

BAM

BROOKLYN ACADEMY OF MUSIC PETER JAY SHARP BUILDING 30 LAFAYETTE AVENUE BROOKLYN, NY 11217—1486

BAM announces its Winter/Spring 2027 Season

Tony Award-winner Julie Taymor and Oscar-winning composer Elliot Goldenthal unveil the world premiere of a new musical *The Grand Delusion*, A Comic Demonic

A milestone *DanceAfrica* and Pina Bausch's *Vollmond* highlight a dynamic array of dance engagements

October 15, 2026/Brooklyn, NY— Today BAM announces a slate of ambitious programs across dance, theater, opera, music, poetry, and more, from world premieres to cherished community traditions. From two singular visionaries of the stage, BAM's Winter/Spring 2027 season brings the world premiere of **Julie Taymor** and **Elliot Goldenthal's** *The Grand Delusion*, an erotic, electrifying new musical laced with danger and devilish humor that spans New York City, India, and a mythical plane. The season marks the return of **Pina Bausch's** *Vollmond (Full Moon)*, performed by **Tanztheater Wuppertal**, in which dancers navigate a rocky landscape and shimmering pools of water. These landmark engagements are joined by exhilarating dance from **Urban Bush Women**, **Big Dance Theater**, **Mark Morris Dance Group's** *Dido and Aeneas*, and **Alvin Ailey American Dance Theater**. Representing some of the world's most resonant creative voices and powerful collaborations, offerings also include the 10th anniversary run of **Gregory Spears's** opera, *Fellow Travelers*, **Catapult Opera's** workshop presentation of **David Hertzberg's** *Innocent Eyes*, **Bang on a Can's** 40th anniversary celebration during the *Long Play* weekend, and **Oscar Peñas's** jazz journey *Remote Hoods*.

In May 2027, BAM marks a historic milestone with **DanceAfrica 50**, celebrating five decades of artistry, cultural connection, and community. Founded at BAM in 1977 by visionary dancer and choreographer Charles Rudolph Davis, known to generations as **Baba Chuck**, DanceAfrica began with a bold mission to celebrate, honor, and amplify the richness of African arts and culture. Today, it is BAM's longest-running program and America's largest celebration of African and African American dance, music, and culture. Under Artistic Director **Abdel R. Salaam**, DanceAfrica enters its 50th year with expanded programming and special anniversary events to be announced in early 2027, culminating in its landmark Memorial Day weekend celebration.

The season also sees the return of tentpole engagements including **Word. Sound. Power.**, **BAM Free Music**, **Fisher Takeovers** (including the Pride party **Everybooty**), the **BAMkids Film Festival**, and the **41st Annual Brooklyn Tribute to Dr. Martin Luther King, Jr.**

"This season is full of artists who dream big. This robust lineup of theater, opera, dance, and music offers something for every curiosity, and we can't wait to share it with you," says BAM Artistic Director **Amy Cassello**. "And in 2027 we celebrate a milestone that is close to all of us. Five decades ago, Baba Chuck Davis had a bold idea: to celebrate, honor, and amplify the richness of African arts and culture right here in Brooklyn. *DanceAfrica* has been part of BAM's DNA ever since, and we are thrilled to mark 50 years with the whole community."

"BAM has always been more than a building. Across our theaters, cinemas, and studios, we are a gathering place for artists, neighbors, and communities from across Brooklyn and beyond, and we are committed to being an engaged partner in the life of this borough," says BAM President **Tamara McCaw**. "This season invites everyone in, from the awe of *Vollmond* and *The Grand Delusion* to the joy of *DanceAfrica*'s 50th year. None of it would be possible without our donors, supporters, and civic leaders, whose generosity and steadfast belief in BAM and the arts keep our doors open and our programs accessible. We are deeply grateful."

Hi-res photos available [here](#).

Tickets go on sale for BAM Members and Patrons on Oct 15, and to the general public on Nov 5.

Dance

Jan 14—18	Urban Bush Women returns to BAM with <i>THIS IS RISK</i>
Feb 4—7	Mark Morris Dance Group and Music Ensemble's <i>Dido and Aeneas</i>
Mar 4—17	Tanztheater Wuppertal performs Pina Bausch's <i>Vollmond (Full Moon)</i>
Apr 15—17	World Premiere of Big Dance Theatre's <i>The Procession</i> , conceived and choreographed by Annie-B Parson
May 28— 31	<i>DanceAfrica 50</i> celebrating five decades of African and African diasporic artistry
Jun 10—13	Alvin Ailey American Dance Theater

Theater

May 11—Jun 6	World Premiere of Julie Taymor and Elliot Goldenthal's <i>The Grand Delusion</i>
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Opera

Jan 24	Catapult Opera's Workshop Presentation of <i>Innocent Eyes</i> by David Hertzberg
Apr 23—25	The 10 th Anniversary run of <i>Fellow Travelers</i> , by Gregory Spears

Music and Poetry

Feb—May	BAM Free Music returns for its third season
Mar 24—27	Oscar Peñas' <i>Remote Hoods</i>
Apr 9 & 10	Word. Sound. Power. returns for 22nd year, celebrating <i>DanceAfrica 50</i>
Apr 30—May 2	Bang on a Can celebrates 40 years with <i>Long Play</i>

