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# Kontaktthof

A piece by Pina Bausch  
Tanztheater Wuppertal Pina Bausch

BAM Howard Gilman Opera House  
Oct 23—25, 28, 29, 31 & Nov 1 at 7:30pm;  
Oct 26 & Nov 2 at 3pm

Running time: two hours and 50 minutes including  
intermission

Directed and choreographed by **Pina Bausch**  
Set and costume design by **Rolf Borzik**  
Collaboration by **Rolf Borzik, Marion Cito,**  
**Hans Pop**

*Season Sponsor:*

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*Support for the Howard Gilman Signature  
Artist Series provided by The Howard  
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*Leadership support for dance at BAM provided  
by The Harkness Foundation for Dance*

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The SHS Foundation*

## DANCERS

**Pablo Aran Gimeno**

**Andrey Berezin**

**Cagdas Ermis**

**Aleš Čuček**

**Silvia Farias Heredia**

**Ditta Miranda Jasjfi / Aida Vainieri**

**Scott Jennings**

**Barbara Kaufmann**

**Nayoung Kim**

**Daphnis Kokkinos**

**Eddie Martinez**

**Cristiana Morganti**

**Breanna O'Mara**

**Nazareth Panadero**

**Franco Schmidt**

**Julie Shanahan**

**Julie Anne Stanzak**

**Michael Strecker**

**Fernando Suels Mendoza**

**Anna Wehsarg**

**Paul White**

**Ophelia Young**

**Tsai Chin-Yu**

Premiere—December 9, 1978, Opera House Wuppertal

Performance Rights L'Arche Editeur, Paris

Artistic Director **Lutz Förster**

Rehearsal Director **Bénédicte Billiet**

Musical Collaboration **Matthias Burkert**

Technical Director **Jörg Ramershoven**

Lighting Assistants **Peter Bellingshausen, Jo Verlei, Kerstin Hardt** (guest)

Sound **Karsten Fischer**

Stage Manager **Andreas Deutz**

Stage Technicians **Martin Winterscheidt**

Props **Jan Szito**

Wardrobe **Harald Boll, Silvia Franco, Ulrike Schneider**

Ballet Master **Ernesta Corvino, Roxane D'Orleans Juste**

General Director **Dirk Hesse**

Head of Artistic Administration **Robert Sturm**

Personal Assistant to Directors **Sabine Hesseling**

Artistic Director **Lutz Förster**  
Managing Director **Dirk Hesse**

Choreographer **Pina Bausch**  
Set Design **Peter Pabst, Rolf Borzik**  
Costume Design **Marion Cito, Rolf Borzik**  
Music **Matthias Burkert, Andreas Eisenschneider**

DANCERS

**Regina Advento, Ruth Amarante, Pablo Aran Gimeno, Rainer Behr, Andrey Berezin, Aleš Čuček, Josephine Ann Endicott, Cagdas Ermis, Silvia Farias Heredia, Barbara Kaufmann, Ditta Miranda Jasjfi, Scott Jennings, Nayoung Kim, Daphnis Kokkinos, Eddie Martinez, Dominique Mercy, Thusnelda Mercy, Cristiana Morganti, Breanna O'Mara, Nazareth Panadero, Helena Pikon, Franko Schmidt, Azusa Seyama, Julie Shanahan, Julie Anne Stanzak, Michael Strecker, Fernando Suels Mendoza, Aida Vainieri, Anna Wehsarg, Paul White, Ophelia Young, Tsai-Chin Yu**

Rehearsal Directors and Collaboration **Bénédicte Billiet, Matthias Burkert, Marion Cito, Barbara Kaufmann, Daphnis Kokkinos, Dominique Mercy, Thusnelda Mercy, Michael Strecker, Robert Sturm**

Ballet Masters (guests) **Etsuko Akiya, Christine Biedermann, Marguerite Boffa, Theo Clinkard, Ernesta Corvino, Amancio Gonzalez, Andrey Klemm, Ed Kortlandt, Christine Kono, Georgia Maddamma, Roxane D'Orleans Juste, Janet Panetta, Antony Rizzi**

