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Café Müller

The Rite of Spring

Tanztheater Wuppertal Pina Bausch

BAM Howard Gilman Opera House

Sep 14—16, 19, 20, 22 & 23 at 7:30pm; Sep 17 & 24 at 3pm

Running time: approx. one hour & 40 minutes, including intermission

Café Müller (1978)A piece by **Pina Bausch**Music by **Henry Purcell**Directed and choreographed by **Pina Bausch**Set and costume design by **Rolf Borzik**Collaboration with **Marion Cito** and **Hans Pop***The Rite of Spring* (1975)A piece by **Pina Bausch**Music by **Igor Stravinsky**Directed and choreographed by **Pina Bausch**Set and costume design by **Rolf Borzik**Collaboration with **Hans Pop***Season Sponsor:***Bloomberg
Philanthropies***Leadership support for dance at BAM provided by The Harkness Foundation for Dance.**Support for the Signature Artist Series provided by the Howard Gilman Foundation.**Major support for dance at BAM provided by The SHS Foundation.*

Café Müller

Rehearsal director **Dominique Mercy**

Assistant **Bénédicte Billiet**

With **Helena Pikon / Breanna O'Mara, Scott Jennings / Jonathan Fredrickson, Nazareth Panadero / Blanca Noguero Ramrez, Michael Strecker / Michael Carter, Azusa Seyama / Ophelia Young, Pau Aran Gimeno**

Premiere—May 20, 1978, Opera House Wuppertal

Performance rights: Verlag der Autoren, Frankfurt on the Main, representing Pina Bausch Foundation

The Rite of Spring

Rehearsal directors **Barbara Kaufmann, Julie Shanahan, Kenji Takagi**

With **Olivia Tarish Ancona, Pau Aran Gimeno, Emma Barrowman, Astrid Boons, Damiano Ottavio Bigi, Michael Carter, Moonsuk Choi, Lonor Clary, adaş Ermis, Silvia Farias Heredia, Jonathan Fredrickson, Scott Jennings, Milan Kampfer, Mariko Kida, Yosuke Kusano, Chen Wei Lee, Douglas Letheren, Raymond Liew Jin Pin, Chiara Mezzadri, Jan Mollmer, Blanca Noguero Ramrez, Breanna O'Mara, Yoann Rifosta, Azusa Seyama, Ekaterina Shushakova, Oleg Stepanov, Julian Stierle, Charlotte Virgile, Stephanie Troyak, Tsai-Wei Tien, Paul White, Simon Wolant, Chih-I Wu, Ophelia Young, Chih-Ming Yu, Tsai-Chin Yu**

Premiere—December 3, 1975, Opera House Wuppertal

Music rights: Boosey & Hawkes Bote & Bock GmbH, Berlin, for Hawkes & Son (London) Ltd.

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pina-bausch.de

PINA BAUSCH

She was born in 1940 in Solingen as Philippine Bausch; under her nickname Pina she was later to gain international standing from nearby Wuppertal with her dance theater. Her parents ran a restaurant in Solingen attached to a hotel where, along with her siblings, Pina helped out. She learned to observe people, above all the fundamental things which drive them. The atmosphere of her early childhood seems to find an echo later in her pieces; music is heard, people come and go, and talk of their yearning for happiness. Yet her early experience of the war is also reflected in the pieces, in sudden outbursts of panic, fear of an unnamed danger.

Having already danced in the Solingen children's ballet, at 14 Pina Bausch began studying dance with Kurt Jooss at the Folkwang School in Essen. Jooss was a significant proponent of pre- and post-war German modern dance which had freed itself from the shackles of classical ballet. In his teaching, however, Jooss sought to reconcile the free spirit of the dance revolutionaries with the fundamental rules of ballet. The young dance student Bausch thus acquired techniques for free creative expression as well as the command of a clear form. The proximity of the other arts taught at the Folkwang School—including opera, music, drama, sculpture, painting, photography, design—was also an important influence on her, reflected later in the form of a wholly open approach to the media in her work as a choreographer.