Kids and Community

Jan 18	The 41st Annual Brooklyn Tribute to Dr. Martin Luther King, Jr. presented by BAM and Brooklyn Borough President Antonio Reynoso
Jan 18	BAMkids Celebrates MLK Day
Jan—Jun	Fisher Takeovers curated by a single artist or organization from BAM's extended cultural community
Feb 6 & 7	BAMkids Film Festival
Mar 4	BAMball 2027

Winter/Spring 2027 Engagements

BAM and Urban Bush Women Present
THIS IS RISK
Urban Bush Women
Shelter, Batty Moves, and I Live in Music
Choreography by Jawole Willa Jo Zollar

Jan 14—18

BAM Fisher (Fishman Space)

321 Ashland Pl.
Brooklyn, NY
Tickets start at \$45

Urban Bush Women returns to BAM for the first time since 2015 with *THIS IS RISK*, a look across the company's groundbreaking body of work, featuring three works by founder Jawole Willa Jo Zollar. *I Live in Music* is a new reimagining of Zollar's 1994 original, a love letter to jazz anchored by Ntozake Shange's poem of the same name. *Shelter* (1988) explores contemporary and historical relationships of people displaced by homelessness, the middle passage, and forced migration. *Batty Moves* (1995) honors Sarah Baartman, the so-called "Hottentot Venus" taken from South Africa to appear in European sideshows in the early 1800s, and celebrates seeing beauty in all the different shapes, sizes, and shades we come in.

For more than 40 years, Urban Bush Women has challenged convention with genre-defying works rooted in radical storytelling, bringing unheard stories from African American communities and beyond to the stage while expanding notions of what dancers onstage could look like.

Urban Bush Women is a groundbreaking Black women-led theatrical dance company and social activism ensemble, founded in 1984 by visionary choreographer Jawole Willa Jo Zollar as an engine and an amplifier for the unheard stories of Black Women+. UBW combines revolutionary performance, deep-healing community engagement, and ancestral knowledge from the African diaspora into a cultural force that is urgent, forward-looking, and essential.

Jawole Willa Jo Zollar founded Urban Bush Women in 1984 as a performance ensemble dedicated to exploring cultural expression as a catalyst for social change. She has created more than 30 works for Urban Bush Women, as well as works for Alvin Ailey American Dance Theater, Philadanco, Virginia Commonwealth University and others. Her work has been presented at venues including the Brooklyn Academy of Music, Lincoln Center for the Performing Arts and the Kennedy Center. She received a New York Dance and Performance Award (Bessie) in 2006 for *Walking With Pearl...Southern Diaries* and was designated a Master of Choreography by the John F. Kennedy Center for the Performing Arts in 2005.

For press information, contact Cynthia Tate, ctate@BAM.org

The 41st Annual Brooklyn Tribute to Dr. Martin Luther King, Jr.

Jan 18

BAM Howard Gilman Opera House

30 Lafayette Ave
Brooklyn, NY
Free

The 41st Annual Tribute to the Rev. Dr. Martin Luther King, Jr., presented by BAM and Brooklyn Borough President Antonio Reynoso, returns in January 2027, continuing a cherished Brooklyn tradition and New York City's largest and longest-running public celebration of Dr. King. The free annual gathering honors Dr. King as a brilliant strategist, gifted orator, and champion of working-class, poor, and disenfranchised people, bringing together artists, civic leaders, friends, and neighbors for a day of reflection, calls to action, and family-friendly activities. The celebration honors those who continue to carry Dr. King's vision forward. The day's programming also includes BAMkids Celebrates MLK Day, offering a celebration for children and families.

For press information, contact Cynthia Tate, ctate@BAM.org

BAM and Catapult Opera Present
Innocent Eyes: A Workshop Presentation

Jan 24

BAM Fisher (Fishman Space)

321 Ashland Pl.

Brooklyn, NY

Tickets start at \$35

Nearly 50 years after her passing, Joan Crawford is still a fascinating, polarizing figure: the rags-to-riches Hollywood heroine; the shrewd entrepreneur and Pepsi bigwig; the camp goddess; the *Mommy Dearest* monster. She remains a character of operatic proportions—and now, Catapult Opera seizes the opportunity to examine the life of an icon with *Innocent Eyes*, a new chamber opera by David Hertzberg that comes to BAM in an exclusive first-peek performance.

Hertzberg, no stranger to obsessive and fantastical tales, is best known for his critically acclaimed, successful chamber operas *The Rose Elf* and *The Wake World* (named Best New Opera of 2017 by the Music Critics Association of North America). *Innocent Eyes*, set between Crawford's reign as queen of MGM and her historic comeback in *Mildred Pierce*, spins the uncanny tale of a strange, enchanted dinner party after which nothing was ever the same. Presented by Neal Goren's enterprising company Catapult Opera, this performance is the establishing shot of what's certain to be a buzzed-about creation.

Catapult Opera is a New York City-based chamber opera company dedicated to performing new and undiscovered works at the highest level of vocal and theatrical artistry. Catapult was founded in 2020 by Artistic Director Neal Goren, the visionary behind the celebrated Gotham Chamber Opera, and Catapult brings that company's adventurous spirit to today's New York vocal music scene. Catapult has produced and performed the American premiere of Nadia Boulanger's only opera, *La ville morte*, the American premiere of Hosokawa's *Hanjo*, and the American stage premiere of Stradella's *San Giovanni Battista*. The company also commissions and releases a series of digital opera shorts from composers including Nico Muhly, Celisse, and Khary Laurent, and presents new and rarely staged work in partnership with leading institutions across the city and around the world. For Catapult, every performance is a discovery, shared with an audience hearing it for the first time.

