

Brooklyn  
Academy  
of  
Music

Peter Jay Sharp Building  
30 Lafayette Avenue  
Brooklyn NY 11217—1486  
Telephone: 718.636.4129  
Fax: 718.857.2021  
press@BAM.org

**Communications Department**

Sandy Sawotka  
Fatima Kafele  
Adriana Leshko  
Phaedra Athanasiou  
Matthew Yeager

## News Release

### **Brooklyn Academy of Music (BAM) announces 2009 Next Wave Festival, featuring fourteen dance, theater, music, opera, and nouveau cirque engagements from Sept 15–Dec 19**

**Also at BAM this winter: a previously announced special  
presentation of Sydney Theatre Company's *A Streetcar Named  
Desire*—directed by Liv Ullmann and featuring Cate Blanchett—  
from Nov 27–Dec 20**

**BAM 2009 Next Wave Festival is part of *New Works and  
Diverse Voices at BAM* presented by Time Warner Inc.**

#### **Six dynamic dance productions:**

*In-I*, a collaboration conceived, directed, and performed by Oscar-winning French actress Juliette Binoche and award-winning British choreographer Akram Khan.....page 7

The return of acclaimed choreographer William Forsythe with *Decreation*—a work inspired by the writing of poet/essayist Anne Carson—presented in its U.S. premiere and performed by The Forsythe Company.....page 9

*Itutu*—featuring Armitage Gone! Dance—melds the exciting contemporary choreography of Karole Armitage with the music of composer Lukas Ligeti and West African electronica band Burkina Electric.....page 14

*Really Real*, by N.Y.-based choreographer Wally Cardona, examines the landscapes of people in motion—with a musical score by Phil Kline featuring the Brooklyn Youth Chorus.....page 18



Australia's Chunky Move returns to BAM with *Mortal Engine*—a multimedia dance work featuring movement- and sound-responsive visual projections in an exploration of the body.....page 21

Reggie Wilson's Fist & Heel Performance Group makes its BAM debut with *The Good Dance—dakar/brooklyn*, a work drawn from the cultures of the Mississippi Delta and Congo—a collaboration with Congolese choreographer Andréya Ouamba and his Senegal-based Compagnie 1<sup>er</sup> Temps.....page 22

### **Two captivating theatrical experiences:**

Renowned Canadian theater director Robert Lepage returns to BAM with *Lipsynch*—a production of *Ex Machina* and *Théâtre sans Frontières*—an epic drama exploring manifestations of modern vocal expression, presented in its U.S. premiere.....page 8

Robert Wilson's *Quartett*—a production of Odéon-Théâtre de l'Europe based on Heiner Müller's play—features acclaimed French actress Isabelle Huppert and music by Michael Galasso.....page 15

### **Four singular music events:**

Brooklyn-based percussion ensemble Sō Percussion's *Imaginary City* is a meditation on urban environments featuring music, film, and installation—a Next Wave Festival commission.....page 10

*Songs of Ascension*—a multimedia work on the theme of spiritual attainment—reunites the talents of Meredith Monk and visual artist Ann Hamilton.....page 11

Bryce and Aaron Dessner (of The National) and renowned visual artist Matthew Ritchie create an immersive multimedia experience with *The Long Count*, featuring guest vocalists Kim and Kelley Deal, Shara Worden, and Matt Berninger.....page 13

DJ Spooky (aka Paul D. Miller) addresses environmental issues of climate change with *Terra Nova: Sinfonia Antarctica*—featuring live music from the International Contemporary Ensemble with Miller's sample-infused soundscape.....page 20

### **An opera/concert staging, in its U.S. premiere:**

Iconic composer Philip Glass and conductor Dennis Russell Davies present the U.S. premiere of *Kepler*, a concert staging of an opera inspired by the discoveries of 17<sup>th</sup>-century astronomer Johannes Kepler—performed by Bruckner Orchestra Linz and chorus of the Upper Austrian State Theatre, Linz.....page 19

## An enthralling nouveau cirque engagement:

Sweden's Cirkus Cirkör makes its BAM debut with *Inside Out*—an outlandish mix of highly skilled acrobatics, musical theater, and spectacle—featuring live music by Irya's Playground.....page 17

The 2009 Next Wave Festival is complemented by film, humanities, music, and visual arts events.

**Brooklyn, N.Y./June 3, 2009**—Joseph V. Melillo, executive producer of the Brooklyn Academy of Music (BAM), today announced programming for the 2009 Next Wave Festival, which runs from Sept 15–Dec 19, 2009. The Festival, now in its 27<sup>th</sup> year, comprises fourteen dance, theater, music, opera, and nouveau cirque engagements, and features BAMcinématek series, BAMcafé Live weekend music performances, Artist Talks, Next Wave Art exhibitions, and the Between the Lines literary/film series.

This fall BAM participates once again in Metropolitan Opera: Live in HD performance transmissions. As a special winter theater engagement, BAM presents Sydney Theatre Company's production of *A Streetcar Named Desire*, directed by Liv Ullmann and featuring Cate Blanchett.

Next Wave Festival subscription tickets for Friends of BAM are on sale June 15; subscription tickets for the general public are on sale June 22. Single tickets for *In-I* are on sale Aug 24 (Aug 17 for Friends of BAM). All other Next Wave Festival productions are on sale Sept 8 (Aug 31 for Friends of BAM). *A Streetcar Named Desire* is on sale Sept 21 (Sept 14 for Friends of BAM). For ticket information, call BAM Ticket Services at 718.636.4100 or order tickets (and subscriptions) online at BAM.org.

BAM Executive Producer Joseph V. Melillo said, "The 2009 Next Wave Festival will represent a variety of cultural perspectives and feature a wealth of contemporary creative expression. Our diverse dance engagements will include the return of longtime colleague William Forsythe with a U.S. premiere, choreographer Karole Armitage with an exciting cross-cultural collaboration, a dynamic artistic pairing featuring Akram Khan and Juliette Binoche, the Australian company Chunky Move—whose U.S. debut was part of 2001 Next Wave Festival, a world premiere from New York choreographer Wally Cardona with music by Phil Kline, and the BAM debut of New York's Reggie Wilson.

"We will offer two unique theatrical experiences to our Festival audiences this fall: director Robert Lepage's 8 1/2-hour epic *Lipsynch* in its U.S. premiere at BAM, and Robert Wilson's production of Heiner Müller's *Quartett* featuring the incomparable Isabelle Huppert. Outside of the Festival's parameters, we will present a special winter theater engagement from the Sydney Theatre Company-- *A Streetcar Named Desire*, which marks Liv Ullmann's U.S. directorial debut and the return of Cate Blanchett to our stages."

Melillo continued, "Our Festival music productions include the mainstage debut of Brooklyn's Sō Percussion; the return of longtime BAM artist Meredith Monk with a work that integrates music, dance, and film, created with visual artist Ann Hamilton; a multimedia collaboration by Bryce and Aaron Dessner—who have previously performed at BAM as part of The National—with visual artist Matthew Ritchie; and a timely work by DJ Spooky which addresses climate change. Our colleague Philip Glass returns with a premiere concert staging of his new opera *Kepler*, conducted by Dennis Russell Davies.

"The Next Wave Festival also welcomes a delightful and family-friendly nouveau cirque performance from Sweden's talented Cirkus Cirkör, a substantial array of artist talks, cinematek series, popular music, and art exhibitions."

BAM President Karen Brooks Hopkins said, "BAM is delighted to be partnering with Time Warner on the Next Wave Festival. Such corporate support is essential to the festival's success and stability in bringing contemporary artistic expressions to our young, multicultural audience. The deepening of our collaboration further demonstrates Time Warner's ongoing commitment to supporting new works and diverse voices in the arts."

### **About Time Warner Inc.**

Time Warner Inc., a global leader in media and entertainment with businesses in television networks, filmed entertainment, publishing, and interactive services, uses its industry-leading operating scale and brands to create, package, and deliver high-quality content worldwide through multiple distribution platforms. For more information about Time Warner Inc., please visit [www.timewarner.com](http://www.timewarner.com).

"BAM has been an important and long-term partner of ours in nurturing and showcasing innovative work and fresh voices," said Lisa M. Quiroz, Senior Vice President of Corporate Responsibility at Time Warner." The Next Wave Festival is a natural fit with our mission to identify and celebrate new talent, and we're proud of this expanded association."

### **BAMcinématek**

BAMcinématek, BAM's acclaimed repertory film program, will feature three programs this fall. In September—to accompany *In-I*, a mainstage piece featuring Juliette Binoche and British choreographer Akram Khan—BAMcinématek will showcase a retrospective of Binoche's boldest roles in films such as Hou Hsiao-Hsien's *Flight of the Red Balloon* (2007), Olivier Assayas' *Summer Hours* (2008), and Michael Haneke's *Caché* (2005). Also in September, we celebrate the career of Robert Redford (with whom we have been honored to work over the last few years with Sundance Institute at BAM). A retrospective of Robert Redford's acting and directing will include *All the President's Men* (1976), *Ordinary People* (1980), and works Redford produced such as Laura Dunn's *The Unforeseen* (2007). In October BAMcinématek's annual *The Next Director* series will honor two American collaborators—So Yong Kim and Bradley Rust Gray—whose minimalist, vérité films have recently garnered international attention. The program will include Gray's *The Exploding Girl* (2009) and Kim's *Treeless Mountain* (2009).

