

# BAM 2014 Next Wave Festival

**Brooklyn Academy of Music (BAM) announces 2014 Next Wave Festival—September 9 through December 20—featuring 30 theater, music, dance, and film productions plus 13 concert engagements honoring Nonesuch Records**

**BAM 2014 Next Wave Festival sponsored by Time Warner Inc.**

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## ***Nonesuch Records at BAM (previously announced):***

Sep 9—11: The Philip Glass Ensemble & Steve Reich and Musicians

Sep 9: Brad Mehldau

Sep 10: Brad Mehldau & Chris Thile

Sep 11: Dawn Upshaw and Gilbert Kalish

Sep 12 & 13: Alarm Will Sound

Sep 12 & 13: Youssou N'Dour

Sep 18: Rhiannon Giddens

Sep 19: Devendra Banhart, Stephin Merritt, and Iron and Wine

Sep 20: Kronos Quartet, Natalie Merchant, Rhiannon Giddens, Sam Amidon, and Olivia Chaney

Sep 23—27: *Landfall*, Laurie Anderson, Kronos Quartet

Sep 24: Rokia Traoré, Toumani Diabaté, and Sidiki Diabaté

Sep 25 & 26: Caetano Veloso

Sep 27 & 28: Robert Plant and the Sensational Space Shifters

*The 2014 Next Wave Festival is dedicated to the late Hamish Maxwell—a corporate visionary at Philip Morris, a dedicated BAM trustee, a valued advisor, and a generous BAM supporter together with his wife Georgene.*

**May 28, 2014/Brooklyn, NY**—Joseph V. Melillo, executive producer of the Brooklyn Academy of Music, today announced programming for the 2014 Next Wave Festival. The festival runs from September 9 through December 20 and comprises theater, music, dance, film, humanities, and visual art events in the institution's three venues: the BAM Howard Gilman Opera House, the BAM Harvey Theater, and the BAM Fisher.

BAM Executive Producer Joseph V. Melillo said, "The 2014 Next Wave Festival offers outstanding global artistry presented in a wide variety of forms. We are proud to feature seven world premiere productions this season and to include BAM commissions of new work by Gabriel Kahane, Vijay Iyer, the Andy Warhol Museum and Dean Wareham, Ivy Baldwin, Big Dance Theater, and a co-commission of Bryce Dessner with our partners

Brooklyn Youth Chorus. We are also thrilled to celebrate 50<sup>th</sup> anniversaries with our colleagues at Nonesuch Records and with Meredith Monk.”

BAM President Karen Brooks Hopkins said, “We are extremely grateful to Time Warner for its sponsorship of the 2014 Next Wave Festival. Time Warner has generously supported a wide variety of BAM’s artistic programming to date and we appreciate and recognize its longstanding commitment to our mission. I am especially proud that this edition of the Next Wave is truly a salute to both longstanding iconic artists who are closely aligned with BAM as well as new discoveries from around the world who will be introduced to fabulous BAM audiences for the first time.”

2014 Next Wave Festival subscriptions and single tickets to BAM Fisher presentations go on sale June 23 to the general public (June 16 to Friends of BAM). Single tickets for all other Next Wave engagements go on sale Aug 18 (Aug 11 for Friends of BAM). To purchase tickets visit [BAM.org](http://BAM.org) or contact BAM Ticket Services at 718.636.4100.

***Embers***

By Samuel Beckett  
Pan Pan Theatre

**US Premiere**

Directed by Gavin Quinn  
Sculpture by Andrew Clancy  
Lighting design by Aedín Cosgrove  
Sound design by Jimmy Eadie

Presented in association with Irish Arts Center

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

Sep 17–20 at 7:30pm

Tickets: \$35, 40, 50 (prices subject to change after Aug 10)

**Talk: Beckett at BAM:** A Look into the BAM Hamm Archives

With Jonathan Kalb and Sharon Lehner

Sep 18 at 6pm

BAM Fisher (Hillman Studio), 321 Ashland Place

Tickets: \$15, \$7.50 for Friends of BAM

*Embers* is a theatricalized presentation of an early radio play by the legendary absurdist, Samuel Beckett staged by the groundbreaking Pan Pan Theatre Company. First broadcast in 1959, the play opens with Henry, sitting on a beach remembering and imagining stories and incidents from his life. Tormented by his father’s suicide, his own dysfunctional marriage and family, and his failure as a writer, his attempts to find salvation falter. His

recollections and reality merge into a murky maze, where ever-shifting mental leaps, ruminations, ambiguities and unfinished memories—real and fictional—coalesce.

This production combines Aedín Cosgrove’s dramatic and transformative lighting design with contemporary sound art and pre-recorded sound bytes. The internal dialogue of the narrator’s “skullscape” is realized onstage as a bleak, imposing set in the form of a giant wooden skull with hollow eyes by sculptor Andrew Clancy. The two actors—playing the main character Henry, and his deceased wife Ada—remain onstage for the hour-long work, their faces barely visible through the eyes of the monolithic skull.

Since Pan Pan was established by co-directors Gavin Quinn and Aedín Cosgrove, the company has constantly examined and challenged the nature of its work and has resisted settling into well-tried formulas. Developing new performance ideas is at the center of the company’s *raison d’être* which is born of a desire to be unique, and provide innovation in the development of theatre art. All the works created are original, either through the writing (original plays) or through the totally unique expression of established works. The company is committed to presenting performances nationally and internationally and developing links for co-productions and collaborations. Pan Pan has toured in Ireland, UK, Europe, US, Canada, Korea, Australia, New Zealand and China, and was last at BAM with Beckett’s *All That Fall*, which was part of Next Wave 2012.

For press information contact Sarah Garvey at [sgarvey@BAM.org](mailto:sgarvey@BAM.org) or 718.724.8025  
*Embers* by Samuel Beckett presented through special arrangement with Georges Borchart, Inc., on behalf of the Estate of Samuel Beckett. All rights reserved.

***riverrun***

**US premiere**

TheEmergencyRoom and Galway International Arts Festival  
In association with Cusack Projects Limited

Adapted, directed, and performed by Olwen Fouéré  
Co-directed by Kellie Hughes  
Sound design and composition by Alma Kelliher  
Lighting design by Stephen Dodd  
Costume design by Monica Frawley

Presented in association with Irish Arts Center

**BAM Fisher** (Fishman Space), 321 Ashland Pl  
Sep 17—20 at 7:30pm  
Tickets: \$20

***On Truth (and Lies) in Joyce***

In conjunction with *riverrun*  
Hosted by Simon Critchley  
With Olwen Fouéré  
Sep 19, following the performance  
Fishman Space

Free for same-day ticket holders

BAM Fisher (Fishman Space), 321 Ashland Ave

The magnetic Irish actor Olwen Fouéré's performance of *riverrun*, inspired by the voice of the river in James Joyce's *Finnegans Wake*, comes to BAM after holding audiences in thrall throughout Ireland and at London's National Theatre. The intimate Fishman Space is the ideal setting in which to experience this critically heralded tour-de-force performance. Fouéré—who spent two years on the adaptation—also co-directed the production, hailed for delivering “true astonishment, originality, and a touch of genius” (*The Guardian*). The result, at once abstract and elemental, taps into the force of constant renewal represented in Joyce's classic by the river *Life* (Liffey/Anna Livia Plurabelle), powerfully embodied by Fouéré over the course of one remarkable hour.

**Olwen Fouéré**, born in Galway to Breton parents, is a leading Irish actor and artist across many disciplines whose extensive creative practice navigates the performance contexts of theater, film, visual arts, music, and literature. In 2009 she established TheEmergencyRoom for the development of future projects. Recent stage credits include Ben Power's *A Tender Thing* (Siren productions); Gerald Barry's opera of *The Importance of Being Earnest* directed by Antony McDonald (NI Opera); *Maria de Buenos Aires* (Cork Opera House); *The Rite of Spring/Petrushka* with Fabulous Beast Dance Theatre (Sadler's Wells and Movimentos Festival, Wolfsburg); *Terminus* (Abbey Theatre and international tour), and her translation and award-winning performance of *Sodome, my love* by Laurent Gaudé. Recent film appearances include *The Irreducible Difference of the Other* (Vivienne Dick); *Camillo's Idea* by Aurélian Froment (2013 Venice Biennale) and *This Must Be the Place* by Paolo Sorrentino (Palme d'Or selection, 2011 Cannes Film Festival).

For press information contact Adriana Leshko at [aleshko@BAM.org](mailto:aleshko@BAM.org) or 718.724.8021

## **ABACUS**

## **NY Premiere**

Created by Early Morning Opera  
Written and directed by Lars Jan

Video, scenic, and software design by Pablo N. Molina  
Visualization software and data narrative design by James N. Sears and Jonathan Cousins  
Music, sound, and software design by Nathan Ruyle  
Lighting design by Christopher Kuhl

**BAM Fisher** (Fishman Space), 321 Ashland Ave  
Sep 24—27 at 7:30pm  
Tickets: \$20

Early Morning Opera's *ABACUS* is a work that lands somewhere between theater, performance art, and hi-tech TED talk. Paul Abacus is a visionary, a lecturer, and a fictional character who may or may not be the alter ego of Lars Jan. Aided with slick, eye-opening, mega-church-style computer projections, Abacus addresses the audience directly

on issues he is passionate about: the future of national borders, technology, and the relationship between humanity and screens large and small.

**Lars Jan** is a director, designer, writer, and media artist who has received commissions from the Whitney Museum and EMPAC. He has made genre-bending artworks about TED talks, mega-church media design, Laika the Soviet space dog, suicide bombing celebrity, and a downed fighter pilot. Jan has created an image-ballet with Steadicam operators, choreographed seven women in burqas, and wrangled a giant panda with iPads for paws. **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 mediated lives.

Commissioned by EMPAC / Experimental Media and Performing Arts Center, Rensselaer Polytechnic Institute, Troy, NY.

For press information contact David Hsieh at [dhsieh@bam.org](mailto:dhsieh@bam.org) or 718.636.4129 x9

***Alan Smithee Directed This Play***

**US premiere**

Big Dance Theater

Directed by Annie-B Parson and Paul Lazar

Choreography by Annie-B Parson and the company

Scenery by Joanne Howard

Lighting by Joe Levasseur

Costumes by Oana Botez

Sound by Tei Blow

Video by Jeff Larson

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

Sep 30—Oct 4 at 7:30pm

Tickets: \$20, 30, 40, 55 (weekdays); \$25, 35, 45, 60 (weekend) (subject to change after Aug 10)

**Master Class: Big Dance Theater with Paul Lazar**

Sep 22 at 12pm

Mark Morris Dance Center (3 Lafayette Ave)

Price: \$25

[BAM.org/master-classes](http://BAM.org/master-classes)

Originally conceived as a theatrical triptych using three separate film scripts—*Terms of Endearment*, *Dr. Zhivago*, and *Le Circle Rouge*—as source material, **Alan Smithee** soon slipped the reins of its structural framework to reemerge in the form of a performance landscape where 1918 Moscow mingles with 1970s America, film clips converse with live action, and decades merge and blur. A company of seven, including Big Dance Theater co-artistic director Paul Lazar and Big Dance veteran Cynthia Hopkins, occupies a stage littered with fur coats, lawn chairs, and telephones where revolutionaries pontificate, tragic

lovers bid farewell under the threat of nuclear war, and American suburbanites grapple with abortion, debt, and divorce. The title, which references the pseudonym used for Hollywood directors who disassociate themselves from troubled projects, is a wry comment on the inherent impossibility of asserting any real “control” over the slippery, ever-morphing realm of creative inspiration and live performance.

