Brooklyn Academy of Music (BAM) presents *Nonesuch Records at BAM: Celebrating a Label without Labels* in honor of its 50th anniversary—featuring 13 September mainstage engagements as part of the 2014 Next Wave Festival

Performers include Alarm Will Sound, Sam Amidon, Laurie Anderson, Devendra Banhart, Olivia Chaney, Sidiki Diabaté, Toumani Diabaté, The Philip Glass Ensemble, Iron and Wine, Gilbert Kalish, Kronos Quartet, Natalie Merchant, Brad Mehldau, Stephin Merritt, Youssou N'Dour, Robert Plant and the Sensational Space Shifters, Steve Reich and Musicians, Fred Sherry, Chris Thile, Rokia Traoré, Tweedy, Dawn Upshaw, and Caetano Veloso; including works by John Adams

BAMcinématek announces *Nonesuch Records on Film*, a 12-film tribute to the label’s iconic film scores and soundtracks featuring in person appearances by Philip Glass, John Adams, and Peter Sellars, Sep 8—25

BAMcafé Live presents the Don Byron Quartet on Sep 12 & 13

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Brooklyn, NY/UPDATED July 31, 2014—In honor of the 50th anniversary of influential label Nonesuch Records, BAM presents a wide-ranging series of concerts and films, from September 9–28. Part of the 2014 Next Wave Festival, these diverse engagements—featuring 23 evenings of music—speak to Nonesuch’s ongoing commitment to outstanding, unique artists in classical music, contemporary music, jazz, traditional American and world music, popular and alternative music, and music theater. The upcoming engagements also underscore the longstanding relationship between Nonesuch artists and BAM—one that has featured legendary productions including Steve Reich’s *The Desert Music*, John Adams’ *Nixon in China*, Philip Glass’ *Satyagraha*, Glass and Robert Wilson’s *Einstein on the Beach*, Laurie Anderson’s *United States: Parts I–IV*, and performances by Kronos Quartet, Stephin Merritt, Youssou N'Dour, Emmylou Harris, among others.

As part of the tribute, BAMcinématek presents 12 films reflecting Nonesuch Records’ rich catalogue of soundtracks, showcasing legendary film scores by Philip Glass, John Adams, Georges Delerue, Toru Takemitsu, and more. Special guest appearances include Glass in person with a screening of Paul Schrader’s *Mishima: A Life in Four Chapters* (1985), for which he wrote the hypnotic score; Adams with Luca Guadagnino’s *I Am Love* (2009), a sumptuous drama showcasing a tour-de-force performance from Tilda Swinton and a ravishing score by Adams; and seminal theater opera director Peter Sellars with a free members only screening of *The Cabinet of Dr. Ramirez* (1991), his update of *The Cabinet of Dr. Caligari*, which is silent but for the pulsating, propulsive score also by John Adams.

In addition, legendary jazz musician Don Byron will perform selections from his Nonesuch recordings with the Don Byron Quartet on Friday, September 12 and Saturday, September 13 at 10:30pm in BAMcafé, as part of the BAMcafé Live free music series.

“I am proud to honor Nonesuch’s anniversary with a series of engagements that celebrates the label’s roster of singular musical talent,” said BAM Executive Producer Joseph V. Melillo.
“Nonesuch and BAM have been likeminded partners for many years; our upcoming shows reflect the adventurous artistic spirit at the core of our relationship.”

“Joe Melillo and Karen Brooks Hopkins, as well as Harvey Lichtenstein, have been close friends and colleagues of ours for decades,” said Nonesuch President Bob Hurwitz. “They have been presenting the highest quality performing arts at BAM for nearly 50 years themselves, and I can’t think of a more appropriate place to celebrate these musicians. We are very grateful for their commitment and collaboration.”

Mainstage performance schedule:

**Sep 9—11:** The Philip Glass Ensemble & Steve Reich and Musicians (Howard Gilman Opera House)
- **Sep 9:** Brad Mehldau (Harvey Theater)
- **Sep 10:** Chris Thile & Brad Mehldau Duo (Harvey Theater)
- **Sep 11:** Dawn Upshaw and Gilbert Kalish (Harvey Theater)
- **Sep 12 & 13:** Alarm Will Sound (Harvey Theater)
- **Sep 19:** Devendra Banhart, Stephin Merritt, and Iron and Wine (Howard Gilman Opera House)
- **Sep 20:** Kronos Quartet, Natalie Merchant, Rhiannon Giddens, Sam Amidon, and Olivia Chaney (Howard Gilman Opera House)
- **Sep 23:** Tweedy (Howard Gilman Opera House)
- **Sep 23—27:** Landfall, Laurie Anderson, Kronos Quartet (Harvey Theater)
- **Sep 24:** Rokia Traoré, Toumani Diabaté and Sidiki Diabaté (Howard Gilman Opera House)
- **Sep 25 & 26:** Caetano Veloso (Howard Gilman Opera House)
- **Sep 27 & 28:** Robert Plant and the Sensational Space Shifters