Leadership support for BAMcinématek is provided by Joseph S. and Diane H. Steinberg Charitable Trust and Jim & Mary Ottaway.

### **BAMcafé Live**

The BAMcafé Live series is celebrating its 10<sup>th</sup> anniversary in 2009. This popular series features free performances by stylistically diverse artists—both established and up-and-coming—on Friday and Saturday nights. Bar opens at 8pm; performances follow (usually at 9pm, see BAM.org for show times). Fall highlights include Josh Roseman Extended Constellations (Oct 9), Will Calhoun's Native Lands (Oct 17), Liquid Sound Lounge Halloween Costume Ball (Oct 31), and Jen Chapin (Dec 5). BAMcafé Live is sponsored by Con Edison. Programming in BAM Lepercq Space is supported by The Lepercq Foundation.

### **Between the Lines**

BAM and Brooklyn-based cultural journal *A Public Space* present the third annual series of events exploring new voices in contemporary literature and visual storytelling. Between the Lines will feature new and commissioned work from emerging writers, filmmakers, and media artists offering fresh perspectives on narrative—the factual, the fictional, and the somewhere-in-between. Three evenings are scheduled at 8pm in BAMcafé, each addressing a different theme: *You Can't Be Anything You*

*Want* (Oct 15), *Found Objects* (Nov 19), and *It's Not You, It's You* (Dec 17). Tickets, priced at \$10 per event, are available by calling BAM Ticket Services at 718.636.4100 or at BAM.org. Support for *Between the Lines* is provided by the Rockefeller Brothers Fund and Jonathan F.P. & Diane Calthorpe Rose

### **Artist Talks**

BAM Artist Talks provide an opportunity to listen to and ask questions of many of the groundbreaking artists featured in this year's Festival. Post-show Artist Talks are free for same-day ticket holders and take place in the performance venue. Locations and pricing for pre-show and additional Artist Talks are listed below:

William Forsythe (*Decreation*): Oct 8, post-show  
 Sō Percussion (*Imaginary City*): Oct 15, post-show  
 Meredith Monk (*Songs of Ascension*): Oct 22, post-show  
 Karole Armitage (*Itutu*): Nov 6, post-show  
 Wally Cardona (*Really Real*): Nov 19, post-show  
 Gideon Obarzanek, Frieder Weiss, and Chunky Move (*Mortal Engine*): Dec 10, post-show  
 Reggie Wilson and Andréya Ouamba (*The Good Dance*): Dec 18, post-show

Robert Lepage (*Lipsynch*) and John Ralston Saul on Cultural Identity: Oct 5 at 6:30pm, Hillman Attic Studio; \$10 (\$5 for Friends of BAM).

Bryce Dessner, Aaron Dessner, and Matthew Ritchie discuss their collaboration on *The Long Count*. Oct 31 at 6pm, Hillman Attic Studio; \$8 (\$4 for Friends of BAM).

Robert Wilson and Tony Kushner on Heiner Müller: Nov 1 at 6pm, BAMcafé; \$15 (\$7.50 for Friends of BAM). Contemporary theater icon Robert Wilson and Pulitzer Prize-winning playwright Tony Kushner discuss the work of influential German dramatist Heiner Müller in conjunction with BAM's presentation of *Quartett*.

Global Warning: Artists on Climate Change: Dec 5 at 5pm, Hillman Attic Studio; \$10 (\$5 for Friends of BAM). In conjunction with *Terra Nova: Sinfonia Antarctica*, DJ Spooky (aka Paul D. Miller) joined by a panel of artists, explores the emergence of ecological themes in visual and musical expression.

Liv Ullmann: *Between Screen and Stage*: Dec 7 at 7pm, BAMcafé; \$15 (\$7.50 for Friends of BAM). The legendary Norwegian actor/director will discuss her dual passions for screen and stage (Ullmann directs *A Streetcar Named Desire* this winter at BAM.)

Special support for Robert Lepage and John Ralston Saul on Cultural Identity is provided by the National Endowment for the Arts.

### **Next Wave Art**

Now in its eighth year, Next Wave Art opens BAM's spaces to some of Brooklyn's most exciting young artists, including Paolo Arau, Olive Ayhens, Michael Bell-Smith, Alison Brady, Angela Dufresne, Jacob Feige, Diana Al-Hadid, Echo Eggebrecht, Nicola Lopez, Ester Partegas, Shinique Smith, and Christopher Ulivo. Curated by Dan Cameron, Next Wave Art will be on view during the Festival with an opening reception on Oct 6, 6–8pm.

Also at BAM this fall:

### **Metropolitan Opera: Live in HD**

Now in its fourth season, Metropolitan Opera: Live in HD brings live performance transmissions to BAM Rose Cinemas and around the world—all in vivid high-definition. At BAM, each screening is preceded by brunch in BAMcafé and an engaging discussion (and audience Q&A) led by an opera scholar. Tickets are on sale Aug 21 for Met members, Aug 31 for BAM members, and on Sept 8 for the general public. Tickets are \$22 for screening (\$20 for BAM and Met members); \$23 for brunch. Met Opera transmissions take place in BAM Rose Cinemas.

*Tosca*: Oct 10 at 1pm/brunch at 11am

*Aida*: Oct 24 at 1pm/brunch at 11am

*Turandot*: Nov 7 at 1pm/brunch at 11am

*Les Contes d'Hoffmann*: Dec 19 at 1pm/brunch at 11am

### **For Tickets and Information**

For tickets and information about the 2009 Next Wave Festival, contact BAM Ticket Services at 718.636.4100 or visit BAM.org (for press information contact BAM Communications at 718.636.4129 or [press@bam.org](mailto:press@bam.org)).

General admission tickets to BAM Rose Cinemas are \$11. Tickets are \$8 for seniors 65 and over, children under 12, and students 25 and under with valid ID Monday–Thursday, except holidays. Tickets for BAM Cinema Club members are \$7. Tickets are available at the BAM Rose Cinemas box office, by phone at 718.777.FILM, or online at BAM.org. For more information call the BAMcinématek hotline at 718.636.4100 or visit BAM.org (for press information contact Molly Gross at 718.636.4129 x3 or [mgross@bam.org](mailto:mgross@bam.org)).

BAMcafé Live events have no cover charge and no minimum. For information and updates call 718.636.4100 (for BAMcafé Live press information, call Phaedra Athanasiou at 718.636.4129 x7 or [pathanasiou@bam.org](mailto:pathanasiou@bam.org)).

### **Membership**

#### **Friends of BAM**

Friends of BAM receive special members-only benefits while supporting BAM's innovative and diverse programming. Benefits include advance ticket sales, waived ticket handling fees, and discounts on Artist Talks, ticket exchanges, dining at the BAMcafé, and more. Membership starts at \$75 a year.

#### **BAM Cinema Club**

BAM Cinema Club members enjoy a range of membership privileges while supporting BAM's bold and provocative film programs. Benefits include \$4 off admission to BAM Rose Cinemas (regularly \$11), invitations to special free or discounted screenings throughout the year, and more. Membership starts at just \$60 a year.

For more information contact BAM Membership at 718.636.4194 or visit [BAM.org/Membership](http://BAM.org/Membership).

***In-I*****U.S. Premiere**

Directed and performed by Juliette Binoche and Akram Khan

Set design by Anish Kapoor  
 Lighting design by Michael Hulls  
 Music by Philip Sheppard  
 Costume design (Juliette Binoche) by Alber Elbaz  
 Costume design (Akram Khan) by Kei Ito  
 Sound design by Nicolas Faure

**BAM Harvey Theater** (651 Fulton St)

Sept 15, 17–19, 22–26 at 7:30pm

Sept 16 at 7pm\*

Sept 20 at 3pm

Tickets: \$25, 50, 70

718.636.4100 or BAM.org

\*2009 Next Wave Gala: Patron Celebration. For more information, contact BAM Patron Services 718.636.4182

Co-produced by Hermès Foundation: National Theatre, London; Théâtre de la Ville, Paris; Grand Théâtre de Luxembourg; Romaeuropa Festival and Accademia Filarmonica Romana, Rome; La Monnaie, Brussels; Sydney Opera House, Sydney; Curve, Leicester

BAM's 2009 Next Wave festival opens with the U.S. premiere of *In-I*, an evening length dance collaboration conceived, directed, and performed by Oscar-winning French actress Juliette Binoche and award-winning British choreographer Akram Khan. A meditation on love, this work of text and movement includes a set designed by Turner Prize-winning artist Anish Kapoor with an original score from composer Philip Sheppard.

Performing a series of vignettes before a free-standing high wall of shifting colors, Khan and Binoche explore the intricacies of a love affair, in all its glory and pain. *In-I* takes both artists in new directions: for Binoche, dancing on stage and for Khan, singing and acting for the first time since his childhood role in Peter Brook's *Mahabharata* (1987 BAM Next Wave Festival). Time Out (Sydney) said of the work, "*In-I* offers the excitement of contemporary dance's cutting edge..."