Founded in 1991, **Big Dance Theater** is known for its adventurous use of music, text, dance, and visual design to expand and refract literary texts, weaving disparate sources and forms into seamless theatrical wholes. Under the artistic direction of Annie-B Parson and Paul Lazar, the company has created over 20 works—each piece developed over months of collaboration with its associate artists, a longstanding, ever-evolving group of actors, dancers, composers, and designers. In 2000, the company received an Obie Award for its “passionate practice of the most implausible choreographic and literary concoctions.” Directors Lazar and Parson were honored in 2002 with a Bessie Award for their “boldly arranged marriage of dance and theater,” and *Comme Toujours, Here I Stand* received a Bessie Award in 2010 for Outstanding Production. The company also received the inaugural Jacob's Pillow Dance Award in 2007. Parson was recently awarded a 2014 Doris Duke Artist Award as well as the 2014 Foundation for Contemporary Art Award. Big Dance Theater has been presented in both dance and theater venues nationally and abroad, in Italy, France, Belgium, the Netherlands, Germany, and Georgia.

For press information contact Adriana Leshko at [aleshko@BAM.org](mailto:aleshko@BAM.org) or 718.724.8021

BAM 2014 Next Wave Festival, FIAF's Crossing the Line Festival 2014, and the Hermès Foundation (Fondation d'entreprise Hermès) New Settings program present

## **QUANTUM**

## **US Premiere**

Gilles Jobin Company  
Gilles Jobin and Julius von Bismarck

Choreography by Gilles Jobin  
Lumino-kinetic installation by Julius von Bismarck  
Engineer Martin Schied  
Music by Carla Scaletti  
Costumes by Jean-Paul Lespagnard  
Scientific advisors Michael Doser, Nicolas Chanon (CERN physicists)

**BAM Fisher** (Fishman Space), 321 Ashland PI  
Oct 2—4 at 7:30pm  
Tickets: \$20

The dance-visual art work *QUANTUM* is the result of an artistic residency by Swiss choreographer Gilles Jobin and visual artist Julius von Bismarck at CERN, the largest particle laboratory in the world. Artists among scientists, Jobin discovered parallels between his approach to movement and the physicist's creed—‘deconstruct and scale’—

while von Bismarck collaborated with researchers to build a lumino-kinetic sculpture consisting of four continuously circling lamps. When their work collides to create *QUANTUM*, von Bismarck's sculpture responds to imperceptible fluctuations in Jobin's dancers' movements, delving into the mysteries of antimatter and addressing the laws of physics under the veil of beauty.

**Gilles Jobin** gained international recognition as a choreographer following his 1997 piece *A+B=X*, presented at Arsenic in Lausanne. Following his move to London, where he premiered *Macrocosm* at The Place, Jobin became known for his radical artistic vision—placing him at the forefront of a new generation of European choreographers. In 2006, he became an associated artist at Bonlieu Scène nationale Annecy in France and premiered five works—*Double Deux* (2006), *Text To Speech* (2008), *Black Swan* (2009), *Le Chaînon Manquant- The Missing Link* (2010), and *Spider Galaxies* (2011). He has received commissions from the Ballet du Grand Théâtre in Geneva (2003) and the Gulbenkian Ballet (2004). Other works include *Braindance* (2000), *The Moebius Strip* (2001), *Under Construction* (2002), *Steak House* (2005), and *Shaker Loops* (2012)—a trio set to John Adams' *Shaker Loops* and commissioned by The Geneva Chamber Orchestra. In addition to his choreographic work, Jobin orchestrates international exchanges, daily training for dancers, educational activities and capacity building, and artistic residencies from his headquarters at Studios 44 in Geneva, as well as projects with countries in the Southern hemisphere.

**Julius von Bismarck** won the top prize at Ars Electronica in 2008 for a device he called the Image Fulgurator, a hacked camera that injected stealth images into other people's photos. While he considers himself an artist, and not a scientist or technologist, his work often features a heavy technical component and several of his projects make references to math and science. For *Public Face I*, he mounted a giant neon 'smiley' above the city of Berlin which changed its expression based on an estimate of the city's mood drawn from algorithms that analyzed peoples' faces on the street. In 2012, von Bismarck took part in the two-month residency, *Collide@CERN*, working with theoretical physicist James Wells on his lumino-kinetic installation *Versuch Unter Kreisen*. Von Bismarck is currently finishing his graduate work at the Institute for Spatial Experiments in Berlin.

For press information contact Joe Guttridge at [jguttridge@bam.org](mailto:jguttridge@bam.org) or 718.636.4129 x4

### ***Shakespeare's Sonnets***

Berliner Ensemble

By Robert Wilson and Rufus Wainwright

Sonnet selection by Jutta Ferbers

### **US Premiere**

Directing, stage design, lighting concept by Robert Wilson

Music by Rufus Wainwright

Costume design by Jacques Reynaud

Co-direction by Ann-Christin Rommen

Conducted by Hans-Jörn Brandenburg, Stefan Rager



Lighting by Andreas Fuchs

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

Oct 7—11 at 7:30pm; Oct 12 at 3pm

Tickets: \$25, 35, 45, 55, 65, 75, 85, 95, 105, 120 (subject to change after Aug 10)

In German with English titles

**Talk: Robert Wilson and Rufus Wainwright**

Oct 8 at 6pm

BAM Fisher (Hillman Studio), 321 Ashland Pl

Tickets: \$25, \$12.50 for Friends of BAM

BAM and the Byrd Hoffman Watermill Foundation dedicate the 2014 Next Wave Festival performances of *Shakespeare's Sonnets* to the late Robert W. Wilson, adventurous philanthropist and generous friend.

The Bard is more modern and alive than ever in visionary Robert Wilson's *Shakespeare's Sonnets*, a contemporary take on 25 specially chosen sonnets from Shakespeare's cannon. Set to a sweeping score composed by the renowned Rufus Wainwright, a genre-bending mix of medieval German Minnesang, classical, pop, and cabaret rock is performed by Bertolt Brecht's historic Berliner Ensemble. The sonnets were pared down and selected by Berliner dramaturge Jutta Ferbers who deftly adapted these captivating poems that were originally unintended for the theater. The production was first staged in Berlin in 2009 for the fourth centennial of the publishing of the sonnets.

For this production, Wilson embraces the prevalence of subversive gender conventions embedded in Shakespeare's 154 sonnets which move fluidly between male and female objects of desire. Several quintessential characters make an appearance; from boy to fool, from Cupid to the mysterious Dark Lady, from the Queen of England to Shakespeare himself. Wilson's signature sculpting of time, light, and gesture combined with Wainwright's romantic, sensitive, and at times disturbingly dark score transports audiences to a dreamlike place suspended in time.

**Robert Wilson's** longstanding relationship with BAM goes back to the 1969 premiere production of *The Life and Times of Sigmund Freud* and includes the Philip Glass/Wilson epic *Einstein on the Beach* (1984, 1992, and 2012 Next Wave Festivals) and *The CIVIL warS: a tree is best measured when it is down, Act V-the Rome Section* (1986 Next Wave Festival), a work created with an international group of artists, including David Byrne. In addition to his collaborations with Tom Waits/Kathleen Brennan (*Woyzeck*, 2002 Next Wave Festival) and Tom Waits/William Burroughs (*Black Rider*, 1993 Next Wave Festival), Wilson also created works in partnership with Lou Reed, including *Time Rocker* (1997 Next Wave Festival) and *POEtry* (2001 Next Wave Festival). *The Temptation of St. Anthony* (2004 Next Wave Festival) featured a collaboration with Sweet Honey in the Rock founder Dr. Bernice Johnson Reagon. Wilson was recently at BAM with his retelling of Henrik Ibsen's dramatic classic *Peer Gynt* (2006 Spring Season) and *Quartett* (2009 Next Wave Festival), Heiner Müller's adaptation of Choderlos de Laclos' *Les Liaisons Dangereuses*, featuring Isabelle Huppert.

**Rufus Wainwright** is one of the great male vocalists and songwriters of his generation. He is the son of folk singers Loudon Wainwright III and Kate McGarrigle, and brother of Martha Wainwright. He has achieved his success by carving out his own singular sound in the worlds of rock, opera, theater, dance, and film. Wainwright's first opera, *Prima Donna*, premiered at the Manchester International Festival in July 2009, followed by appearances in Toronto at the Luminato Festival in June 2010 and at BAM with New York City Opera's 2012 production of the work. He has released seven studio records, two live records, and two DVDs to date, has appeared on numerous soundtracks and compilations, as well as collaborating with artists including Elton John, David Byrne, Rosanne Cash, and Keane. Wainwright's other successes include *Rufus Does Judy at Carnegie Hall*, which was nominated for a Grammy and was released concurrently with a live DVD (*Rufus! Rufus! Rufus! Does Judy! Judy! Judy!*) capturing his celebrated Judy Garland tribute performance at the London Palladium in 2007. He also composed the original music for choreographer Stephen Petronio's work *BLOOM* which has toured across the country. Additionally, Wainwright has acted in the films *L'Âge des Ténèbres* (2007), *Heights* (2005), and *The Aviator* (2004). His BAM debut was in 2001 as part of the first iteration of Next Wave of Song.

For press information contact Sarah Garvey at [sgarvey@BAM.org](mailto:sgarvey@BAM.org) or 718.724.8025  
Leadership support for BAM's presentation of *Shakespeare's Sonnets* provided by The Robert W. Wilson Charitable Trust; Aashish & Dinyar Devitre; and the Stavros Niarchos Foundation.

***Not I, Footfalls, Rockaby***

By Samuel Beckett

The Royal Court Theatre and Mighty Mouth

In association with Cusack Projects Limited

Directed by Walter Asmus

**US premiere**

Set design by Alex Eales

Lighting design by James Farncombe

Music by Tom Smail

Sound design by David McSeveney

Presented in association with Irish Arts Center

**Talk: Beckett at BAM:** A Look into the BAM Hamm Archives With Jonathan Kalb and Sharon Lehner

Sep 18 at 6pm

BAM Fisher (Hillman Studio), 321 Ashland Place

Tickets: \$15, \$7.50 for Friends of BAM

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

Oct 7—11 at 7:30pm; Oct 12 at 3pm

Tickets: \$20, 40, 55, 75 (weekdays); \$25, 45, 65, 85 (weekend) (subject to change after Aug 10)

This staging of three one-woman plays by Samuel Beckett—directed by the playwright's longtime friend Walter Asmus—highlights the obsessive rhythms of existence: rambling,

pacing, and rocking. Irish actor Lisa Dwan worked with legendary actress Billie Whitelaw (who originated all three roles) in preparation for her performances, which drew glowing reviews in the UK. In *Not I*, a woman—reduced to a mere mouth, suspended in total darkness—seeks solace in a blisteringly paced stream of her own broken speech. In *Footfalls*, a tattered soul, drained of life, paces relentlessly outside her dying mother’s bedroom. And in *Rockaby*, a woman slowly withdraws from the world, rocked to eternal sleep in her mother’s chair. Of the West End production, *The New York Times* wrote: “The mood-altering effectiveness...reminded me anew of the complex artistry of distilling words into live theater and the importance of getting rhythms right.”