Head of Artistic Coordination **Robert Sturm**  
Personal Assistant to Directors **Sabine Hesseling**  
Technical Directors **Manfred Marczewski, Jörg Ramershoven**  
Lighting Director **Fernando Jacon**  
Press and Public Relations **Ursula Popp**  
Assistant to Artistic Director **Bénédicte Billiet**  
Assistant to Managing Director **Katharina Bauer**  
Tour Organization **Claudia Irman**  
Stage and Tour Management **Andreas Deutz**  
Organization and Collaboration **Ina Zentner, Hanna Bosbach**  
Organization and Video Collaboration **Grigori Chakhov**  
Lighting Assistants **Jo Verlei, Peter Bellinghausen, Kerstin Hardt (guest), Lars Priesack (guest)**  
Stage Technicians **Dietrich Röder, Martin Winterscheidt**  
Sound **Andreas Eisenschneider, Karsten Fischer**  
Properties and Merchandising **Jan Szito, Arnulf Eichholz**  
Pianist **Matthias Burkert**  
Archiving Collaboration **Bénédicte Billiet, Barbara Kaufmann, Grigori Chakhov**

Wardrobe **Harald Boll, Silvia Franco, Andreas Maier, Katrin Moos, Ulrike Schneider**  
Shiatsu Therapist **Ludger Müller**  
Osteopaths **Jochen Heisterbach, Didier Brissaud (guests)**  
Physiotherapists **Carlos Teixeira dos Santos, Bernd-Uwe Marszan**





## DIRECTOR AND CHOREOGRAPHER



Photo: Wilfried Krüger

**PINA BAUSCH** was born 1940 in Solingen and died 2009 in Wuppertal. She received her dance training at the Folkwang School in Essen under Kurt Jooss, where she achieved technical excellence. Soon after Arno Wüstenhöfer, the director of Wuppertal's theaters, engaged her in the fall of 1973 as choreographer, she renamed the ensemble the Tanztheater Wuppertal. Under this name, although controversial at the beginning, the company gradually achieved international recognition. Its combination of poetic and everyday elements decisively influenced the international development of dance. Awarded some of the greatest prizes and honors worldwide, Pina Bausch is one of the most significant choreographers of our time.

## ARTISTIC DIRECTOR



**LUTZ FÖRSTER** was born 1953 in Solingen. While still training at the Folkwang School in Essen, Pina Bausch recruited him for her 1975 *Sacre du Printemps* at the Tanztheater Wuppertal. In 1978 he became a permanent member of the ensemble and soon emerged as one of its most outstanding dancers and performers. He received a grant for a visit to New York from 1981 to 1982, which he spent primarily as a dancer with the José Limón Company; he returned to New York to be the company's assistant director from 1984 to 1987. He had retained his ties to Tanztheater Wuppertal, and resumed working there full-time after his second period in New York. Additionally, he performed in productions by Robert Wilson at Hamburg State Opera (*Cosmopolitan Greetings*, 1987) and La Scala in Milan (*Dr. Faustus*, 1989). In 1991 he accepted a professorship at the Folkwang University, becoming head of dance studies and of the Folkwang Tanzstudio with Pina Bausch until her death in 2009. In 2009 he created a solo performance, *Lutz Förster—Portrait of a Dancer*, a retrospective of his artistic career and 34 years of collaboration with Pina Bausch, whose work he continues to perform. Förster is an internationally acclaimed guest teacher of contemporary dance and became artistic director of the Tanztheater Wuppertal in April 2013.

### DESIGNERS



Photo: Ed Kortlandt

**ROLF BORZIK** (set and costume design) was born in 1944 in Posnan and died 1980 in Essen. He studied design at the Folkwang School in Essen where he first met Pina Bausch. From 1973 until his untimely death he designed sets and costumes for the Tanztheater Wuppertal and had a decisive influence on its look. The spaces and clothes Borzik created were unusual—poetic yet closely related to the everyday. He continually played with natural elements (water, earth) and his costumes seemed lifted from daily life yet also elegant and opulent. His work opened up a whole new insight into dancing spaces and clothing, remaining influential for years after his death.



**MARION CITO** (costume design), born 1938 in Berlin, completed her dance training in her hometown under Tatjana Gsovsky, who subsequently employed her at the Deutsche Oper. From 1972 she worked with Gerhard Bohner in Darmstadt before Bausch took her on in 1976 as her assistant at the Tanztheater Wuppertal, where she also danced. Following the death of the set and costume designer Rolf Borzik in 1980, she took over costumes, extending and developing Borzik's aesthetic approach. She persistently explores the delicate balance between elegance and the everyday and ensures that the company's appearance remains colorful and sensuously rich.