Throughout their careers, Binoche and Khan have both sought challenging collaborations. **Akram Khan**, acclaimed for his physicality and hybrid dance language rooted in the ancient Indian dance of kathak, has taken an inter-disciplinary approach to dance. His collaborators have ranged from French prima ballerina Sylvie Guillem to pop star Kylie Minogue to writers, artists, and musicians including Hanif Kureshi, Anthony Gormley, and Nitin Sawhney. **Juliette Binoche**, a world renowned film actress, is known for her unexpected choices with directors such as Michael Haneke (*Caché*) and Louise Malle (*Damage*). She has also starred in award-winning films including Anthony Minghella's *The English Patient* (for which she won an Oscar for Best Supporting Actress in 1996) and *Chocolat* (nominated for an Oscar for Best Picture in 2000).

For press information contact Fatima Kafele at 718.636.4129 x4 or [fkafele@bam.org](mailto:fkafele@bam.org)

Support for *In-I* is provided by the Cultural Services of the French Embassy and FACE. Major support for BAM dance is provided by The Harkness Foundation for Dance and The SHS Foundation.

The *In-I* global tour is sponsored by Société Générale and Fondation d'Entreprise Hermès, and supported by Culturesfrance.

**Lipsynch****U.S. Premiere**

Ex Machina / Théâtre Sans Frontières

Directed by Robert Lepage

Written by Frédérique Bédard, Carlos Belda, Rebecca Blankenship, Lisa Castonguay, John Cobb, Nuria Garcia, Marie Gignac, Sarah Kemp, Robert Lepage, Rick Miller, Hans Piesbergen

Sound design by Jean-Sébastien Côté

Set design by Jean Hazel

Lighting design by Étienne Boucher

Costume design by Yasmina Giguère

Props design by Virginie Leclerc

**BAM Harvey Theater** (651 Fulton St)

Oct 3 at 1pm (parts A, B, and C)

Oct 4 at 1pm (parts A, B, and C)

Oct 6 at 7:30pm (part A)

Oct 7 at 7:30pm (part B)

Oct 8 at 7:30pm (part C)

Oct 10 at 1pm (parts A, B, and C)

Oct 11 at 1pm (parts A, B, and C)

Tickets: \$45, 90, 120, 150 (for weekend marathon or all three weekday parts)

718.636.4100 or BAM.org

Performed in multiple languages (including English, French, German, and Spanish) with English titles.

**Artist Talk: Robert Lepage and John Ralston Saul on Cultural Identity**

Oct 5 at 6:30pm

Hillman Attic Studio (30 Lafayette Ave)

Tickets: \$10 (\$5 for Friends of BAM)

Produced in association with Cultural Industry Ltd and Northern Stage

Coproduced by Arts 276/Automne en Normandie; Barbicanbite08, London; Brooklyn Academy of Music, New York; Cabildo Insular de Tenerife; Chekhov International Theatre Festival, Moscow; Festival de Otoño, Madrid; Festival TransAmériques, Montréal; La Comète (scène nationale de Châlons-en-Champagne); Le Théâtre Denise-Pelletier, Montréal; Le Volcan - Scène nationale du Havre; Luminato, Toronto Festival of Arts & Creativity; The Sydney Festival, Sydney.

“It’s mind-blowing, heart-breaking, hilarious and beautiful beyond words.”

—The Independent (UK)

Multi-talented Canadian theater director/playwright/film director/actor Robert Lepage returns to BAM with his latest epic theater work, *Lipsynch*. An 8 1/2-hour performance that spans 70 years and explores the voice as a compelling metaphor for human expression and interaction, the action journeys from war-torn Vienna and pre-revolutionary Nicaragua to contemporary London. Conjuring a panorama that connects nine lives through many decades, *Lipsynch* tracks a cluster of interwoven destinies where each voice searches for its own identity—from the precision of the dubbing studio to the world of voice forensics in criminal investigations. The narrative, co-authored by Lepage, Marie

Gignac and the nine cast members, is structured in nine units—each focusing on a character from overlapping plots, ultimately connected in a moving climax.

*Lipsynch* may be seen in its entirety during weekend marathons on Oct 3, 4, 10, or 11 (with on-site meals available for purchase in advance). The production's three parts may also be seen on separate weeknights (Oct 6, 7, and 8).

Born in Quebec in 1957, **Robert Lepage** has received international acclaim for original, multidisciplinary theater productions that transcend boundaries. At Théâtre Repère his work included *The Dragon's Trilogy* (1985), *Vinci* (1986), *Polygraph* (1987—presented at the 1990 BAM Next Wave Festival), and *Tectonic Plates* (1988). Subsequent independent productions included *Needles and Opium* (1992 BAM Next Wave Festival), *Coriolanus*, *Macbeth*, and *The Tempest* (1992). With *A Midsummer Night's Dream* (1992), Lepage became the first North American to direct a Shakespeare play at the Royal National Theatre. Lepage founded his production company, Ex Machina, in 1994. Under his artistic direction, the company's productions have included *The Seven Streams of the River Ota* (1996 BAM Next Wave Festival) and *Elsinore* (1997 BAM Next Wave Festival). At The Caserne—a production center in Quebec City opened in 1997 under Lepage's leadership—he and his team created *Geometry of Miracles* (1999 BAM Next Wave Festival), *Zulu Time* (1999), *The Andersen Project* (2005), and *Lipsynch* (2007), among others. Lepage's diverse artistic accomplishments also include a staging of *Bluebeard's Castle* and *Erwartung* as an opera double-bill (1993 BAM Spring Season), directing two world tours by musician Peter Gabriel, and designing/directing *KÀ*, a permanent Cirque du Soleil show.

For press information contact Sandy Sawotka at 718.636.4129 x1 or [ssawotka@bam.org](mailto:ssawotka@bam.org)

Special support for *Lipsynch* is provided by the National Endowment for the Arts. Major support for BAM theater is provided by The Shubert Foundation, Inc. and The SHS Foundation.

## **Decreation**

Choreography by William Forsythe  
After an essay by Anne Carson

Stage design by William Forsythe  
Lighting design by Jan Walter/William Forsythe  
Music by David Morrow  
Costumes by Claudia Hill  
Dramaturgy Rebecca Groves  
Video design by Philip Bußmann  
Sound design by Bernhard Klein, Dietrich Krüger, Niels Lanz  
Camera Ursula Maurer

## **U.S. Premiere**

**BAM Howard Gilman Opera House** (30 Lafayette Ave)  
Oct 7–10 at 7:30pm  
Tickets: \$20, 35, 50, 70  
718.636.4100 or BAM.org

## **Artist Talk with William Forsythe**

Oct 8, post-show (free for same day ticket-holders)

The Forsythe Company is supported by the city of Dresden and the state of Saxony as well as the city of Frankfurt am Main and the state of Hesse. We would like to thank Susanne Klatten for her support of The Forsythe Company.

Choreographer William Forsythe, acknowledged as the creator “of works of enduring and unforgettable force” (*Bomb*), has taken another conceptual leap forward with *Decreation*. Inspired by an essay by renowned Canadian poet Anne Carson, it was among Forsythe’s final works for the Ballett Frankfurt. Carson’s text—dense with classical and philosophical allusions—delves into ideas about love, jealousy, and the journey of the soul towards God. Forsythe uses Carson’s work as a starting point to explore in choreographic terms the poet’s thesis of the dissolution of “self” in order to create space for something new.

The result is a piece which “assaults, head-on, the notion of human love as a sublime fusion of the physical and metaphysical, and in its place, invites us to witness a death-struggle: that of the human mind and the body enclosing it,” said *The Observer* (UK).

Forsythe has been a frequent presence at BAM in recent years, first with Ballet Frankfurt’s *EIDOS: TELOS* (1998 Next Wave Festival), then twice more with that company, in a program featuring *Woolf Phrase, Enemy in the Figure, and Quintett* (2001 Next Wave Festival); and *The Room As It Was, Duo, (N.N.N.N.), and One Flat Thing, reproduced* (2003 Next Wave Festival). The Forsythe Company most recently appeared at BAM with *Kammer/Kammer*—the company’s debut U.S. engagement (2006 Spring Season), and with *Three Atmospheric Studies* (2007 Spring Season).

For press information, contact Fatima Kafele at 718.636.4129 x4 or [fkafele@bam.org](mailto:fkafele@bam.org)

Major support for BAM dance is provided by The Harkness Foundation for Dance and The SHS Foundation.

## ***Imaginary City***

## **New York Premiere**

Written and performed by Sō Percussion

Video by Jenise Treuting  
 Directed by Rinde Eckert  
 Lighting design by Aaron Copp  
 Sound design by Lawson White

Commissioned by BAM for the 2009 Next Wave Festival

**BAM Harvey Theater** (651 Fulton St)

Oct 14–17 at 7:30pm

Tickets: \$20, 30, 35

718.636.4100 or [BAM.org](http://BAM.org)

### **Artist Talk with Sō Percussion**

Oct 15, post-show (free for same-day ticket holders)

Taking inspiration from Italo Calvino’s 1972 novel *Invisible Cities*, *Imaginary City* is a meditation on urban environments. Through music, film, and installation, *Imaginary City* explores a variety of perspectives and forms within cities and among the people that inhabit them, gathering audio and video from many cities to create a single, imaginary city. Interaction with the environment of the Harvey Theater is a natural extension of the piece, as is the utilization of sounds and images from New

York City. Featuring the music of Sō Percussion and film from video artist Jenise Treuting, *Imaginary City* explores the various ways that depictions of cities past and present often collide with the myriad faces that any one city can contain.