In 1958 Pina Bausch was awarded the Folkwang Leistungspreis and, armed with a grant from the Deutschen Akademischen Austauschdienst (German Academic Exchange Service: DAAD) she spent a year as "Special Student" at The Juilliard School of Music in New York. The city was seen as a dance mecca, where classical ballet was being reinvented thanks to George Balanchine and modern dance further developed. Pina Bausch's teachers included Antony Tudor, José Limón, dancers from Martha Graham's company, Alfredo Corvino, and Margret Craske. As a dancer she worked with Paul Taylor, Paul Sanasardo, and Donya Feuer. She



Portrait of Pina Bausch by Peggy Jarrell Kaplan, 1985

took every opportunity to see performances and absorbed all the various tendencies. Enthused by the diversity of cultural life in New York, she remained for another year. Now, however, she was obliged to finance her stay and found employment with Antony Tudor at the Metropolitan Opera Ballet. In her later work her affinity to opera and her respect for musical tradition was to play an equal role to, for instance, her love of jazz. The distinction between "serious" and "popular" music, still firmly upheld in Germany, was of no significance to her. All music was afforded the same value, as long as it expressed genuine emotions.

Two years after she had left for New York Kurt Jooss asked her to return to Essen. He had succeeded in reinvigorating the Folkwang Ballet, subsequently renamed the Folkwang Tanzstudio. Pina Bausch danced in works by Jooss, both old and new, as well as assisting him with choreography. As the Folkwang Tanzstudio needed new pieces, she began to choreograph independently and created works such as *Fragment* or *Im Wind der Zeit* (In the Wind of Time), for which she was awarded first prize at the International Choreographic Workshop of 1969 in Cologne. She created her first works in Wuppertal as guest choreographer, performed with members of the Folkwang Tanzstudio: *Aktionen für Tänzer* (Actions for Dancers) in 1971 and the *Tannhäuser Bacchanal* in 1972. In 1973 the director of the Wuppertal theaters Arno Wüstenhöfer appointed her head of the Wuppertal Ballet, which she soon renamed the Tanztheater Wuppertal.



The Rite of Spring, Photo: Maarten Vanden Abeele

The description *Tanztheater*, or dance theater, originally used by Rudolf von Laban in the 1920s, is a statement of intent; it stands for an emancipation from mere balletic routines and the complete freedom to choose one's means of expression, and Pina Bausch now developed several new genres in quick succession. With the two Gluck operas, *Iphigenia in Tauris* (1974) and *Orpheus and Eurydice* (1975), she created the first dance operas. In 1974, with *Ich bring dich um die Ecke* (I'll Do You In), she entered the frivolous world of popular songs, while *Komm, tanz mit mir* (Come Dance with Me) used old German folk songs and *Renate wandert aus* (Renate Emigrates) played on the clichés of operetta (both 1977). Her 1975 choreography for Igor Stravinsky's *Le Sacre du printemps* (The Rite of Spring) was to become a milestone; the emotional force and unmediated physicality of the piece became trademarks of her work. From Kurt Jooss she had learned "honesty and precision." Bausch demonstrated both these values, unleashing dramatic energy of a kind never seen before. In the early Wuppertal years this led to consternation among press and public. The confrontation with the true motives behind human movements was painful. To many people the grief and despair evoked in 1977's *Blaubart—Beim Anhören einer Tonbandaufnahme von Bela Bartóks Oper "Herzog Blaubarts Burg"* (Bluebeard. While listening to a tape recording of Bela Bartók's opera "Duke Bluebeard's Castle") in which passages of the music are repeated relentlessly, felt like torture.

But along with her talent for drama Pina Bausch also demonstrated a sense of humor right from the start, seen for instance in her Brecht/Weill double-bill *Die sieben Todsünden* (The Seven Deadly Sins) and *Fürchtet Euch nicht* (Don't Be Afraid) of 1976. The second part, collaged freely together, with both men and women wearing female clothes as Bausch plays with entrenched gender-role conventions, is both entertaining and funny.

