

# 2018 BAM Next Wave Festival

**Brooklyn Academy of Music (BAM) announces 2018 Next Wave Festival, featuring 27 music, opera, theater, physical theater, dance, film/music, and performance art engagements, Oct 3—Dec 23**

**Bloomberg Philanthropies is the Season Sponsor**

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**May 21, 2018/Brooklyn, NY**—Joseph V. Melillo, executive producer of the Brooklyn Academy of Music (BAM), today announced programming for the 2018 Next Wave Festival. The festival runs from October 3 through December 23 and comprises music, opera, theater, physical theater, dance, film/music, and performance art engagements in the BAM Howard Gilman Opera House, BAM Harvey Theater, and BAM Fisher. This year’s festival will be the final Next Wave curated by Melillo; he will also program BAM’s 2019 Winter/Spring season before stepping down at the end of 2018 after 35 years of artistic leadership at BAM.

BAM Executive Producer Joseph V. Melillo said, “It is with immense pride and gratitude that I share the programming for my final BAM Next Wave Festival. The original Next Wave concept, envisioned by Harvey Lichtenstein, remains vital and dynamic. This year’s festival features works by local and global artists across artistic genres, with new work by artists including Ted Hearne, Sasha Waltz, and Michelle Dorrance; landmark revivals—including a new production of *Satyagraha*; the return of companies including Cheek by Jowl, Circa, SITI Company, and Wordless Music; as well as a number of BAM debuts. The season comprises a broad array of wondrous personal expression and unique artistic perspectives.”

BAM President Katy Clark said, “The Next Wave continually presents adventurous work of astounding breadth and quality. I’d like to pay tribute to and thank my colleague Joe Melillo, who has produced 35 unforgettable Next Wave seasons, introducing New Yorkers to artistic work that delights, questions, and introduces a range of ideas and experiences. I’d like to thank Bloomberg Philanthropies, our longtime season sponsor, who make our robust Next Wave programming possible, and all of our donors for their much appreciated support.”

2018 Next Wave Festival subscriptions are on sale June 19 (June 12 for BAM Members). Single tickets for all Next Wave Festival shows go on sale Aug 9 (Aug 2 for BAM Members). To purchase tickets visit [BAM.org](http://BAM.org) or contact BAM Ticket Services at 718.636.4100.

***Almadraba***  
Oscar Peñas

**World Premiere**

Lighting design by Lucrecia Briceño

**BAM Fisher** (Fishman Space) 321 Ashland Pl  
Oct 3—6 at 7:30pm  
Tickets: \$25

Jazz guitarist and composer Oscar Peñas allegorizes a cherished yet endangered cultural tradition in his piece, *Almadraba*—referring to the sustainable, elaborate Phoenician technique for trapping and catching Atlantic bluefin tuna mainly along the coast of Cádiz, Spain. Peñas' one hour suite depicts the phases of this trap fishing method by blending jazz and classical composition with additional flourishes inspired by Cuban and South American folk music. Peñas' usage of non-traditional instrumentation speaks to the technique's unique sonic environment and the rich historical significance in Iberian culture. In addition to a classical string quartet, the ensemble features Peñas on guitar(s), Marta Sánchez on piano, Pablo Aslan on bass, and Richie Barshay on drums and percussion. Astonishing images of the almadraba will be projected throughout the performance.

Guitarist and composer **Oscar Peñas** epitomizes a new wave of talented artists who are an integral part of New York's flourishing music scene. As a child he was classically trained in his native Barcelona before discovering jazz at the age of 17. After graduating cum laude from Berklee College of Music, he played numerous festivals and recorded two albums. He went on to earn a Master's in Jazz Performance from the New England Conservatory in 2007. Now based in Brooklyn, Peñas' jazz ensemble has released two self-produced albums and performed at numerous venues including the Kennedy Center, BAMcafé Live, Burlington Discover Jazz Festival, Habana Jazz Festival, Chicago's Old Town School of Folk Music, Washington D.C.'s Strathmore, the Philadelphia Museum of Art, the Barnes Foundation, Pittsburgh's Cabaret at Theatre Square, and in many New York clubs including Dizzy's Club Coca Cola, 55 Bar, Bar Next Door, Blue Note Jazz Club. Besides Peñas' work as a performer and educator, he has also played and/or recorded with vocalist Esperanza Spalding, trumpeter Jason Palmer, saxophonist Paquito D'Rivera, and pianist/accordionist Gil Goldstein. *Almadraba* marks his first classical-jazz suite and his fifth album that features legendary bassist Ron Carter.

For press information, contact Sarah Garvey at sgarvey@BAM.org or 718.724.8025.

***Humans***  
Circa

**US Premiere**

Created by Yaron Lifschitz with the Circa Ensemble  
Costume design by Libby McDonnell

**BAM Howard Gilman Opera House** (30 Lafayette Ave)  
Oct 3—6 at 7:30; Oct 7 at 3pm  
Tickets: \$35, 45, 65  
(Prices subject to change after Aug 1)

The Australian circus troupe Circa made a stunning BAM debut with *Opus* in the 2015 Next Wave Festival that was called “amazing,” “fearless yet poignantly vulnerable” by *The New York Times*. The company returns with *Humans*, an audience and critics’ hit at the 2017 Edinburgh Fringe Festival. Ten acrobats explore the physical limits of their bodies as they push themselves and their fellow members to the extreme. Combining Olympic-level gymnastic movements and hair-raising acrobatic tricks, they jump, somersault, stand on hand(s), toss each other in the air, balance on one another and on a trapeze, and twist their bodies in every direction—all on a bare stage.

Known for its blend of athleticism, stripped down acrobatics, poetry, and humor, **Circa** has earned an international reputation for originality and innovative aesthetics. Founded in 1987 in Australia under the name Rock and Roll Circus, the company took a radical turn in 2006 with the arrival of Artistic Director Yaron Lifschitz. Since then, the company, renamed Circa, has been at the frontier of new circus—creating powerful works of circus art that challenge, thrill, and delight. Featuring an ensemble of multi-skilled performers, Circa’s award-winning works have been seen in 39 countries across six continents.

For press information contact David Hsieh at [dhsieh@BAM.org](mailto:dhsieh@BAM.org) or 718.724.8027.

Commissioned by MA scène nationale–Pays de Montbéliard.

### ***The Bacchae***

By Euripides

Translation by Aaron Poochigian

Directed by Anne Bogart

Created and performed by SITI Company

### **New York Premiere**

Set and lighting design by Brian H Scott

Costume design by Eleni Kyriacou

Sound design by Darron L West

Composed by Erik Sanko

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

Oct 3—6 at 7:30pm, Oct 7 at 3pm

Tickets: \$30, 45, 65 (weekday); \$35, 50, 75 (weekend)

(Prices subject to change after Aug 1)

### **Master Class: Introduction to Suzuki & Viewpoints**

With SITI Company

Co-presented by BAM and Mark Morris Dance Group

Oct 10 at 12pm, Mark Morris Dance Center (3 Lafayette Ave)

Price: \$25

For theater artists, actors, dancers, performers, and directors

Visit [BAM.org/master-classes](http://BAM.org/master-classes) for more information and to register

### **Talk: On Fear and Governance**

With Anne Bogart and Monica Youn

In conversation with Corey Robin  
Co-presented by BAM and the Onassis Cultural Center New York  
Part of *Speaking Truth to Power*  
Oct 5 at 6pm, BAM Fisher Hillman Studio (321 Ashland Pl)  
Price: \$15; \$7.50 for BAM members

**Film: *Ran*** (1985) Dir. Akira Kurosawa  
Co-presented by BAM and the Onassis Cultural Center New York  
Part of *Speaking Truth to Power*  
Oct 1 at 7pm, BAM Rose Cinemas

Packed with striking scenes, frenzied emotion, and choral songs of great power and beauty, *The Bacchae* is considered to be one of Euripides' greatest surviving works. Dionysus, the god of wine, ritual madness, fertility, and theater, returns in disguise to his birthplace in Greece. As revenge for a personal slight, Dionysus plans to spread his cult among the people of Thebes. His adversary, King Pentheus, imprisons Dionysus in order to suppress his influence and the spreading disorder of his followers. This misguided attempt to thwart the will of a god leads to catastrophe for Pentheus and his entire family. With a new translation by Aaron Poochigian, Anne Bogart and her groundbreaking SITI Company present the play as a modern reminder: if we don't respect the inherent wildness of humanity, we may fall prey to the tyranny of excessive order or the frenzy of collective passion.

**Anne Bogart** is one of three co-artistic directors of SITI Company, which she founded with Japanese director Tadashi Suzuki in 1992. She is a professor at Columbia University where she runs the Graduate Directing Program. She and SITI have created about two dozen works, including *War of the Worlds* (2000 NWF); *Big Love* (2001 NWF); *bobrauschenbergamerica* (2003 NWF); *Hotel Cassiopeia* (2007 NWF); *Trojan Women (After Euripides)* (2012 NWF); *A Rite* (2013 NWF); and *Steel Hammer* (2015 NWF). She is the author of five books—*A Director Prepares*; *The Viewpoints Book*; *And Then, You Act*; *Conversations with Anne*; and *What's the Story*.

**SITI Company** is an ensemble-based theater company whose three ongoing components are the creation of new work, the training of young theater artists, and a commitment to international collaboration. SITI was founded to redefine and revitalize contemporary theater in the US through an emphasis on international cultural exchange and collaboration. Originally envisioned as a summer institute in Saratoga Springs, NY, SITI has expanded to encompass a year-round program based in New York City with a summer season in Saratoga. SITI believes that through the practice of collaboration, a group of artists working together over time can have a significant impact upon both contemporary theater and the world at large. Through performances, educational programs, and collaborations with other artists and thinkers, SITI Company continues to challenge the status quo, train to achieve artistic excellence in every aspect of work, and offer new ways of seeing and of being as both artists and global citizens.

For press information, contact Christian Barclay at [cbarclay@BAM.org](mailto:cbarclay@BAM.org) or 718.724.8044.

*The Bacchae* is part of *Speaking Truth to Power* Co-Presented by BAM and the Onassis Cultural Center New York.

This adaptation was commissioned by The J. Paul Getty Museum and first performed at the Getty Villa on September 5, 2018.

***The Ecstatic Music of Alice Coltrane***

**Alice Coltrane Turiyasangitananda: The Ashram Experience**

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

Oct 10 at 8pm

Tickets: \$30, 45, 65

(Prices subject to change after Aug 1)

Alice Coltrane was a jazz innovator who made a life of self-reinvention. She was a pianist before meeting husband and collaborator John Coltrane, to whom she was married for four years before his death in 1967. Bereavement led her to Indian spirituality and she became a devout practitioner of Vedanta, changed her name to Turiyasangitananda, and started an ashram in California. By then she had recorded more than a dozen records and was acclaimed for her work as a musician, composer, and bandleader. The sublime musical and spiritual legacy of Alice Coltrane Turiyasangitananda lives on in this special one-night engagement led by Surya Botofasina, who grew up on the ashram, and the Sai Anantam Ashram Singers. The evening features Turiyasangitananda's recently discovered ashram recordings of devotional songs, or *bhajans*, recorded between 1982 and 1995. Released by Luaka Bop last year under the name *The Ecstatic Music of Alice Coltrane Turiyasangitananda*, the music combines Indian chants and mantras, clapping, and gospel, with Turiyasangitananda's own inventive jazz harmonics, resulting in a meditative, unified sound.

Born in Detroit in 1937, **Alice Coltrane Turiyasangitananda** was an American jazz pianist, organist, harpist, singer, composer, swamini, and the wife of John Coltrane. Turiyasangitananda in Hindu means "Transcendental Lord's highest song of Bliss." She played organ during services at Mount Olive Baptist church by the age of nine. In the early 60s she began playing jazz professionally in Detroit with her own trio and as a duo with vibist Terry Pollard. Turiyasangitananda collaborated and performed with Kenny Clarke, Kenny Burrell, Ornette Coleman, Pharaoh Sanders, Charlie Haden, Roy Haynes, Jack DeJohnette, and Carlos Santana. In 1965 she replaced McCoy Tyner as pianist with the John Coltrane Quartet and continued to play and record with the band until Coltrane's death in 1967. Her interest in gospel, classical, and jazz led to the creation of her own innovative style. She became the founder and director of the Vedantic Center in 1975, and later established a spiritual community in the Santa Monica Mountains. Turiyasangitananda would orate discourses and play organ to lead the members in devotional song for Sunday services. Known to many as "Swamini," she left her physical form on January 12, 2007.

For press information, contact Sarah Garvey at [sgarvey@BAM.org](mailto:sgarvey@BAM.org) or 718.724.8025.