David Hertzberg (composer) has been described as “utterly original” by The New York Times and named a 2023 Musician to Watch by The Washington Post. His operas include *The Wake World*, which premiered at Opera Philadelphia and the Barnes Foundation in 2017 and won the Music Critics Association of North America's Best New Opera Award, and *The Rose Elf*, which premiered at Green-Wood Cemetery in Brooklyn in 2018. Hertzberg was named a 2020 Guggenheim Fellow and received the Andrew Imbrie Award from the American Academy of Arts and Letters. In 2023, he served as Musician in Residence at Dumbarton Oaks. Recent work includes the ongoing series HVAC, Chamber Symphony with the American Composers

Orchestra at Carnegie Hall, the cantata Sunday Morning with New York City Opera at Lincoln Center, for none shall gaze upon the Father and live with the Kansas City Symphony, Spectre of the Spheres with the Pittsburgh Symphony, and *femminina, oscura* at Alice Tully Hall. In July 2026, he published *Grand Hotel*, a four-act opera.

For press information, contact Sarah Garvey, sgarvey@BAM.org

Mark Morris Dance Group and BAM Present

Dido and Aeneas

Mark Morris Dance Group and Music Ensemble with Trinity Choir

Music by Henry Purcell

Choreography by Mark Morris

Feb 4—7

BAM Howard Gilman Opera House

30 Lafayette Ave

Brooklyn, NY

Tickets start at \$35

Mark Morris Dance Group brings *Dido and Aeneas* back to BAM after 10 years. . Set to Henry Purcell's celebrated opera, the landmark production holds a singular place in Morris' career: he originally danced the dual roles of Queen Dido and her mortal enemy, the Sorceress, and later stepped into the pit to conduct. For this highly anticipated return to BAM, Morris once again takes the podium to conduct Trinity Choir and the MMDG Music Ensemble's live score. High drama, striking choreography, and operatic music converge as the Mark Morris Dance Group transforms Virgil's tale of royal passion and betrayal through Morris's singular creative lens. Anchored by Purcell's aria "When I am laid in earth," *Dido and Aeneas* brings together dance, music, and theater in one of Morris' defining works.

Mark Morris Dance Group (MMDG) has inspired critics and audiences throughout its 45-year history. Founded in New York in 1980 by artistic director and choreographer Mark Morris, the company has been called "the preeminent modern dance organization of our time" (Yo-Yo Ma), receiving "highest praise for their technical aplomb, their musicality, and their sheer human authenticity" (Bloomberg News). MMDG spent three years in residence at Brussels' Théâtre Royal de la Monnaie as Belgium's national dance company, returning to the US in 1991. The group tours domestically and internationally, and is distinguished by presenting live music at every performance, founding the MMDG Music Ensemble in 1996. MMDG regularly collaborates with eminent musicians across genres, including cellist Yo-Yo Ma, mezzo-soprano Stephanie Blythe, jazz trio The Bad Plus, the London Symphony Orchestra, Baroque orchestras Tafelmusik and Philharmonia Baroque, as well as opera companies such as the Metropolitan Opera and English National Opera. With over 40 performances spanning a relationship of four decades with BAM, the Mark Morris Dance Group toured Cambodia, Timor Leste, and Taiwan

in 2014 as part of DanceMotion USASM, a cultural diplomacy program of the US Department of State, produced by BAM.

Mark Morris, “the most successful and influential choreographer alive, and indisputably the most musical” (*The New York Times*), founded the Mark Morris Dance Group (MMDG) in 1980. His work is acclaimed for its ingenuity, musicality, wit, and humanity. In addition to creating over 150 works for MMDG, he conducts orchestras, directs opera, and choreographs for ballet companies worldwide. Live music and community engagement are vital components of the Dance Group. It has toured with its own musicians, the MMDG Music Ensemble, since 1996. The Mark Morris Dance Center, opened in Brooklyn in 2001, provides a home for the dance group, low-cost rental space for local artists, free programs for children and seniors, including the internationally recognized Dance for PD® program for people living with Parkinson’s disease and dance classes for all ages and abilities.

For press information, contact Cynthia Tate, ctate@BAM.org

Vollmond (Full Moon)

A piece by Pina Bausch

Tanztheater Wuppertal Pina Bausch

Mar 4—17

BAM Howard Gilman Opera House

30 Lafayette Ave

Brooklyn, NY

Tickets start at \$45

The iconic *Vollmond (Full Moon)* is one of the final works completed by the visionary dance-theater pioneer Pina Bausch (1940—2009), set to a playfully eclectic score featuring Tom Waits, Cat Power, Amon Tobin, René Aubry, and more. First performed in 2006 by Tanztheater Wuppertal, the matchless company Bausch led for more than three decades, this astonishing evening-length dance returns to BAM, where it first premiered during Next Wave 2010. Dancers navigate a giant boulder and cascading water as they rush across the stage, hurtling and gliding toward couplings and confrontations. Elemental and visceral, *Vollmond (Full Moon)* is a breathtaking testament to Bausch’s singular art and enduring legacy.