Since coming together at the Yale School of Music in 1999, the members of **Sō Percussion** have been creating music by turns raucous and touching, barbarous, and heartfelt. Committed to the belief that percussion instruments can communicate all the extremes of emotion and musical possibility, theirs has not been an easy music to define. Called “astonishing and entrancing” by Billboard and “brilliant” by The New York Times, the Brooklyn-based quartet’s innovative work has quickly helped it forge a unique and diverse career. Sō Percussion’s music runs the gamut from classics (Steve Reich’s *Drumming*), to new commissions (David Lang’s *the so-called laws of nature*), to original music (group member Jason Treuting’s *Amid the Noise*). Sō Percussion has performed all over the United States, with concerts at the Lincoln Center Festival, Carnegie Hall, Stanford Lively Arts, the Cleveland Museum of Art, and many others. In addition, recent tours to Russia, Australia, Italy, Germany, and Ukraine have brought the group international acclaim.

For press information contact Phaedra Athanasiou, 718.636.4129 x7 or pathanasiou@bam.org

## ***Songs of Ascension***

## **New York Premiere**

Meredith Monk and Ann Hamilton

Featuring Meredith Monk & Vocal Ensemble and The Todd Reynolds String Quartet

Developed in collaboration with:

Ellen Fisher, Katie Geissinger, Ching Gonzalez, Meredith Monk, Bruce Rameker, Allison Sniffin

Music by Meredith Monk

Video design by Ann Hamilton

Lighting design by Elaine Buckholtz

Costume design by Yoshio Yabara

Additional costumes by Gary Graham

Sound design by Jody Elff

**BAM Harvey Theater** (651 Fulton St)

Oct 21–24 at 7:30pm, Oct 25 at 3pm

Tickets: \$20, 35, 50

718.636.4100 or BAM.org

### **Artist Talk with Meredith Monk**

Oct 22, post-show (free for same-day ticket holders)

*Songs of Ascension*, Monk’s compelling, radically new work, is inspired by her fascination with the symbols of ascension and circling that are integral to most spiritual practices, both religious and secular. For *Songs of Ascension*, Monk composed movement and sound that is constantly shifting and changing, evolving and expanding. With music visionary in spirit, the work radiates with Monk’s wit, humanity and singular physicality. Of special note is her gentle eradication of the fourth wall; she ever-so subtly—through light and sound—incorporates the audience into the world she creates on

stage. Circling the theater's walls, Ann Hamilton's film visually embraces the audience. In addition to voice, Monk's luminous score uses a string quartet as its musical heart and also includes percussion and winds.

Adding to this seamless integration of music, dance, and film are costumes by Yoshio Yabara and a lighting design by Elaine Buckholtz. *Songs of Ascension* was previewed at the Walker Art Center in Minneapolis in June 2008. The proscenium-like version of *Songs of Ascension* was seen at REDCAT in Los Angeles and Stanford University last fall. Recalling her classic site-specific works, *Juice* and *Education of the Girlchild*, *Songs of Ascension* has also been structured to accommodate various spaces. A site-specific version was presented at the Ann Hamilton Tower at the Oliver Ranch in the Alexander Valley, CA, where musicians and dancers climbed and descended the Tower's spiraling staircase. Ann Hamilton, with whom Monk collaborated on *mercy* (2002 Next Wave Festival), completed the 80-story high tower in 2007.

**Meredith Monk** is a composer, singer, director/choreographer and creator of new opera, music theater, films, and installations. During a career spanning more than 40 years she has been acclaimed by audiences and critics as a major creative force in the performing arts. Monk has received numerous awards including the prestigious MacArthur "Genius" Award in 1995, two Guggenheim Fellowships, a Brandeis Creative Arts Award, three OBIE Awards (including one for Sustained Achievement), two Villager Awards, two Bessie awards for Sustained Creative Achievement, the 1986 National Music Theatre Award, the 1992 Dance Magazine Award, and a 2005 ASCAP Concert Music Award. In 2006 she was inducted into the American Academy of Arts and Sciences and named a United States Artists Fellow. Her music has been performed by numerous soloists and groups including The Chorus of the San Francisco Symphony, Musica Sacra, The Pacific Mozart Ensemble, Double Edge, Björk, and the Bang On A Can All-Stars, among others. The New York Times dubbed Monk "a high priestess of enchantment ... she invites you to bypass the part of your brain that craves logic and understanding and to respond intuitively to the wondrous qualities of her sounds and images."

**Ann Hamilton** is a visual artist internationally recognized for her large-scale multimedia installations. Noted for a dense accumulation of materials, Hamilton's site-responsive environments create immersive experiences that respond to the architectural presence and social history of their sites. In 1993, Hamilton was awarded the prestigious MacArthur Fellowship and, in 1999, was chosen to represent the United States at the 48<sup>th</sup> Venice Biennale. Among her many honors, she has been the recipient of the United States Artist Fellowship (2007), Environmental Design Research Association Place Design Award (2002), Progressive Architecture Citation Awards (1997), NEA Visual Arts Fellowship (1993), Skowhegan Medal for Sculpture (1992), and the Guggenheim Memorial Fellowship (1989). Hamilton's work has been widely exhibited in America and abroad.

For press information contact Phaedra Athanasiou, 718.636.4129 x7 or pathanasiou@bam.org

Endowment funding for *Songs of Ascension* has been provided by The Andrew W. Mellon Foundation Fund for Opera and Music-Theater.

***The Long Count*****World Premiere**

Bryce Dessner, Aaron Dessner, and Matthew Ritchie

Music director Rob Moose

Audio design by David Sheppard

Costume design by Rabia Troncelliti

Vocalists—Kim and Kelley Deal, Shara Worden, and Matt Berninger

Commissioned by BAM for the 2009 Next Wave Festival

**BAM Howard Gilman Opera House** (30 Lafayette Avenue)

Oct 28, 30, 31 at 8pm

Tickets: \$20, 25, 35, 45

718.636.4100 or BAM.org

**Artist Talk with Bryce Dessner, Aaron Dessner, and Matthew Ritchie**

Oct 31 at 6pm

Hillman Attic Studio

Tickets: \$8 (\$4 for Friends of BAM)

*The Long Count* is an extraordinary creative collaboration between musicians—and twin brothers—Bryce and Aaron Dessner (acclaimed guitarists and songwriters for indie rock band The National) and world-renowned visual artist Matthew Ritchie.

Jointly conceived by the collaborators as a one hour immersive multimedia experience exploring ideas of symmetry and creation, *The Long Count* weaves together disparate themes ranging from the hero twins of the Popul Vuh (a Mayan creation myth) to the epic 1976 World Series victory of the Cincinnati Reds over the New York Yankees (which occurred in the year of the Cincinnati-born Dessners' birth).

Ritchie's large-scale sculptural environment frames a one-hour animated film made from the artist's intricate, biomorphic drawings. An evocative, complex score and song cycle composed and performed by the Dessners and a twelve-member chamber orchestra will be illuminated and sung by guest artists including Matt Berninger (lead singer of The National), twin sisters Kim and Kelley Deal (of seminal indie band The Breeders), Shara Worden (lead singer of My Brightest Diamond), and others.

A re-creation myth for the 21<sup>st</sup>-century, *The Long Count* constitutes a Next Wave Festival debut for all three collaborators. (Bryce and Aaron Dessner appeared at BAM with The National as part of the Brooklyn Next series in spring, 2008.)

For press information contact Adriana Leshko at 718.636.4129 x2 or [aleshko@bam.org](mailto:aleshko@bam.org)

***Itutu*****U.S. Premiere**

Armitage Gone! Dance  
Choreographed by Karole Armitage

Music written and performed by Burkina Electric and Lukas Ligeti  
Costumes designed by Peter Speliopoulos  
Lighting by Clifton Taylor

**BAM Howard Gilman Opera House** (30 Lafayette Ave)  
Nov 4, 6 & 7 at 7:30pm  
Tickets: \$20, 30, 35, 45  
718.636.4100 or BAM.org

**Artist Talk with Karole Armitage**

Nov 6, post-show (free for same-day ticket holders)

*Itutu* was created with lead commissioning support from the L' E. A. R. Teatro Massimo Vincenzo Bellini di Catania in Catania, Italy. The work received its World Premiere with the title *Summer of Love* on May 21, 2009 at Teatro Bellini. Additional commissioning support was provided by the BAM 2009 Next Wave Festival and Lincoln Center for Lincoln Center Out of Doors.

*Itutu* is a collaboration between Armitage Gone! Dance—led by artistic director and choreographer Karole Armitage—composer Lukas Ligeti, and West African electronica band Burkina Electric. *Itutu*, which translates from the Yoruba language as “cool,” is a playful title that links Armitage’s off-kilter contemporary ballet to the riveting African pop sounds of Burkina Electric (performing live) and the polyrhythmic music of Lukas Ligeti (performed on an electric marimba).

