Onegin*, the ballet *El Amore Brujo*); Staatsoper, Berlin (*A Rake's Progress*); Welsh National Opera, Cardiff (*Manon Lescaut*); National Opera, Prague (*Salome*); Savonlinna Opera Festival, (*La Traviata*); and Third World Bunfight, Cape Town, (*Macbeth*).

GAVAN ECKHART (sound design) is a sound engineer, producer, and studio owner at Soul Fire Studios in Johannesburg, South Africa. He has been working with Philip Miller and William Kentridge for more than 10 years and has recorded and mixed the sound for most of their collaborative works, as well as Miller's extensive film score repertoire. His vast experience in theater, television, film, and music culminates in the creative utilization of sound technology for visual arts and music production. He also tours with top South African and international bands, providing mixes for diverse listenerships. Currently he is installing sound systems for museums and venues, as well as producing and mixing a variety of musical and visual artists, both in the studio and on the road.

KIM GUNNING (video orchestration) was born in Johannesburg. She began her career in theater as a stage manager in 1984, eventually specializing in opera stage management. In this capacity she has worked extensively in South Africa, the US, Europe, Asia, and Australia. Gunning moved to Chicago where she spent three years as the production stage manager for Chicago Opera Theater. During this time she also worked with Handspring Puppet Company as a stage manager and video operator for their productions of *Il Ritorno d'Ulisse* and *UBU and the Truth Commission*. William Kentridge was the director for both of these productions. When Kentridge was engaged to direct a new version of *Die Zauberflöte*, produced by the Théâtre de la Monnaie in 2004, Gunning was asked to

join the production team as video orchestrator. This was the start of a long collaboration with Kentridge. Since then she has been part of his production team for *The Nose* (2010, Metropolitan Opera), *Refuse the Hour* (Rome, 2012), *Winterreise* (Vienna, 2014), and *Lulu* (Amsterdam, 2015). As a video orchestrator she has the flexibility to "play" the video in close collaboration with the singers and orchestra—almost as an instrument. Future engagements with Kentridge include *Woyzek*, which will premiere in Salzburg in 2017.

ADAM HOWARD (music direction, co-arranger and orchestrator, trumpet, flugel horn) was born in the UK. He holds a classical music degree from the world famous Guildhall School of Music and Drama in London, and originally came to South Africa to take up the position of principal trumpet of the New Arts Philharmonic Orchestra of Pretoria in 1997. Until recently, he was principal trumpet player for the Johannesburg Philharmonic Orchestra. Howard owns and runs the award-winning three-studio facility Howard Audio, based in Johannesburg; services include music composition, album production, arrangements, audio final mix, and sound design. He has musical directed, composed, arranged, produced, and performed music for many of South Africa's top artists, among them Hugh Masekela, Loyiso, Brenda Fassie, Kabelo, The Parlotones, and many more. He performed at the 2010 FIFA World Cup kick-off concert, performing with Alicia Keys, John Legend, and Angélique Kidjo. In 2012, Howard became music director for William Kentridge's *Refuse the Hour*. He has also worked on feature films. He regularly works with composer Philip Miller, and orchestrated the film *White Lion* in 2010.

ANN MASINA (vocals) was born in the late '70s in Witbank, Mpumalanga and started singing as a soloist in Africa Sings Choral Society in 1994. She participated in numerous choir competitions such as the Old Mutual/Telkom Competition and the Ikwekwezi Choral Competition. In 1999, she joined the Nico Malan Opera House (now known as Cape Town Opera House, under Professor Angelo Gobbato). She performed to acclaim in operas such as *Carmen* and *Aida*.

Masina studied vocals with Pierre du Toit from the Pretoria Technikon Opera School. She is a co-founder of JOAT Opera Group, a self-supporting company performing excerpts from operas and musicals at various events. In 2002 she performed in the musical *Sauer Street* at the Wits Theatre, and in 2003 she performed with Black Tie Ensemble. In 2004 she was a soloist at the Sowetan Nation Building Mass Choir Festival. In 2008 she went on a European Tour with two-time Grammy winning Soweto Gospel Choir. Masina performed in the 46664 Concert at Hyde Park in London with the Ambassadors for South African President Nelson Mandela. In 2008 and 2009, she was in *Dressed to Kill*, *Killed to Dress*, and *Walking Next to Our Shoes* with an extensive tour of France. In 2009 she performed with the Bala Brothers at Gold Reef City, toured internationally with Soweto Gospel Choir, and performed at the FIFA Final Draw in Cape Town. In 2011 she performed in *Venus/Have U Hugged, Kissed and Respected Your Brown Venus Today*. Since 2012, she has been part of the *Refusal of Time* workshops and the cast of *Refuse the Hour*.