In 1978 Pina Bausch changed her working methods. Invited by the director of the Bochum theater, Peter Zadek, to create her own version of Shakespeare's *Macbeth*, she found herself in a difficult situation. A large proportion of her

ensemble no longer wished to work with her as there was little conventional dancing in her pieces. She thus cast the Bochum guest performance with just four dancers, five actors, and a singer. With this cast she was unable to deploy choreographic steps and so began by asking her performers associative questions around the themes of the play. The result of this joint investigation was premiered on April 22, 1978 in Bochum under the lengthy title *Er nimmt sie an der Hand und führt sie in das Schloss, die andern folgen* (He takes her by the hand and leads her into the castle, the others follow) and was almost drowned out by the storm of protest from the audience. Yet in making this unusual move, Pina Bausch had finally found the form her work would take, its dream-like, poetic imagery and bodily language justifying the worldwide success she soon achieved. In taking people's essential emotions as its starting point—their fears and needs, wishes and desires—the *Tanztheater* Wuppertal was not only able to be understood throughout the world, it sparked an international choreographic revolution. The secret of this success may lie in the fact that Pina Bausch's dance theater risks taking an unflinching look at reality, yet at the same time invites us to dream. It takes the spectators' everyday lives seriously yet at the same time buoys up their hopes that everything can change for the better. For their part, they are required to take responsibility themselves. All the men and women in Pina Bausch's pieces can do is test out, with the utmost precision and honesty, what brings each and every one closer to happiness, and what pushes them further from it; they cannot offer a panacea. They always, however, leave their public in the certainty that—despite all its ups and downs—they will survive life.

In January 1980 Pina Bausch's long-term life partner Rolf Borzík died. In the early days his stage sets and costumes had largely shaped the appearance of dance theater. Following his death his work was continued by Peter Pabst (sets) and Marion Cito (costumes). The spaces created are poetic, with the outside often brought in, the stage expanded into a landscape. And the spaces are physical, affecting the dancers' movements. Water and rain allow the body to be seen through the clothes; earth makes every

movement a feat of strength; the dancers' steps are traced in a layer of fallen leaves. The spaces' variety ranges from 19th-century interiors to bare wooden boards of Japanese minimalism. The costumes too can be as elegant as they are absurd, from the refinement of evening dress to the childish delight in dressing up. Like the pieces themselves, stage sets and costumes reflect everyday life, yet continually exceed it, ascending into dream-like beauty and weightlessness. The humor and the beauty, often overlooked in the beginning, even when they lay in the apparently ugly, were gradually understood over the years. Slowly it became clear what dance theater was about—not provocation, but, in Pina Bausch's own words, "a space where we can encounter each other."

The worldwide development of dance theater resulted in many international co-productions for the Tanztheater Wuppertal: *Viktor, Palermo Palermo*, and *O Dido* in Italy; *Tanzabend II* (Dance Evening II) in Madrid; *Ein Trauerspiel* (A Tragedy) in Vienna; *Nur Du* (Only You) in Los Angeles; *Der Fensterputzer* (The Window Washer) in Hong Kong; *Masurca Fogo* in Lisbon; *Wiesenland* (Meadow Land) in Budapest; *Água* in Brazil; *Nefés* (Breath) in Istanbul; *Ten Chi* in Tokyo; *Rough Cut* in Seoul; *Bamboo Blues* in India; and *Vollmond*, the 2009 production in Chile.

The work, once controversial, eventually developed into a world theater, which can incorporate all cultural colorations and treats every person with the same respect. It is a theater that does not aim to preach, instead creating an elemental experience of life, which each spectator is invited to participate in along with the dancers. This global theater is generous, relaxed in its perception of the world, and thoroughly charming towards its audience. It invites them to make peace with life, and trust their courage to go on living and their own strength. A mediator between cultures, it is a messenger of freedom and mutual understanding. It is a theater which remains free of all ideology and dogma, viewing the world with as little prejudice as possible and acknowledging life—in all its facets. Out of the finds brought back from the journey which begins with each new piece, out of the many small

scenes and the many dancers—ever more over the years—a global image of enormous complexity is pieced together, full of surprising turns. The Tanztheater Wuppertal has no obligations other than to human beings and thus to a humanism which recognizes no borders.