The evening-length work harks back to the tradition of the “ensalada,” a typical Spanish genre which was popular in the 16<sup>th</sup>-century. The features of the ensalada are the combination of sacred and secular images, diverse rhythms, and the use of multiple languages. Ensaladas, though rooted in popular culture, were performed mainly at important times during the religious calendar.

In *Itutu*, identities collide and intermingle. The abstract world of the Armitage Gone! Dancers gradually finds itself in the world of African pop. The riveting African pop sounds of Burkina Electric are performed in several African languages as well as in French and English. The ancient Burkinabé rhythms of Burkino Faso are fused with western club electronica as various social, ethnic, and virtuoso dance forms meet and merge. The most mysterious sections are performed to the polyrhythmic solos of Lukas Ligeti, unleashed on an electric marimba. *Itutu* is a voyage beyond the barriers that separate geographic and artistic worlds to celebrate the meeting of many minds.

**Karole Armitage** began her career in 1973 as a member of the Ballet du Grand Théâtre de Genève, Switzerland—a company devoted exclusively to the repertory of George Balanchine. From 1976–81, Armitage danced with the Merce Cunningham Dance Company. She created her first piece, *Ne*, in 1978 followed by *Drastic-Classicism* in 1981. Throughout the 80s, she led her own New York-based company. After a performance of her *Watteau Duets* in 1984, Mikhail Baryshnikov invited her to create a work for American Ballet Theatre. In 1987, Rudolph Nureyev asked Armitage to create her fourth dance for Paris Opera Ballet. Its success led to many European commissions and in 1990 Armitage chose to maintain her company on a project basis to pursue work with major European ballet and opera companies. In 1990, she became Director of MaggioDanza in Florence, Italy and from 1999–2002 she was the resident choreographer of the Ballet de Lorraine in France, which toured her work throughout Europe. In 2004, Armitage made a resounding return to New York with *Time is an Echo of an Axe within a Wood*. Armitage Gone! Dance was launched in 2005. In addition to creating work for

leading dance companies worldwide, Armitage has directed operas from the baroque and contemporary repertoire for many of the prestigious houses of Europe including Teatro di San Carlo in Naples, Théâtre du Châtelet in Paris, the Lyric Opera in Athens, and Het Muzik Theater in Amsterdam. Armitage's recent projects include choreography for Broadway's *Passing Strange* (2008 Drama Desk Award nomination for Outstanding Choreography), and for the Public Theater's acclaimed revival of *Hair* at the Delacorte Theater in Central Park, currently on Broadway (Tony Award nomination, Drama Desk Award nomination, Outer Critics Circle Nomination for Outstanding Choreography, and Astaire Award nomination for Best Broadway Choreographer). Armitage has received many honors, including France's Commandeur dans l'ordre des Arts et des Lettres (2007), Grand Prix Roscigno Danza, Italy (2005), and a Guggenheim Fellowship for Choreography (1986).

For press information contact Sandy Sawotka, 718.636.4129 x1 or ssawotka@bam.org

Leadership support for *Itutu* is provided by the Jerome Robbins Foundation, Inc. Major support for BAM dance is provided by The Harkness Foundation for Dance and The SHS Foundation.

## ***Quartett***

By Heiner Müller  
 Odéon-Théâtre de l'Europe  
 Conceived and directed by Robert Wilson  
 Music by Michael Galasso

## **U.S. Premiere**

Set and lighting by Robert Wilson  
 Translated by Jean Jourdheuil and Béatrice Perregaux  
 Costume design by Frida Parmeggiani  
 Co-direction by Ann-Christin Rommen  
 Scenic design by Stephanie Engeln  
 Lighting design by AJ Weissbard  
 Make-up design by Luc Verschueren

Co-produced by La Comédie de Genève and Théâtre du Gymnase/Marseille production.

*Quartett* is the annual Richard B. Fisher Next Wave Presentation, which receives special support from the Peter Jay Sharp Foundation.

**BAM Harvey Theater** (651 Fulton St)  
 Nov 4–7, 10–14 at 7:30pm; Nov 8 at 3pm  
 Tickets: \$25, 45, 65, 75  
 718.636.4100 or BAM.org

In French with English titles

### **Artist Talk: Robert Wilson and Tony Kushner on Heiner Müller**

Nov 1 at 6pm  
 BAMcafé  
 Tickets: \$15 (\$7.50 for Friends of BAM)

Inspired by Choderlos de Laclos's novel Les Liaisons Dangereuses, German playwright Heiner Müller's (1929-1995) play *Quartett* is the basis for this visually stylized yet visceral production from

director Robert Wilson, “a towering figure in the world of experimental theater” (The New York Times). In this quintessentially Wilsonian war of the sexes, Müller’s text (only twelve pages in the original) is expanded into a stately danced prologue and eight scenes featuring the director’s signature spare, stunning tableaux, which turn every calculated movement into a gorgeous and provocative revelation of character.

Cynical libertine Madame de Merteuil is played by iconic French actress Isabelle Huppert—this year’s Cannes Film Festival Jury President, last seen at BAM in *4.48 Psychose* (2005 Next Wave Festival)—in a “sinuous, haughty” performance (The Financial Times), opposite Ariel Garcia Valdès as scheming seducer Monsieur de Valmont. Rachel Eberhart, Philippe Lehembre, and Benoît Maréchal round out the cast. Framed by blood-red curtains, and enhanced by Michael Galasso’s dramatic score, the action taking place on stage—while based on a familiar story—is freshly re-imagined through Wilson’s distinctive aesthetic lens.

**Robert Wilson’s** longstanding relationship with BAM goes back to the 1969 premiere production of *The Life and Times of Sigmund Freud*, and includes the Philip Glass/Wilson epic *Einstein on the Beach* (1984 and 1992 Next Wave Festivals) and *The CIVIL warS: a tree is best measured when it is down, Act V-the Rome Section* (1986 Next Wave Festival), a work created with an international group of artists, including David Byrne. In addition to his collaborations with Tom Waits/Kathleen Brennan (*Woyzeck*, 2002 Next Wave Festival) and Tom Waits/William Burroughs (*Black Rider*, 1993 Next Wave Festival), Wilson also has created works in partnership with Lou Reed, including *Time Rocker* (1997 Next Wave Festival) and *POEtry* (2001 Next Wave Festival). *The Temptation of St. Anthony* (2004 Next Wave Festival) featured a collaboration with Sweet Honey in the Rock founder Bernice Johnson Reagon. Wilson was most recently at BAM with his retelling of Henrik Ibsen’s dramatic classic *Peer Gynt* (2006 Spring Season).

#### The Richard B. Fisher Next Wave Presentation

Behind great arts presenters are great supporters, and few of BAM’s friends have deserved that title more than Richard B. Fisher (1936-2004). A visionary in both professional and philanthropic endeavors, Fisher championed the creation of a strong endowment to enable BAM to continue presenting its signature groundbreaking programming, even in difficult times. As Chairman of the BAM Endowment Trust from 1992-2004, Fisher shared financial expertise from years as president, chairman, and chairman emeritus of Morgan Stanley, and he guided investments as pledges to the endowment continued to grow. The doubling of the endowment in 2004 may be largely credited to a \$10 million challenge grant from Fisher and his wife, Jeanne Donovan Fisher, which in turn inspired support from other donors.

Fisher’s generosity throughout his life continued even after his passing in the form of a landmark bequest. To honor Fisher’s friendship to BAM and recognize the legacy of progressive arts presentations he helped ensure in Brooklyn—where he and Emily H. Fisher raised their family—BAM inaugurated the annual Richard B. Fisher Next Wave Presentation in 2006. Each year, members of the Fisher family help BAM select the engagement that best exemplifies Fisher’s forward-thinking ethos and passion for the arts, using this opportunity to celebrate Richard B. Fisher in perpetuity. This year’s presentation is made possible in part by special support from The Peter Jay Sharp Foundation.

The Fisher family is particularly pleased to select *Quartett* as this year’s Richard B. Fisher Next Wave Presentation and to present Robert Wilson with the annual commemorative Fisher Award, a beautifully designed walking stick by Fort Greene sculptor/designer Chris Gullian, who drew his inspiration from Fisher’s interests and the architecture of BAM’s Peter Jay Sharp Building. The Richard B. Fisher Dedication Ceremony will take place on stage prior to the opening night performance of the engagement on November 4, 2009.

For press information contact Adriana Leshko at 718.636.4129 x2 or [aleshko@bam.org](mailto:aleshko@bam.org)

***Inside Out***

Cirkus Cirkör

Live Music by Irya's Playground

Directed by Tilde Björfors

**U.S. Premiere**

Composed by Irya Gmeyner and Pange Öberg

Set and costume design by Sigyn Stenqvist

Dramaturgy and circus script by Mia Winge

Choreography by Dag Andersson

Lighting design by Jenny Larsson

Circus choreography by Christian "Vippen" Vilppola

Make up design by Helena Andersson

**BAM Howard Gilman Opera House (30 Lafayette Avenue)**

Nov 12 &amp; 13 at 7:30pm

Nov 14 at 2pm &amp; 7:30pm

Nov 15 at 3pm

Tickets: \$25, 45, 60

718.636.4100 or BAM.org

In English

Conceived as a kind of valentine to the circus arts and their fearless practitioners, *Inside Out*, a new work from Sweden's nouveau cirque outfit Cirkus Cirkör, celebrates a culture of emotional and physical risk-taking. Appropriate for ages five and over, it features eight circus performers and five musicians from the band Irya's Playground. From its arresting first image of a woman embarking on an adventure with her heart pulsating outside of her body, the production, created and directed by Cirkus Cirkör founder Tilde Björfors, continually surprises with its spirited athleticism, witty and poignant narrative, and sophisticated aesthetic.