Following their 1984 BAM debut, Bausch and her company continued to captivate audiences for years to come. Their 15 successive appearances have been some of the most popular and highly anticipated events at BAM, the company’s sole New York home. They were last at BAM with *Água* in 2023. Bausch’s unique ensemble, led by director Dr. Daniel Siekhaus, maintains Bausch’s groundbreaking artistic vision.

Over the 36 years in which **Pina Bausch** (1940—2009) shaped the work of **Tanztheater Wuppertal**, she created an oeuvre that casts an unerring gaze at reality, while simultaneously giving us the courage to be true to our own wishes and desires. Bausch was appointed director of dance for the Wuppertal theater in 1973. The form she developed in those early years was wholly unfamiliar. In her performances the players did not merely dance; they spoke, sang, laughed, and cried. Dance-theater evolved into a unique genre, inspiring choreographers across the globe and influencing theater and all forms of dance in the process. Its success can be attributed to the fact that Bausch made a universal human need the key subject of her work—the need for love, intimacy, and emotional security.

For press information, contact Sarah Garvey, sgarvey@BAM.org

Remote Hoods

Oscar Peñas

Mar 24—27

BAM Fisher (Fishman Space)

321 Ashland Pl.

Brooklyn, NY

Tickets start at \$40

In *Remote Hoods*, a multi-movement evening of jazz, Oscar Peñas' composition is not only a sonic experience but also a subtle work of world-building that provokes thought about humanity, culture, and society, and evokes a city that divides and unites us. Embracing the widest spectrum of cultural expression and artistic pluralism, Peñas—who has called New York City home for two decades—probes themes of identity and cultural duality, inviting the audience to reflect on the importance of art in our lives amid a world of melodies and harmonies. The music guides us through an acoustic realm of contrasts and contradictions where reality and imagination blend seamlessly. Peñas, alternating between electric and acoustic guitar, is joined by Brian Landrus on woodwinds, Vitor Gonçalves on piano and accordion, Corentin Le Hir on electric and acoustic bass, and Keita Ogawa on drums and percussion, rounding out a five-piece ensemble that serves as an ode to the five boroughs of New York. Together, they depict the paradox of a segregated city, blending sounds and rhythms that hint at, but do not fully define, its residents' cultural backgrounds.

Remote Hoods marks a return for the Barcelona-born guitarist, arranger, and composer, who last appeared in 2018's Next Wave Festival with *Almadraba*.

Oscar Peñas is a New York-based musician whose work brings together musical traditions including jazz, classical, and Iberian music. Classically trained in his native Barcelona from an early age, he discovered jazz at 17. After graduating cum laude from Berklee College of Music,

he performed at festivals and recorded two albums before earning a master's degree in jazz performance from the New England Conservatory in 2007. His work has been presented at venues and festivals including the Kennedy Center, BAM, SFJAZZ, and the Havana Jazz Festival. He has collaborated and recorded with artists including esperanza spalding, Paquito D'Rivera, Gil Goldstein, Ron Carter, Mike Stern, Greg Leisz, and Uri Caine. Peñas has received support from the New York State Council on the Arts, Mid-Atlantic Arts, USArtists International (USAI), and South Arts' Jazz Road program.

For press information, contact Sarah Garvey, sgarvey@BAM.org

Word. Sound. Power. 2027

Apr 9 & 10

BAM Fisher (Fishman Space)

321 Ashland Pl.

Brooklyn, NY

Tickets start at \$25

Now in its 22nd year, BAM's Word. Sound. Power. returns with a weekend of spoken word, emcees, and music tracing the cultural connections between West African traditions and hip-hop. Presented in celebration of DanceAfrica's 50th anniversary, this year's program centers the voices from the African continent and its diaspora, bringing together artists across generations to celebrate the continuity and evolution of word, rhyme, and rhythm.

For press information, contact Cynthia Tate, ctate@BAM.org

The Procession

Big Dance Theater

Concept and Choreography by Annie-B Parson

Apr 15—17

BAM Howard Gilman Opera House

30 Lafayette Ave

Brooklyn, NY

Tickets start at \$38

To gather, to bond, to bind, to promise, to intimidate, to amplify, to dance, this is *The Procession*, presented in its world premiere by BAM favorite Annie-B Parson and Big Dance

Theater. A poetic chronology that starts at zero and ends in infinity, the work follows a group of women/femmes traversing an imagined history of an imagined world. The piece moves in time from the primordial to the communal, to the hierarchical, to the mechanistic, to the unknown. Evolving from Parson's earlier short work, *The Oath*, it is choreographed with a fascination for vernacular unison movement and danced by a multigenerational ensemble of performers with longstanding histories in New York's dance communities. A creation myth, the work moves from the soil to the sky, from dawn to darkness, from the before to the beyond.