Pina Bausch has been awarded many prizes and accolades for her work, including a Bessie Award in 1984, the German Dance Prize in 1995, the Berlin Theatre Prize in 1997, Japan's Praemium Imperiale in 1999, Monte Carlo's Nijinsky Prize, the Golden Mask in Moscow in 2005, and the Goethe Prize of the city of Frankfurt in 2008. In June 2007 she was presented with the Venice Biennale Golden Lion for her life's work and in November that year she was awarded the highly respected Kyoto Prize. In 1997 the German government honored her with the Order of Merit of the Federal Republic of Germany, and France with the title *Commandeur de l'Ordre des Arts et de Lettre* in 1991 and *Chevalier de la Légion d'Honneur* in 2003. Several universities have awarded her an honorary doctorate.

On June 30, 2009 Pina Bausch's life journey reached its end. She will be remembered as one of the most significant choreographers of the 20th century.

—Norbert Servos, translated by Steph Morris

ROLF BORZIK (set and costume design, to 1980) was born 1944 in Posnan and died 1980 in Essen. He studied design at the Folkwang School in Essen where he first met dancer and choreographer Pina Bausch, and from 1970 onwards they lived together. Three years later, when Pina Bausch was appointed head of dance at the Wuppertal theaters by director Arno Wüstenhöfer, Borzik began designing the sets and costumes until his untimely death. The spaces and clothes Borzik created were unusual—poetic, yet closely related to the everyday. He continually played with natural elements—water, earth—and his costumes seemed both lifted from daily life yet also elegant and opulent. His work opened up a whole new insight into dancing spaces and clothing, remaining influential for years after his death. For *The Rite of Spring*, Borzik ripped the stage





open, right back to the firewalls, and covered it with a thick layer of peat, making the dancers' moves more difficult. The men wore simple black trousers, their torsos naked; the women wore short diaphanous tunics. The composition's libretto is based on a legend from pagan Russia; its transportation to the present day is brutal, with a direct physical presence. The dancers do not indicate; they dance out of pure desperation as if their lives depend on it. This was different from anything previously seen on a dance stage. The evening demonstrated the two basic directions Borzik would take his scenography in the following years—on the one hand playing with elements of nature, on the other with references to everyday life.

Café Müller, mostly performed together with *The Rite of Spring*, was a very personal statement. Bausch and Borzik both appeared in the piece. While Pina danced like a sleepwalker through the coffee house furnished with round tables and old chairs, her eyes shut, her partner Rolf dragged the furniture out of her way at the last minute so that she did not hurt herself. One helps the other to realize their life's dreams, clearing obstacles out of the way.

Rolf Borzik died in January 1980 at the age of 36, but in the seven years he worked with Pina Bausch in Wuppertal he succeeded in giving dance theater an unmistakable face. He created sets which capture the chronology of the events on stage—countering their ephemerality and their transience. By the end of the performance the scene of events has been altered, just as, conversely, the dancers often carry traces of the sets' materials. The relationship between humans and objects becomes visible; it is possible to gain a sensual understanding and experience of humans in the concrete dimensions of time and space.

Following Borzik's death Marion Cito took over costume and Peter Pabst set design. They have continued to extend the trajectories of this imaginative work—exuberant and at the same time disciplined—into the future. Their creativity flows from the same wellspring.

—Norbert Servos, translated by Steph Morris

ADOLPHE BINDER is intendant and artistic director of Tanztheater Wuppertal Pina Bausch. From 2011 to 2016 she was artistic director of the Gothenburg Danskompani in Sweden, developing a new image for the company and curating a range of productions. Her work focuses on the creative conception and development of multi- and transdisciplinary works and programs. She has worked as curator, dramaturg, and creative producer. As former artistic director of the dance theater at Berlin's Komische Oper and dramaturg at the Deutsche Oper she has extensive experience in theater. She has been active across a range of stages, at festivals, arts publications, and colleges. Her artistic and journalistic involvement with organizations demonstrate the breadth of her interests, ranging from Schauspiel Hannover, FriedrichVerlag publishers, the cultural program of EXPO2000 and the Göteborg Opera, to the creative agencies artattack and BPB (which she founded). Over the last 20 years she has collaborated with diverse international artists from every genre. She has published various texts and a book on gender theory and theater. Binder has been on numerous German and international committees, juries, and networks for artists and producers, joint managing director of Dance Germany's lobbying network Ständige Konferenz Tanz, and has been a Goethe-Institut artistic research fellow.