Björfors founded the company in 1995; inspired by a stint in Paris living with circus performers, she was determined to bring the art form to her native Sweden. Today, Cirkus Cirkör tours widely to critical acclaim throughout Europe and Asia and broadens its reach through educational programs that impact approximately 20,000 young people each year. In addition, its internationally renowned program, Cirkuspiloterna, was Sweden's first professional full-time course for circus artists. *Inside Out* marks Cirkus Cirkör's Next Wave Festival debut.

For press information contact Phaedra Athanasiou at 718.636.4129 x7 or [athanasiou@bam.org](mailto:athanasiou@bam.org)

Leadership support for *Inside Out* is provided by The Barbro Osher Pro Suecia Foundation. Additional support for *Inside Out* is provided by the Consulate General of Sweden in New York, The Swedish Institute, and The Swedish Arts Council. Major support for BAM theater is provided by The Shubert Foundation, Inc. and The SHS Foundation.

***Really Real***

Wally Cardona / WC4+

**New York Premiere**

Choreographed and directed by Wally Cardona  
 Original music by Phil Kline  
 Lighting design by Roderick Murray  
 Live music performed by Brooklyn Youth Chorus

**BAM Harvey Theater** (651 Fulton St)

Nov 17, 19–21 at 7:30pm

Tickets: \$20, 30, 40

718.636.4100 or BAM.org

**Artist Talk with Wally Cardona and Phil Kline**

Nov 19, post-show (free for same-day ticket holders)

Commissioned by BAM for the 2009 Next Wave Festival

Last seen at BAM in the Bessie Award-winning *Everywhere* (2005 Next Wave Festival), choreographer Wally Cardona returns to the Next Wave Festival with *Really Real*, an intimate exploration of the human species. Simultaneously abstract and about nearly everything—including youth, beauty, love, death, sex, and power—and using no other design beyond a bare stage, people, and light—Cardona exposes the complex relationships and meanings that exist between people in movement. The work is set to a new sound score by Phil Kline—performed live by the Grammy Award-winning Brooklyn Youth Chorus— with lighting by long-time collaborator Roderick Murray, and features Cardona’s quartet and special guests.

Brooklyn-based **Wally Cardona** has been recognized for creating architecturally exacting, vast, and intimate works that address whole venues in transformative ways. A competitive gymnast and clarinetist before training at The Juilliard School and then dancing in the Ralph Lemon Company for eight years, he is a dancemaker equally interested in experiences direct and intimate as well as indirect and conceptual. Founded in 1997, the Wally Cardona Quartet has been presented locally at venues including Dance Theater Workshop, Danspace Project, The Joyce Theater, and Symphony Space, and throughout the United States, Europe, South America, and Asia. A sought-after teacher, Cardona currently teaches *Performance/Phenomenon: Theory and Philosophy into Physical Practice* at The New School and composition at The Juilliard School.

For press information contact Fatima Kafele at 718.636.4129x4 or [fkafele@bam.org](mailto:fkafele@bam.org)

Major support for BAM dance is provided by The Harkness Foundation for Dance and The SHS Foundation.

**Kepler**

An Opera by Philip Glass

**U.S. Premiere**

Libretto by Martina Winkel

Bruckner Orchestra Linz

Conducted by Dennis Russell Davies

Featuring soloists and choir of the Upper Austrian State Theatre, Linz

**BAM Howard Gilman Opera House** (30 Lafayette Ave)

Nov 18, 20, and 21 at 7:30pm

Tickets: \$20, 40, 60

In German and Latin with English titles

Commissioned by Upper Austrian State Theatre, Linz, and by Linz09, Cultural Capital of Europe

Iconic composer Philip Glass and conductor Dennis Russell Davies present the U.S. premiere of *Kepler*, a concert staging of a new opera inspired by the discoveries of 17<sup>th</sup>-century astronomer Johannes Kepler. Glass' hypnotic score becomes the sound of the cosmos as the audience witnesses Kepler, who discovered the laws of planetary motion, struggling to reconcile his scientific work with the divine. Davies conducts the Bruckner Orchestra Linz (which was also Kepler's home city) in support of a stellar cast and a 42-member chorus drawn from the choir of the Upper Austrian State Theater, Linz. *Kepler* is an illuminating portrait of science at the dawn of our modern age.

**Philip Glass**, one of America's most celebrated composers, applied his musical encounters in India, North Africa, and the Himalayas to his own compositions and, by 1974, had created a large body of work in a distinct idiom. His early music inspired pieces by the Mabou Mines theater company, which he co-founded; he later formed his own performing group, the Philip Glass Ensemble. This period reached its apogee with *Einstein on the Beach*, a landmark in 20<sup>th</sup>-century music-theater presented at BAM's 1984 Next Wave Festival (and revived in 1992). Glass' work since that groundbreaking piece has included opera, film scores, dance music, symphonic work, string quartets, and unclassifiable work such as *The Photographer/Far from the Truth* (BAM, 1983) and *1000 Airplanes on the Roof*. Glass has a rich performing history at BAM, including the world premieres of *Low Symphony* (1992) and *Symphony No. 2* (1994); revivals of *Einstein on the Beach* in 1984 and 1992; *The CIVIL warS, Act V—The Rome Section* in 1986; the New York premieres of *Orphée* (BAM, 1993) and *La Belle et la Bête* (BAM, 1994), and a presentation of *Les Enfants Terribles: Children of the Game* (BAM, 1996)—all parts of his operatic trilogy based on the work of Jean Cocteau; 1998's *Monsters of Grace*; a live musical performance accompanying a screening of *Koyaanisqatsi* (BAM, 1999); and 1999's *Dracula: The Music and Film*, featuring the Kronos Quartet. Both *Koyaanisqatsi* and *Dracula* were reprised for the *Philip on Film* series at BAM in Spring 2000, alongside *Anima Mundi* and *Powaqqatsi*. Glass collaborated with director Mary Zimmerman for the opera *Galileo Galilei*, presented as part of the 20<sup>th</sup> anniversary season of the Next Wave Festival (2002). Glass' most recent work at BAM included the collaborative concert work *Orion*, and a program featuring *Symphony No. 6* and *No. 8*—all part of the 2005 Next Wave Festival.

Highly regarded as a conductor who is at the forefront of both orchestral and operatic worlds, **Dennis Russell Davies** is also an accomplished pianist, and is sought out by orchestras, composers, and fellow musicians worldwide for his inspiring collaborations and interpretive mastery. A frequent guest conductor with major orchestras and opera companies throughout the world, Davies is Chief Conductor and Music Director of the Bruckner Orchester Linz, and Chief Conductor of the Linz Opera. Davies has most recently been appointed Music Director of the Basel Symphony Orchestra in Basel,

Switzerland, effective as of the 2009-10 season, and is also Professor of Orchestral Conducting at the Salzburg Mozarteum, as well as Conductor Laureate of the Stuttgart Chamber Orchestra. In the United States, he holds the title of Conductor Laureate of the American Composers Orchestra, which he co-founded 31 years ago. The year 2009 marks 40 years of uninterrupted music directorships of various orchestras both nationally and internationally for Dennis Russell Davies. Most recently, he completed two major recording projects—the complete Bruckner Symphonies with the Bruckner Orchester Linz, to be released in Europe on the Arte Nova label in August 2009, and the complete Haydn Symphonies with the Stuttgart Chamber Orchestra, to be released internationally by Sony Classical in September 2009, bringing the eleven-year Mercedes-Benz Haydn recording project to completion.

For press information, please contact Phaedra Athanasiou at 718.636.4129 or [pathanasiou@BAM.org](mailto:athanasiou@BAM.org).

Support for *Kepler* is provided by the Alfred P. Sloan Foundation.

Endowment funding for *Kepler* has been provided by The Andrew W. Mellon Foundation Fund for Opera and Music-Theater.

***Terra Nova: Sinfonia Antarctica*** **New York Premiere**  
Conceived and composed by DJ Spooky That Subliminal Kid/Paul D. Miller

Performed by DJ Spooky and the International Contemporary Ensemble (ICE)

Visual Design by A.J. Weissbard  
Images research and video editing by V-Factory

Commissioned by - BAM / 2009 Next Wave Festival, Change Performing Arts, Melbourne International Arts Festival, Hopkins Center / Dartmouth College, UCSB Arts & Lectures, Spoleto 51 / Festival dei 2 Mondi

Produced by Change Performing Arts with Music+Art Management, Executive Production - CRT Artificio

**BAM Howard Gilman Opera House** (30 Lafayette Avenue)  
Dec 2, 4 & 5 at 7:30pm  
Tickets: \$20, 30, 40  
718.636.4100 or BAM.org

**Artist Talk: Global Warning: Artists on Climate Change, with DJ Spooky and artist panel**  
Dec 5 at 5pm  
Hillman Attic Studio  
Tickets: \$10 (\$5 for Friends of BAM)

Based around field recordings made in Antarctica by DJ Spooky (aka Paul D. Miller) exploring the acoustic qualities of ice, *Terra Nova* transforms the artist's first person encounter with the continent's harsh, dynamic landscape into a large scale multimedia performance work that employs video projections, sampling, and a scored symphony performed live by members of the New York and Chicago-based International Contemporary Ensemble (ICE).