Annie-B Parson (choreographer) is the artistic director of the Obie and Bessie Award-winning **Big Dance Theater** (BDT), which she co-founded with Molly Hickok and Paul Lazar in 1991. With the company, she has created more than 25 large-scale works presented at venues including BAM, The Old Vic, Sadler's Wells, the National Theater in Paris, Japan Society, The Kitchen, and the Walker Art Center. Her interdisciplinary practice spans rock concerts, opera, ballet, theater, film, television, museums, and more. Her extensive collaborations with David Byrne include staging and choreography for the Tony Award-winning *American Utopia*, which toured internationally, ran on Broadway, and was adapted into a film directed by Spike Lee, as well as choreography for *Here Lies Love*. She has also worked with artists including David Bowie, St. Vincent, Lorde, Mikhail Baryshnikov, Esperanza Spalding, Laurie Anderson, and Suzan-Lori Parks. Her opera credits include *The Hours*, *Antony and Cleopatra*, and *Tristan und Isolde* at the Metropolitan Opera, as well as *Candide* at the Lyon Opera. In 2026, she returned to BAM with Paul Lazar for the remount of Richard Foreman and Michael Gordon's *What to Wear*. She also has two large-scale works in the repertory of the Martha Graham Dance Company.

For press information, contact Cynthia Tate, ctate@BAM.org

Fellow Travelers

An Opera by Gregory Spears

Libretto by Greg Pierce

Based on the novel "Fellow Travelers" by Thomas Mallon

Directed by Kevin Newbury

Apr 23—25

BAM Howard Gilman Opera House

30 Lafayette Ave

Brooklyn, NY

Tickets start at \$35

Set during the "Lavender Scare," a government-led purge that targeted gay men and lesbians in the US federal workforce, *Fellow Travelers* tells the story of two men whose love becomes a perilous secret in an era of surveillance, political paranoia, and fear.

One of the most ravishingly beautiful, critically acclaimed, and widely performed American operas of the 21st century, *Fellow Travelers* comes to BAM in a 10th-anniversary

production from Up Until Now Collective, led by director Kevin Newbury and producer Jecca Barry.

Created by composer Gregory Spears, librettist Greg Pierce, and Newbury, *Fellow Travelers* is a powerful story of attraction, betrayal, and resilience. Based on Thomas Mallon's acclaimed novel that was recently adapted into a Showtime/Paramount+ limited series, the opera pairs political intrigue with a deeply human portrait of love lived in the shadows. Staged anew amid uncanny political echoes, this landmark production celebrates a milestone work while also illuminating a crucial chapter of LGBTQ+ history.

Running in tandem with the 10th Anniversary National Tour of *Fellow Travelers*, The Lavender Names Project is a collaboration between the American LGBTQ+ Museum, All Out, The Lambda Archives of San Diego, Up Until Now Collective and dozens of libraries, archives, universities, and community organizations across the country. The Lavender Names Project is an ongoing, nationwide initiative dedicated to building an archive of photographs and stories of LGBTQ+ individuals who were purged from federal and local government jobs in the United States – including the military – from World War II, to the "Lavender Scare" in the 1950s, to "Don't Ask, Don't Tell" in the 1990s and 2010s, to today.

BAM co-presents an exhibition highlighting The Lavender Names Project from January—April 2027 in the Opera House's Dyker Gallery, leading up the performances of the *Fellow Travelers*. To learn more about The Lavender Names Project and to share a story, visit: <https://americanlgbtqmuseum.org/lavender-names-project/>

Gregory Spears (composer), praised for "astonishingly beautiful" music (*The New York Times*) and a "singular compositional voice, unlike any that has been heard in opera before" (*The New Yorker*), is acclaimed for his distinctive blend of romanticism, minimalism, and early music influences, which seeks to collapse layers of history into one moment, our own. His works – spanning opera, orchestral, chamber, and vocal music – are celebrated for their melodic richness, emotional clarity, and sensitivity to text. Spears' music has been commissioned by the New York Philharmonic, Lyric Opera of Chicago, Santa Fe Opera, Houston Grand Opera, Opera Philadelphia, Cincinnati Opera, Seraphic Fire, The Crossing, Bang on a Can, and JACK Quartet, among many others. Spears' latest opera, *Sleepers Awake*, premiered at Opera Philadelphia in April 2026 and was praised by *The Wall Street Journal* for its "haunting musical landscape" and "hypnotic text settings and harmonies."

Greg Pierce (libretto) is a Vermont native whose *Slowgirl* was the inaugural play of Lincoln Center's Claire Tow Theater (LCT3), subsequently produced by Steppenwolf Theatre and the Geffen Playhouse, among others. LCT3 also produced *Her Requiem*, commissioned by Lincoln Center Theater. *Cardinal* was commissioned and produced by Second Stage Theatre. His two musicals with composer John Kander are *The Landing* and *Kid Victory*. With director Stephen Earnhart, Pierce co-wrote *The Wind-Up Bird Chronicle*, based on the novel by Haruki Murakami. *The Quarry*, with music by his brother Randal Pierce, was commissioned and produced by Vermont Stage Company. Pierce wrote the libretto for *Fellow Travelers*, an opera with music by Gregory Spears based on Thomas Mallon's novel, which premiered at Cincinnati Opera and has since been produced by opera companies throughout the United States. He also wrote the libretto for *The Hours*, with music by Kevin Puts, which premiered at the Metropolitan Opera in 2022 and returned in 2024. His work has been presented by organizations including Manhattan Theatre Club, the Public Theater, New York Theatre Workshop, Atlantic Theater Company, and Under the Radar.