**The Royal Court** is a leading force in world theater, finding writers and producing new plays that are original and contemporary. It strives to be at the center of civic, political, domestic, and international life, giving writers a home to tackle big ideas and world events and tell great stories. *The New York Times* has described it as “the most important theatre in Europe.” The Royal Court commissions and develops an extraordinary quantity of new work, reading over 3,000 scripts a year and annually producing around 14 world or UK premieres in its two venues. Over 200,000 people visit the Royal Court each year and many thousands more see its work elsewhere through transfers to the West End and New York, national and international tours, residencies across London, and site-specific work. Within the past sixty years, John Osborne, Arnold Wesker, and Howard Brenton have all started their careers at the Court. Many others—including Caryl Churchill, Mark Ravenhill and Sarah Kane—have followed. More recently, the theater has found and fostered new writers such as Polly Stenham, Mike Bartlett, Bola Agbaje, Nick Payne, and Rachel De-laHay, and produced such iconic plays as Laura Wade’s *Posh*, Bruce Norris’ *Clybourne Park*, and Jez Butterworth’s *Jerusalem*. Royal Court plays from every decade are now performed on stage and taught in classrooms around the globe.

**Lisa Dwan** has worked extensively in theater, film, and television both internationally and in her native Ireland. Film credits include; *Oliver Twist*, John Boorman’s *Tailor of Panama*, and *Bhopal: A Prayer for Rain*. In 2012, she adapted, produced, and performed the critically acclaimed one woman play *Beside the Sea* at the South Bank Centre and on tour, and starred in Goran Bregovic’s new music drama, *Margot, Diary Of An Unhappy Queen* at the Barbican. She most recently performed in Ramin Gray’s production of *Illusions* by Ivan Viripaev at the Bush Theatre.

Director **Walter Asmus** was Beckett’s longtime friend and collaborator, assisting him on many of his productions in Germany, both at the Schiller Theatre in Berlin and for television in Stuttgart. His production of *Waiting for Godot*, which toured extensively internationally, featured a one-night-only performance in all 32 counties of Ireland in 2008, and was hailed as the definitive production of the play.

For press information contact Adriana Leshko at [aleshko@BAM.org](mailto:aleshko@BAM.org) or 718.724.8021

### ***Moment Marigold***

Choreography by Jodi Melnick

### **World Premiere**

Music and sound design by Steven Reker

Lighting design by Joe Levasseur

**BAM Fisher** (Fishman Space), 321 Ashland Pl  
Oct 8—11 at 7:30pm  
Tickets: \$20

**Master Class: Jodi Melnick**

Sep 29 at 10am  
Mark Morris Dance Center (3 Lafayette Ave)  
Price: \$20  
BAM.org/master-classes

Celebrated choreographer and dancer Jodi Melnick makes her BAM debut with *Moment Marigold*, a new work composed of unfamiliar movement intertwined with fragments of past dances. Melnick's style is supple and effortless, "like water made human" (*The New Yorker*), and here she is joined by dancers Maggie Thom and EmmaGrace Skove-Epes in an exploration of the stories within our bodies. Set to music by Steven Reker (People Get Ready), this piece is an ode to movement, a collision of images, and an exploration of landscapes and hidden stories emerging from the phenomenon of dancing.

**Jodi Melnick** is a New York City based choreographer, dancer, and teacher. She is a 2014 Doris Duke Impact Award recipient, a 2012 Guggenheim Fellow, a 2010—11 Jerome Robbins New Essential Works Grant recipient, a 2011 Foundation for Contemporary Arts Grants to Artists Award recipient, and has been honored with two Bessie awards for sustained achievement in dance (2001 and 2008). Her work has been presented at New York City Center, the Joyce Theater, New York Live Arts (NYLA), The Kitchen, and La MaMa. In 2011—12, Melnick collaborated with Trisha Brown, creating and performing the solo *One of Sixty Five Thousand Gestures*. She continues to perform and collaborate with choreographers such as Sara Rudner, Vicky Shick, Susan Rethorst, John Jasperse (creating *Becky, Jodi, and John*), and Jonathon Kinzel. Melnick revisited working with Donna Uchizono (2005—08), creating and performing in a trio with Mikhail Baryshnikov, and danced with the Twyla Tharp Dance from 1991—94, and in 2009. She currently teaches at Barnard College, NYU (in the Experimental Theater Wing), Sarah Lawrence College, and as guest teacher at the Trevor Day School.

For press information contact Lauren Morrow at [lmorrow@BAM.org](mailto:lmorrow@BAM.org) or 718-636-4129 x1

**Wild Grass**

Beijing Dance Theater  
Choreography by Wang Yuanyuan

**US Premiere**

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

Oct 15—18 at 7:30pm  
Tickets: \$20, 30, 40 (weekday); \$20, 40, 50 (weekend) (subject to change after Aug 10)

**Master Class:** Beijing Dance Theater

With Wang Yuanyuan  
Mark Morris Dance Center (3 Lafayette Ave)  
Oct 18 at 3pm  
Price: \$25  
BAM.org/master-classes

Beijing Dance Theater, which dazzled Next Wave audience in 2011 with its kinetic *Haze*, returns to BAM with a new piece, *Wild Grass*, inspired by a poem collection of Lu Xun, the forebear of modern Chinese literature. The dance comprises three movements (“Dead Fire,” “Farewell, Shadows,” and “Dance of Extremity”) that portray one’s internal struggle and a clash with the outside world. Choreographer Wang Yuanyuan, whose *Raise the Red Lantern* (2005 Next Wave) was an audience hit, developed the dance in reaction to the controversy around her 2011 staging of *The Golden Lotus*, a classical text which was banned for centuries for its eroticism and political insinuation. *Wild Grass* features original music composed by Su Cong, who won the Academy Award for Best Original Score with Ryuichi Sakamoto and David Byrne for *The Last Emperor* in 1987.

Founded in 2008, **Beijing Dance Theater** is led by choreographer **Wang Yuanyuan** together with visual artists Tan Shaoyuan and Hanjiang. The company has collaborated with many internationally renowned dramatists, musicians, and designers, introducing the highest level of Chinese contemporary dance onto the international stages. BDT’s repertoire includes: *Stirred from a Dream*, a dance-drama adapted from the Kun opera *The Peony Pavilion*; *Diary of Empty Space*, an energetic triple-bill and the company’s opening performance; *Prism*, a triple-bill featuring work by choreographers from Sweden, Denmark, and Canada; and *Color of Love*, a sensual exploration of the emotional landscape of women in their 20s, 30s, and 40s.

For press information contact David Hsieh at [dhsieh@bam.org](mailto:dhsieh@bam.org) or 718.636.4129 x9

### **Brooklyn Bred 2**

Curated by Martha Wilson  
Featuring  
Clifford Owens  
Dynasty Handbag  
Pablo Helguera

### **World Premiere**

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

Oct 16: Clifford Owens, *A Forum for Performance Art*  
Oct 17: Dynasty Handbag, *Soggy Glasses, A Homo's Odyssey*  
Oct 18: Pablo Helguera, *The Parable Conference*

Oct 16—18 at 7:30pm and 9pm  
Tickets: \$20

Performance art showcase *Brooklyn Bred* returns to BAM with three world premieres, curated by Franklin Furnace Archive founder and director Martha Wilson. Clifford Owens deconstructs the lecture format through a talk on performance art, Dynasty Handbag offers

a reinterpretation of Homer's *Odyssey* through a feminist's eye, and Pablo Helguera focuses on the literary format of the parable, using one-to-one conversation and old-fashioned correspondence to intertwine a series of stories about the art world in an unexpected environment for the audience.

Clifford Owens is a photographer and performance artist who has worked in performance for over two decades. Also a writer and scholar, Owens has frequently advocated for the visibility and recognition of black performance artists. In his own work, which is influenced by the body-centered practices of performance artists in the 1960s, he often requires audiences to manipulate, move, dress, touch or otherwise engage directly with his body, resulting in actions that are defined by chance and spontaneity.

Jibz Cameron a.k.a. Dynasty Handbag is a performance/video artist, musician, and actor who lives and works in New York. Her comedic work has been presented internationally from the dirtiest dives to the cleanest art houses and theaters.

Pablo Helguera is a New York-based artist working with installation, sculpture, photography, drawing, socially engaged art and performance. Helguera's work focuses on a variety of topics ranging from history, pedagogy, sociolinguistics, ethnography, memory, and the absurd, in formats that are widely varied including the lecture, museum display, musical performance, and written fiction.

Founder and director of the Franklin Furnace Archive in New York, Martha Wilson is a feminist performance artist who explores female subjectivity through role-playing, costume transformation, and impersonating other people. The inaugural *Brooklyn Bred* was presented at the inaugural BAM Fisher season during the 2012 Next Wave Festival.

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

### **L.A. Dance Project**

Choreography by Benjamin Millepied, Justin Peck, and William Forsythe  
Featuring a special appearance by eighth blackbird

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

Oct 16—18 at 7:30pm

Tickets: \$20, 30, 40, 50, 60 (weekday); \$25, 40, 50, 60, 70 (weekend) (subject to change after Aug 10)

#### *Reflections* (NY Premiere)

Choreography by Benjamin Millepied in collaboration with the company

Music by David Lang

Visual concept by Barbara Kruger

#### *Murder Ballades* (NY Premiere)

Choreography by Justin Peck

Music by Bryce Dessner

Visual concept by Sterling Ruby

*Quintett*

Choreography by William Forsythe

Music by Gavin Bryars

**Master Class: L.A. Dance Project**

With Sébastien Marcovici

Oct 14 at 10am

Mark Morris Dance Center (3 Lafayette Ave)

Price: \$25

Register online: [BAM.org/master-classes](http://BAM.org/master-classes)

**Talk: Benjamin Millepied**

Moderated by Deborah Jowitt

Oct 15 at 7pm

BAMcafé (30 Lafayette Ave)

Tickets: \$20 (\$10 for Friends of BAM)

L.A. Dance Project makes its New York City debut with an evening of repertory that exemplifies the company's mission. The program features Millepied's *Reflections*, set to a piano solo by David Lang with set and costumes by photographer, collage artist, and provocateur Barbara Kruger; New York City Ballet soloist Justin Peck's *Murder Ballades*, with music by Bryce Dessner of The National; and William Forsythe's *Quintett* (2001 Next Wave Festival, US premiere), set to Gavin Bryars haunting "Jesus' Blood Never Failed Me Yet."