***Place***

Music by Ted Hearne

Libretto by Saul Williams and Ted Hearne

Directed by Patricia McGregor

**World Premiere**

Conducted by Ted Hearne

Scenic design by Tim Brown and Sanford Biggers

Video design by Tim Brown

Lighting design by Pablo Santiago  
Costume design by E.B. Brooks and Rachel Meyers

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

Oct 11—13 at 7:30pm; Oct 13 at 2pm

Tickets: \$30, 40, 50 (weekday); \$30, 45, 55 (weekend)

(Prices subject to change after Aug 1)

Ted Hearne—whose critically acclaimed works such as *Katrina Ballads* and *The Source* (2014 NWF) are inspired by events with national consequences—returns to BAM with a world premiere that draws on a very personal experience: his childhood in inner-city Chicago and the time he lived in Fort Greene between 2009 and 2014. He and another Brooklynite, poet Saul Williams, struck up a friendship. Their ongoing, wide-ranging conversations with co-creator Patricia McGregor became the text basis of *Place*, a modern-day oratorio that explores “place” in all its physical and metaphorical mutations: childhood memories, space, urban politics, gentrification, ownership, migration, and the American experience. An eclectic score with nods to classical, R&B, jazz, rock, experimental, and improvisation is performed by 18 instrumentals and six singers. It reflects the complicated issues raised by these probing artists and is theatricalized by McGregor.

**Ted Hearne** is a Los Angeles-based composer, singer, and bandleader noted for his “voracious curiosity” (*NewMusicBox*), “tough edge and wildness of spirit,” and “fresh and muscular” music (*The New York Times*), who “writes with...technical assurance and imaginative scope” (*San Francisco Chronicle*). *The New York Times* included *The Source* (2014 NWF) on its list of the best classical vocal performances of 2014, and (along with *The New Yorker* and *The Nation*) one of the best albums of 2015. *Law of Mosaics* for string orchestra was performed by the Chicago Symphony Orchestra and San Francisco Symphony and was named one of *The New Yorker's* most notable albums of 2014 by Alex Ross. Hearne performs with Philip White as the vocal-electronics duo R WE WHO R WE, belongs to the composer collective Sleeping Giant, and his most recent collaboration paired him with legendary musician Erykah Badu. Hearne is the recipient of the Gaudeamus Prize and the New Voices Residency from Boosey and Hawkes. He recently joined the composition faculty at the University of Southern California.

**Saul Williams** came to worldwide attention as a writer and performer with his debut film, *SLAM* (directed by Marc Levin), winning Sundance’s Grand Jury Prize and Cannes Camera D’Or in 1998 and introducing the world to the phenomenon of slam poetry. As a musician his albums, which have featured genre-bending collaborations with producers Rick Rubin and Trent Reznor, ushered in Brooklyn’s Afro-Punk movement. Williams has also collaborated with Swiss composer Thomas Kessler on two symphonies based on two books of his poems and has performed as a poet and performer in over 40 countries and hundreds of universities. In 2013 Williams became the first African-American to win best actor in the largest and oldest African film festival, FESPACO, in Ouagadougou, Burkina Faso for his work in the L’Etalon d’Or prize-winning film *TEY* (directed by Alain Gomis). He is currently working on a multimedia project in connection with his forthcoming graphic novel *MartyrLoserKing*.

**Patricia McGregor** is a director and writer from St. Croix, US Virgin Islands. She has twice been profiled by *The New York Times* for her work. Recent credits include the world premiere of *Lights Out: Nat “King” Cole* (People’s Light), *Skeleton Crew* (Studio Theater), world premiere of *Good Grief* (Center Theater Group), *Measure for Measure* (The Old Globe), *The Parchman*

*Hour* (Guthrie Theater), *Hamlet* (The Public Theater), *Ugly Lies the Bone* (Roundabout Theatre Company), *brownsville song (b-side for tray)* (Lincoln Center Theater), world premiere of *Stagger Lee* (Dallas Theater Center), and world premiere of *Hurt Village* (Signature Theatre Company). Her other credits include tour consultant for J Cole World Tour, *A Raisin in the Sun*, *The Winter's Tale*, *Spunk*, *Becky Shaw*, *Adoration of the Old Woman*, *Blood Dazzler*, *Holding It Down*, *Four Electric Ghosts*, *Nothing Personal*, and *The House That Will Not Stand*. For several years she has directed *The 24 Hour Plays on Broadway*. McGregor is part of the Usual Suspect program at New York Theatre Workshop, a co-founder of Angela's Pulse, and a Paul & Daisy Soros Fellow at Yale School of Drama, where she also served as artistic director of the Yale Cabaret.

For press information, contact David Hsieh at [dhsieh@BAM.org](mailto:dhsieh@BAM.org) or 718.724.8027.

Co-produced by Beth Morrison Projects and LA Phil.

Co-commissioned by the LA Phil, Beth Morrison Projects, and Barbican Centre, Lynn Loacker and Elizabeth & Justus Schlichting with additional commissioning support from Sue Bienkowski, Nancy & Barry Sanders and the Francis Goelet Charitable Lead Trusts.

## **Trisha Brown Dance Company**

**BAM Fisher** (Fishman Space) 321 Ashland Place

Oct 10—13 at 7:30pm; Oct 13 at 2pm

Tickets: \$25

### **Master Class: Trisha Brown Dance Company**

With Cecily Campbell

Co-presented by BAM and Mark Morris Dance Group

Oct 5 at 10am, Mark Morris Dance Center (3 Lafayette Ave)

Price: \$25

Visit [BAM.org/master-classes](http://BAM.org/master-classes) for more information and to register

### **Discussion: *Then and Now: Ballet, Working Title, Pamplona Stones***

With Carolyn Lucas, Joseph V. Melillo, Jodi Melnick, Sharon Lehner and Susan Yung

Oct 12 at 6:30pm, Free

BAM Fisher Lower Lobby (321 Ashland Pl)

The groundbreaking artistry of the late choreographer Trisha Brown is explored in an intimate evening of three early repertory works. *Ballet* (1968), a piece for a solo dancer, is one of Brown's first experiments with rope walking (it was created two years before the iconic work *Man Walking Down the Side of a Building*). *Working Title* (1984), another of Brown's early explorations of suspended bodies features eight dancers—with composer Peter Zummo performing his original score (the piece was a precursor to 1985's *Lateral Pass*). *Pamplona Stones* (1974) is a duet with dialogue for two women.

**Trisha Brown** (artistic director and choreographer, 1936–2017) was born and raised in Aberdeen, WA. She graduated from Mills College in 1958, studied with Anna Halprin and taught at Reed College in Portland before moving to New York City in 1961. Instantly immersed in what was to become the post-modern phenomenon of Judson Dance Theater, her movement



investigations found the extraordinary in the everyday and challenged existing perceptions of what constituted performance. In 1970, Brown formed her company and made the groundbreaking work, *Man Walking Down the Side of a Building*, one of many site-specific works created in, around, and hovering over the streets and buildings of her SoHo neighborhood. Her first of many collaborations with Robert Rauschenberg, *Glacial Decoy*, premiered in 1979, followed by *Set and Reset* in 1983 with original music by Laurie Anderson. Brown created nearly 100 dance works, including several operas. Also recognized as a visual artist, her drawings have been exhibited in group and solo exhibitions including Documenta 12 in Kassel, Germany, MoMA in New York, and Walker Art Center in Minneapolis.

Brown was the first woman choreographer to receive the MacArthur Foundation Fellowship. Other honors included the Brandeis University's Creative Arts Medal in Dance, two John Simon Guggenheim Fellowships, a New York State Governor's Arts Award, and the National Medal of Arts. Brown was named a Chevalier dans l'Ordre des Arts et des Lettres by the government of France in 1988, elevated to Officier in 2000 and to Commandeur in 2004. She served on the National Council on the Arts from 1994 to 1997. Brown was honored with the prestigious Dorothy and Lillian Gish Prize for making an "outstanding contribution to the beauty of the world and to mankind's enjoyment and understanding of life." In 2013, she was honored with the *BOMB* Magazine Award, and received the 2015 Honors Award given by Dance/USA.

For press information, contact Sandy Sawotka at [ssawotka@BAM.org](mailto:ssawotka@BAM.org) or 718.636.4190.

## ***Measure for Measure***

## **New York Premiere**

By William Shakespeare  
Pushkin Theatre / Cheek by Jowl  
Declan Donnellan and Nick Ormerod

Directed by Declan Donnellan  
Designed by Nick Ormerod  
Lighting designer Sergey Skornetskiy  
Music composed by Pavel Akimkin  
Choreography by Irina Kashuba

**BAM Harvey Theater** (651 Fulton Street)  
Oct 16—20 at 7:30pm, Oct 21 at 3pm  
Tickets: \$35, 65, 95 (weekday); \$35, 75, 105 (weekend)  
(Prices subject to change after Aug 1)

In Russian with English titles

## **Talk: *On Confronting Silence***

With Masha Gessen and Aja Monet  
In conversation with Amanda Foreman  
Co-presented by BAM and the Onassis Cultural Center New York  
Part of *Speaking Truth to Power*  
Oct 20 at 6pm, BAM Fisher Hillman Studio (321 Ashland Pl)

Price: \$15; \$7.50 for BAM members

**Film: *The Arbor*** (2011), Dir. Clio Barnard  
Co-presented by BAM and the Onassis Cultural Center New York  
Part of *Speaking Truth to Power*

Oct 15 at 7pm, BAM Rose Cinemas

Cheek by Jowl, among Europe's most influential theater companies, produces an "electrifyingly intense" (*The Times*, UK), and "punch-to-the-guts" (*The Telegraph*, UK) *Measure for Measure* in its debut partnership with Pushkin Theatre, one of the most respected theaters in Moscow. This modern-dress production, directed and designed by Cheek by Jowl co-artistic directors Declan Donnellan and Nick Ormerod, hurtles through Shakespeare's text at breakneck speed. Their Russian ensemble consider the timeless questions of authority, justice, and love in Vienna. The *Chicago Tribune* praised the production as "one of the clearest and most involving pieces of theatrical storytelling on a Chicago stage at this moment."

**Cheek by Jowl** was founded by Nick Ormerod and Declan Donnellan in 1981 and performs around the world in three languages: English, French, and Russian. The company won the Laurence Olivier Award for Most Promising Newcomer in its first season and has received many Oliviers since then. In 1990, *The Independent* declared, "If there is one company to have influenced British theatre in the 1980s, it is Cheek by Jowl." Starting with *As You Like It* in the 1994 Next Wave Festival, the company has brought nine acclaimed productions to BAM, including *The Duchess of Malfi* (1995 NWF), *Much Ado About Nothing* (1998 Winter Spring), *Othello* 2004 NWF), *Cymbeline* (2007 WS), *Macbeth* (2011 WS), *'Tis Pity She's a Whore* (2012 WS), and *The Winter's Tale* (2016 NWF).

The **Pushkin Theatre** is a leading Moscow repertory theater. It was founded by the legendary Russian director Alexander Tairov in 1914 in a building reconstructed to meet Tairov's needs. In 1950 the theater changed its name to the Pushkin Theatre. Appointed in 2010, Evgeny Pisarev is its current artistic director. Prior to his appointment he had worked regularly at the theater as director from 1996 and as actor in the company beginning in 1993.

For press information, contact Sarah Garvey at [sgarvey@BAM.org](mailto:sgarvey@BAM.org) or 718.724.8025.

Produced by Cheek by Jowl and the Pushkin Theatre, Moscow in a co-production with the Barbican, London; Les Gémeaux/Sceaux/Scène Nationale; Centro Dramático Nacional, Madrid (INAEM).

**JACK &**  
Kaneza Schaal  
In collaboration with Cornell Alston and Christopher Myers

**New York Premiere**

Design and text by Christopher Myers  
Sound by Rucyl Mills

**BAM Fisher** (Fishman Space) 321 Ashland Pl  
Oct 17—20 at 7:30pm

Tickets: \$25

**JACK & Post-Show Cake Reception and Discussion**

With Kaneza Schaal, Cornell Alston, and company

Oct 17—20, post-show

BAM Fisher Lower Lobby

Free

**Master Class: Kaneza Schaal**

Co-presented by BAM and Mark Morris Dance Group

Oct 9 at 10am, Mark Morris Dance Center (3 Lafayette Ave)

For theater makers of all experience levels

Price: \$25

Visit [BAM.org/master-classes](http://BAM.org/master-classes) for more information and to register

In her mainstage BAM debut, theater artist Kaneza Schaal explores re-entry to society after prison and how internal life is rebuilt after trauma. *JACK &* stars Cornell Alston, whom Schaal first saw perform in the title role of August Wilson's *Ma Rainey's Black Bottom* at the all-male Fishkill Correctional Facility, while he was serving 33 years. In considering the toll of time in prison, the production focuses on the measure of inner life and dreaming given to the state. Schaal weaves together wide-ranging material including the aspirational class stories of 1950's sitcoms like *The Honeymooners* and *Amos & Andy*; minimalist paintings by artists such as Agnes Martin and Ellen Gallagher; John Canoe traditions; and entering-society ceremonies like Cotillion Balls to create the portrait of a dream interrupted and resumed.