Kevin Newbury (director) is an opera, theatre, film and television director with over 100 projects to his credit across multiple mediums. Career highlights include: Emmy Award Winner *SOUL(SIGNS): Making Music Visible* (PBS/WNET/All-Arts), three PBS Great Performances Broadcasts: Bernstein's *Mass* (Ravinia Festival) and the world premieres of *Bel Canto* (Lyric Opera of Chicago) and *Doubt* (Minnesota Opera); *The Good Swimmer* (BAM Next Wave), Co-Creative Director for Liz Phair's *Exile in Guyville* 30th Anniversary Tour. Newbury's long collaboration with acclaimed composer Gregory Spears includes five world premieres: *Fellow Travelers* (Greg Pierce, librettist: Cincinnati Opera, Prototype Festival, Lyric Opera of Chicago, Arizona Opera, Des Moines Metro Opera, Virginia Opera, Seattle Opera, Portland Opera, The Glimmerglass Festival, San Diego Opera), *O Columbia* (Royce Vavrek, librettist: Houston Grand Opera), *Paul's Case* (Kathryn Walat, co-librettist: Urban Arias, Prototype Festival), *Castor & Patience* (Tracy K. Smith, librettist: Cincinnati Opera), and *The Righteous* (Tracy K. Smith, librettist: Santa Fe Opera). In 2026, he launched the 10th Anniversary National Tour of *Fellow Travelers* at Seattle Opera, which continues through 2027 and 2028 and includes a presentation at BAM. Co-Founder: Up Until Now Collective.

Up Until Now (producer) is a collective of artists and thought leaders co-founded by Kevin Newbury, Jecca Barry, and Brandon Kazen-Maddox to develop and produce inter-disciplinary work which helps build new structures for artistic creation across all art and media platforms. UUN creates inclusive, expansive collaborative spaces which center stories of empathy, intimacy, and connection.

Fellow Travelers is produced by arrangement with Schott Music, New York, publisher and copyright owner.

For press information contact Sarah Garvey, sgarvey@BAM.org

Long Play

Bang on a Can

Apr 30—May 2

BAM celebrates Bang on a Can's 40th anniversary as part of *Long Play*, the organization's expansive weekend of contemporary music across downtown Brooklyn. Founded in 1987 by composers Michael Gordon, David Lang, and Julia Wolfe with a rule-flouting marathon concert, Bang on a Can has spent four decades bringing together composers and performers across rock, jazz, world music, and sounds that defy easy categorization. The anniversary marks another chapter in a relationship with BAM that dates to Bang on a Can's Millennium Marathon in 2000, as *Long Play* returns with more than 50 concerts across venues throughout downtown Brooklyn.

Bang on a Can celebrates 40 years of boundary-busting music in 2027! Founded in 1987 by composers Michael Gordon, David Lang, and Julia Wolfe, Bang on a Can has been creating an international community dedicated to innovative music, wherever it is found, and has grown from a one-day New York-based Marathon concert to a multi-faceted performing arts

organization with a broad range of year-round international activities. In addition to its festivals LONG PLAY (Brooklyn) and LOUD Weekend at MASS MoCA, current projects include the Bang on a Can All-Stars, who tour to major festivals and concert venues around the world every year; recording projects; the Bang on a Can Summer Music Festival at MASS MoCA, a professional development program for young composers and performers led by today's pioneers of experimental music; Asphalt Orchestra, Bang on a Can's extreme street band that offers mobile performances re-contextualizing unusual music; staged premiere productions for symphony orchestra; cross-disciplinary collaborations and projects with DJs, visual artists, choreographers, filmmakers and more. Each new program has evolved to answer specific challenges faced by today's musicians, composers and audiences, in order to make innovative music widely accessible and wildly received. Bang on a Can's inventive and aggressive approach to programming and presentation has created a large and vibrant international audience made up of people of all ages who are rediscovering the value of contemporary music. Bang on a Can has also launched an extensive public digital archive, CANLAND (canland.org) including recordings, videos, posters, program books, and more. Bang on a Can has created a large and vibrant international audience made up of people of all ages who are rediscovering the value of contemporary music.

For press information contact Cynthia Tate, ctate@BAM.org

The Grand Delusion

A Comic Demonic

By Julie Taymor and Elliot Goldenthal

May 11—Jun 6

Harvey Theater at the BAM Strong

651 Fulton St.

Brooklyn, NY

Tickets start at \$25

From Tony Award-winning visionary Julie Taymor and Pulitzer Prize finalist and Academy Award-winning composer Elliot Goldenthal comes *The Grand Delusion*, a transporting and erotic musical fantasy laced with danger and devilish humor. Brought vividly to life through Taymor's breathtaking stagecraft, *The Grand Delusion* combines propulsive dance, immersive design, evocative puppetry, and an electrifying score to create a theatrical world as extraordinary as the story it tells. Set across contemporary New York City, India, and a magical, mythical plane, *The Grand Delusion* blurs the boundaries of time, space, and culture as the impossible begins to happen. An intoxicating modern-day fairy tale, it's a moving love story for anyone searching for the perfect match. How do you get it all rolled up into one person?