**L.A. Dance Project** is an artist collective founded in 2012 by choreographer and dancer Benjamin Millepied, composer Nico Muhly, art consultant Matthieu Humery, Founding Producer Charles Fabius, and Nicholas Britell. The company's mission is to create new work and to revive seminal collaborations from influential dance makers. Programs include full-length evenings in traditional theater venues as well as various modular performances in non-traditional environments. New works by the company endeavor to be multidisciplinary collaborations with various artists: musicians, designers, directors, visual artists, and composers. L.A. Dance Project promotes the work of emerging and established creators, contributing to new platforms for contemporary dance.

For press information contact Joe Guttridge at [jguttridge@bam.org](mailto:jguttridge@bam.org) or 718.636.4129 x4

Leadership support for BAM's presentation of L.A. Dance Project provided by The Jerome Robbins Foundation, Inc.

Presenting partners for L.A. Dance Project: Gloria Kaufman Presents Dance at Music Center, Disney Hall L.A., Theatre du Chatelet in Paris, Biennale de la Danse and Maison de la Danse in Lyon, Sadler's Wells in London.

*Reflections* was commissioned by Van Cleef & Arpels

***The Source***

Composed by Ted Hearne

Libretto by Mark Doten

**World Premiere**

Directed by Daniel Fish

Production design by Jim Findlay  
Video design by Jim Findlay and Daniel Fish

**BAM Fisher** (Fishman Space), 321 Ashland Pl  
Oct 22—25 at 7:30pm  
Tickets: \$20

Chelsea (formerly Bradley) Manning's release of government documents to Wikileaks incited one of recent memory's most impassioned debates on national security versus the public's right to know. Her role in the leaks unfurled when she started text messaging with Adrian Lamo, a computer hacker. Their exchange is the basis of *The Source*, a music-theater work written by composer Ted Hearne and librettist Mark Doten. Four singers, whose voices are electronically processed to portray different characters, perform alongside a live band. They inhabit a fever-dream world of Twitter feeds, news reports, chat transcripts, court testimony, and declassified military video, asking how we, as individuals and a nation, confront the massive information which Manning brought to light.

**Ted Hearne** is a composer, conductor, and singer with sensibilities in experimental, rock, and traditional classical music. His *Katrina Ballads* was awarded the 2009 Gaudeamus Prize and named one of the best classical albums of 2010 by *Time Out Chicago* and *The Washington Post*. The *Los Angeles Times* said, "No single artist embodies the post-genre Brooklyn scene, but Hearne may be its most zealous auteur." **Mark Doten's** fiction draws from various cultures and moments in literary history to create new ways of seeing the intersection of politics, media, queer sexuality and the individual. His writings have appeared in *Conjunctions*, *Guernica*, *The Collagist*, *The Believer*, and *New York* magazine. **Daniel Fish** is a director of theater, opera and film. He draws on a broad range of forms and subject matter including plays, film scripts, contemporary fiction, essays, and found audio.

For press information contact David Hsieh at [dhsieh@bam.org](mailto:dhsieh@bam.org) or 718.636.4129 x9

### ***Angels in America***

By Tony Kushner  
Toneelgroep Amsterdam  
Directed by Ivo van Hove

### **US Premiere**

Set and light design by Jan Versweyveld  
Costume design by Wojciech Dziedzic  
Video design by Tal Yarden  
Music by Wim Selles

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



Oct 23 & 24 at 7pm; Oct 25 at 6pm

Tickets: \$40, 50, 70, 80, 95, 120 (prices subject to change after Aug 10)

In Dutch with English titles

**Talk: Ivo van Hove and Tony Kushner**

Oct 22 at 7pm

BAMcafé (30 Lafayette Ave)

Tickets: \$25, \$12.50 for Friends of BAM

Under the virtuosic direction of Ivo van Hove, Tonneelgroep Amsterdam brings its masterfully raw and incisive approach to Tony Kushner's Pulitzer Prize-winning contemporary classic, *Angels in America*. Set in New York City in the 80s, this deeply layered work presents a mosaic of stories about people struggling with love, sexuality, religion, and the disastrous consequences of AIDS. The play consists of two parts: "Millennium Approaches" where three separate storylines are introduced and gradually become interwoven; and "Perestroika," where the play moves toward an unreal world of hallucinations, revealing resonant themes of transformation, release, resilience, and rebirth.

For this five-hour theater marathon, Van Hove has stripped the stage bare of all scenery, resting the piece instead on the extraordinary shoulders of the acclaimed Tonneelgroep Amsterdam actors as they struggle through the lives of their deftly drawn characters—the haunted Prior Walter and his boyfriend Louis, Reaganite lawyer Roy Cohn, and closeted Mormon Joe Pitt and his wife Harper. For his role as Roy Cohn, Hans Kesting received the Louis d'Or in 2008. Elements of David Bowie are heard throughout Wim Selles sound score.

Van Hove began his career as a stage director in 1981, producing and directing plays he wrote himself before working with various esteemed theater companies and becoming general director of **Toneelgroep Amsterdam** in 2001. He has received many accolades, including an Obie Award for Best Production for *More Stately Mansions* and *Hedda Gabler*. Tonneelgroep Amsterdam produces contemporary international theater from its home base, the Amsterdam Stadsschouwburg. As the Netherlands' largest repertory company, it holds a prominent place in the Dutch capital's international cultural scene. BAM previously presented the van Hove-directed productions *Roman Tragedies* (2012 Next Wave), *Cries and Whispers* (2011 Next Wave), and *Opening Night* (2008 Next Wave).

Tony Kushner's *Homebody/Kabul* with Linda Emond and Maggie Gyllenhaal was staged at BAM in May 2004.

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

**Kontakthof**

A piece by Pina Bausch

Tanztheater Wuppertal Pina Bausch

Directed and choreographed by Pina Bausch  
Set and costume design by Rolf Borzik  
Costumes created by Marion Cito  
Music by Charlie Chaplin, Anton Karas, Nino Rota, Jean Sibelius, and others

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

Oct 23—25, 28, 29, 31, & Nov 1 at 7:30pm; Oct 26 & Nov 2 at 3pm  
Tickets: \$25, 40, 60, 80, 100 (weekday); \$30, 45, 65, 85, 110 (weekend) (subject to change after Aug 10)

Tanztheater Wuppertal Pina Bausch returns to BAM with one of Bausch's greatest works, *Kontakthof*, marking the 30<sup>th</sup> anniversary of the company's New York debut. Created in 1978 (the same year as the legendary *Café Müller*), *Kontakthof* takes place in a dance hall where we experience the social interactions between men and women searching for love and affection. Of the 1985 premiere at BAM, Anna Kisselgoff in *The New York Times* referred to the work as, "...the quintessential Bausch at her most cohesive, at her deepest in dissecting human relationships..." Set to songs from the 1930s, with sets and costumes by Rolf Borzik, *Kontakthof* was also featured in the 2011 Wim Wenders documentary *Pina*.

Over the 36 years in which Pina Bausch (1940—2009) shaped the work of **Tanztheater Wuppertal**, she created an oeuvre that casts an unerring gaze at reality, while simultaneously giving us the courage to be true to our own wishes and desires. Bausch was appointed director of dance for the Wuppertal theater in 1973. The form she developed in those early years was wholly unfamiliar. In her performances the players did not merely dance; they spoke, sang, and sometimes laughed or cried. Dance-theater evolved into a unique genre, inspiring choreographers across the globe and influencing theater and classical ballet in the process. Its success can be attributed to the fact that Bausch made a universal human need the key subject of her work—the need for love, intimacy, and emotional security. It was during the 1984 Spring Season at BAM that New York audiences had their first chance to view Bausch's work. She and her company continued to captivate audiences for years to come; their 13 successive appearances have been some of the most popular and highly anticipated events at BAM. Bausch's unique ensemble, now lead by Artistic Director Lutz Förster and General Director Dirk Hesse (following the joint leadership of Dominique Mercy and Robert Sturm), maintains Bausch's groundbreaking artistic vision.

For press information contact Joe Guttridge at [jguttridge@bam.org](mailto:jguttridge@bam.org) or 718.636.4129 x4

***Salt of the Earth***

PuppetCinema  
Zvi Sahar

**US Premiere**

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

Oct 28—Nov 1 at 7:30pm  
Tickets: \$20

Zvi Sahar makes his BAM debut with *Salt of the Earth*, a live-action puppet cinema work based on the influential Israeli novel *The Road to Ein Harod* by Amos Kenan. The work tells the story of a rebel novelist fleeing from a military coup in his country to the last free refuge, Ein Harod, rumored to be the last bastion of resistance. Through the eyes of the hero—a faceless, nameless, Bunraku puppet—the audience sees the tragic cycle of war via a miniature city where plastic tanks barrel down paper streets amid a Middle Eastern landscape created out of one thousand pounds of salt. A specially rigged camera zooms through the tiny sets, simultaneously feeding the footage onto a large movie screen hanging above the city.

A gracefully mechanical dance, PuppetCinema's *Salt of the Earth* combines live film making and theater, and tells the story of a land that never rests from fighting, and of people in an endless battle to survive. As the show is created, destroyed, and rebuilt live on stage, the audience bears witness to the need for self-preservation and the lengths we go to fight for freedom.

Zvi Sahar is an Israeli born actor, director, and puppeteer living and working in Israel. Sahar holds a degree in acting from the SELA performing school in Tel-Aviv and a BA in theater studies from Haifa University. As an actor, Sahar has worked with several prominent theater groups in Israel including Itim Ensemble with director Rina Yerushalmi at the Cameri Theater of Tel Aviv and the Be'er Sheva Theater company. With his colleague, Oded Littman, Sahar co-directed and starred in the critically-acclaimed *Richard III* at Tmuna Theater and *Oedipus Rex* at Hasimta Theater. Sahar's works have been supported by, among others, the Jim Henson Foundation, the America-Israel Cultural Foundation, the Yehoshua Rabinovich Foundation, the Consulate Generals of Israel in New York, Washington DC, and Los Angeles and more.

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

***Six Characters in Search of an Author***

**NY Premiere**

Théâtre de la Ville, Paris

By Luigi Pirandello

Translation and adaptation by François Regnault

Directed by Emmanuel Demarcy-Mota

Set and light design by Yves Collet

Music by Jefferson Lembeye

Costumes by Corinne Baudelot

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

Oct 29—Nov 1 at 7:30pm, Nov 2 at 3pm

Tickets: \$20, 35, 50, 65 (weekday); \$30, 45, 60, 75 (weekend) (subject to change after Aug 10)

**Talk: On Truth (and Lies) in Authorship**

Hosted by Simon Critchley

With Emmanuel Demarcy-Mota  
Co-presented by BAM and the Onasis Cultural Center NY  
Part of the Hellenic Humanities Program  
Oct 30 at 6pm  
BAM Fisher (Hillman Studio), 321 Ashland Place  
Tickets: \$15 (\$7.50 for Friends of BAM)

Emmanuel Demarcy-Mota and Théâtre de la Ville return to BAM with a strikingly intimate staging of Luigi Pirandello's *Six Characters in Search of an Author*. "...[T]he whole performance seems bathed in a fantastic glow that holds the viewer in a dreamlike state" (Libération). The play follows six characters who've been abandoned by their author and are seeking a theater troupe to give them an artful sense of completion. This groundbreaking work received a controversial response at its 1921 premiere but would ultimately establish Pirandello's international recognition as one of the most influential and respected dramatists of his time.