**Kaneza Schaal** is a New York City-based artist rooted in the downtown experimental theater community. Her recent work *GO FORTH* premiered at Performance Space 122, then showed at the Genocide Memorial Amphitheater in Kigali, Rwanda; Lower Manhattan Cultural Council's River-to-River Festival; Contemporary Arts Center New Orleans; Cairo International Contemporary Theater Festival in Egypt; and Wesleyan University. Schaal received a 2017 MAP Fund award, a 2016 Creative Capital Award, and is the Aetna New Voices Fellow at Hartford Stage. *JACK &* was co-commissioned by the Walker Arts Center, REDCAT, On The Boards, PICA, and the Center for Contemporary Art Cincinnati with support from the National Performance Network and NEFA National Theater Project. This spring, her new piece, *CARTOGRAPHY*, will be workshopped through New Victory Theater Lab, NYU Abu Dhabi, and The Kennedy Center. Schaal's work has been supported by Baryshnikov Arts Center, Performance Space 122, Lower Manhattan Cultural Council, Nathan Cummings Foundation, Foundation for Contemporary Arts, Theater Communications Group, and a Princess Grace George C. Wolfe Award. Her work with The Wooster Group, Elevator Repair Service, Richard Maxwell/New York City Players, Claude Wampler, Jim Findlay, Lars Jan, New York City Opera, and Dean Moss has brought her to venues across the globe including Centre Pompidou, the Royal Lyceum Theater in Edinburgh, REDCAT, Whitney Museum, MoMA, The Kitchen, St. Ann's Warehouse and BAM (as a performer in *Powder Her Face* in 2013).

**Cornell Alston** is a long-time member of Rehabilitation Through the Arts (RTA), a non-profit organization that uses the arts to teach life skills to men and women both inside and outside of state correctional facilities. Alston is the community outreach coordinator for RTA. He also leads the Youth Empowerment Through the Arts Initiative, which RTA launched in Queens, NY in January 2014. Alston has been a theater artist for over 20 years. He worked as a performer and collaborator with Kaneza Schaal on *Please, Bury Me* at the Baryshnikov Arts Center and *GO FORTH* during a Performance Space 122 RAMP residency. Other highlights of his performance

career include *One Flew Over the Cuckoo's Nest*, *12 Angry Men*, and playing the title role in August Wilson's *Ma Rainey's Black Bottom*.

**Christopher Myers** is an artist and writer who lives in New York. While he is widely acclaimed for his work with literature for young people, he is also an accomplished fine artist who has lectured and exhibited internationally. His practice can be divided into two categories, interventions in historical narratives and work crafted with artisans from around the globe. Christopher's work has been exhibited at PS1/MoMA, and included as part of Greater New York, the Art Institute of Chicago, the Prospect Biennial in New Orleans and Contrasts Gallery in Shanghai. Myers has curated shows in Vietnam, designed theater that has travelled from PS122 in NYC to the Genocide Memorial Theater in Kigali, Rwanda, and collaborated with Hank Willis Thomas on a short film *Am I Going Too Fast* which premiered at Sundance. Myers participated in the Whitney Independent Studio Program. He has written essays that have been published by the *New York Times* and he is currently working on a book comparing global censorship methodologies.

For press information, contact Christian Barclay at [cbarclay@BAM.org](mailto:cbarclay@BAM.org) or 718.724.8044.

### ***Everywhere All the Time***

### **New York Premiere**

Seán Curran Company and Third Coast Percussion

#### ***Abstract Concrete***

Music by Third Coast Percussion and David Skidmore

#### ***Everywhere All the Time***

Music by Donnacha Dennehy

Choreography and direction by Seán Curran

Set design by Diana Balmori

Lighting design by Robert Wierzel

Visual design by Mark Randall

Costume design by Liz Prince

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

Oct 24—27 at 7:30pm

Tickets: \$25, 35, 45 (weekday); \$25, 35, 50 (weekend)

(Prices subject to change after Aug 1)

Seán Curran Company celebrates its 20th anniversary with an evening of dance performed with live music by Grammy award-winning ensemble Third Coast Percussion. Returning to BAM after *Dream'd in a Dream*, the company's Next Wave debut in 2015 with Kyrgyz folk group Ustatshakirt Plus, Curran and nine dancers look back at the company's history by reimagining its signature work *Abstract Concrete* (2000), and look forward by continuing to investigate humans' essential yet conflicted relationships with each other in the New York premiere of *Everywhere All the Time* (2018).

The company's 30th original work, *Everywhere All the Time* features costumes by Liz Prince, set design by the late Diana Balmori, a renowned landscape architect, and music by celebrated Irish composer Donnacha Dennehy. Dennehy's inventive percussion score incorporates clear tubing that manipulates and stretches the sound of the instruments to create a sonic tableau with bombastic thunder, roaring ocean waves, and delicate rain drops. Completing this earthly atmosphere are Balmori's organic set pieces—five translucent, stretched screens made of branch-shaped profiles that interplay with the dramatic light and visual affects by Robert Wierzel and Mark Randall. First performed at Central Park SummerStage in 2000, *Abstract Concrete* is reimagined with original music by Third Coast Percussion and ensemble member David Skidmore.

**Seán Curran Company** has toured to over 100 venues in the US, Europe, and Asia and has been presented in New York City seasons at Brooklyn Academy of Music, Dance Theater Workshop, Joyce Theater, Dance New Amsterdam, Guggenheim Museum, New Victory Theater, 92nd Street Y/Harkness Dance Project, Danspace Project, Symphony Space, Central Park Summerstage and Celebrate Brooklyn. Accompanying performance engagements, the company holds classes in dance technique, composition, improvisation, and body percussion, along with Q&As, lecture demonstrations, and gender learning workshops. In a career spanning 30 years, Bessie-winning choreographer and director **Seán Curran** has earned awards from the National Endowment for the Arts, Graham Foundation, Harkness Foundation for Dance, and many others. In addition to work for his own company, Curran is a sought-after choreographer for opera and theater and serves as the Chair of the Dance Department at New York University.

Hailed by *The New Yorker* as “vibrant” and “superb,” **Third Coast Percussion (TCP)** explores and expands the extraordinary sonic possibilities of the percussion repertoire. Founded in 2005, the group was awarded a 2017 Best Chamber Music/Small Ensemble Performance Grammy for their recording of Steve Reich's works (the first time a percussion ensemble has been awarded in this category). TCP has performed in the U.S., Canada, Germany, Italy, the Netherlands, and Poland, at venues ranging from concert halls at the Metropolitan Museum of Art and De Doelen to clubs and alternative performance spaces such as New York's Le Poisson Rouge and the National Gallery's West Garden Court. The ensemble has commissioned works by Donnacha Dennehy, Glenn Kotche, Lei Liang, Gavin Bryars, Christopher Cerrone, Timo Andres, Marcos Balter, Ted Hearne, and Augusta Read Thomas.

Commissioned by BAM and the University of Alabama at Birmingham's Alys Stephens Performing Arts Center

For press information, contact Sarah Garvey at [sgarvey@BAM.org](mailto:sgarvey@BAM.org) or 718.724.8025.

### ***Watermill***

By Jerome Robbins

Re-imagined by Luca Veggetti

Music by Teiji Ito

**BAM Fisher** (Fishman Space) 321 Ashland Pl

Oct 24—27

Tickets: \$25

Then and Now: *Watermill*

A pre-show discussion with Sharon Lehner, Joseph V. Melillo, and Luca Veggetti

Oct 25 at 6:30pm

BAM Fisher Lower Lobby

Free

A meditative ballet that explores the nature of time and perception, *Watermill* was created during renowned choreographer-director Jerome Robbins' most experimental period. The unique work has been rarely staged since its premiere performance by New York City Ballet in 1972. BAM presents this Noh-inspired piece, which Robbins called "poetic theater," as part of the Jerome Robbins Centennial Celebration.

Director/choreographer Luca Veggetti's newly conceived production includes the original Teiji Ito score featuring Japanese instrumentation—including the shakuhachi, a 13<sup>th</sup>-century bamboo flute played by Buddhist monks. With Asian religious and theatrical influences, the contemplative music evokes the cycles of nature, the seasons, and moons. The piece is set on 18 dancers who portray adolescents on a barren beach in Watermill, Long Island. Within this dream landscape, one young man looks back on scenes from his life. Robbins' interest in Noh theater is reflected in the piece's ritualistic content, slow and stylized gestures, and the appearance of a demonic character. The central and intimate configuration of the BAM Fishman Space will engender a new vision and perception of this unique piece of dance theater.

**Jerome Robbins** is world renowned for his work as a choreographer of ballets as well as his work as a director and choreographer in theater, movies, and television. His Broadway shows include *On the Town*, *Billion Dollar Baby*, *High Button Shoes*, *West Side Story*, *The King and I*, *Gypsy*, *Peter Pan*, *Miss Liberty*, *Call Me Madam*, and *Fiddler on the Roof*. His last Broadway production in 1989, *Jerome Robbins' Broadway*, won six Tony Awards including best musical and best director. Among the more than 60 ballets he created are *Fancy Free*, *Afternoon of a Faun*, *The Concert*, *Dances at a Gathering*, *In the Night*, *In G Major*, *Other Dances*, *Glass Pieces*, and *Ives, Songs*, which are in the repertoires of New York City Ballet and other major dance companies throughout the world. His last ballets include *A Suite of Dances* created for Mikhail Baryshnikov (1994), *2 & 3 Part Inventions* (1994), *West Side Story Suite* (1995), and *Brandenburg* (1996). In addition to two Academy Awards for the film *West Side Story*, Robbins received four Tony Awards, five Donaldson Awards, two Emmy Awards, the Screen Directors' Guild Award, and the New York Drama Critics Circle Award. He was a 1981 Kennedy Center Honors Recipient and was awarded the French Chevalier in l'Ordre National de la Legion d'Honneur. Robbins died in 1998.

**Luca Veggetti** (choreographer/stage director) was born in Bologna, Italy in 1963 and trained at La Scala in Milan. Veggetti began his career as a choreographer and stage director in 1990. Turning his interests toward contemporary music, experimental forms, and new technologies, he has collaborated with some of today's most important ensembles and composers including Toshio Hosokawa and Kaija Saariaho. Veggetti's work has been produced and presented by leading theaters, companies, and museums around the world including at the Drawing Center, Works & Process at the Guggenheim, the Metropolitan Museum of Art, and La Cité de la Musique in Paris. Notable productions include Iannis Xenakis' *Oresteia* and Kaija Saariaho's *Maa* at the Miller Theater in co-production with the Guggenheim's Works & Process series, creations for the Martha Graham Dance Company, *NOTATIONOTATIONS* for the Drawing Center, Toshio Hosokawa's operas *Hanjo* at Tokyo's Suntory Hall, *The Raven* for the first New

York Philharmonic Biennial, *Vision of Lear* in Hiroshima, Kaija Saariaho's *The Tempest Songbook* for Gotham Chamber Orchestra with the Martha Graham Dance Company at the Metropolitan Museum of Art, the performance/video installation *Scenario* conceived for the spaces of MART at Oriente Occidente Festival in Italy, and the recent *Left-Right-Left*, a co-production by the Japan Society in New York and the Yokohama Noh Theater.

For press information, contact Sandy Sawotka at [ssawotka@BAM.org](mailto:ssawotka@BAM.org) or 718.636.4190.

This presentation of *Watermill* is supported by the BAM Harvey Fund.