## TANZTHEATER WUPPERTAL PINA BAUSCH

It began with controversy; in 1973 Pina Bausch was appointed director of dance for the Wuppertal theaters and the form she developed in those early years—a mixture of dance and theater—was wholly unfamiliar. In her performances the players did not merely dance; they spoke, sang, and sometimes they cried or laughed too. But this strange new work succeeded in establishing itself. In Wuppertal the seeds were sown for a revolution which was to emancipate and redefine dance throughout the world.

Dance theater evolved into a unique genre, inspiring choreographers throughout the world and influencing theater and classical ballet too. Its global success can be attributed to the fact that Pina Bausch made a universal need the key subject of her work: the need for love, intimacy, and emotional security. To this end she developed an artistic form which could incorporate highly diverse cultural influences. In consistently renewed poetic excursions she investigated what brings us closer to fulfilling our need for love, and what distances us from it. Hers is a world theater

which does not seek to teach, does not claim to know better, instead generating experiences: exhilarating or sorrowful, gentle or confrontational—often comic or absurd too. It creates driven, moving images of inner landscapes, exploring the precise state of human feelings while never giving up hope that the longing for love can one day be met.

Alongside hope, a close engagement with reality is another key to the work; the pieces consistently relate to things every member of the audience knows, and has experienced personally and physically. Over the 36 years in which Pina Bausch shaped the work of the Tanztheater Wuppertal, until her death in 2009, she created an oeuvre which casts an unerring gaze at reality, while simultaneously giving us the courage to be true to our own wishes and desires. Her unique ensemble, rich with varied personalities, will continue to maintain these values in the years to come.

—NORBERT SERVOS

*Translated by Steph Morris*



ARTIST	COMPOSER	SONG
Juan Llossas und sein Tango-Orchester; Rudi Schuricke, singer	Edmund Kötscher, Conny Graff	“Abends in der kleinen Bar”
Juan Llossas und sein Tango-Orchester; Leo Monosson, singer	Juan Llossas, Fritz Lohner-Beda	“Mein schönes Vis-à-vis”
Juan Llossas und sein Tango-Orchester	Juan Llossas	“Tango Bolero”
Juan Llossas und sein Tango-Orchester	Juan Llossas	“Granada”
Juan Llossas und sein Tango-Orchester	Juan Llossas, Fritz Lohner-Beda	“O Fräulein Grete”
Juan Llossas und sein Tango-Orchester; Leo Monosson, singer	Walter Jurmann, Rudolf Bernauer, Rudolf Oesterreicher	“Du bist nicht die Erste”
Juan Llossas und sein Tango-Orchester; Kurt Hardt, singer	Willy Rosen, Robert Gilbert	“Im Rosengarten von La Plata”
Juan Llossas und sein Tango-Orchester; Kurt Hardt, singer	Otto Stransky, Ernst Neubach, Richard Rillo	“Gnädige Frau, Sie sind ja so schön”
Juan Llossas und sein Tango-Orchester	Lesso-Valerio (Eric Plessow)	“Liebeszweifel”
Juan Llossas und sein Tango-Orchester	Hans Bund, Karl Wilczynski	“Na und...”
Juan Llossas und sein Tango-Orchester; Rudi Schuricke, singer	Franz Baumann, Ernesto de Curtis	“Frühling und Sonnenschein”
Juan Llossas und sein Tango-Orchester	Willy Engel-Berger, Benno Vigny	“Mach rotes Licht, wir wollen Tango tanzen”
Juan Llossas und sein Tango-Orchester; Rudi Schuricke, singer	Ralph Benatzky	“Einmal ist keinmal”
International Circus Band	unknown	“Pinder Cirkus”
Peter Dennis, Keith Bird, Jimmy Hastings	Jimmy Dorsey, Marvin Wright	“J.D.'s Boogie”
Peter Dennis, Keith Bird, Jimmy Hastings	Harry Stone, Jack Stapp	“Chattanooga Shoe Shine Boy”