**Théâtre de la Ville** was created in 1968 under the auspices of the City of Paris. Dedicated to "art in the diversity of its theatrical, choreographic, and musical forms" as stated by its founder, Jean Mercure, Théâtre de la Ville has over the years become one of the most important cultural landmarks in Paris, mostly through its multidisciplinary and international productions in dance and music. Théâtre de la Ville is funded by the City of Paris and, with its two venues—a 1,000-seat hall in the heart of Paris and the more intimate 400-seat theater in Montmartre—offers close to 100 different programs each season. Most recently awarded with France's highest honor, the Chevalier de la Légion d'honneur, **Emmanuel Demarcy-Mota** was the youngest artistic director of Théâtre de la Ville when he was appointed to the position in 2008. He has further diversified the audience by introducing productions in foreign languages, educational activities, and programs for young people. Théâtre de la Ville made its BAM debut with *Rhinoceros* (Next Wave 2012).

For press information contact Joe Guttridge at [jguttridge@bam.org](mailto:jguttridge@bam.org) or 718.636.4129 x4

The Next Wave Festival appearance of Théâtre de la Ville, Paris is made possible by support from the City of Paris, Institut Français, Face Council, Vivendi, and the Cultural Services of the French Embassy in the US

### ***The Object Lesson***

By Geoff Sobelle

Directed by David Neumann

### **NY Premiere**

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

Nov 5—8 at 7:30pm

Tickets: \$20

In *The Object Lesson* theater artist Geoff Sobelle explores our relationship to "things" in an absurdist performance and elaborate immersive installation. Breaking, buying, finding, fixing, giving, losing, winning, trading, selling, stealing, storing, collecting, cluttering, clearing, packing up, passing on, buried under...a world of things. Featuring floor to ceiling boxes filled with the stuff of a lifetime, *The Object Lesson* invites the audience to enter and

investigate the trash and treasures within. Sobelle uses his possessions to explore the meaning and meaninglessness of our physical baggage in this meditation on the stuff we cling to and the crap we leave behind. The production's creative team includes David Neumann (director/choreographer), Steven Dufala (scenic design/installation), Chris Kuhl (lights), Nick Kourtides (sound), and Steve Cuiffo (illusion consultant). *The Object Lesson* was performed at the Philadelphia Fringe Arts Festival in 2013, where *phindie* said, "this playful and engaging performance is about conjuring and illusion as much as it is about memory."

**Geoff Sobelle** is a theater maker dedicated to the "sublime ridiculous." He is the co-artistic director of Rainpan 43, a renegade, absurdist outfit devoted to creating original actor-driven performance works. R43's shows include *all wear bowlers*; *Amnesia Curiosa*; *machines, machines, machines, machines, machines, machines, machines*; and *Elephant Room* (commissioned by Center Theatre Group in Los Angeles). Sobelle has been a member of the Obie award-winning Pig Iron Theatre Company since 2001. His original independent works include *Flesh and Blood & Fish and Fowl* (Fringe First Award, Edinburgh); and *The Object Lesson*. Sobelle received a 2006 Pew Fellowship in the Arts and is a 2009 Creative Capital and a 2014 MAP Fund grantee. A graduate of Stanford University who trained at Ecole Jacques Lecoq in Paris, he is currently on faculty at Bard College and at the Pig Iron School in Philadelphia.

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

Development for *The Object Lesson* was supported by The Map Fund (supported by the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation), The Wyncote Foundation, The Pew Center for Arts & Heritage, The Independence Foundation, the Philadelphia Live Arts Brewery (LAB) program, and a commission from Lincoln Center Theater. Further development was supported by residencies at The Orchard Project, the Space on Ryder Farm and at The Yard, a multi-disciplinary dance space in Martha's Vineyard.

***Exposed: Songs for Unseen Warhol Films***

**NY Premiere**

The Andy Warhol Museum and Dean Wareham

Guest songwriters:

Bradford Cox

Eleanor Friedberger

Martin Rev

Tom Verlaine

Dean Wareham

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

Nov 6—8 at 7:30pm

Tickets: \$25, 35, 45, 55 (weekdays); \$30, 40, 50, 65 (weekend) (subject to change after Aug 10)

Created in celebration of The Andy Warhol Museum's 20th anniversary, this multimedia performance event comprises 15 never-before-seen films captured by Andy Warhol between 1963 and 1968 on his original 16mm Bolex camera. Five songwriter-composers, reflecting the generational trajectory, musical lineage, and influence of New York-based artists from the post-Velvet Underground 70s through the present day perform original

scores to these rare Warhol selections—a combination of portraits and actualités\* featuring such superstars and luminaries as John Giorno, Marcel Duchamp, Mario Montez, Jim Rosenquist, Billy Kluver, Marisol, Taylor Mead, Mary Woronov, Edie Sedgwick, and Andy Warhol. Digital transfer of the Warhol films courtesy of MPC. *Exposed* makes its New York premiere as part of a national tour, following world and West Coast premieres in Pittsburgh at the Carnegie Music Hall and at UCLA’s Center for the Art of Performance in October, respectively.

\* a non-fiction film using footage from real life, but without a documentary’s narrative arc

Singer/guitarist **Dean Wareham** was born in Wellington, New Zealand, and in 1977 moved to New York City where he attended high school; he graduated from Harvard University in 1985. His band Galaxie 500 emerged from Boston in 1988 and made three albums that influenced a generation of indie rock bands. *Bookforum* recently called it “the ultimate cult group, a band who set the stage for the indie scene of the 21st century.” He went on to record seven studio albums with his next band Luna, and three more with his wife Britta Phillips as Dean & Britta. Dean & Britta’s recent collaboration with the Andy Warhol Museum, *13 Most Beautiful: Songs for Andy Warhol’s Screen Tests*, toured the world for four years. In March 2014 Wareham released an eponymous solo album.

Located in Pittsburgh, PA, the place of Andy Warhol's birth, **The Andy Warhol Museum** is one of the most comprehensive single-artist museums in the world. The Warhol is one of the four Carnegie Museums of Pittsburgh. Additional information is available at [www.warhol.org](http://www.warhol.org).

Co-commissioned by The Andy Warhol Museum, BAM for the 2014 Next Wave Festival, and UCLA Center for the Art of Performance

For press information contact Adriana Leshko at [aleshko@BAM.org](mailto:aleshko@BAM.org) or 718.724.8021

## ***Basetrack***

## **NY Premiere**

An En Garde Arts Production  
Created by Edward Bilous

Composed by Edward Bilous, Michelle DiBucci, and Greg Kalember  
Directed by Seth Bockley  
Adapted by Jason Grote  
Music direction by Michelle DiBucci  
Performance technology design by William David Fastenow  
Lighting design by Paul Hudson  
Set design by Caleb Wertenbaker  
Costume design by Claudia Brown

Based on the website *One-Eight Basetrack* launched by Teru Kuwayama with his photographs and videos and those by Balazs Gardi and Tivadar Domaniczky

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

Nov 11—15 at 7:30pm

Tickets: \$20, 25, 35 (weekdays); \$20, 30, 40 (weekend) (subject to change after Aug 10)

**On Truth (and Lies) in Homecoming**

Hosted by Simon Critchley

with guests to be announced

Co-presented by BAM and the Onassis Cultural Center NY

Part of the Hellenic Humanities Program

Nov 9 at 4:30pm

BAMcafé (30 Lafayette Ave)

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

**Town Hall with Bryan Doerries**

Nov 13, following the performance (free for same-day ticket holders)

In 2010, while embedded with Marines in southern Afghanistan, photojournalist Teru Kuwayama launched One-Eight Basetrack, a web project connecting servicemen in the field with their families back home. Now En Garde Arts and Edward Bilous have created *Basetrack*, in which writer Jason Grote, director Seth Bockley and a cast of actors delve into the experience of the Marines—and their families—as they enlist, deploy, serve and return home fundamentally changed. The production features a cascade of images and sound, including a dynamic, electro-acoustic score performed by a four-piece band. *Basetrack* makes its New York premiere at BAM as part of an extensive national tour that will bring together veteran and civilian audiences.

*Basetrack* marks the return of **En Garde Arts**, an innovative theater company headed by Anne Hamburger. Over the course of 25 years, En Garde Arts has garnered vast acclaim for its 360-degree approach to producing theater that integrates story, form, location and community. En Garde commissions artists to create immersive, theatrical work inspired by physical space—architectural sites, landmarks, neighborhoods—and critical social issues of our time. Past productions have been honored with six OBIEs, two Drama Desk Awards and an Outer Critics Circle Award. **Edward Bilous** is a composer, producer, artistic director, and teacher with a distinguished career in music and multimedia performance art. He is the director of the Center for Innovation in the Arts at The Juilliard School, where he first developed *Basetrack* in workshop.

For press information contact David Hsieh at [dhsieh@BAM.org](mailto:dhsieh@BAM.org) or 718.636.4129 x9

**Sadeh21**

Batsheva Dance Company

By Ohad Naharin in collaboration with the company

Lighting and stage design by Avi Yona Bueno (Bambi)

Soundtrack by Maxim Waratt

Costume design by Ariel Cohen

Video titles design by Raz Friedman

**US Premiere**

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

Nov 12—15 at 7:30pm

Tickets: \$20, 30, 40, 50, 60 (weekday); \$30, 40, 50, 60, 70 (weekend) (subject to change after Aug 10)

**Iconic Artist Talk: Ohad Naharin**

Moderated by Wendy Perron

Nov 14 at 6pm

BAM Hillman Attic Studio (30 Lafayette Ave)

Tickets: \$20

**Master Class: Batsheva Dance Company**

With Bobbi Smith

Nov 14 at 11am

Mark Morris Dance Center (3 Lafayette Ave)

Price: \$25

[BAM.org/master-classes](http://BAM.org/master-classes)

“They are an absolute thrill to watch” –*The Guardian* (UK)

Batsheva Dance Company returns to BAM, celebrating its 50<sup>th</sup> anniversary, with the US premiere of *Sadeh21*, an intensely emotional work. Artistic director Ohad Naharin sculpts with space and sound to produce a work bounding with originality and passion. The work features 18 dancers in a journey that explores and pushes boundaries, set to music by Autechre, Brian Eno, Angelo Badalamenti, and others. Naharin’s sensation-based Gaga technique is ever-present, promoting the discovery of new ways of moving, leading the dancers to unconventional, sinewy heights. Projecting both strength and a poignant sensitivity, the dancers’ electrifying bodies move with magnetism.

**Ohad Naharin** has been hailed as one of the world’s preeminent contemporary choreographers. The artistic director of Batsheva Dance Company since 1990, he has guided the company with an adventurous vision and reinvigorated its repertory with his captivating choreography. Naharin is also the originator of an innovative movement language, Gaga, which has enriched his extraordinary movement invention, revolutionized the company’s training, and emerged as a growing force in the larger field of movement practices for both dancers and non-dancers.