Julie Taymor won the Tony Award® for Best Direction of a Musical and Best Costumes for *The Lion King*. Taymor made her Broadway debut with *Juan Darién: A Carnival Mass* (Lincoln Center), nominated for five Tony Awards. Other theatre work includes *M. Butterfly* starring Clive Owen, *Grounded* starring Anne Hathaway, *The Green Bird*; *A Midsummer Night's Dream*, *Titus Andronicus*; *The Tempest*; *The Taming of the Shrew*; *Liberty's Taken*; and *Spider-Man Turn Off the Dark*. Feature films include *Titus*, starring Anthony Hopkins; *Frida* starring Salma Hayek, (six 2002 Academy Award® nominations, winning two); *Across the Universe* (Golden Globe®-nomination); *The Tempest*, starring Helen Mirren; *The Glorias*, starring Julianne Moore, based on the life of Gloria Steinem. Opera productions include Pulitzer finalist, *Grendel* (Los Angeles Opera), composed by Elliot Goldenthal; *The Magic Flute* at the Metropolitan Opera; *Oedipus Rex* with Jessye Norman. Major awards include a MacArthur “genius” Fellowship and a Guggenheim.

Elliot Goldenthal's work on Broadway includes: *M. Butterfly*, *Juan Darién: A Carnival Mass* (Tony nomination for Best Original Score and Best Musical, Obie Award winner, Richard Rodgers Award), and *The Green Bird*. Off-Broadway: *Grounded*, *The Transposed Heads*, *A Midsummer Night's Dream*. His work on his Opera, *Grendel* (Lincoln Center Festival, LA Opera) named him a Pulitzer Prize Finalist. Film work includes four Oscar nominations including receiving an Oscar for Best Score and nomination for Best Song for the film, *Frida*. Other films include: *Interview with the Vampire* (Oscar nomination), *Michael Collins* (Oscar nomination), *Across the Universe*, *Drugstore Cowboy*, *Heat*, *The Butcher Boy*, *The Tempest*, *Titus*. Ballet: *Othello* (ABT, four seasons at the Met.) Other: *Fire Water Paper: A Vietnam Oratorio* (Carnegie Hall) commissioned by the Pacific Symphony Orchestra and was recorded with Yo-Yo Ma, and his *Trompette Concerto* released in Fall 2026 performed by the Orchestra of St. Luke's, conducted by Dennis Russell Davies.

Produced by special arrangement with Chunsoo Shin and OD Company.

For press information contact Heath Schwartz, Aperture PR, heath@aperturepr.com; Sarah Garvey, sgarvey@BAM.org

DanceAfrica 50

Artistic Director Abdel R. Salaam

May 28—31

BAM Howard Gilman Opera House

30 Lafayette Ave

Brooklyn, NY

Tickets start at \$25

DanceAfrica marks its 50th anniversary in 2027, celebrating five decades of African and African diasporic artistry, cultural connection, and community at BAM. Founded in 1977 by Baba Chuck Davis, the festival has grown into America's largest celebration of African and African American dance, music, and culture and BAM's longest-running program. Led by Artistic Director Abdel R. Salaam since 2015, DanceAfrica continues to bring together artists from across Africa and the diaspora alongside African American companies dedicated to preserving, extending, and sharing powerful cultural traditions.

The landmark 50th anniversary culminates Memorial Day weekend with performances at the BAM Howard Gilman Opera House and a festival of programs across BAM and the surrounding neighborhood, including master classes, community events, FilmAfrica, visual art, a late-night dance party, and the DanceAfrica Bazaar, bringing together artists, artisans, makers, merchants, food, and culture. Special programs and surprises will commemorate five decades of DanceAfrica and the community that has sustained it.

Baba Chuck Davis (1937–2017) DanceAfrica founding elder and artistic director emeritus was one of the most beloved and respected teachers and choreographers of African dance in America. Born Charles Rudolph Davis in Raleigh, NC., he came to dance after serving in the U.S. Navy, studying different forms at Howard University before moving to New York, where he immersed himself in the dance scene, performing and taking classes with artists including Katherine Dunham, Alvin Ailey, and Martha Graham. His work with drummer Babatunde Olatunji deepened his exposure to African dance traditions, and Davis traveled extensively throughout Africa and the diaspora to teach, study with leading artists, and build relationships with companies he would later bring to DanceAfrica. He founded the Chuck Davis Dance Company in 1968 and, in 1977, founded DanceAfrica at BAM, creating what would become BAM's longest-running program and America's largest celebration of African and African American dance, music, and culture. In 1983, he founded the African American Dance Ensemble in Durham, NC. Over the course of his life, Davis became a mentor to generations of artists and helped build a DanceAfrica community that extended beyond BAM to cities across the country. His spirit and legacy remain integral to DanceAfrica, from the artists and traditions gathered through the festival to his signature call-and-response, "Ago, amée!"

Abdel R. Salaam is the Artistic Director of DanceAfrica, the Executive Artistic Director and co-founder of Forces of Nature Dance Theatre, and a critically acclaimed choreographer. Born in Harlem, he has served as a dancer, teacher, and performing artist on five continents throughout his 56-year career. He has received numerous awards and fellowships for excellence in dance and dance theater, and continues to dedicate his life's work to the healing and empowerment of us all.

For press information, contact Cynthia Tate at ctate@bam.org

Alvin Ailey American Dance Theater

Jun 10—13

BAM Howard Gilman Opera House

30 Lafayette Ave

Brooklyn, NY

Tickets start at \$45

For the fifth consecutive season, Alvin Ailey American Dance Theater returns to BAM, stitching another panel into a vibrant tapestry of collaboration that stretches back over five decades. Last year, the legendary company entered a new era under the leadership of Artistic Director Alicia Graf Mack, captivating audiences with both vivid reimaginations of classic works and dynamic contemporary pieces. This season, Ailey returns again, delivering to Brooklyn audiences a thrilling showcase of world-class dancers, groundbreaking choreography, and a transformative reminder of dance's power to not only move our bodies, but our hearts and minds.