## ***Espæce***

A piece by Aurélien Bory  
Compagnie 111

## **New York Premiere**

Conception, scenography, and direction by Aurélien Bory  
In collaboration with Taïcy Fadel  
Lighting design by Arno Veyrat  
Music by Joan Cambon  
Set design by Pierre Dequivre  
Costumes by Sylvie Marcucci and Manuela Agnesini

**BAM Howard Gilman Opera House** (30 Lafayette Ave)  
Oct 25—27 at 7:30pm  
Tickets: \$25, 35, 45, 60 (weekday); \$30, 40, 50, 65 (weekend)

“In roaming through Perec’s book, [*Espèces d’espaces (Species of Spaces)*], in a way I am executing a program. I start with the first sentence: ‘The purpose of this book is not the void exactly, but rather what is round about or inside it.’ And I apply it to the void of the stage.”  
—Aurélien Bory

Aurélien Bory and Compagnie 111 return to BAM with *Espæce*, inspired by the life and work of the French writer Georges Perec—in particular, his essay collection *Species of Spaces*. The book contemplates the many ways in which we occupy the space around us, homing in on the extraordinary ordinariness of everyday life. Bory applies this keen eye to the stage itself, exploring its dimensions, machinery, and infinite narrative possibilities. Featuring his signature gigantic, mobile set, the work is performed by actor Olivier Martin Salvan, opera singer Claire Leffiliâtre, and three acrobatic dancers.

**Aurélien Bory** is the founder of Compagnie 111 which is based in Toulouse, France. He develops shows that cross genre lines in the performing arts (theater, circus, dance, visual arts, music). He first drew international attention with *Plan B* (2003) and *Plus ou moins l’infini* (2005), both collaborations with Phil Soltanoff. He has since created *Azimuth* (2013 at Grand Théâtre de Provence in Aix-en-Provence), *Plexus* (2012, Théâtre Vidy-Lausanne), *Géométrie de caoutchouc* (2011, Le Grand T, Nantes), and *Sans objet* (2009, Théâtre national de Toulouse Midi-Pyrénées and 2012 NWF). In 2007 he created *Les sept planches de la ruse* (2008 NWF)

with artists from Dalian, China. With a deep love for dance, Bory also collaborated with Pierre Rigal in *Erection* (2003) and *Arrêts de jeu* (2006) and created *aSH* for the dancer Shantala Shivalingappa in June 2018. Bory's aesthetic is inspired by his interest in science. His works are driven by the exploration of space and ingenious creation of scenography. Bory received Créateur sans frontières (Creator Without Borders) award in 2008. *Questcequetudeviens?* was nominated for the best new dance production of the Olivier Awards in 2014. He received the International Applause Joan German Schroeder of FAD Sebastià Gasch Awards in Barcelona for *Plexus*. He was last at BAM with *Plexus* (2016 NWF).

For press information, contact Christian Barclay at [cbarclay@BAM.org](mailto:cbarclay@BAM.org) or 718.724.8044.

Produced by Compagnie 111 – Aurélien Bory

Co-produced by Festival d'Avignon, TNT – Théâtre national de Toulouse, Le Grand T théâtre de Loire-Atlantique – Nantes, Le théâtre de l'Archipel scène nationale de Perpignan, Théâtre de la Ville – Paris, Maison des Arts de Créteil.

Compagnie 111 – Aurélien Bory is under funding agreement with Ministère de la Culture et de la Communication - Direction Régionale des Affaires Culturelles de Occitanie / Pyrénées - Méditerranée, Région Occitanie / Pyrénées - Méditerranée, Ville de Toulouse, Conseil Départemental de la Haute-Garonne.

## ***I hunger for you***

Kimberly Bartosik / daela

## **New York Premiere**

Choreography and Direction by Kimberly Bartosik

Lighting design by Roderick Murray

Music by Sivan Jacobovitz, with arrangement by Kimberly Bartosik

**BAM Fisher** (Fishman Space) 321 Ashland Pl

Oct 31—Nov 3 at 7:30pm

Tickets: \$25

### **Master Class: *The Palpable Space in Between***

With Kimberly Bartosik

Co-presented by BAM and Mark Morris Dance Group

Oct 26 at 12pm, Mark Morris Dance Center (3 Lafayette Ave)

Price: \$25

Visit [BAM.org/master-classes](http://BAM.org/master-classes) for more information and to register

### ***I hunger for you* Post-Show Discussion**

With Kimberly Bartosik and members of the company

Nov 2, post-show

BAM Fisher Lower Lobby

Free

A new evening-length work for five dancers, Kimberly Bartosik's *I hunger for you* focuses on the need for faith and the desire for transformation. Set in a starkly beautiful environment defined by light and its absence (created by Bartosik's longtime lighting designer Roderick Murray), the



piece looks deeply into the impulse to lose oneself in ecstasy, ritual, and desire—riding an edge between barely controlled abandon and vibrating stillness. *I hunger for you* speaks to Bartosik's own examination of radical collective practices, in which compassion and brutality co-exist. The cast of *I hunger for you* will include Christian Allen, Dylan Crossman, Joanna Kotze, Burr Johnson, and Lindsey Jones.

**Kimberly Bartosik's** work has been presented by Wexner Center for the Arts, New York Live Arts, Dance Place, American Dance Festival, American Realness, Gibney Dance, Abrons Art Center, The Yard, MASS MoCA/Jacob's Pillow, Danspace Project, Mount Tremper Arts, Artdanthe Festival, FIAF's *Crossing the Line*, Festival Rencontres Chorégraphique Internationales de Seine-Saint Denis, The Kitchen, and La MaMa. In 2017, she received MAP Fund and NEFA NDP Production Grants toward development and performances of *I hunger for you* at BAM's 2018 Next Wave Festival and LUMBERYARD Contemporary Performing Arts Center (as one of two artists in the inaugural year of the BAM/LUMBERYARD partnership). She has also received support from Jerome Foundation; FUSED (French-US Exchange in Dance), Mid-Atlantic Arts Foundation; NYFA; American Dance Abroad; New Music USA; and Foundation for Contemporary Arts. Bartosik is a 2017—19 New York Live Arts Live Feed Residency Artist and a 2017 Dancing Laboratory Residency Artist at the National Center for Choreography at the University of Akron. Bartosik was a 2017 Bogliasco Foundation Fellow; a 2015 Merce Cunningham Fellow; and a 2016 Gibney Dance DiP Residence Artist. She received a Bessie Award for exceptional artistry as a member of the Merce Cunningham Dance Company.

For press information, contact Sandy Sawotka at [ssawotka@BAM.org](mailto:ssawotka@BAM.org) or 718.636.4190.

Commissioned by BAM and LUMBERYARD Contemporary Performing Arts Center.

## **Satyagraha**

## **US Premiere**

An opera in three acts by Philip Glass

Folkoperan / Cirkus Cirkör

Libretto by Constance De Jong adapted from the *Bhagavad Gita*

Directed by Tilde Björfors

Conducted by Matthew Wood

Music arranged by Anders Högstedt

Set design by Tilde Björfors and Dan Potra

Costume design by Dan Potra

Lighting design by Patrik Bogårdh

Video design by Visual Relief

Masks and wigs by Therésia Frisk

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

Oct 31—Nov 1 at 7:30pm; Nov 4 at 3pm

Tickets: \$30, 60, 80, 105 (weekday); \$35, 65, 85, 115 (weekend)

(Prices subject to change after Aug 1)

## **Talk: *On the Force of Truth***

With asha bandele, Tilde Björfors, and Anand Giridharadas

In conversation with Charles W. Mills  
Co-presented by BAM and the Onassis Cultural Center New York  
Part of *Speaking Truth to Power*  
Nov 1 at 6pm, BAM Fisher Hillman Studio (321 Ashland Pl)  
Price: \$15; \$7.50 for BAM members

**Film: *Whose Streets?*** (2017) Dirs. Sabaah Folyan and Damon Davis  
Co-presented by BAM and the Onassis Cultural Center New York  
Oct 29 at 7pm, BAM Rose Cinemas

*Satyagraha*, one of Philip Glass' most humane and mysterious works, was first seen on a New York City stage at BAM's Next Wave Series in 1981. This opera about Mahatma Gandhi's time in South Africa, during which he developed his nonviolent resistance philosophy, *Satyagraha* (insistence on truth) receives a well-deserved homecoming at BAM in a radically different production. A collaboration between the Swedish Folkoperan and the circus group Cirkus Cirkör, this *Satyagraha* puts singers (soloists and chorus), instrumentalists (reduced to 21 by Anders Högstedt), and acrobats all on stage as one community. Balls of yarn serve as the visual unifier and the symbol of India's independence, (a concept Gandhi himself promoted). Although Folkoperan usually performs in Swedish to facilitate its audience's understanding of the text, at BAM the opera will be performed in its original Sanskrit as Glass intended.

**Folkoperan** is a small opera house in Stockholm driven by the determination to develop the art of opera through new expressions and unexpected interfaces. The founders of Folkoperan had a vision of making opera intimate and accessible for everyone—a vision Folkoperan has been nurturing, exploring, and developing since 1976. It is passionate about bringing opera to a wider audience irrespective of age, background, or experience. Folkoperan's productions of *Don Carlos* and *Carmen* were seen at BAM in 1996 and 2000, respectively.

**Cirkus Cirkör** formed in 1995 when Tilde Björfors and a few Paris-based artists fell in love with the possibilities that the contemporary circus offered. They decided to stop dreaming big and living small and instead gave their all to realize their dreams. Twenty years later Cirkus Cirkör has performed all over the world and many young people have taken part in their training and education programs. A Cirkus Cirkör performance is typically big-hearted, chaotic, and colorful with an optimistic sense of potential in the face of adversity. Cirkus Cirkör has performed at BAM with *Inside Out* (2009 NWF), *Wear it Like a Crown* (2012 WS), and *Limits* (2017 WS), all directed by Artistic Director Tilde Björfors.

For press information, contact David Hsieh at [dhsieh@BAM.org](mailto:dhsieh@BAM.org) or 718.724.8027.

### ***Kreatur***

Sasha Waltz & Guests

Directed and choreographed by Sasha Waltz

Costume design by Iris van Herpen

Sound design by Soundwalk Collective

Lighting design by Urs Schönebaum

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

### **US Premiere**

Nov 1—3 at 7:30pm

Tickets: \$25, 30, 45, 65 (weekday); \$25, 35, 50, 70 (weekend)

(Prices subject to change after Aug 1)

Sasha Waltz & Guests celebrates its 25<sup>th</sup> anniversary with an arresting landmark piece, *Kreatur*. Known for experimenting with various artistic elements in her work, Waltz now aims to coalesce decades of interdisciplinary practice through collaboration with three of her contemporaries—Dutch artist and fashion designer Iris van Herpen, the experimental music trio Soundwalk Collective, and lighting designer Urs Schönebaum. By fostering authentic creative exchange equally across artistic and academic fields, *Kreatur*, on several levels, embodies Waltz's evolving concentration on the relationship between the individual and the group.

The piece features 14 dancers who examine the phenomena of existence against a landscape of societal disruption, fraught power dynamics, and disenfranchised communities. Van Herpen combines traditional craftsmanship with innovative digital manufacturing technologies to convey the dancers' strong physical and emotional shifts. Soundwalk Collective's composition for *Kreatur* uses recordings made inside various factories and iconic re-appropriated buildings as source sound. The score features recordings from the Alcantara factory in Nera Montoro (Italy), Berghain (Berlin), Arma17 (Moscow), and Gedenkstätte Berlin Hohenschönhausen (a former prison). The result is a musical abstraction derived from the resonance of these buildings, their industrial machinery, and factory acoustics. With his light designs, Urs Schönebaum creates dramatic and sculptural environments for theater, opera, exhibitions, and installations around the world. He has conceived of milieus for Marina Abramovic, Robert Wilson, Michael Haneke, and others.

**Sasha Waltz & Guests** have worked with numerous contemporary artists, including Laurie Booth, Mark Tompkins, David Zambrano, Tristan Honsinger, and Frans Poelstra. The company presents approximately 70 international performances each year and continues to present productions at the Radialsystem V as well as at venues including Berlin's Staatsoper Unter den Linden and Haus der Berliner Festspiele. Site- and architecture-specific interaction play a key role in the company's work, as do multi-disciplinary processes with architects, visual artists, filmmakers, actors, and choreographers. Sasha Waltz & Guests has featured more than 300 guest artists since the company's inception. **Sasha Waltz** has created 20 major choreographic works and has received numerous grants and awards. She was named an Officier de l'Ordre des Arts et des Lettres of France in 2009, was awarded the 2010 Caroline Neuber Prize and the Order of Merit of the Federal Republic of Germany in 2011. For its 20<sup>th</sup> anniversary in 2013 the company was named European Cultural Ambassador by the European Union. Sasha Waltz & Guests previously appeared at BAM with *Körper* (2002 NWF), *Impromptus* (2005 NWF), *Gezeiten* (2010 NWF), and *Continu* (2015 NWF).

For press information, contact Sarah Garvey at sgarvey@BAM.org or 718.724.8025.