**Batsheva Dance Company** is critically-acclaimed and popularly embraced as one of the foremost contemporary dance companies in the world. Together with its junior Batsheva Ensemble, the company boasts a roster of 34 dancers from around the world. Batsheva Dance Company is Israel’s largest company, maintaining an extensive performance schedule locally and internationally with over 250 performances and over 75,000 spectators per year. Batsheva Dance Company made its BAM debut during the 2002 Spring Season with *Naharin’s Virus*, followed by *Mamootot* (2005 Next Wave), *Three* (2007 Next Wave), *Max* (Spring 2009), and *Hora* (Spring 2012).

For press information contact Lauren Morrow at [lmorrow@bam.org](mailto:lmorrow@bam.org) or 718-636-4129 x1

*Sadeh21* was commissioned by The Israel Festival, Jerusalem, and Luminato, Toronto Festival of Arts & Creativity



## **Oxbow**

Ivy Baldwin Dance

Choreography by Ivy Baldwin

## **NY Premiere**

Music and sound design by Justin Jones

Additional music by Ryan Tracy

Set design by Wade Kavanaugh and Stephen B. Nguyen

Lighting design by Michael O'Connor

Costume design by Alice Ritter

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

Nov 13—15 at 7:30pm; Nov 16 at 3pm

Tickets: \$20

“Ivy Baldwin has a wild imagination...”—*The New York Times*

Choreographer Ivy Baldwin celebrates her company’s 15<sup>th</sup> anniversary season and makes her BAM debut with *Oxbow*, a new work commissioned by BAM and incubated during Baldwin’s time as the 2014 BAM Fisher Artist in Residence. The evening-length dance created in collaboration with performers Anna Carapetyan, Lawrence Cassella, Eleanor Smith, Ryan Tracy, and Katie Workum features a score composed and mixed live by Justin Jones, and additional music composed and performed by Tracy. Set within a sculptural landscape created by installation artists Wade Kavanaugh and Stephen B. Nguyen and featuring costumes by Brooklyn-based fashion designer Alice Ritter, *Oxbow*—named for the bow-shaped lake formed in a former channel of a river—explores the inexorable nature of the two forces that contain us all: space and time, geology and chronology. The result is a unique and compelling work by an artist described by dance critic Deborah Jowitt as a “hunter-gatherer sort of choreographer—foraging for one thing, finding another, and mixing them together in weird, mysterious, and compelling ways until they have only misty affinities with their natural states.”

Choreographer, performer, and teacher **Ivy Baldwin** is a 2014 Guggenheim fellow and this year’s BAM Fisher Artist in Residence. She is also a 2013 Movement Research Artist-in-Residence (2013-2015) and recently completed creative residencies at MASS MoCA and New York’s Abrons Arts Center. Baldwin founded **Ivy Baldwin Dance** in 1999. A New York-based dance company with an emphasis on collaboration between choreographer and performer(s), Baldwin’s work uses movement and theatrical abstraction to forge an interdisciplinary art form that breaks the traditional boundaries and assumptions of dance and theater. Evening-length commissioned works include *Ambient Cowboy*, New York Live Arts (2012); *Here Rests Peggy*, The Chocolate Factory (2010); *Bear Crown*, Dance Theater Workshop (2009); *Could be nice*, Dixon Place (2007); *It’s Only Me*, Dance New Amsterdam (2007); *Gone Missing*, Dance Theater Workshop (2006); and *Now Leaving Vanderville*, Dixon Place (2004). In addition to these commissions, Ivy Baldwin Dance has been presented by Lincoln Center Out of Doors, New Museum of Contemporary Art, Danspace Project at St. Mark’s Church, Movement Research at the Judson Church, Symphony Space, CATCH in PS 122’s COIL Festival, and La MaMa, among others. The company has also toured nationally and internationally including Tanz im August in Berlin, Germany; Dans Contemporan International

Dance Festival in Bacau; Romania; REDCAT (Roy and Edna Disney/CalArtsTheater); and Philadelphia Fringe Festival.

For press information contact Adriana Leshko at [aleshko@BAM.org](mailto:aleshko@BAM.org) or 718.724.8021

### ***Birds With Skymirrors***

**US Premiere**

Lemi Ponifasio  
MAU

Concept, set design, choreography, and direction by Lemi Ponifasio  
Lighting design by Helen Todd

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

Nov 19—22 at 7:30pm

Tickets: \$20, 30, 40 (weekday); \$25, 35, 45 (weekend) (subject to change after Aug 10)

Samoan choreographer and director Lemi Ponifasio and his New Zealand-based company MAU present a haunting reflection on our relationship with the world in a time of climate change in the acclaimed *Birds With Skymirrors*. A radical composition in dance, ritual, poetry, and chant, the work emerged from Ponifasio's experience while working on the remote Micronesian island of Tarawa. There he encountered birds carrying strips of video tapes in their beaks, dangling like liquid mirrors in the sky—an image of both beauty and the spirit of death. A visually stunning piece, featuring precise, gestural choreography against a stark backdrop, *Birds With Skymirrors* is a *karanga* (“summoning,” an element of cultural protocol of the New Zealand Māori people), a genealogical prayer, a ceremony, a poetic space, and a life reflection.

**Lemi Ponifasio**, an international leading force in theater and dance, established MAU in 1995 as his platform for critical reflection and creativity with artists, scholars, activists, intellectuals, and community leaders. MAU means a declaration to the truth of a matter or revolution, as an effort to transform. In his artistic universe, Ponifasio orients the modern individual towards other dimensions of consciousness by way of the decelerated rhythm of his strict aesthetic, making use of striking images, movement, and dynamic interplay of light and darkness. A pioneer at the international frontier of dance and theater art, his theatrical vision transcends the barriers between genres and cultures and transmits the universal power of art. Globally, Ponifasio's productions such as *The Crimson House*, *Stones In Her Mouth*, *Tempest: Without A Body*, *Le Savali*, and *Birds With Skymirrors* shed light on controversial topics. He presents his work at major theaters and festivals around the world, including Théâtre de la Ville in Paris, Edinburgh International Festival, Ruhrtriennale in Germany, Southbank Centre in London, Holland Festival, Lincoln Center, Venice Biennale, Santiago a Mil International Theater Festival in Chile, Vienna Festival, and Berliner Festspiele.

For press information contact Lauren Morrow at [lmorrow@bam.org](mailto:lmorrow@bam.org) or 718-636-4129 x1

### ***Wayfinders***

**NY Premiere**

Written and directed by Holcombe Waller

Musical direction by Benjamin Landsverk  
Video design by Pablo N. Molina  
Sound design by Casi Pacillio  
Lighting design by Christopher Kuhl and Katelan Braymer  
Scenic design by Erik Flatmo  
Costume design by Camille Benda

**BAM Fisher** (Fishman Space), 321 Ashland Place  
Nov 19—22 at 7:30pm  
Tickets: \$20

A modern-day troubadour, Holcombe Waller makes his BAM debut with the New York premiere of *Wayfinders*. This theatrically staged, evening-length song cycle investigates the literal and metaphysical ways we answer the enduring question: Where am I? From ancient star-maps to auto navigation, Waller weaves sung stories, light, movement, and video in a shifting composition interpreted each evening by a five-piece chamber ensemble—exploring how and why orientation and navigation are central to the human experience.

Born and raised in the San Francisco area, **Holcombe Waller** is a singer, composer, and theater artist. He produces compositions for concerts, film, and dance, as well as his own interdisciplinary shows that integrate video and theater design as essential elements. He has been commissioned and presented by the Under the Radar Festival at The Public Theater, On the Boards, Portland Institute for Contemporary Arts, Yerba Buena Center for the Arts, and the Centre Pompidou in Paris, among others. His dance collaborations include works with zoe | juniper, Miguel Gutierrez, and the Joe Goode Performance Group. Waller has released five albums on his own label, Napoleon Records.

For press information contact Joe Guttridge, [jguttridge@bam.org](mailto:jguttridge@bam.org), 718.636.4129 x4

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***Black Mountain Songs***

Brooklyn Youth Chorus

Choral director and conductor Dianne Berkun-Menaker

Created by Bryce Dessner

Co-curated by Bryce Dessner & Richard Reed Parry

Directed by Maureen Towey

Music by Bryce Dessner, Tim Hecker, John King, Nico Muhly, Richard Reed Parry, Caroline Shaw, and Aleksandra Vrebalov

**World Premiere**

Film Design by Matt Wolf

Set Design by Mimi Lien

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

Nov 20—22 at 7:30pm; Nov 23 at 3pm

Tickets: \$20, 30, 40, 50 (weekdays); \$25, 35, 45, 55 (subject to change after Aug 10)

### **The 2014 Richard B. Fisher Next Wave Award honors the production of *Black Mountain Songs***

*Black Mountain Songs* is dedicated to the late Mary Anne Yancey, former Board Chair of Brooklyn Youth Chorus and long-standing BAM supporter.

*Black Mountain Songs* is an evening-length choral work featuring a multigenerational group of artists coming together to celebrate a historic period of artistic collaboration at Black Mountain College, Asheville, NC. In the mid-20th century, a group of American artists and European refugees—including Willem de Kooning, John Cage, Buckminster Fuller, Merce Cunningham, Robert Creeley, Charles Olson, Josef and Anni Albers, Franz Kline, and Robert Rauschenberg—converged at Black Mountain and developed new artistic tactics and aesthetics and a culture of collaborative art that would come to define the American century. Inspired by this prolific community and their work, composer and curator Bryce Dessner has assembled a diverse group of collaborators to work with the Brooklyn Youth Chorus, including composers Richard Reed Parry, Caroline Shaw, Nico Muhly, Aleksandra Vrebalov, Tim Hecker, and John King, as well as director Maureen Towey and filmmaker Matt Wolf. This unique song cycle is co-commissioned and co-presented by the Brooklyn Youth Chorus and the Brooklyn Academy of Music.

Now in its 22nd season, the Grammy Award-winning **Brooklyn Youth Chorus** (BYC), under the direction of Founder and Artistic Director Dianne Berkun-Menaker is one of the country's leading youth choruses and the ensemble of choice for internationally renowned orchestras and artists. *The New York Times* has hailed it as “a consistently bold organization that regularly commissions works from composers representing an unusually broad stylistic range.” The chorus studies and performs a vast repertoire of music—classical and contemporary—and has an active commissioning program, New Voices, to develop works for young voices across a variety of genres. Composers commissioned to date include Nico Muhly, David Lang, Bryce Dessner, Missy Mazzoli, Paul Moravec, Julia Wolf, Aleksandra Vrebalov, Shara Worden, John King, Colin Stetson, and others.

BYC has appeared with acclaimed orchestras and conductors, including Valery Gergiev, Lorin Maazel, Marin Alsop, James Levine, Robert Spano, Esa-Pekka Salonen, and Reinbert de Leeuw as well as celebrated recording artists such as Barbra Streisand, Elton John, Lou Reed, Grizzly Bear, and John Legend. BYC won a Grammy Award for the world premiere live recording of John Adams' *On the Transmigration of Souls* with the New York Philharmonic in 2005. Known for its polished performances, the chorus frequently appears at such important music festivals as BAM's Next Wave Festival (with the Kronos Quartet and Wally Cardona), BAM's Crossing Brooklyn Ferry festival curated by Aaron and Bryce Dessner, the Ecstatic Music Festival and Park Avenue Armory's Tune-In Festival. BYC has also garnered a strong reputation as an arts presenter with such major collaborative projects as *Brooklyn Village*, co-produced with the Brooklyn Philharmonic and Roulette Theater in 2012 and *Tell the Way*, co-produced with St. Ann's Warehouse and featuring composer Nico Muhly in 2011.