Alvin Ailey American Dance Theater, recognized by US Congressional resolution as a vital American "Cultural Ambassador to the World," grew from a now-fabled March 1958 performance in New York that changed forever the perception of American dance. Forged during a pivotal moment in the civil rights movement, the company was established to uplift the African American experience while transcending boundaries of race, faith, and nationality with its universal humanity. Alvin Ailey American Dance Theater has performed in more than 70 countries on six continents, promoting the uniqueness of the African American cultural experience and the preservation and enrichment of the American modern dance tradition. In addition to being the Principal Dance Company of New York City Center, where its performances have become a year-end holiday tradition, the company performs annually at major venues throughout the United States and tours extensively around the world. In June 2026, the company returned to BAM under the leadership of Alicia Graf Mack and Associate Artistic Director Matthew Rushing. AILEY also includes Ailey II, a second company for early-career dancers and emerging and established choreographers; The Ailey School, offering world-class dance training; Ailey Arts in Education & Community Programs, which brings dance into classrooms, communities, and people's lives; and Ailey Extension, which offers dance and fitness classes to the general public. Together, these programs form AILEY, the organization encompassing Alvin Ailey American Dance Theater and its education, training, and community programs.

For press information contact Sarah Garvey, sgarvey@BAM.org

BAM Free Music

Jan—Jun 2027

The Adam Space (Peter Jay Sharp Building)

30 Lafayette Ave.

Brooklyn, NY

FREE

BAM Free Music returns for its third season, turning the spotlight on African diasporic artists and sounds in celebration of DanceAfrica's 50th year. Programmed by BAM Music Curator At-Large Lia Camille Crockett, the free series builds on its first two seasons, which brought artists including Bilal, Pedrito Martínez, Yaya Bey, and OKAN to BAM. The 2027 lineup will be announced at a later date.

BAM Free Music takes place in The Adam Space at BAM's Peter Jay Sharp Building, bringing local, national, and global artists into an intimate setting designed for listening, mingling, and dancing, with DJs before and after each performance.

For press information contact Cynthia Tate, ctate@BAM.org

Fisher Takeovers

Jan—Jun 2027

BAM Fisher (Fishman Space)

321 Ashland Pl.

Brooklyn, NY

Visit BAM.org for more ticket information.

In 2025 we kicked off a bold new curatorial initiative: a series of unbounded full-building activations in the BAM Fisher, welcoming artists, dancers, musicians, and community members to fill our halls and connect. The lineups have included José Parlá's multi-sensory *Realismo Magico*, a day of intergenerational artistry called *On the Shoulders of...: Hold Up Who Holds You Up*, acclaimed Syrian-American rapper Omar Offendum's *Bringing the Shām to BAM* and BAM's long-loved pride party, Everybooty. This winter and spring, we're beyond thrilled to welcome you back for more culture, community, and full-tilt celebration. The complete lineup of programs is in the works, and we can't wait to share it with you soon.

Everybooty

Our iconic Pride takeover returns this June, transforming the BAM Fisher into a four-floor day rave. Everybooty is an eruption of underground dance music, discourse, art, revelry, and joy celebrating New York City's vibrant and unstoppable queer community. Liberate your spirit at

The Club, in The Flea, on The Roof, or in The Salon and experience some of the most thrilling dance floor divas, artisans, and pleasure activists working across Brooklyn queer nightlife. Get down, act up, be proud—this is Everybooty 2027.

For press information, contact Cynthia Tate at ctate@bam.org or Sarah Garvey, sgarvey@BAM.org

BAMkids

BAMkids presents high-quality, globally diverse programming that sparks curiosity and ignites the imaginations of young minds. This season's programming includes the return of the beloved BAMkids Film Festival and *Robot Song*.

BAMkids Film Festival 2027

Feb 6 & 7

BAM Rose Cinemas (Peter Jay Sharp Building)

30 Lafayette Ave.

Ages 3—11

Get ready to go on an adventure, face your fears, and laugh out loud through the magic of cinema. For 27 years, the BAMkids Film Festival has provided Brooklyn's youth with the opportunity to giggle, gasp, and gather with a community of young film lovers. Back for its 28th year with a dazzling mix of animated, live-action, and documentary shorts created by filmmakers from around the world, these fun-sized movie gems are bursting with curious creatures, courageous kids, and magical moments. BAMkids Film Festival emphasizes perspectives from around the globe, offering families exciting new ways to see and understand our world. We tailor our selections to suit young dreamers (ages 3—5), bold explorers (6—8), and budding cinephiles (9+), but these special films can be enjoyed by viewers of all ages. Don't forget to vote for your favorite—it just might win a BAMmie Award for Best Live Action or Best Animated Short!

For press information contact Sarah Garvey, sgarvey@BAM.org

BAMball 2027

This year's BAMball makes a splash on **March 4, 2027**, celebrating honorees who exemplify BAM's adventurous spirit and commitment to the arts.

For press information contact Sarah Garvey, sgarvey@BAM.org

Credits

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