In 2008, inspired in part by a 1949 work by British composer Ralph Vaughan Williams, also titled *Sinfonia Antarctica*, multi-hyphenate Miller—DJ, writer, visual artist, and composer—set out with the help of a portable studio to do with technology what Vaughan Williams could only achieve through

musical metaphor: create a sonic portrait of a vast territory. Today, such a portrait inevitably invokes environmental concerns, and one of *Terra Nova*'s artistic aims is to give voice to a landscape undergoing irrevocable change—allowing audiences to experience the climate crisis with unprecedented intimacy.

An art installation inspired by Miller's Antarctica journey—"North/South"—showed at New York's Robert Miller Gallery in winter of 2009. Miller has previously appeared at BAM in mainstage collaborations with artists including Bill T. Jones and Ralph Lemon. *Terra Nova: Sinfonia Antarctica*, marks Miller's first Next Wave Festival commission.

For press information contact Adriana Leshko at 718.636.4129 or [aleshko@bam.org](mailto:aleshko@bam.org)

## ***Mortal Engine***

Created by Chunky Move

## **New York Premiere**

Direction and Choreography by Gideon Obarzanek  
 Interactive system design by Frieder Weiss  
 Laser and sound artist Robin Fox  
 Composed by Ben Frost  
 Costume design by Paula Levis  
 Lighting design by Damien Cooper  
 Set design by Richard Dinnen and Gideon Obarzanek

### **BAM Howard Gilman Opera House (30 Lafayette Ave)**

Dec 9–12 at 7:30pm

Tickets: \$20, 30, 40

718.636.4100 or [BAM.org](http://BAM.org)

### **Artist Talk with Gideon Obarzanek, Frieder Weiss, and Chunky Move**

Dec 10, post-show (free for same-day ticket holders)

Australian dance company Chunky Move makes its long-awaited return to BAM with *Mortal Engine*, a new multimedia performance work using movement- and sound-responsive visual projections to portray an ever-shifting, shimmering world that defies the limitations of the body. Created by a team of artists including artistic director and choreographer Gideon Obarzanek and encompassing many genres, the aesthetic world of *Mortal Engine* is unified by the computer engineering of Frieder Weiss. *Mortal Engine* has no pre-rendered video, light, or laser images—rather, Weiss' programming makes it possible for the instruments and dancers' bodies to wholly generate the visual element of the piece from the computer data of their movements. The work is truly live each night, unpredictable and ever-changing. [The Guardian](#) (UK) raved, "*Mortal Engine* is an undeniably thrilling work, extraordinary to look at and exciting in its sense of possibility."

Founded by Artistic Director Gideon Obarzanek in 1995, the Melbourne-based company **Chunky Move** has earned an enviable reputation for producing a distinct yet unpredictable brand of genre-defying dance performance. Chunky Move seeks to redefine contemporary dance within an ever-evolving Australian culture. The Company's work is both diverse in form and content; to date the Company has created a number of works for the stage, site specific, new-media, and installation work. Chunky Move's multi-tiered programming initiatives foster a vibrant dance culture in Melbourne and also create larger productions for touring. Chunky Move has toured cities worldwide, including Sydney,

Beijing, Shanghai, Dresden, New York, Vancouver, Edinburgh, and Lisbon. In 2008 Chunky Move received Best Dance Work for *Glow* and Best Visual or Physical Theatre Production for *Mortal Engine* at the Live Performance Australia Helpmann Awards. Chunky Move performed last at BAM during the 2001 Next Wave Down Under Festival with *Crumpled* and *Corrupted 2*.

**Gideon Obarzanek** founded Chunky Move in 1995 and has been its artistic director to date. He began his career as a dancer with the Queensland Ballet (Australia) and the Sydney Dance Company before working as an independent performer and choreographer. He has received commissions from the Australian Ballet Company, the Sydney Dance Company, Opera Australia, and the Nederlands Dance Theater. Obarzanek's works for Chunky Move have been diverse in form and content, including stage productions, installations, site-specific works, and film. His works have been performed in many festivals and theaters in Europe, Asia, and the Americas. Obarzanek's film *Dance Like Your Old Man*, co-directed with Edwina Throsby, won best short documentary at the 2007 Melbourne International Film Festival and Best Film at the Cinedans Festival in Amsterdam. Obarzanek, in collaboration with Lucy Guerin and Michael Kantor, won a Bessie Award for Chunky Move's production of *Tense Dave*. In 2008, Obarzanek received two Helpman Awards (Australia) for *Glow* and *Mortal Engine*.

For press information, please contact Phaedra Athanasiou at 718.636.4129 or [pathanasiou@BAM.org](mailto:athanasiou@BAM.org).

Major support for BAM dance is provided by The Harkness Foundation for Dance and The SHS Foundation.

## ***The Good Dance—dakar/brooklyn***

**New York Premiere**

Reggie Wilson/Fist & Heel Performance Group and Compagnie 1<sup>er</sup> Temps

Choreographed by Reggie Wilson and Andréya Ouamba

Costume design by Naoko Nagata

Lighting design by Jonathan Belcher

**BAM Howard Gilman Opera House** (30 Lafayette Ave)

Dec 16, 18 & 19 at 7:30pm

Tickets: \$20, 30

718.636.4100 or BAM.org

## **Artist Talk with Reggie Wilson & Andréya Ouamba**

Dec 18, post-show (free for same-day ticket holders)

Reggie Wilson and his Brooklyn-based company Fist & Heel Performance Group make their BAM debut with *The Good Dance—dakar/brooklyn*, a work that investigates the historic, metaphoric, and real world parallels of the Mississippi River and the Congo River and their cultures. The evening-length work was developed in collaboration with Congolese choreographer Andréya Ouamba and his Senegal-based dance company Compagnie 1<sup>er</sup> Temps, and is performed by members of both companies.

Combining Wilson's formalist approach with Ouamba's improvisational style, the choreographers create a movement vocabulary drawn from their families' roots; Wilson's in the Mississippi Delta and Ouamba's in the Congo (Ouamba often refers to himself as a "Congolese refugee"—1<sup>st</sup> generation from the Congo to Senegal). *The Good Dance* delves into both the riches and historical horrors of these two crucibles of culture and the migration of the cultural communities that have surrounded them. *The Good Dance* marks the artists' second collaboration—the 2007 site-specific *Accounting for*

*Customs*, performed on the steps of the United States Custom House in Lower Manhattan, was described as “visually lush and historically resonant” by The New York Times.

**Reggie Wilson** (Artistic Director, Co-Choreographer, and performer) founded his company, Reggie Wilson/Fist & Heel Performance Group, in 1989. Wilson draws from the movement languages of the blues, slave, and spiritual cultures of Africans in the Americas and combines them with post-modern elements and his own personal movement style to create what he now calls "post-African/Neo-HooDoo Modern dances." His work has been presented nationally and internationally. Wilson is a graduate of New York University, Tisch School of the Arts and has lectured, taught, and conducted extended workshops for community projects throughout the US, Africa, Europe, and the Caribbean. He is the recipient of the Minnesota Dance Alliance's McKnight National Fellowship (2000-2001), a 2002 BESSIE New York Dance and Performance award for his work *The Tie-tongued Goat and the Lightning Bug Who Tried to Put Her Foot Down*, a 2002 John Simon Guggenheim Fellow, and a 2009 Alpert Award winner in the field of dance.

**Andréya Ouamba** is the founder and artistic director of Compagnie 1<sup>er</sup> Temps. Born in Pointe-Noire in The Republic of Congo, Ouamba began his artistic career in 1993 as a dancer and assistant choreographer of Monana, a ballet theater company in Brazzaville (Congo). In 2000 he began living in Dakar and founded Compagnie 1<sup>er</sup> Temps that same year. He is the 2006 1<sup>st</sup> prize winner of the African and Indian Ocean choreographic Encounters.

For press information, please contact Fatima Kafele at 718.636.4129 x4 or [fkafele@bam.org](mailto:fkafele@bam.org).

Major support for BAM dance is provided by The Harkness Foundation for Dance and The SHS Foundation.