**Bryce Dessner** is a Brooklyn based composer, guitarist, and curator primarily known as a member of the Grammy Award-nominated band The National. In addition to his work with the band, Dessner has made a name for himself as an acclaimed composer, working with some of the world's most creative and respected musicians. Dessner's recent commissions include pieces for the Los Angeles Philharmonic, the National Audiovisual Institute of Poland, the Grammy Award-winning Kronos Quartet, and the new music ensemble eighth blackbird, among others. The first recordings of Dessner's compositions, performed by the Kronos Quartet, were released in 2013 by Anti- on the album *Aheym*, and feature Brooklyn Youth Chorus performing "Tour Eiffel," a piece they commissioned him to write for *Tell the Way*. In 2014 Deutsche Grammophon/Universal Music Classics released *St. Carolyn by the Sea; Suite from There Will Be Blood*, which features three of Dessner's orchestral works performed by the Copenhagen Philharmonic and conducted by Andre de Ridder. Dessner is also the founder and artistic director of the annual MusicNOW Festival in Cincinnati, Ohio, which just presented its ninth season. In addition, Dessner and his brother Aaron produced the Red Hot Organization's extensive AIDS charity compilation, *Dark was the Night*, which has raised over 2 million dollars for AIDS charities. He is a composer-in-residence at Muziekgebouw Eindhoven. Dessner has previously appeared at BAM with *The Long Count* (2009 Next Wave Festival) and was the co-founder with his brother Aaron of the *Crossing Brooklyn Ferry* music and film festival in 2012 and 2013.

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

Behind great arts presenters are great supporters, and few of BAM's friends have deserved that title more than Richard B. Fisher (1936-2004). A visionary in both professional and philanthropic endeavors, Dick championed the creation of a strong endowment to enable BAM to continue presenting its signature groundbreaking programming, even in difficult times. As Chairman of the BAM Endowment Trust from 1992-2004, Dick shared financial expertise from years as president, chairman, and chairman emeritus of Morgan Stanley, and he guided investments as pledges grew to \$50 million. The doubling of the endowment in 2004 may be largely credited to a leadership challenge grant from Dick and his wife, Jeanne Donovan Fisher, which in turn inspired support from other donors.

Dick's generosity throughout his life continued even with his passing in the form of a landmark bequest. To honor Dick's friendship to BAM and recognize the legacy of progressive arts presentations he helped ensure in Brooklyn, where he and Emily H. Fisher raised their family, BAM inaugurated the annual Richard B. Fisher Next Wave Award in 2006. Each year, members of the Fisher family help BAM select the engagement that best exemplifies Dick's forward-thinking ethos and passion for the arts, using this opportunity to celebrate Richard B. Fisher in perpetuity. Past recipients have included Pina Bausch, Charles Mee, Bill T. Jones, Robert Wilson, Mark Morris, Kronos Quartet, Anne Bogart, and Fiona Shaw.

The 2014 Richard B. Fisher Next Wave Award honors Brooklyn Youth Chorus and the production of *Black Mountain Songs*. The Richard B. Fisher Next Wave Award Ceremony will take place on stage prior to the opening night performance of the engagement. BAM President Karen Brooks Hopkins and Brooklyn Youth Chorus trustee Narcissa Titman will present the Fisher Award—a beautifully designed walking stick by Fort Greene sculptor/designer Chris Gullian, who drew his inspiration from Dick's interests and the architecture of BAM's Peter Jay Sharp Building—to Dianne Berkun-Menaker, Artistic Director and Founder of the Brooklyn Youth Chorus.

For press information contact Adriana Leshko at [aleshko@BAM.org](mailto:aleshko@BAM.org) or 718.724.8021

Co-commissioned and produced by BAM and the Brooklyn Youth Chorus

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## ***On Behalf of Nature***

Meredith Monk & Vocal Ensemble

## **NY Premiere**

Music and direction by Meredith Monk

Lighting design by Elaine Buckholtz

Sound design by Jody Elff

Costumes and scenography by Yoshio Yabara

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

Dec 3—6 at 7:30pm, Dec 7 at 3pm

Tickets: \$20, 25, 30, 40, 50 (prices subject to change after Aug 10)

For her newest music-theater work and as part of her 50<sup>th</sup> Season, Meredith Monk offers *On Behalf of Nature*, a poetic meditation on our intimate connection to nature and the fragility of its ecology. Within this world, Monk evokes the Buddhist notion of the existence of different realm categories—the idea of joining heaven and earth by way of human beings.

Drawing additional inspiration from writers and researchers who have sounded the alarm on the precarious state of our global ecology, Monk and her acclaimed Vocal Ensemble create a liminal space where human, natural, and spiritual elements are woven into a delicate whole, illuminating the interconnection and interdependency of us all.

**Meredith Monk** is a composer, singer, director/choreographer and creator of new opera, music-theater works, films, and installations. A pioneer in what is now called “extended vocal technique” and “interdisciplinary performance,” Monk creates works that thrive at the intersection of music and movement, image and object, light and sound in an effort to discover and weave together new modes of perception. Her groundbreaking exploration of the voice as an instrument, as an eloquent language in and of itself, expands the boundaries of musical composition, creating landscapes of sound that unearth feelings, energies, and memories for which there are no words. “Monk’s many-sided art [is] rooted in her voice—a ruggedly beautiful, piercingly expressive, ever-changeable instrument.” says *The New Yorker’s* Alex Ross. Celebrated internationally, Monk’s work has been presented by BAM, Lincoln Center Festival, Houston Grand Opera, London’s Barbican Centre, and at major venues in countries from Brazil to Syria. Among her many accolades, she was recently named an Officer of the Order of Arts and Letters by the Republic of France, and the 2012 Composer of the Year by *Musical America*. Monk is also one of NPR’s 50 Great Voices, and has received a 2012 Doris Duke Artist Award and a 2011 Yoko Ono Lennon Courage Award for the Arts. This fall, Meredith Monk will mark her 50<sup>th</sup> season as a creator and performer. Recognized as one of the most unique and influential artists of her generation, she has been appointed the 2014—2015 Richard and Barbara Debs Composer’s Chair at Carnegie Hall.

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

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***The Wanderer***

Jessica Lang Dance  
Choreography by Jessica Lang

**World Premiere**

Lighting design by Nicole Pearce  
Set design by Mimi Lien

**BAM Fisher (Fishman Space)**, 321 Ashland Pl  
Dec 3—6 at 7:30pm  
Tickets: \$20

**Master Class: Jessica Lang Dance**

With Jessica Lang and company members  
Dec 4 at 12pm  
Mark Morris Dance Center (3 Lafayette Ave)  
Price: \$20  
BAM.org/master-classes

Hailed as “a master of visual composition” (*Dance Magazine*), Jessica Lang makes her BAM debut with *The Wanderer*, a narrative ballet set to Franz Schubert’s *Die schöne müllerin*—a song cycle based on poems by Wilhelm Müller. Lang’s keen visual sense and signature blend of ballet and contemporary movement transform the space—inhabited by nine dancers, a singer, and a pianist—from a stage to an extravagant fairytale world.

**Jessica Lang** has worked with ballet companies across the US and abroad since 1999. She has created more than 80 works on companies including Birmingham Royal Ballet, The National Ballet of Japan at the New National Theatre Tokyo and Joffrey Ballet, among many others. Her ballet *Lyric Pieces*, commissioned and performed by Birmingham Royal Ballet earned a nomination for a coveted 2013 Manchester Theatre Award in the UK. Lang received outstanding acclaim for her choreography and directorial debut of Pergolesi’s *Stabat Mater* at the Glimmerglass Opera Festival 2013. She has received commissions from the Dallas Museum of Art, the Guggenheim Museum for its *Works and Process* series, and the John F. Kennedy Center for the Performing Arts. In May 2014, Jessica Lang Dance performed a world premiere at the Kennedy Center Concert Hall to John Adams’ *Violin Concerto* played live by the National Symphony Orchestra and violinist Leila Josefowicz as part of NEW MOVES: symphony + dance.

Founded in 2011, **Jessica Lang Dance** (JLD) is a New York City-based dance company dedicated to creating and performing the work of Jessica Lang. JLD enriches and inspires global audiences by immersing them in the beauty of movement and music. Lang seamlessly incorporates striking design elements and transforms classical ballet language into artfully crafted, emotionally engaging contemporary works. Since the company's inception, marked by Lang's receipt of a Joyce Theater Artist Residency supported by the Andrew W. Mellon Foundation, JLD has garnered significant attention and acclaim, thrilling audiences from coast to coast at major venues including Jacob's Pillow Dance Festival, Joyce Theater, New York City Center, the Winspear Opera House in Dallas, the Wallis

Annenberg Center for the Performing Arts in Beverly Hills, and the Kennedy Center for the Performing Arts.

For press information contact Lauren Morrow at [lmorrow@bam.org](mailto:lmorrow@bam.org) or 718-636-4129 x1

### ***The Etudes***

The Complete Piano Etudes by Philip Glass

Light design by Jennifer Tipton

### **BAM Howard Gilman Opera House**

Dec 5 & 6 at 7:30pm

Tickets: \$20, 25, 35, 55 (weekday); \$25, 35, 45, 65 (weekend) (subject to change after Aug 10)

BAM dedicates this engagement to the late Semone Grossman—beloved “Art Garage Entrepreneur” of GGMC Parking and generous sponsor and friend of BAM. He played the piano every day.

Philip Glass, one of the most influential contemporary American composers, conceived his solo piano etudes as a set of 20 works. Written between 1992 and 2012, Glass intended the first 10 etudes primarily as performable pedagogical studies. The final 10 were composed, according to Glass, “as part of the general array of musical expression that had become available to me through my years of composing. Finally, I anticipated that the sequence of Etudes #1–20 when played in its entirety would provide a musical shape of its own.”

For two nights at BAM, Glass and nine stylistically diverse pianists perform the etudes consecutively. Philip Glass will begin each performance with Etudes #1 and #2. The guest performers, each of whom has prepared four etudes, will perform an alternating pair each evening, changing the order of performers as well as interpretations of the pieces.

*The Etudes* will be performed by composers Timo Andres, Anton Batagov, and Nico Muhly; jazz pianist Aaron Diehl; Grammy-nominated composer-conductor Tania León; longtime Glass interpreters Maki Namekawa, and Sally Whitwell; new music champion Bruce Levingston, and classical pianist Jenny Lin.