### ***Savage Winter***

American Opera Projects and Pittsburgh Opera

Music by Douglas J. Cuomo

Directed by Jonathan Moore

### **New York Premiere**

Set design by Brandon McNeel

Video design by Joseph Seamans  
Lighting design by Cindy Limauro

**BAM Fisher** (Fishman Space) 321 Ashland Pl  
Nov 7—10 at 7:30pm  
Tickets: \$25

In his new monodrama, composer Douglas J. Cuomo updates Wilhelm Müller's 24-poem cycle, which famously became the text for Franz Schubert's *Winterreise*. This visceral story of self-reflection is set in the present day and unfolds in a run-down motel room in a Western desert town. As an addled everyman, tenor Tony Boutté confronts his inner demons in an emotionally charged operatic solo, accompanied by three on-stage musicians—playing electric guitar, trumpet, and piano—performing a score infused with acid jazz, death metal, ambient electronic music, and contemporary classical piano. The otherworldly soundscape suggests a delirious journey to the underworld and back, in search of forgiveness and atonement.

**Douglas J. Cuomo** has composed highly acclaimed and original music for concert and theatrical stages, television, and film. His compositions range from well-known television themes—for *Sex and the City* and *Now with Bill Moyers*, among others—to evening-length works for theater, including the operas *Doubt* and *Arjuna's Dilemma* (2008 NWF). Cuomo's first work to garner significant attention was *Atomic Opera* (1991), which was performed at the Ohio Theatre in New York. He scored 15 productions for the Roundabout, including *The Women*, *Design For Living*, *Hamlet*, *The Visit*, and the Tony Award-winning *Anna Christie*. In television, his first major success came with the Peabody Award-winning NBC drama *Homicide: Life on the Street*, for which he scored 120 episodes over the course of seven seasons. His credits include numerous series, movies, and documentaries for CBS, NBC, ABC, HBO, and VH1, among others. He has also scored a number of independent films.

Cuomo has received numerous grants and awards including: OPERA America Opera Fund Grant; two National Endowment of the Arts awards for Artistic Excellence in the Creation and Development of New Work; two NYSCA commissioning grants; American Music Center's Composer Assistance grant; NYSCA recording grant; Argosy Foundation Grant; Mary Flagler Carey Charitable Trust for development, and others. Residencies include the MacDowell Colony, the Hermitage Foundation, and Blue Mountain Artist Colony. He has received three BMI Television Music Awards and his theme for *Sex and The City* was chosen by *TV Guide* as one of the top 50 television themes of all time.

For press information, contact Christian Barclay at [cbarclay@BAM.org](mailto:cbarclay@BAM.org) or 718.724.8044.

***Falling Out***  
Phantom Limb Company

**New York Premiere**

Direction and design by Jessica Grindstaff  
Original music and puppet design by Erik Sanko  
Butoh Master Dai Matsuoka  
Costumes by Henrik Vibskov  
Lighting design by Brian H Scott  
Sound design by Darron L West

Video design by Keith Skretch  
Dramaturgy by Janice Paran

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

Nov 7—10 at 7:30pm

Tickets: \$30, 45, 70 (weekday); \$35, 55, 75 (weekend)

**Master Class: Phantom Limb Company**

With Jessica Grindstaff and Erik Sanko

Co-presented by BAM and Mark Morris Dance Group

Nov 2 at 10am, Mark Morris Dance Center (3 Lafayette Ave)

Price: \$25

Visit [BAM.org/master-classes](http://BAM.org/master-classes) for information and to register

*Falling Out* is a spellbinding, multidisciplinary theatrical work fusing butoh tradition with puppetry, contemporary flex dance, visual design, and soundscape to explore humanity's relationship to water. Centered on the aftermath of Japan's Fukushima Daiichi Nuclear Power Plant disaster in 2011, the piece also serves as the final installment in Phantom Limb's environmental trilogy. BAM previously presented the trilogy's *Memory Rings* (2016 NWF) and *69° South* (a collaboration with Kronos Quartet, 2011 NWF). These works serve as a call for agency in response to the mounting dangers of climate change.

While *Falling Out* focuses on the environmental ramifications of a tsunami striking the Fukushima plant, its broader story addresses the wide-ranging impact of climate change across cultures and socio-economic classes. In this light, its hybrid performance content combines three vastly different performance arts: puppetry—a hallmark of Phantom Limb's work; butoh—a Japanese dance form that arose in response to the bombings of Hiroshima, featuring slow and hyper-controlled movements; and flex dancing—a style of dance born in Brooklyn, utilizing liquid movement techniques. Phantom Limb has collaborated with butoh dancer Dai Matsuoka of Sankai Juku for this piece.

New York City-based **Phantom Limb Company** is known for its work with marionette-puppetry and its focus on collaborative, multimedia theatrical productions and design. Co-founded in 2007 by artist/director/set designer Jessica Grindstaff and composer/puppet maker Erik Sanko, Phantom Limb has been lauded for its unconventional approach and a rotating cast of artists, collaborators, dancers, and puppeteers. Collaborators have included Tony Taccone, Lemony Snicket, Danny Elfman, Jim Jarmusch, Kronos Quartet (including *Dear Mme.*, 2007 NWF), Ryan Heffington, and Sophie Hunter. Phantom Limb has an active consulting, teaching, and fabricating component that complements its live theater work. They have received generous support and grants from the Jim Henson Foundation, the Jerome Foundation, Lower Manhattan Cultural Council, National Science Foundation Artist and Writers Program, the MAP Fund, Japan Foundation, and Robert Rauschenberg Residency Fellows, among others.

Produced by Octopus Theatricals. Creative Producer Mara Isaacs/Octopus Theatricals.  
Commissioned by BAM.

For press information, please contact Sandy Sawotka at [ssawotka@BAM.org](mailto:ssawotka@BAM.org) or 718.636.4190.

## ***Circus: Wandering City***

ETHEL

Directed by Grant McDonald

## **New York Premiere**

Projection design by John Narun

Set design by Jason Ardizzone-West

Costume design by Beth Goldenberg

Lighting design by Oona Curley

Sound design by Stowe Nelson

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

Nov 14—Nov 17 at 7:30pm

Tickets: \$25, 40 (weekday); \$30, 45 (weekend)

(Prices subject to change after Aug 1)

Circus is one of the oldest and most popular entertainments in human history (with different names and formats across civilizations.) Circus troupes provide food and lodging for their members, many of them marginalized by society. With *Circus: Wandering City*, ETHEL, the musically omnivorous and adventurous string quartet, pays tribute to the 250th anniversary of the modern circus, its migrating workforce and one of its brightest stars: The Ringling Bros. and Barnum & Bailey Circus. Combining original music composed by the quartet with projections of images, films, and interviews mined from the John and Mable Ringling Museum of Art, ETHEL puts on a multimedia show that is both big-hearted and clear-eyed about the scintillating and debilitating sides of this industry and its denizens. According to the *Sarasota Observer*, *Circus: Wandering City* is "one of the most innovative, informative and entertaining evenings."

Established in New York City in 1998, **ETHEL** (*Documerica*, 2013 NWF) quickly earned a reputation as one of America's most adventurous string quartets and part of a generation of young artists blending uptown conservatory musicianship with downtown genre-crossing. *The New York Times* has described them as "indefatigable and eclectic," and *The Village Voice* has called them "a genre unto [themselves]." Two decades into their singular career, ETHEL has in turn become seminal in its own right, a path-breaker for countless younger genre-spanning ensembles and a prolific commissioner of new music. At the heart of ETHEL is a collaborative ethos—a quest for a common creative expression that is forged in the celebration of community. ETHEL has performed and/or recorded with artists including David Byrne, Bang on a Can All Stars, Kaki King, Todd Rundgren, Ursula Oppens, Juana Molina, Tom Verlaine, STEW, Simone Sou, Andrew Bird, Iva Bittová, Colin Currie, Thomas Dolby, Jeff Peterson, Stephen Gosling, Jake Shimabukuro, and Vijay Iyer. They perform their own compositions as well those by leading contemporary composers. ETHEL is Ralph Farris (viola), Kip Jones (violin), Dorothy Lawson (cello), and Corin Lee (violin).

**Grant McDonald** is a Director and Projection Designer for concerts, theatre and live events. He began working in devised theatre with Rescue Agreement, a nomadic theatre company that independently produced works for Fortune 500 companies, small black box theaters, and everything in between. Rescue Agreement's collaborative format has since been rolled into a full-service creative company, Grant McDonald Theatrical, specializing in Projection Design, Video Direction and Technological Consulting. With GMT, he has most recently collaborated with *Black Mountain Songs* (BAM, 2014NWF and Tour), *Stars on Ice* (North America Tours)

*Esperanza Spalding* (Emily's D+ Evolution - World Tour), *Adam Savage and Michael Stevens* (Brain Candy - World Tour), and *The Internet* (Camp Flog Gnaw). [www.GrantMcDonald.com](http://www.GrantMcDonald.com).

For press information contact David Hsieh at [dhsieh@BAM.org](mailto:dhsieh@BAM.org) or 718.724.8027.

Co-commissioned by BAM and the John and Mable Ringling Museum of Art.

## ***Interpassivities***

Jesper Just

## **US Premiere**

Conceived, directed, and choreographed by Jesper Just  
Music by Kim Gordon and August Rosenbaum  
Cinematography by Kasper Tuxen and Frederik Jacobi  
Costumes by Rikke Korfix  
Sound design by Jakob Garfield  
Set design by Jesper Just

**BAM Fisher** (Fishman Space) 321 Ashland Pl  
Nov 15—17 at 7:30pm; Nov 16 at 9:30 and Nov 17 at 2pm  
Tickets: \$25

Jesper Just's *Interpassivities* is a performance work—incorporating ballet—that explores changes in space, labor, communication, and experience in the wake of contemporary society and technology. Media and dimensions overlap and fold in on one another and performers and audience alike navigate a shifting visual and sonic topographic landscape, oscillating between the realms of interactive and interpassive human relations, between projected visuals and live performance. The musical soundscape is performed as an encounter between the live instrument in the space and recordings of Kim Gordon; it functions as a structural element in the performance rather than traditional accompaniment. A triangulated dynamic emerges between the dancers, the workers, and the audience—it is unclear which element is leading the others in this breakdown of traditional power hierarchies within theater and performance.

Danish artist **Jesper Just** is known for film works that explore the ambiguous territory of gender, desire, relationships, and identity. His early films explored and circumvented the complicated representations of masculinity in Hollywood cinema and throughout popular culture, and challenged viewers' expectations of those conventions. Just is a graduate of the Royal Academy of Fine Arts, Copenhagen. His work has been the subject of solo exhibitions at such diverse, international institutions as the Museum of Contemporary Art, Detroit, MI; the Miami Art Museum, Miami, FL; La Casa Encendida, Madrid, Spain; the Stedelijk Museum, Amsterdam, The Netherlands; the Brooklyn Museum, Brooklyn, NY; and BALTIC Center for Contemporary Art, Gateshead, UK, among others. Just represented Denmark at the 55th International Art Exhibition, La Biennale di Venezia, Venice, Italy (2013). His work has been in group exhibitions around the world and is included in public collections such as the Arken Museum of Modern Art, Ishøj, Denmark; Louisiana Museum of Modern Art, Humlebaek, Denmark; Tate Modern, London, England; Castello di Rivoli, Turin, Italy; the Carnegie Museum of Art, Pittsburgh, PA; the Detroit Institute of Arts, Detroit, MI; and the Museum of Modern Art, NYC.

For press information, contact Christian Barclay at [cbarclay@BAM.org](mailto:cbarclay@BAM.org) or 718.724.8044.

## ***Voyage of Time***

Directed by Terrence Malick  
Wordless Music Orchestra

## **US Premiere of film with live score**

Presented in association with Wordless Music

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

Nov 16 & 17 at 7:30pm

Tickets: \$35, 50, 65, 85

(Prices subject to change after Aug 1)

BAM and Wordless Music present Terrence Malick's *Voyage of Time* with a live orchestral and choral performance of its powerful score. *Voyage of Time* is a stunning mixture of abstract visual fantasia and science documentary, capturing and envisioning the life cycle of the universe. The film is a 90-minute expansion on the notorious "birth of the universe" segment from Malick's acclaimed 2011 film *The Tree of Life*. With *Voyage of Time*, Malick once again showcases his genius for stunning imagery, which is combined with mesmerizing stream of consciousness narration and the transcendent music of Bach, Beethoven, Mahler, Poulenc, Giya Kancheli, Keith Jarrett, and others.

**Terrence Malick** is the acclaimed director of *Badlands* (1973), for which he won the Cannes Film Festival award for Best Director; *Days of Heaven* (1978); *The Thin Red Line* (1998), for which he was nominated for Best Director and Best Screenplay by the Academy Awards; *The New World* (2005); *The Tree of Life* (2011), for which he was nominated for a Best Director Academy Award and won the Palm d'Or at the Cannes Film Festival; *To the Wonder* (2012), *King of Cups* (2015); *Voyage of Time* (2016); and *Song to Song* (2017).