## ***A Streetcar Named Desire***

By Tennessee Williams  
Sydney Theatre Company  
Directed by Liv Ullmann

## **New York Premiere**

Set design by Ralph Myers  
Costume design by Tess Schofield  
Lighting design by Nick Schlieper  
Sound design by Paul Charlier

### **BAM Harvey Theater** (651 Fulton St)

Nov 27 and 28, Dec 1\*, 2, 3\*\*, 4, 5, 8–12, 15–19 at 7:30pm

Nov 28, Dec 2, 5, 9, 12, 16, and 19 at 2pm

Nov 29, Dec 6, 13, and 20 at 3pm

Tickets: \$30, 65, 95 (Tues–Thurs); \$40, 80, 120 (Fri–Sun)

718.636.4100 or BAM.org

\*press opening

\*\**A Streetcar Named Desire*: Belle Rêve Gala (performance begins at 8pm)

### **Liv Ullmann: Between Screen and Stage**

Dec 7 at 7pm

BAMcafé

Tickets: \$15 (\$7.50 for Friends of BAM)

In a special winter presentation, Sydney Theatre Company returns to BAM with Tennessee Williams' *A Streetcar Named Desire*, directed by renowned actor/director/writer Liv Ullmann and featuring Academy Award-winning actress/Sydney Theatre Company Co-Artistic Director Cate Blanchett as Blanche DuBois. The production marks Liv Ullmann's U.S. directorial debut and Blanchett's second BAM engagement—following her acclaimed performance in Sydney Theatre Company's *Hedda Gabler* (2006 Spring Season).

The production, which will play at Sydney Theatre from September 1–October 10, will be presented at Kennedy Center prior to the run at BAM. *A Streetcar Named Desire* features Cate Blanchett, Michael Denkha, Joel Edgerton (as Stanley), Elaine Hudson, Gertraud Ingeborg, Morgan David Jones, Russell Kiefel, Jason Klarwein, Mandy McElhinney, Robin McLeavy (as Stella), Tim Richards, Sara Zwangobani, and musician Alan John.

**Sydney Theatre Company**, the premier theater company in Australia, was established in 1978. The company presents an annual twelve-play program at its home base, The Wharf, at the nearby Sydney Theatre (which STC also manages), and as the resident theater company of the Sydney Opera House. Current Artistic Directors Cate Blanchett and Andrew Upton joined the Company early in 2008. STC offers Sydney audiences an eclectic program of Australian plays, lively interpretations of the classic repertoire, and the best of new international writing. The company actively fosters collaborations with international artists and companies. Renowned directors Michael Blakemore, Max Stafford-Clark, Declan Donnellan, and Philip Seymour Hoffman have worked with STC in recent years; Liv Ullmann and Steven Soderbergh are both directing in the upcoming season. STC has presented productions by Complicite, Cheek By Jowl, Out-of-Joint, and the National Theatre of Great Britain. It has fostered the theater careers of internationally renowned Australian artists including Mel Gibson, Judy Davis, Hugo Weaving, Geoffrey Rush, Toni Colette, and Cate Blanchett. The company made its BAM debut with *The White Devil* (2001) and returned in 2006 with *Hedda Gabler*.

In the course of her wide-ranging career, acclaimed Norwegian actor, director, and writer **Liv Ullmann** has received two Academy Award nominations (for Best Actress in *The Emigrants* in 1973 and in *Face to Face* in 1977), a Golden Globe Award (as Best Actress in *The Emigrants*), five Golden Globe nominations for Best Actress, three Best Actress awards from the National Society of Film Critics, three New York Film Critics Circle Awards, a nomination for the Palme d'Or at Cannes, and many other acting honors. She is widely known for her work in films by Ingmar Bergman, including *Persona* (1966), *Cries and Whispers* (1972), *Scenes from a Marriage* (1973), and *Saraband* (2003), and has appeared on Broadway in *A Doll's House* (1975), *Anna Christie* (1977), a musical adaptation of *I Remember Mama* (1979), and *Ghosts* (1982). Her 50-year career has included stage performances in the U.S., England, Norway, Sweden, and Australia. Ullmann has directed feature films including *Sophie* (1992, written by Ullmann); *Kristin Lavransdatter* (1995)—one of Norway's most successful domestic films, also penned by Ullmann; *Private Confessions* (1996); and *Faithless* (2000); as well as a stage production of Paul Claudel's *Turn of the Day* at Det Norske Teatret in Oslo, Norway. Ullmann is the author two autobiographies—*Changing* and *Choices*—and is the co-founder of the Women's Refugee Commission.

For press information contact Sandy Sawotka at 718.636.4129 x1 or [ssawotka@bam.org](mailto:ssawotka@bam.org)

News Corporation is the Presenting Sponsor for *A Streetcar Named Desire*. Major support for BAM theater is provided by The Shubert Foundation, Inc. and The SHS Foundation.

Sydney Theatre Company is supported by Principal Sponsor Audi and Patron Mr. Giorgio Armani.

### Credits

BAM 2009 Next Wave Festival is part of *New Works and Diverse Voices at BAM* presented by Time Warner Inc. Leadership support for the Next Wave Festival is provided by The Ford Foundation. Programming in the BAM Howard Gilman Opera House is supported and endowed by The Howard Gilman Foundation. Programming in the BAM Harvey Theater is endowed by the Doris Duke Charitable Foundation.

Support for *In-I* and *Quartett* is provided by The Cultural Services of the French Embassy and FACE. Special support for *Lipsynch* is provided by the National Endowment for the Arts. Leadership support for *Itutu* is provided by the Jerome Robbins Foundation, Inc. *Quartett* is the annual Richard B. Fisher Next Wave Presentation, which receives special support from the Peter Jay Sharp Foundation. Leadership support for *Quartett* is provided by The Robert W. Wilson Foundation, Inc. Leadership support for *Inside Out* is provided by The Barbro Osher Pro Suecia Foundation. Support for *Kepler* is provided by the Alfred P. Sloan Foundation. News Corporation is the Presenting Sponsor for *A Streetcar Named Desire*.

Endowment funding for *Songs of Ascension* and *Kepler* has been provided by The Andrew W. Mellon Foundation Fund for Opera and Music-Theater.

Major support for BAM theater is provided by The Shubert Foundation, Inc. and The SHS Foundation. Major support for BAM dance is provided by The Harkness Foundation for Dance and The SHS Foundation. Sovereign Bank is the BAM Marquee sponsor. R/GA is the sponsor of BAM.org. Yamaha is the official piano for BAM. New York Marriott at the Brooklyn Bridge is the official hotel for the Next Wave Festival.

BAM 2009 Next Wave Festival supporters include: The Peter Jay Sharp Foundation; Estate of Richard B. Fisher; The Andrew W. Mellon Foundation; The Starr Foundation; Carnegie Corporation of New York; The Skirball Foundation; and Friends of BAM and BAM Cinema Club.

BAM Innovators include: Jeanne Donovan Fisher; Suzie & Bruce Kovner; Diane & Adam E. Max; The SHS Foundation; Ronald P. Stanton; the Joseph S. and Diane H. Steinberg Charitable Trust; The Robert W. Wilson Foundation, Inc. BAM Visionaries include William I. Campbell & Christine Wächter-Campbell; Aashish & Dinyar Devitre; Charles & Valerie Diker; Judith R. & Alan H. Fishman; Semone & Ziona Grossman; Agnes Gund & Daniel Shapiro; Donald R. Mullen, Jr.; Brian & Stephanie Nigito; Jim & Mary Ottaway; Jonathan F.P. & Diana Calthorpe Rose; Martha A. & Robert S. Rubin; The Jessica E. Smith and Kevin R. Brine Charitable Trust.

Leadership support for BAMcinématek is provided by Joseph S. and Diane H. Steinberg Charitable Trust and Jim & Mary Ottaway. BAMcafé Live is sponsored by Con Edison. Programming in BAM Lepercq Space is supported by The Lepercq Foundation.

Your tax dollars make BAM programs possible through funding from New York City Department of Cultural Affairs, New York State Council on the Arts, and the National Endowment for the Arts. The BAM facilities are owned by the City of New York and benefit from public funds provided through the New York City Department of Cultural Affairs with support from Mayor Michael R. Bloomberg; Cultural Affairs Commissioner Kate D. Levin; the New York City Council including Council Speaker Christine C. Quinn, Cultural Affairs Committee Chair Domenic M. Recchia, Jr., the Brooklyn Delegation of the Council, and Councilwoman Letitia James; and Brooklyn Borough President Marty Markowitz.

### General Information

BAM Howard Gilman Opera House, BAM Rose Cinemas, BAMcafé, and Brownstone Books at BAM are located in the Peter Jay Sharp building at 30 Lafayette Avenue (between St Felix Street and Ashland Place) in the Fort Greene neighborhood of Brooklyn. BAM Harvey Theater is located two blocks from the main building at 651 Fulton Street (between Ashland and Rockwell Places). BAM Rose Cinemas is Brooklyn's only movie house dedicated to first-run independent and foreign film and repertory programming. BAMcafé, operated by Great Performances, is open for dining prior to Howard Gilman Opera House performances. BAMcafé also features an eclectic mix of spoken word and live music for BAMcafé Live on Friday and Saturday nights with a special BAMcafé Live menu available starting at 8pm.

Subway: 2, 3, 4, 5, Q, B to Atlantic Avenue;  
D, M, N, R to Pacific Street; G to Fulton Street; C to Lafayette Avenue  
Train: Long Island Railroad to Flatbush Avenue  
Bus: B25, B26, B41, B45, B52, B63, B67 all stop within three blocks of BAM  
Car: Commercial parking lots are located adjacent to BAM

For ticket and BAMbus information, call BAM Ticket Services at 718.636.4100, or visit [BAM.org](http://BAM.org).

## ## ##