Film schedule*:
- **Sep 8:** Mishima: A Life in Four Chapters (7:30pm)
- **Sep 11:** I Am Love (8pm)
- **Sep 12:** Jules and Jim (2, 4:30, 7, 9:30pm)
- **Sep 13:** Shoot the Piano Player (2, 4, 6, 8, 9:50pm)
- **Sep 14:** Rebel Without a Cause (4:30, 7, 9:30pm)
- **Sep 15:** Two English Girls (5:15, 8pm)
- **Sep 16:** East of Eden (4:30, 7, 9:30pm)
- **Sep 17:** The Bad Seed (4:30, 7, 9:40pm)
- **Sep 21:** Spartacus (2, 6:30pm)
- **Sep 22:** Harakiri (5:15, 8pm)
- **Sep 23:** Woman in the Dunes (5, 8pm)
- **Sep 25:** The Cabinet of Dr. Ramirez (7:30pm)

*Film descriptions at the close of this release

Additionally, Nonesuch artists The Black Keys will bring their Turn Blue World Tour to Brooklyn to join the celebration, performing down the street from BAM at the Barclays Center on Sep 24 (for more information, please visit: theblackkeys.com).

The Philip Glass Ensemble & Steve Reich and Musicians
Howard Gilman Opera House (30 Lafayette Ave)
Sep 9–11 at 7:30pm
Tickets start at $30

Legendary composers Philip Glass and Steve Reich—both instrumental to the origination of American minimalism—have rich histories at BAM and on Nonesuch Records. For the first time in more than 30 years, Glass and Reich reunite on stage, joining their respective ensembles along with composer-pianists Nico Muhly and Timo Andres, Synergy Vocals, and others for a three-program retrospective of their works.

September 9: *Four Organs* (Reich); *the CIVIL warS—Cologne*, excerpt (Glass); *Music in Twelve Parts*, parts 1 & 2 (Glass); *Akhnaten*, Act 1, Scene 1: *Funeral of Amenhotep III* (Glass); *Music for 18 Musicians* (Reich).

September 10: *Drumming* (Reich); *Four Organs* (Reich); *Music in Similar Motion* (Glass); *In the Upper Room*, Dance IX (Glass); *Einstein on the Beach*, Act 4, Scene 1: *Building* (Glass); *Powaqqatsi, Mosque and Temple* (Glass); *Koyaanisqatsi, The Grid* (Glass); *The Photographer*, Act III (Glass).

September 11: *Clapping Music* (Reich); *WTC 9/11* (Reich); *Sextet* (Reich); *Music in Similar Motion* (Glass); *Glassworks*; *Floe, Façades, and Rubric* (Glass); Symphony No. 1 “Low,” II. *Some Are* (Glass); *Einstein on the Beach*, Act 4, Scene 3: *Spaceship* (Glass).

**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 20th 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). Nonesuch has released 22 albums of Glass’ compositions, beginning with his 1985 soundtrack to *Mishima* and, most recently, the reissue of his seminal 1993 *Einstein on the Beach* recording and a 40-year retrospective called *Glass Box*.