**Wordless Music Orchestra** is the house band of New York City's Wordless Music series, which was founded by non-musician Ronen Givony in 2006 and has since presented concerts in museums, churches, nightclubs, and outdoors, pairing artists from the sound worlds of so-called classical, electronic, and rock music. Comprising some of New York's most omnivorous young musicians and members of groups such as Alarm Will Sound, ACME, and Ensemble Signal, the orchestra has performed at the Sydney Opera House, Lincoln Center, BAM, Metropolitan Museum of Art, Guggenheim Museum, and Library of Congress, and collaborated with artists such as Jonny Greenwood, Paul Thomas Anderson, Jónsi Birgisson, Mica Levi, Max Richter, Jóhann Jóhannsson, John Cale, Stars of the Lid, Tyondai Braxton, MONO, Goldfrapp, Dominique Gonzalez-Foerster, and William Basinski. Recent performances by Wordless Music Orchestra at BAM include the 2017 Next Wave presentation of John Cale's 50th Anniversary of *The Velvet Underground & Nico* and John Cale's 75th Birthday Celebration, as well as the 2016 screenings of Terrence Malick's *Tree of Life* and Paul Thomas Anderson's *Punch Drunk Love* and *Phantom Thread*.

For press information, please contact Maureen Masters at 718.724.8023 or [mmasters@BAM.org](mailto:mmasters@BAM.org).



## ***The Good Swimmer***

Music by Heidi Rodewald  
Libretto by Donna DiNovelli  
Directed by Kevin Newbury

**World Premiere**

Music direction by Marty Beller  
Orchestrations and additional arrangements by Dana Lyn  
Band and vocal arrangements by Marc Doten  
Set design by Victoria "Vita" Tzykun  
Video design by Greg Emetaz  
Lighting design by Eric Southern  
Sound design by Brandon Wolcott  
Costume design by David C. Woolard

**BAM Fisher** (Fishman Space) [321 Ashland Pl](#)

Nov 28—Dec 1 at 7:30pm

Tickets: \$25

### **Master Class: *Making Your Own Rules***

Co-presented by BAM and Mark Morris Dance Group  
With Heidi Rodewald, Donna DiNovelli, and Kevin Newbury  
Nov 30 at 11am, Mark Morris Dance Center ([3 Lafayette Ave](#))

Price: \$25

Visit [BAM.org/master-classes](http://BAM.org/master-classes) for more information and to register

Composer Heidi Rodewald, known for her collaborations with Stew on *Passing Strange* and *The Total Bent*, strikes out on her own in *The Good Swimmer*, a “pop requiem” that addresses issues of war, heroism, sacrifice, loss, and idealism. The moody, multi-layered song-cycle for guitar, bass, piano, trumpet, woodwinds, strings, drums, and vocals is performed by a nine-piece band led by singer David Driver. Donna DiNovelli’s libretto is a radical recontextualization of found texts, including a defunct lifesaving manual, and tells the story of a group of lifeguards, who represent the cohort of youths who were sent to Vietnam in the early days of the war. Their shattering experience brings the audience to a galvanizing realization: we truly honor our fallen soldiers only when we defy the political drumbeat of a senseless war.

**Heidi Rodewald** is the Tony Award-nominated, Obie Award-winning co-composer of the musical *Passing Strange*, which transferred from The Public Theater to Broadway in 2008 and then was made into a film by director Spike Lee. Rodewald joined the band The Negro Problem in 1997, where she began a longtime collaboration with singer/songwriter, Stew. She has collaborated with him in a range of capacities—as a co-composer, producer/arranger, and performer. Rodewald is co-composer with Stew of *Brooklyn Omnibus*, presented in the 2010 Next Wave Festival, *Making It* St. Ann’s Warehouse (2010), *Family Album* Oregon Shakespeare Festival (2014), *Notes of a Native Song* Harlem Stage (2015), *Wagner, Max! Wagner!!* Kennedy Center (2015), and *The Total Bent* at The Public Theater (2016). She scored two short films for director Leigh Silverman: *Over The River & Through The Woods* (2017), and *Reprieve* (2018).

**Donna DiNovelli** has a writing career that spans film, opera, music-theater, and stage. DiNovelli is the co-screenwriter of *Madeline’s Madeline*, directed by Josephine Decker, the closing film of BAMcinemaFest 2018. She also created text for Paola Prestini’s *Oceanic*

*Verses* (Kennedy Center, Barbican Centre), and libretto for the San Francisco Opera commissioned *Heart of a Soldier* (2011) with music by Grammy-nominated Christopher Theofanidis. She has collaborated with Oscar-winner Rachel Portman, and is at work on a new opera with composer Stewart Wallace. As a screenwriter, she also penned the award-winning short film, *Stag*, (2015) directed by Kevin Newbury and available on iTunes. She and her long-time collaborator, Randall Eng, premiered their jazz-influenced opera, *Florida* at UrbanArias in April 2018, and are working on a new opera, *Before the Night Sky*, a contemporary adaptation of the Gemini twins myth. Excerpts of it was featured in Opera America's New Works Forum in January 2017. She has won fellowships from the MacDowell Colony, UCross, and The Rockefeller Foundation Center at Bellagio and recently attended the World Opera Forum in Madrid. [www.donnadinovelli.com](http://www.donnadinovelli.com)

**Kevin Newbury** is an opera, theater, and film director based in New York City. His productions have been presented by top opera companies, festivals, and orchestras including Carnegie Hall, the Kennedy Center, San Francisco Opera, Lyric Opera of Chicago, Houston Grand Opera, the Santa Fe Opera, Barcelona Liceu, Opera Theatre of St. Louis, Minnesota Opera, the San Francisco Symphony, L'Opéra de Montréal, Prototype Festival, Bard's Summerscape, Portland Opera, Opera Philadelphia, Philadelphia Orchestra, Glimmerglass Opera, Seattle Opera, Canadian Opera Company, American Repertory Theatre, Center Theater Group/LA, the Park Avenue Armory, and Wexford Festival in Ireland. He was nominated for a Grammy award for Bernstein's *Mass* with Marin Alsop, which was also named one of the best events of the year by *The New York Times* and the *Washington Post*.

For press information contact David Hsieh at [dhsieh@BAM.org](mailto:dhsieh@BAM.org) or 718.724.8027.

Commissioned by BAM.

Produced by KiWi Productions.

### ***The White Album***

By Joan Didion

Created by Lars Jan / Early Morning Opera

Set design by P-A-T-T-E-R-N-S Architecture

Lighting and systems design by Andrew Schneider and Chu-hsuan Chang

Music and sound design by Jonathan Snipes

Choreography by Stephanie Zaletel

Dramaturgy by David Bruin

### **New York Premiere**

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

Nov 28—Dec 1 at 7:30pm

Tickets: \$ 25, 35, 45 (weekday); \$30, 40, 50 (weekend)

(Prices subject to change after Aug 1)

### **Master Class: *Separating Sound and Picture***

With Lars Jan

Nov 30 at 2pm, Mark Morris Dance Center (3 Lafayette Ave)

Price: \$25

For performance folk of all disciplines  
Visit [BAM.org/master-classes](http://BAM.org/master-classes) for more information and to register

*The White Album* is a, multifaceted performance based featuring Joan Didion's seminal essay about California's shifting cultural landscape of the late 1960s. In this piece, directed by Lars Jan, the Obie-winning Mia Barron delivers the essay in its entirety while two performance works simultaneously unfold on stage (one nests within the other). Two separate audiences—one, large and traditionally seated; the other on stage, intimate, and mobile—also experience the works simultaneously but from different vantage points. The smaller audience becomes part of a contemporary house party, representing a microcosm of the promise, tumult, and violence of the era traced in Didion's text. Party-goers on stage visually underscore stark similarities in cultural dynamics between 1968 and now, invoking themes of protest, race, and generational divide. As the "party" gathers steam and becomes unhinged, a tense climax forces guests and audience members to consider the double-edged meaning behind the essay's famous opening line... "We tell ourselves stories in order to live."

**Lars Jan** is a director, writer, visual artist, and the son of émigrés from Afghanistan and Poland. His climate change-themed performance installation in Times Square, *Holoscenes*, garnered international attention when the administration withdrew from the Paris Climate Accords in June 2017. His play *The Institute of Memory (TIME)* was a *The New York Times* "Critic's Pick" and is still touring widely. As the winner of the third Audemars Piguet Art Commission, Lars built a kinetic pavilion on an acre of beach during Art Basel Miami in December 2017. He is represented by Charlie James Gallery, a TED Senior Fellow, and serves on the faculty at CalArts. **Early Morning Opera** is a genre-bending art lab specializing in technically innovative performances charting complex ideas through language and other media, and asserting the vital function of live events in our increasingly screen-based lives. Lars Jan and Early Morning Opera last appeared at BAM with *ABACUS* (2014 NWF).

For press information, contact Sarah Garvey at [sgarvey@BAM.org](mailto:sgarvey@BAM.org) or 718.724.8025.

## Untitled

Dorrance Dance

## World Premiere

**BAM Fisher** (Fishman Space) 321 Ashland Pl

Dec 5—8 at 7:30pm; Dec 8 at 2pm

Tickets: \$25

### Master Class: Dorrance Dance

With Michelle Dorrance and Ephrat Asherie

Co-presented by BAM and Mark Morris Dance Group

Nov 27 at 2pm, Mark Morris Dance Center (3 Lafayette Ave)

For experienced dancers of all backgrounds

Price: \$20

Visit [BAM.org/master-classes](http://BAM.org/master-classes) for more information and to register

Electrifying tap dance company Dorrance Dance makes their BAM debut with a new site-specific work co-choreographed by Michelle Dorrance and Nicholas Van Young. This year's

Harkness Foundation Artist in Residence, Dorrance brings her uniquely expansive practice to bear on collaborations with the extraordinary range of talent in her company—including Young, whose Bessie-Award winning sound design has effectively turned stages into playable instruments. In this world premiere commission created specifically for BAM's most intimate venue, Young, Dorrance, and the rest of the company continue to push the technical, musical, and emotive boundaries of the form, transforming the Fishman Space into an auditory playground.

**Dorrance Dance** is an award-winning tap dance company based out of New York City. The company's work aims to honor tap dance's uniquely beautiful history in a new, dynamic, and compelling context; not by stripping the form of its tradition, but by pushing it—rhythmically, technically, and conceptually. The company's inaugural performance garnered a Bessie Award for “blasting open our notions of tap” and the company continues its passionate commitment to expanding the audience of tap dance, America's original art form. Founded in 2011 by artistic director and 2015 MacArthur Fellow, Michelle Dorrance, the company has received countless accolades, rave reviews and performed for packed houses at venues including The Joyce Theater, Jacob's Pillow Dance Festival, New York City Center, Vail Dance Festival, Carolina Performing Arts, The Kennedy Center, Lincoln Center Out of Doors, among many others, including many colleges and universities across the United States and international engagements in Canada, Spain, Germany, France, England, Hong Kong, and Singapore.

For press information, contact Christian Barclay at [cbarclay@BAM.org](mailto:cbarclay@BAM.org) or 718.724.8044.

Michelle Dorrance is the recipient of the Harkness Dance Residency at the BAM Fisher in 2018.

## ***Greek***

## **New York Premiere**

Scottish Opera/Opera Ventures  
Libretto by Steven Berkoff from his play *Greek*  
Adapted by Mark-Anthony Turnage and Jonathan Moore  
Composed by Mark-Anthony Turnage  
Conducted by Stuart Stratford  
Directed by Joe Hill-Gibbins

Revival Director, Daisy Evans  
Set design by Johannes Schütz  
Costume design by Alex Lowde  
Lighting design by Matthew Richardson  
Video design by Dick Straker  
Movement by Jenny Ogilvie  
Dramaturgy by Caroline Steinbeis  
Soloists from The Orchestra of Scottish Opera

In English with English titles

**BAM Howard Gilman Opera House** (30 Lafayette Ave)  
Dec 5, 6 & 8 at 7:30pm; Dec 9 at 3pm

Tickets: \$35, 55, 80, 110 (weekday); \$35, 65, 90, 120 (weekend)  
(Prices subject to change after Aug 1)

**Talk: *On the Economics of Fatalism***

With Sarah Jaffe and Sanjay G. Reddy

In conversation with Simon Critchley

Co-presented by BAM and the Onassis Cultural Center New York

Part of *Speaking Truth to Power*

Dec 8 at 6pm, BAM Fisher Hillman Studio (321 Ashland Pl)

Price: \$15; \$7.50 for BAM members

**Film: *Taxi* (2005), Dir. Jafar Panahi**

Co-presented by BAM and the Onassis Cultural Center New York

Part of *Speaking Truth to Power*

Dec 3 at 7pm, BAM Rose Cinemas

“In a razor-sharp new production [*Greek*] has lost none of its scabrous power.”—*The Times* (UK)

Mark-Anthony Turnage’s groundbreaking and profane 1988 two-act opera, *Greek*, is now a cult classic in the modern chamber opera repertoire. Composed and set in Britain’s Thatcher era, and based on the in-your-face stage play by Steven Berkoff, *Greek*’s bleak humor and exploration of social and political unrest continue to resonate. Scottish Opera/Opera Ventures’ acclaimed new production is presented in its New York premiere—the engagement also marks the New York premiere of the opera.