TANZTHEATER WUPPERTAL PINA BAUSCH

For 36 years Pina Bausch was the creative nucleus of the Tanztheater Wuppertal. With her keen interest in human existence, an unbiased and constantly inquisitive eye, and impressive faith in her own aesthetic sensibility, together with her dancers and artistic collaborators she created a total of 44 pieces. Their poetry, powerful images, and ingenuity result from an examination of real life. This is seen particularly clearly in Bausch's working methods—asking her dancers simple, personal questions and using the answers, in the form of stories, movements or scenes, to create her pieces. Her feeling for authenticity was reflected in the stage sets of Peter Pabst and Rolf Borzik, in which elemental materials such as earth, grass, and water left visible marks on the movements and costumes of the dancers. The international co-productions



Asua Soyama and Scott Jennings in *Cafe Mizler*, Bo Lathola

were also the result of intensive research processes. Whether Italy, Japan, Brazil, Hong Kong, or Turkey, every country the company discovered on their extended residencies influenced the Tanztheater Wuppertal's pieces culturally and aesthetically.

When Pina Bausch took over the dance department of the Wuppertal Theatres at the start of the 1973/74 season, and abandoned classical ballet to create her particular form of interplay between dance, movement, speech, costume and sets, the scepticism from audiences and critics was enormous initially. The dance theater she developed was completely different from the ballet performed at the house until then. Right from the start the dancers exposed themselves as individual characters, revealing their stories by dancing, singing, talking, sometimes laughing and crying too. With individual scenes playfully sequenced, and calling up countless associations, the pieces approach their respective subjects using rich contrast and variety, with human relationships and altercations between the sexes frequently playing a big role. Thus Pina Bausch unleashed a revolution in performing arts which permanently altered the evolution of theater, of classical and modern dance, and influenced the work of a whole generation of choreographers.

Peter Pabst and Rolf Borzík created unforgettable sets, and the costumes of Rolf Borzík and Marion Cito rendered the dancers sensual, while Matthias Burkert and Andreas Eisenschneider created the rich musical collages for each piece—everyone involved began each time anew. Each production was virgin territory, as yet unshaped thematically and artistically. The fact that movement, language, sets, costume, music and light came together to form a coherent whole is due to the creative skills of all artists involved.

With her credo “finding a language for life,” Bausch did not only expand the expressive potential of dance to an unseen extent, she also fundamentally changed the artform itself. In this

sense her pieces also change—not only at every performance, but with every new casting. The fact that the majority of Pina Bausch's pieces are still performed, in Wuppertal and throughout the world during the many tours, is thanks not only to their thematic and aesthetic timelessness, but also to the long-term practice of passing them from one generation of dancers to the next. Now companies such as the Paris Opera Ballet and the Bavarian State Ballet have also performed a few of her works. Since Pina Bausch's death in 2009 her pieces have lived on in the dancers of the Tanztheater Wuppertal.

A particular challenge facing the international ensemble is to get a sense of “Pina's spirit” when recasting and reviving productions. Their members come from at least 18 different countries and range in age from 22 to 67—that too is undoubtedly unique. Around a third of the dancers, currently 36 in total, did not work with Pina Bausch.

Along with the company's dancers and creative collaborators, Adolphe Binder will maintain Pina Bausch's huge repertoire along with the partnerships formed through decades of touring, and lead the company into a dynamic future by bringing in contemporary choreographers and generating new works each year. The new leader sees Pina Bausch's work as characterized by “love of people, courage, interest in human depths and the ability to ask more questions than it answers.” And this is how Adolphe Binder wants to carry on into the future.

Continuing to bring the Tanztheater Wuppertal up to date through constant evolution is undoubtedly what Pina Bausch would have wished. In one of her rare speeches, she said, “the questioning never ends, and the search never ends. There is something endless about it, and that is the beautiful thing.”

—*Translated by Steph Morris*