JOANNA DUDLEY (vocals) works internationally as a director, performer, and singer creating music theater, installation, and choreography. She studied early and contemporary music at the Adelaide Conservatorium, Australia and the Sweelink Conservatorium, the Netherlands. On scholarships she has studied traditional Japanese music in Tokyo, and traditional dance, music, and pop music in Java. In Berlin Dudley worked as a guest director and performer at the Schaubühne. Works created there include *My Dearest*, *My Fairest* with Juan Kruz Diaz de Garaio Esnaola and *Colours May Fade* with Esnaola and Rufus Didwizus. Other works in collaboration with Didwizus include the solo music theater piece *The Scorpionfish, Who Killed Cock Robin?* with the Flemish vocal ensemble Capilla Flamenca, and most recently *Louis & Bebe* with the electro musician Schneider TM. Her work has toured extensively throughout the world. Dudley participated in the creation of *Refuse the Hour*. She is also working with Kentridge on his direction of Alban Berg's *Lulu* for the Metropolitan Opera. Other opera work

includes the choreography of *Eugene Onegin* conducted by Seiji Ozawa and directed by Falk Richter for the Vienna State Opera and Tokyo Opera Nomori. With Les Ballets C de la B, she co-created and performed in *Foi* directed by Sidi Larbi Cherkaoui. Dudley's sound installation *Tom's Song*, for music boxes and LP players, was presented at the 2006 Sonambiente Festival, Berlin and makes regular appearances at major international art festivals.

THATO MOTLHAOLWA (actor) is a Market Theatre Laboratory drama graduate of 2008. Thato has since been working in the performing arts industry as a performer, writer, director, and producer. In 2008, Thato appeared in the German feature film *The Ambassador* by Sigi Rothemund. Thato worked on preparation material for *The Nose* directed by William Kentridge. He toured Europe with William Kentridge's *Refuse the Hour*. Thato wrote and directed the theater play *This Church*, which was seen at the National Arts Festival in Grahamstown in 2010 and wrote and directed *Membership*. Thato also works frequently as a voice-over artist.

TLALE MAKHENE (percussion), born in Soweto, moved to Swaziland at a young age and began drumming at the age of four. Makhene is one of South Africa's most remarkable drumming talents, as well as a teacher and session musician. His debut album is the spiritual offering *The Ascension of the Enlightened*. He has toured with Keiko Matsui and performed on her album *MOYO*, where he worked with Derrick Nakamoto. He has also performed with Pharaoh Sanders, Corrine Bailey, Angélique Kidjo, and Jamalia during the 46664 concerts. He recently performed with Yusef Lateef and Rufus Reid at the Gold Reef City Lyric Theatre. Tlale was part of a performance at a World Economic Forum in an ensemble led by Caiphus Semenya and directed by Quincy Jones. Other members of that ensemble were Arturo Sandoval, Bashiri Johnson, Branford Marsalis, Louis Nash, and Herbie Hancock. He has been nominated for the MTN SAMA awards for Best Contemporary Album.

WALDO ALEXANDER (violin) in 2002 became a founding member of the Sontonga Quartet, which toured extensively throughout Southern Africa, North America, Europe, Asia, and Australia through 2006. They collaborated with many prominent South African creative artists including William Kentridge, Kevin Volans, Philip Miller, and Paul Hanmer. Waldo continues to work closely with both local and international composers, musicians, dancers, and artists. Recent highlights include the world premiere of Volans' *violin:piano* at the 2012 Ultraschall Festival in Berlin, collaborations with sound artist Francisco Lopez, the South African premiere of Pierre Boulez's *Anthemes 2*, and numerous European tours with William Kentridge's *Refuse the Hour*. Waldo also plays in other musical genres, and works closely with South African artists from the Just Music label. Waldo plays a fine Italian violin, which is on generous loan from the Lindbergh Arts Foundation in Cape Town. He is endorsed by Sennheiser South Africa.