*Greek* is a retelling of Sophocles’ tragedy *Oedipus Rex*, set in cockney-accented north London. An aimless young man, Eddy, longs for a better life away from his family. His father tells him of a fortune teller’s prophecy years earlier that Eddy would sleep with his mother and murder his father. Eddy storms off, disgusted, brawling his way across a turbulent city rife with strikes, gas rationing, violence, and plague. Following a row with police, Eddy escapes into a café, where he argues with the café manager and kills him. The distraught café manager’s wife falls in love with Eddy and they make a life together. She tells him of her young son who was lost in the Thames River years ago. Years later, Eddy’s parents find him and finally tell him how they rescued him from the river. Horrified, Eddy realizes the fortune teller’s prophecy has come true.

This Scottish Opera/Opera Ventures co-production, directed by Joe Hill-Gibbins, premiered at the Edinburgh International Festival in August, 2017. *The Times* (UK) called it “a condensed cry of rage about the moral squalor of humanity,” and “Turnage’s punk-influenced, percussion-driven music brilliantly matches the demotic brutality and occasional poetic oases of Berkoff’s words.” *The Guardian* called it “...as relevant and risqué as ever.”

The cast of *Greek* features Alex Otterburn (Eddy), Susan Bullock (Eddy’s mother/waitress/Sphinx), Allison Cook (Eddy’s sister/waitress, later Eddy’s wife/Sphinx), and Andrew Shore (Eddy’s dad/café manager/chief of police).

**Scottish Opera** is Scotland’s national opera company and the largest performing arts organization in Scotland. It was founded by Alexander Gibson in 1962 and was inaugurated with a production of *Madama Butterfly* at the King’s Theatre in Glasgow. Notable achievements

include the world premiere of James MacMillan's *Inés de Castro* at the 1996 Edinburgh International Festival; complete Ring cycles at the 2003 Edinburgh International Festival, which won the 2004 South Bank Show Award for Best Opera Production; and the Achievement in Opera Award at the 2017 UK Theatre Awards for Sir David McVicar's production of Debussy's *Pelléas and Mélisande*. Recent commissions include *Five:15 Operas Made in Scotland* (2008-10); *The Lady from the Sea*, *Clemency*, the double bill of *In the Locked Room* and *Ghost Patrol* (winner of a South Bank Sky Arts Award) which premiered at the 2012 Edinburgh International Festival and 2016's *The Devil Inside* by Stuart MacRae and Louise Welsh. Scottish Opera is committed to bringing the widest possible range of opera, performed to the highest possible standards, to the maximum audience throughout Scotland and the UK. Each year it performs in Glasgow, Edinburgh, Aberdeen and Inverness, as well as smaller theaters, village halls, and community centers throughout the country. Scottish Opera's Education and Outreach Department was the first of its kind of any opera company in Europe. It operates an extensive program which involves over 8,000 primary school children every year as well as many other activities including adult learning and *Unwrapped* taster sessions. Scottish Opera is supported by the Scottish Government. [www.scottishopera.org.uk](http://www.scottishopera.org.uk)

**Opera Ventures** is a transformational new UK charity, founded by John Berry CBE, former Artistic Director of English National Opera, to produce opera and mixed media performances. Creating and staging new productions of contemporary opera is one of the biggest challenges in the performing arts today, especially in an environment where reduced public funding has forced opera houses and festivals to do less and take fewer risks. Opera Ventures has responded to this challenge with a combination of artistic vision, producing expertise, and a focused network of philanthropists. The charity creates powerful productions that can be shared by several partners, harnessing and co-ordinating existing infrastructures (e.g. orchestras, theaters, rehearsal rooms, and administration) of internationally recognized organizations, such as the Edinburgh International Festival, Scottish Opera, and Brooklyn Academy of Music (BAM). Opera Ventures has shown through its critically acclaimed co-production with Scottish Opera of Mark-Anthony Turnage's *Greek* that it can be a catalyst for contemporary work by encouraging organisations to work together. This collaborative approach means that resources are shared and partner organizations can be more ambitious artistically, and program work that they could not undertake otherwise. [www.operaventures.org](http://www.operaventures.org)

Composer **Mark-Anthony Turnage** is a leading figure in British music who uniquely blends classical and popular styles while addressing the complexities of modern life. His operas include *Greek* (1988); *The Silver Tassie* (premiered by English National Opera, 2000)—winner of the South Bank Show and Olivier awards for opera; *Anna Nicole* (premiered at Covent Garden in 2011; BAM 2013 Next Wave), and *Coraline* (premiered at Royal Opera House, 2018). Turnage's orchestral works include *Three Screaming Popes*, *Kai*, *Momentum*, and *Drowned Out*—all composed during his time as Composer in Association in Birmingham with Simon Rattle (1989—93). He has written ballet scores for both the UK's Sadler's Wells (*Undance*) and Royal Ballet (*Trespass* and *Strapless*), and wrote a score for renowned jazz musicians John Scofield, Peter Erskine, and Martin Robertson. Turnage has served as resident composer with the Chicago Symphony Orchestra, BBC Symphony Orchestra, and London Philharmonic Orchestra. The London Symphony Orchestra has commissioned three pieces from Turnage since 2013. His music has been recorded by Decca, Chandos, EMI, Black Box, Deutsche Grammophon, and NMC. Turnage last appeared at BAM with the opera *Anna Nicole* (2013 NWF).

For press information contact Sandy Sawotka, 718.636.4190 or [ssawotka@BAM.org](mailto:ssawotka@BAM.org).

*Greek* is part of *Speaking Truth to Power*, co-presented by BAM and the Onassis Cultural Center New York

## ***Halfway to Dawn***

**New York Premiere**

David Roussève / REALITY

Video art by Cari Ann Shim Sham

Dramaturgy by Lucy Burns

Lighting design by Chris Kuhl

Costume design by Leah Piehl

Sound design & additional music by d. Sabela Grimes

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

Dec 5—8 at 7:30pm

Tickets: \$25, 35, 45 (weekday); \$30, 40, 50 (weekend)

(Prices subject to change after Aug 1)

### **Master Class: David Roussève**

Co-presented by BAM and Mark Morris Dance Group

Dec 3 at 10am, Mark Morris Dance Center (3 Lafayette Ave)

Price: \$20

Visit [BAM.org/master-classes](http://BAM.org/master-classes) for information and to register

Choreographer David Roussève celebrates the life of Billy Strayhorn, one of the most prolific jazz composers in history, with *Halfway to Dawn*. Known mostly as Duke Ellington's collaborator, it was only after his death in 1967 at the age of 51 that his contributions to many jazz standards, including "Take the A Train" and "Lush Life," were properly recognized. While leading an openly gay life in Harlem, actively supporting Martin Luther King, Jr., and being in the inner circle of one of the most popular bands in the world, Strayhorn was able to maintain a comfortable degree of privacy. Using movement, music, as well as still images and text, Roussève examines these different dimensions of Strayhorn's life and explores the issues of fame, privacy, and creative authorship.

Choreographer/writer/director/filmmaker **David Roussève** is a magna cum laude graduate of Princeton University and a Guggenheim Fellow. He has written, directed, and choreographed 13 full evening works for David Roussève/REALITY including three commissions for the Next Wave Festival (*Love Songs* in 1999, *The Whispers of Angels* in 1995, and *Urban Scenes/Creole Dreams* in 1992). In 2016 Roussève created *Enough?*, a commission for San Francisco's RAWDance, that asks whether dance can even begin to address social issues like the violence that gave birth to the Black Lives Matter movement. Roussève has received a Bessie Award, three (LA) Horton Dance Awards, the Cal Arts/Alpert Award in Dance, seven consecutive NEA Fellowships, the Distinguished Alumni Award from the Association of Black Princeton Alumni, Two Irvine Fellowships in Dance, and a Creative Capital Fellowship.

For press information, contact David Hsieh at [dhsieh@BAM.org](mailto:dhsieh@BAM.org) or 718.724.8027.

Commissioned by ArtPower, University of California San Diego; Contemporary Arts Center New Orleans; Kelly Strayhorn Theater, Pittsburgh; Krannert Center for the Performing Arts, University of IL Urbana-Champaign; NC State LIVE, Raleigh; REDCAT, Los Angeles.

## ***NERVOUS/SYSTEM***

Andrew Schneider

**World Premiere**

Created and designed by Andrew Schneider

**BAM Fisher** (Fishman Space) 321 Ashland Pl

Dec 12—15 at 7:30pm

Tickets: \$25

“Schneider established himself as a sorcerer of technical theater, able to control light and darkness, sound and silence, with astonishing precision.” –*The New York Times*

*NERVOUS/SYSTEM* is a live theater performance by Obie winner Andrew Schneider and recurring collaborators that integrates video mapping, innovative lighting, and 3D sound spatialization to reveal everyday human narratives hidden in plain sight. The third project in a triptych of new performance works following *YOUARENOWHERE* (2016 Coil Festival) and *AFTER* (2018 Under the Radar festival), *NERVOUS/SYSTEM* continues Schneider’s signature rapid-fire existential meditations using physics, pop culture references, and personal revelations to dissect subjects ranging from quantum mechanics to parallel universes to missed connections to AA recovery steps. Using an array of complex visual and aural effects to produce a fluid, shifting landscape of sensory overload, *NERVOUS/SYSTEM* becomes a live cartography of the self/human brain, pulling the frame way back and examining our relationship to the systems around (and between) us.

**Andrew Schneider** is an award-winning performer, writer, and interactive-electronics artist creating original works for theater, video, and installation since 2003. Schneider creates and performs original performance works, builds interactive electronic art works and installations, and was a Wooster Group company member from 2007—14. Rooted at the intersection of performance and technology, Schneider’s work critically investigates our need for perpetual connection to an always-on world. His pieces include: *YOUARENOWEHRE* (2015 OBIE award and 2016 Drama Desk nominee); *DANCE/FIELD* (2014 Dance Roulette); *TIDAL* (2013 River to River festival); *WOW+FLUTTER* (2010, Chocolate Factory Theater); *AVANT-GARDE-ARAMA!* (2005—13, PS 122); *PLEASURE* (2009, ISSUE Project Room); and resident artist at LEMURplex in 2006. Schneider creates wearable, interactive electronic art works that have been featured in *Artforum* and *Wired*. He is a recurring collaborator with The TEAM, Heather Christian, Lars Jan/Early Morning Opera, Hotel Savant, Fischerspooner, Kelela, and AVAN LAVA. His off-broadway designs include *Dolphins and Sharks* at the Labyrinth Theater; *Small Mouth Sounds* at Ars Nova and the Signature Theatre; and *Roosevelvis* at the Vineyard Theatre.

For press information, contact Sarah Garvey at [sgarvey@BAM.org](mailto:sgarvey@BAM.org) or 718.724.8025.



***Strange Window: The Turn of the Screw***

**New York Premiere**

The Builders Association

Directed by Marianne Weems

Created by Moe Angelos, James Gibbs, Marianne Weems and the company

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

Dec 12—15 at 7:30pm

Tickets: \$30, 35, 45, 65 (weekday); \$35, 40, 50, 70 (weekend)

(Prices subject to change after Aug 1)

**Master Class: Marianne Weems and The Builders Association**

Co-presented by BAM and Mark Morris Dance Group

Dec 17 at 12pm, Mark Morris Dance Center (3 Lafayette Ave)

Price: \$25

For emerging and professional cross-disciplinary theater artists and media-makers

Visit [BAM.org/master-classes](http://BAM.org/master-classes) for more information and to register

A new interpretation of Henry James' 1898 novella, *Strange Window: The Turn of the Screw* creates a theatrical experience that mirrors the seductive ambiguity of the original chilling tale. On stage, a governess tells her story, deploying the actors and media wizardry of The Builders Association to create the world of her memory—defending her sanity, while holding the audience in her candlelit spell. Are the ghosts real? Is the governess mad? The fabric of reality is contested and “truth” becomes one option among many in this unsettling tale. With a singular focus on storytelling and stagecraft, Weems and her company give this gothic ghost story a contemporary psychological edge.