**Philip Glass**, one of America’s most celebrated composers, applies his musical encounters in India, North Africa, and the Himalayas to his own compositions, creating a large body of work in a distinct idiom which can be heard in his operas, film scores, dance music, symphonic work, and string quartets. More than 20 of his pieces have been performed at BAM since 1981, including several benchmark works such as *Einstein on the Beach*, first presented at BAM’s 1984 Next Wave Festival (revived for Next Wave 1992 and 2012). Other BAM performances include *The Photographer/Far From the Truth* (BAM, 1983); *The CIVIL warS, Act V—The Rome Section* (Next Wave 1986); the world premieres of *Low Symphony* (Next Wave 1992) and *Symphony No. 2* (Next Wave 1994); the New York premieres of *Orphée* (Next Wave 1993) and *La Belle et la Bête* (Next Wave 1994), and a presentation of *Les Enfants Terribles: Children of the Game* (Spring 1996)—all parts of his operatic trilogy based on the work of Jean Cocteau; Next Wave 1998’s *Monsters of Grace*; a live musical performance accompanying a screening of *Koyaanisqatsi* (Spring



1999); and *Dracula: The Music and Film* (Next Wave 1999) featuring the Kronos Quartet. Glass collaborated with director Mary Zimmerman for the opera *Galileo Galilei*, presented as part of the 20<sup>th</sup> anniversary season of the Next Wave Festival (2002). Glass' more recent works at BAM include the collaborative concert work *Orion* and Symphony No. 6 and No. 8 (2005 Next Wave); and his opera *Kepler* (Next Wave 2009).

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

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## ***The Ambassador***

Gabriel Kahane

Directed by John Tiffany

## **NY Premiere**

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

Dec 10–13 at 7:30pm

Tickets: \$20, 30 (weekday); \$25, 35 (weekend)

In his latest work, *The Ambassador*, songwriter Gabriel Kahane draws inspiration from a multitude of sources to tell intimate, human stories set against the backdrop of Los Angeles architecture and popular culture. From *Die Hard* to the architecture of Richard Neutra and R.M. Schindler, from *Blade Runner* to the fiction of James M. Cain and Raymond Chandler, and from fires, riots, and earthquakes to the many Americans who have looked to Southern California as a panacea, *The Ambassador* exposes the underbelly of LA through the lens of a dozen street addresses.

Directed by John Tiffany (*Once, Black Watch, The Glass Menagerie*) and commissioned by BAM, *The Ambassador* features Kahane (vocals, guitar, piano, Wurlitzer), Rob Moose (electric guitars), Casey Foubert (bass, electric guitars), Ted Poor (drums), Alex Sopp (vocals, keyboards, flutes), as well as string players Laura Lutzke, Nathan Schram, and Clarice Jensen. The work is designed by Christine Jones (*Spring Awakening, American Idiot*) with movement design by Steven Hoggett (*Once, Black Watch, American Idiot*), lighting by Jane Cox, and projections by Josh Higgason.

With the release of his major label debut, *The Ambassador* (Sony Music Masterworks, June 3), Gabriel Kahane turns his gaze toward his birthplace with his most focused effort to date. The album follows the critically acclaimed *Where are the Arms* (2011), hailed by *The New York Times* for its “extravagant poise and emotional intelligence.” As a composer of concert works, Kahane has been commissioned by Carnegie Hall, the Los Angeles Philharmonic, Kronos Quartet, American Composers Orchestra, and Orpheus Chamber Orchestra—with whom he toured his WPA-inspired *Gabriel's Guide to the 48 States* in 2013. Equally in demand as a theater composer, his musical *February House*, with playwright Seth Bockley, was produced in 2012 at the Long Wharf Theater in New Haven and at the Public Theater in New York City. A

fellow of the MacDowell Colony and Yaddo, Kahane has performed or recorded with artists including Sufjan Stevens, Rufus Wainwright, Chris Thile, Brad Mehldau, Jeremy Denk, and John Adams.

English theater director **John Tiffany** served as the associate director of the National Theatre of Scotland from 2006–12, where he directed international productions including *The Missing*, *Elizabeth Gordon Quinn*, *The Bacchae* (Lincoln Center Festival, 2008), *Black Watch* (Laurence Olivier Award for Best Director; St. Ann’s Warehouse, 2007, 2011), and *Alan Cumming’s Macbeth* (Broadway, 2014). Tiffany won Tony, Drama Desk, and Outer Critics Circle Awards for his direction of *Once* (currently on Broadway), and directed the acclaimed recent Broadway production of *The Glass Menagerie*.

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

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BAM and Irish Arts Center present

***Howie the Rookie***

Landmark Productions

Written and directed by Mark O’Rowe

Set and costume design by Paul Wills

Lighting design by Sinéad McKenna

Sound design by Phillip Stewart

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

Dec 10—13 at 7:30pm, Dec 14 at 3pm

Tickets: \$20

Presented by BAM and Irish Arts Center, this one-man remounting of Mark O’Rowe’s critically acclaimed *Howie the Rookie* comes to BAM courtesy of Ireland’s Landmark Productions. O’Rowe reconceived his original two-man play for a single performer to portray both the Howie and the Rookie after searching for an actor to match the award-winning Tom Vaughan-Lawlor’s ability (Best Actor, *Irish Times* Theatre Awards 2013). Originally staged in New York in 2001 at PS 122, this brutal but funny script follows a revenge-fueled run-in on the violent streets of working-class Dublin. *The New York Times* called O’Rowe’s drama, “...one of those rare, shiver-making instances in which language seems to become truly physical.”

**Mark O’Rowe’s** plays include *From Both Hips* (Fishamble, 1997), *Howie the Rookie* (Bush Theatre, 1999), *Made in China* (Abbey Theatre, 2001), and *Crestfall* (Gate Theatre, 2003). *Howie the Rookie* won the George Devine Award when it premiered at the Bush Theatre in 1999. It also won the *Irish Times* Best New Play Award and the Rooney Prize for Irish Literature. In 2007 O’Rowe wrote *Terminus* which opened at the Abbey Theatre and won a Fringe First award when it transferred to the Edinburgh Festival in 2008. It undertook a major world tour in 2011 throughout the UK, US, and Australia. In 2003, O’Rowe wrote his first feature film, *Intermission*, which starred Colin Farrell and Cillian Murphy. His other screenplays include adaptations of Jonathan Trigell’s novel, *Boy A*, for Cuba Pictures and Channel 4; *Perrier’s Bounty*; and Daniel Clay’s 2008 novel *Broken*, which starred Cillian

Murphy and Tim Roth. He wrote the short films *Epithet* (2011) and *Debris* (2012), which he also directed.

For press information contact Joe Guttridge at [jguttridge@bam.org](mailto:jguttridge@bam.org) or 718.636.4129 x4

**VIJAY IYER: Music of Transformation**

**World Premiere, NY Premiere**

Music by Vijay Iyer

Film by Prashant Bhargava

International Contemporary Ensemble

Conducted by Steven Schick

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

Dec 18—20 at 7:30pm

Tickets: \$20, 30, 40 (subject to change after Aug 10)

It is futile to define Vijay Iyer's music. He is as comfortable playing jazz standards such as John Coltrane's *Giant Steps* or improvising Michael Jackson's *Human Nature* as he is playing his own compositions with a classical ensemble. In these concerts, Iyer, who first appeared at BAM with *Still Life with Commentator: An Oratorio* (2006 Next Wave Festival), presents three compositions that show his diverse styles, including the world premiere of a solo piano work commissioned by BAM. He will also perform the recently recorded *Mutations I-X*, scored for string quartet, piano, and electronics. And to top it off, in a New York premiere, Iyer's score for Prashant Bhargava's film *Radhe Radhe: Rites of Holi*, a celebration of India's colorful spring rituals, will be played by Iyer and the International Contemporary Ensemble with the film screened on the state-of-the-art Steinberg Screen at BAM Harvey Theater.

Grammy-nominated composer-pianist **Vijay Iyer** (pronounced "VID-jay EYE-yer") was described by *The New Yorker* as one of "today's most important pianists... extravagantly gifted... brilliantly eclectic." His honors include a 2013 MacArthur "genius" fellowship; an unprecedented "quintuple crown" in the 2012 *Down Beat* International Critics Poll (Jazz Artist of the Year, Pianist of the Year, Jazz Album of the Year, Jazz Group of the Year, and Rising Star Composer categories); a "quadruple crown" in the *JazzTimes* extended critics poll (Artist of the Year, Acoustic/Mainstream Group of the Year, Pianist of the Year, and Album of the Year); and the Pianist of the Year Awards for both 2012 and 2013 from the Jazz Journalists Association. A polymath whose career has spanned the sciences, the humanities, and the arts, Iyer received an interdisciplinary PhD in the cognitive science of music from the University of California, Berkeley. In 2014 he began a permanent appointment at Harvard University's Department of Music, as the Franklin D. and Florence Rosenblatt Professor of the Arts.

For press information contact David Hsieh at [dhsieh@BAM.org](mailto:dhsieh@BAM.org) or 718.636.4129 x9

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## Next Wave Art

Oct 14–Dec 20

Peter Jay Sharp Building

Free

Next Wave Art returns this fall for its 13<sup>th</sup> season, opening up BAM's campus to a unique range of iconic and emerging contemporary artists. This exhibition represents a variety of media, with many new site-specific works, including a selection from Andy Warhol's *Screen Test* series and a new mural in the BAM Howard Gilman Opera House lobby by Miami-based artist Cristina Lei Rodriguez. Additional featured artists include Lisa Levy, Rebecca Norton, Kambui Olujimi, and others.

Opening Reception

Oct 14, 6–8pm

Natman Room

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

## Unbound: A Literary Series with BAM and Greenlight Bookstore

Sep 21

Brooklyn Book Festival

Brooklyn Borough Hall

Free

For this special Brooklyn Book Festival event, author Daniel Kehlmann talks to Zadie Smith about his new novel, *F*, a tragicomic story about three brothers, their relationship to their distant father, and their individual fates and struggles in the modern world.

## BAMcafé Live

BAMcafé Live showcases renowned and emerging artists, featuring some of the best jazz, R&B, world beat, rock, soul, and experimental music from Brooklyn and beyond. Friday and Saturday nights. Free.

Additional support for BAMcafé Live is provided by Con Edison

## Get It Out There: Comedy by BAM & IFC

BAM and IFC join forces to present a new comedy showcase that allows emerging comics to experiment recklessly with humor. Select Thursdays. Free. See [BAM.org](http://BAM.org) for schedule.

## Credits

Time Warner Inc. is the BAM 2014 Next Wave Festival sponsor.

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 Lepercq Space is supported by The Lepercq Charitable Foundation. BAM Rose Cinemas are named in recognition of a major gift in honor of Jonathan F.P. and Diana Calthorpe Rose, and have been generously supported by The Peter Jay Sharp Foundation, and the Estate of Richard B. Fisher. Leadership support for dance at BAM provided by The Harkness Foundation for Dance.

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Leadership support for music at BAM provided by Frances Bermanzohn & Alan Roseman, and Pablo J. Salame.

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#### 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 a bar menu and dinner entrées prior to BAM Howard Gilman Opera House evening performances. BAMcafé also features an eclectic mix of spoken word and live music for BAMcafé Live on Friday and Saturday nights with a bar menu available starting at 6pm.

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: Commercial parking lots are located adjacent to BAM

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

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