DAN SELSICK (trombone) studied at the Konservatorium Der Stadt Wien, where he majored in trombone performance and music composition. He also did a period of study at the Hochschule für Musik und Darstellende Kunst in Vienna, studying conducting under the tutelage of renowned conductor Otmar Suitner. Soon after his return to South Africa in 1993 Selsick took up a post at WITS university where he lectured in music composition for 10 years. This was followed by intermittent guest lecturing at various institutions around South Africa. He enjoys a continued and busy performance schedule both in the worlds of conducting and trombone playing. He currently conducts the Abdullah Ibrahim big band and directs the Johannesburg based Orbit Big Band. In recent years Selsick has worked with renowned artists including Bob Mintzer, Anne Hampton Calloway, Howard Johnson, Yusef Lateef, Rufus Reid, and Gregory Porter. He continues to compose and write commercially for a myriad of productions including his latest project, the Nu Notes.

VINCENZO PASQUARIELLO (piano), born in Milan, began his musical studies at an early age under the guidance of his father, then at the

Giuseppe Verdi Conservatory in Milan, where he graduated with Bruno Canino, and recently attended the master's degree program with Mario Borciani. He has played in Italy and abroad both as a soloist and in various chamber music ensembles in major theaters and museums, performing his own compositions among other things, and is a long-time member of the theater company Moni Ovadia, where he participates as a musician, composer, and actor.

THOBEKA THUKANE (tuba) is an orchestral tuba player from Durban, South Africa. He studied through the KZN Philharmonic Orchestra as a cadet musician. One of his career highlights was sitting in the principal tuba's chair of the London Symphony Orchestra during a tour with the KZN Philharmonic orchestra in 2005. He held a position as the principal tuba player for the Johannesburg Philharmonic Orchestra in 2011 to 2012. He has been part of the *Refuse the Hour* cast since the first tour in Amsterdam 2012. Thobeka says, "I enjoy the different sounds and creative elements that I have had to incorporate in working with Refuse the Hour." He is a pastor and also enjoys playing golf.

THE OFFICE performing arts + film (producer) is an independent curator and production company based in New York and London that works in ongoing partnerships with festivals, venues, and institutions to create cultural programming that is unique and mission specific. THE OFFICE programs the BRIC Celebrate Brooklyn! Festival; is the Curator of Performing Arts and Film at MASS MoCA (Massachusetts Museum of Contemporary Art); programs the CenterSeries at the Williams College '62 Center for Theatre and Dance; is the Chair of the Selection Committee for the New York Jewish Film Festival; is the programming consultant for the Margaret Mead Film Festival at the American Museum of Natural History; and is a consultant to the feature film program at the Sundance Institute. THE OFFICE also consults on programming and other cultural initiatives with organizations ranging from museums to universities to municipalities to performing arts centers, and produces events and performances in New York and around the world. THE OFFICE

is the executive producer of William Kentridge's *Triumphs and Laments* (Rome, 2016). Previous works by William Kentridge and Philip Miller produced by THE OFFICE include *9 Drawings for Projection*, *Black Box: The Music of Philip Miller for the Films of William Kentridge*, *Paper Music: A Ciné Concert by Philip Miller and William Kentridge*, and Miller's *REwind: A Cantata for Voice Tape & Testimony*. Other productions include the visual artist Carrie Mae Weems' and pianist Geri Allen's *Slow Fade to Black*, Weems' *Carrie Mae Weems LIVE: Past Tense / Future Perfect*, and numerous multi-artist concept shows with the music producer Hal Willner. These and other events have taken place at venues and festivals ranging from the Guggenheim, Carnegie Hall, Lincoln Center, Park Avenue Armory, and St. Ann's Warehouse in New York; Sydney Opera House, Barbican Centre in London, Baxter Theater in Cape Town, Dublin International Theatre Festival, Brighton Festival, Royce Hall in Los Angeles, and the

2010 Cultural Olympiad during the Winter Olympic Games in Vancouver, BC. Learn more at theofficearts.com

TOMORROWLAND (executive producer) was created in 2010 to develop cultural and artistic projects, on the fringe of usual production chains. Tomorrowland is frequently asked to provide an expertise and to implement a development strategy around a project. The purpose is to identify the needed skills and partners to support and set up a project for its conception to its achievement. Our productions concern creation as a whole—all disciplines taken together: art, design, architecture, performing arts, science, and more. Tomorrowland also answers specific requests of exhibition curators or an artistic direction and has a license for the entertainment business. tomorrowland.fr