Founded in 1994 and directed by Marianne Weems, **The Builders Association** is a New York-based performance and media company that creates original productions based on stories drawn from contemporary life. The company uses the richness of new and old tools to extend the boundaries of theater. Based on innovative collaborations, Builders' productions blend stage performance, text, video, sound, and architecture to tell stories about human experience in the 21st century. From BAM to Bogatá, Singapore to Melbourne, Minneapolis and Los Angeles to Budapest, The Builders Association's OBIE award-winning shows have toured around the world. The Builders have created 17 original productions: *Master Builder* (1994), *The White Album* (1995), *Imperial Motel (Faust)* (1996), *Jump Cut (Faust)* (1997), *Jet-Lag* (1998), *Xtravaganza* (1999), *Alladeen* (2003 NWF), *Avanti* (2003), *Super Vision* (2005 NWF) with dbox, *Continuous City* (2008 NWF), *House/Divided* (2012 NWF), *Sontag: Reborn* (2013), *Emilie* (2015), and *Elements of Oz* (2016). They have collaborated with many unexpected partners such as the National Center for Supercomputing Applications, the South Asian arts collective motiroti, and the architects Diller + Scofidio, and have performed at more than 80 venues worldwide.

For press information, contact Christian Barclay at [cbarclay@BAM.org](mailto:cbarclay@BAM.org) or 718.724.8044.

Commissioned by BAM

BAM and Mark Morris Dance Group present  
***The Hard Nut***

Based on the book by E.T.A. Hoffmann, *The Nutcracker and the Mouse King*  
Mark Morris Dance Group  
Featuring the MMDG Music Ensemble  
Music by Pyotr Ilyich Tchaikovsky, *The Nutcracker*, Opus 71  
Conducted by Colin Fowler  
Choreography by Mark Morris

Set design by Adrienne Lobel  
Costume design by Martin Pakledinaz  
Lighting design by James F. Ingalls  
Production based on the work of Charles Burns

**BAM Howard Gilman Opera House** (30 Lafayette Ave)  
Dec 14 & 15, 20—22 at 7:30pm; Dec 15 & 22 at 2pm; Dec 16 & 23 at 3pm  
Tickets: \$25, 40, 65, 95, 115 (weekday); \$35, 50, 75, 105, 125 (weekend)  
(Prices subject to change after Aug 1)

**Master Class: Dance with MMDG**

Co-presented by BAM and Mark Morris Dance Group  
Oct 20 and Dec 8 at 3pm & Nov 3 at 2pm and 3pm, Mark Morris Dance Center (3 Lafayette Ave)  
Oct 20 and Dec 8: for all ages and abilities  
Nov 3 at 2pm: for adults of all abilities  
Free  
Visit [BAM.org/master-classes](http://BAM.org/master-classes) for more information and to register

“There’s only one Mark Morris—and his is the only *Waltz of the Snowflakes* that could prompt such unbound, smiling admiration.” —*The Wall Street Journal*

An exhilarating New York City tradition, BAM and Mark Morris Dance Group present the holiday classic *The Hard Nut*—Mark Morris’ fresh yet faithful homage to *The Nutcracker*. The piece’s brilliant blend of ballet, modern, and folk dance propels the dramatic narrative that creates a memorable feast for the imagination. Morris sets the action in the swinging 70s against vibrant pop-art inspired backdrops conceived by cartoonist Charles Burns and Adrienne Lobel, complete with go-go boots, G.I. Joe soldiers, a dancing Barbie doll, and inspired gender-fluid casting. *The Hard Nut* takes its title from the story-within-a-story of Hoffman’s *The Nutcracker and the Mouse King*, wherein an evil Rat Queen promises to restore the Princess Pirlipat’s beauty if a young man can crack the “hard nut” with his teeth. This mix of playfulness and exquisite dance, combined with the greatest respect for E.T.A. Hoffman’s original story and Tchaikovsky’s complete, original score, earned *The Hard Nut* the winning spot in Ovation TV’s “Battle of the Nutcrackers” contest three years in a row. With live orchestra, children’s chorus, and 33 dancers (including Mark Morris as Dr. Stahlbaum), *The Hard Nut* returns for its seventh engagement at BAM since its 1992 premiere.

**Mark Morris**, “the most successful and influential choreographer alive, and indisputably the most musical” (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 2001, provides a home for the dance group, rental space for the community, free programs for children and seniors, and dance classes for all ages and abilities.

For press information, please contact Sandy Sawotka, 718.636.4190 or [ssawotka@BAM.org](mailto:ssawotka@BAM.org).

### ***BAM: The Next Wave Festival***

Part of Unbound: A Book Launch Series with BAM and Greenlight Bookstore

With Joseph V. Melillo and guests

Sep 26 at 7:30pm

BAM Lepercq Space, 30 Lafayette Ave (2nd Floor)

Price: \$25 event only; \$70 with book

BAM and Greenlight Bookstore celebrate the launch of *BAM: The Next Wave Festival*, an inside look at the storied legacy of BAM's signature 36-year-old festival. Executive Producer Joseph V. Melillo and BAM Hamm Archives Director Sharon Lehner engage in a lively discussion featuring a wealth of archival footage from select productions and reflections from several figures who have been integral to the Next Wave Festival. Guests include theater director Anne Bogart, creative producer Beth Morrison, and President Emerita Karen Brooks Hopkins. The evening concludes with a discussion among the book's creators, editors Steven Serafin and Susan Yung, and designer Andrew Sloat. Wine reception to follow.

For press information, contact Christian Barclay at [cbarclay@BAM.org](mailto:cbarclay@BAM.org) or 718.724.8044.

The 2018 Richard B. Fisher Next Wave Award honors Joseph V. Melillo and his 35 years of visionary leadership of the Next Wave Festival

### **NEXT WAVE ART**

#### ***Towards a New Archaeology***

Works on view Sep 13—Jan 6

#### **Next Wave Art Opening Reception**

Oct 9, 6—8pm

Peter Jay Sharp Building (Natman Room, Dorothy W. Levitt Lobby, Diker Gallery Café) and BAM Fisher Lower Lobby

Free and open to the public

Next Wave Art celebrates its 17th season, turning over BAM's spaces to a variety of site-specific installations and exhibitions. This year, BAM pays tribute to 17 seasons of thought-provoking exhibitions under the leadership of Joseph V. Melillo with a group show featuring artists reevaluating the history of material culture in their work. Taken together, these installation and sculptural works imagine a mystical and transcendent future. *Towards a New Archaeology* features work by Amy Brener, Leeza Meksin, Sheila Pepe (Next Wave Art 2002), Ioanna Pantazopoulou, Ester Partegàs (Next Wave Art 2009), Jean Shin (Next Wave Art 2007), and Rachel Eulena Williams.

## ***Moving Body, Moving Study***

On view Sep 13—Jan 6

Next Wave Art presents an exhibition of time-and-movement-based work that explores the body's capacity for remembering. The exhibition considers the ways in which artists score, archive, or otherwise embed gestures and movement, to relay accumulated experience, trauma, and historical and cultural memory. Engaging the BAM Fisher Lower Lobby as a space for reflection and refuge, *Moving Body, Moving Study* features a program of three video works rotated monthly; readings and public events, and newly commissioned print publications in collaboration with Bushwick-based nonprofit library and writing space Wendy's Subway.

For press information, contact Sarah Garvey at [sgarvey@bam.org](mailto:sgarvey@bam.org) or 718.724.8025.

Leadership support for BAM Visual Art provided by Agnes Gund and Toby Devan Lewis.

### Credits

Bloomberg Philanthropies is the Season Sponsor

Support for the Signature Artist Series provided by the Howard Gilman 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. Programming in BAM's Lepercq Space is supported by The Lepercq Charitable Foundation. The Steinberg Screen at the BAM Harvey Theater is made possible by The Joseph S. and Diane H. Steinberg Charitable Trust.

Leadership support for every season provided by the BAM Board of Trustees, led by Adam E. Max, Chair & William I. Campbell, Vice Chair.

Leadership support for dance at BAM provided by The Harkness Foundation for Dance. Leadership support for opera at BAM provided by Aashish & Dinyar Devitre and The Andrew W. Mellon Foundation. Leadership support for music programs at BAM provided by the Baisley Powell Elebash Fund.

Speaking Truth to Power: A Mini-Fall 2018 Festival at BAM is Co-Presented by BAM and the Onassis Cultural Center New York. Supported by the Onassis Foundation USA, the Onassis Cultural Center New York is an educational and arts center that is committed to the promotion of Greek culture.

Leadership support for the BAM Hamm Archives and BAM Cinema, Community, and Education programs provided by The Thompson Family Foundation. Leadership support for the Leon Levy BAM Digital Archive provided by the Leon Levy Foundation. Major support for BAM Hamm Archives provided by Charles J. and Irene F. Hamm.

Leadership support for Scandinavian programming provided by The Barbro Osher Pro Suecia Foundation.

Leadership support for low-priced tickets provided by the Stavros Niarchos Foundation.

Leadership support for dance in the BAM Harvey and BAM Fisher provided by the Doris Duke Charitable Foundation.

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Major support for Discounted Ticket Initiatives provided by the Jerome L. Greene Foundation.

Support for Satyagraha provided by Rohit and Katharine Desai Family Foundation.

Support for dance at the BAM Fisher provided by the Mertz Gilmore Foundation.

Support for Female Composers and Choreographers in the Next Wave provided by The Virginia B. Toulmin Foundation.

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Endowed funds supporting BAM provided by: Richard B. Fisher & Jeanne Donovan Fisher; The Howard Gilman Foundation; The Peter Jay Sharp Foundation; Lila Wallace-Reader's Digest Endowment Fund for Community, Educational, & Public Affairs Programs; Altria Group, Inc./Next Wave Forward Fund; BAM Fund to Support Emerging and Local Musicians; Brooklyn Community Foundation; The Campbell Family Foundation; The Irene Diamond Fund; Doris Duke Charitable Foundation; Emily H. Fisher; Judith R. & Alan H. Fishman; The Ford Foundation Fund to Support Collaborative Creativity Among U.S. Artists; Diane & Adam E. Max; The Andrew W. Mellon Foundation Fund For Opera & Music-Theater; Bruce C. Ratner; William Boss Sandberg; The Peter Jay Sharp Fund for Opera and Theater; The SHS Foundation; The Starr Foundation; The Thompson Family Foundation; The Devitre Fund; Charles J. & Irene F. Hamm; Stephanie & Tim Ingrassia; Maribelle & Stephen Leavitt; Mary & Jim Ottaway Jr. in honor of Ruth Blackburne Ottaway; Rockefeller Brothers Fund; Jonathan F.P. & Diana V.C. Rose; Martha A. & Robert S. Rubin; and Nora Ann Wallace & Jack Nusbaum.

Your tax dollars make BAM programs possible through funding from the City of New York Department of Cultural Affairs and the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature. The BAM Next Wave Festival is supported in part by an award from 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 Bill de Blasio; Cultural Affairs Commissioner Tom Finkelpearl; the New York City Council including Council Speaker Corey Johnson, Finance Committee Chair Daniel Dromm, Cultural Affairs Committee Chair Jimmy Van Bramer, Council Member Laurie A. Cumbo, and the Brooklyn Delegation of the Council; and Brooklyn Borough President Eric L. Adams. BAM would like to thank the Brooklyn Delegations of the New York State Assembly, Joseph R. Lentol, Delegation Leader; and New York Senate, Senator Velmanette Montgomery.

#### General Information

BAM Howard Gilman Opera House, BAM Rose Cinemas, and BAMcafé 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). Both locations house Greenlight Bookstore at BAM kiosks. BAM Fisher, located at 321 Ashland Place, is the newest addition to the BAM campus and houses the Judith and Alan Fishman Space and Rita K. Hillman Studio. 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, offers varied light fare and bar service prior to BAM Howard Gilman Opera House evening performances.

Subway: 2, 3, 4, 5, Q, B to Atlantic Avenue – Barclays Center (2, 3, 4, 5 to Nevins St for Harvey Theater); D, N, R to Pacific Street; G to Fulton Street; C to Lafayette Avenue  
Train: Long Island Railroad to Atlantic Terminal – Barclays Center  
Bus: B25, B26, B41, B45, B52, B63, B67 all stop within three blocks of BAM  
Car: Limited commercial parking lots are located near BAM. Visit [BAM.org](http://BAM.org) for information.

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