**Steve Reich** was recently called "our greatest living composer" (*The New York Times*), "America’s greatest living composer." (*The Village VOICE*), "and...the most original musical thinker of our time” (*The New Yorker*). Mr. Reich’s path has embraced not only Western Classical music, but the structures, harmonies, and rhythms of non-Western and American vernacular music, particularly jazz. “There's just a handful of living composers who can legitimately claim to have altered the direction of musical history and Steve Reich is one of them," states *The Guardian* (London). In April 2009 Steve Reich was awarded the Pulitzer prize in Music for his composition *Double Sextet*. 
Reich’s world premiere performances of Drumming took place at BAM, MoMA, and Town Hall in 1971. In 1982, Steve Reich and Musicians performed Vermont Counterpoint, Tehillim, and other works as part of the Next Wave Series (a precursor to the Festival). A rich legacy followed with works such as the US premieres of The Desert Music conducted by Michael Tilson Thomas (Next Wave 1984) and The Cave (Next Wave 1993); the Grammy Award-winning Music for 18 Musicians and Hindenburg were performed by the Steve Reich Ensemble at the Next Wave Festival in 1998. In 2002, BAM presented the New York premiere of Reich/Korot’s Three Tales—a three-part digital documentary video opera. Reich’s compositions have also been performed at BAM as part of diverse instrumental and dance programming—the Brooklyn Philharmonic performed “The Music of Steve Reich,” conducted by Kent Nagano, at the 1987 Next Wave Festival; the Kronos Quartet played selections from The Cave as part of a 1995 program; and choreographer Anne Teresa De Keersmaeker set numerous pieces to Reich’s music, including Rain (set to Music for 18 Musicians), Drumming, and fase, four movements to the music of Steve Reich. In 2006, BAM partnered with Lincoln Center and Carnegie Hall for the month-long celebration, Steve Reich@70. Nonesuch has released 22 Steve Reich albums, beginning in 1985 with The Desert Music and including two box sets (one as part of Steve Reich@70); his most recent album featured Kronos Quartet performing WTC 9/11.

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Brad Mehldau
BAM Harvey Theater (651 Fulton St)
Sep 9 at 8pm
Tickets start at $25

Chris Thile & Brad Mehldau Duo
BAM Harvey Theater (651 Fulton St)
Sep 10 at 8pm
Tickets start at $25

One of the most lyrical and intimate voices of contemporary jazz piano, Brad Mehldau has forged a unique path, which embodies the essence of jazz exploration, classical romanticism, and pop allure. From critical acclaim as a bandleader and solo artist to major international exposure in collaborations with Pat Metheny, Anne Sofie von Otter, Orpheus Chamber Orchestra, Renee Fleming, Britten Sinfonia, and Joshua Redman, Mehldau continues to garner numerous awards and admiration from both jazz purists and music enthusiasts alike. His forays into melding musical idioms, in his trio (with Larry Grenadier on bass and Jeff Ballard on drums) and solo settings, has seen brilliant re-workings of songs by contemporary songwriters like The Beatles, Cole Porter, Radiohead, George and Ira Gershwin, and Nick Drake, alongside the ever evolving breadth of his own significant catalogue of original compositions. With his affection for popular music and classical training, Mehldau has become “universally admired as one of the most adventurous pianists to arrive on the jazz scene in years (Los Angeles Times).” In the last few years alone, Mehldau’s Nonesuch releases have showcased the facets of his fruitful, ever-evolving career as it enters its second decade: his ambitious orchestral record with producer Jon Brion (Highway Rider); his live solo performances (Live in Marciac); his collaborations with genre-crossing musicians (Modern Music, with composer/pianist Kevin Hays and composer/arranger Patrick Zimmerli); his trio work with his longstanding acclaimed trio (the Grammy-Nominated Ode and the acclaimed Where Do You Start—both released in the same
year), and most recently a turn into electric territories in a duo with the prodigious drummer Mark Guiliana (*Mehliana: Taming the Dragon*).

On September 10, Nonesuch Records label-mates mandolinist/singer **Chris Thile** and Mehldau play as a duo, with repertoire including classical transcriptions, pop covers, and original songs. The musicians, who are longtime admirers of each other’s work, first performed together in September 2011 as part of Mehldau’s residency at London’s Wigmore Hall before going on a brief tour in 2013. Thile, a recent MacArthur Fellow, is the founding member and lead vocalist of Punch Brothers, which has four records on Nonesuch, as well as the enormously popular Nickel Creek, which recently reunited to celebrate its 25th anniversary with a tour and a well-received Nonesuch album, *A Dotted Line*. With broad influences including progressive bluegrass, classical, rock, and jazz, Thile transcends the borders of conventionally circumscribed genres, creating a distinctly American canon and a new musical aesthetic. Another consummate collaborator, Thile has collaborated with a pantheon of musical innovators from multiple genres including Yo-Yo Ma, Stuart Duncan, Béla Fleck, Brad Mehldau, and Hilary Hahn. He has made two duets albums for Nonesuch with bassist Edgar Meyer as well as an album of bluegrass classics with guitarist Michael Daves. As a soloist, Thile has released six albums, including last year’s highly acclaimed Bach: Sonatas and Partitas, Vol. 1.

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**Dawn Upshaw and Gilbert Kalish**  
Music by George Crumb and Charles Ives

**BAM Harvey Theater** (651 Fulton Street)  
Sep 11 at 7:30pm  
Tickets start at $20

With a repertoire ranging from Gluck to Kaija Saariaho, soprano Dawn Upshaw is a musically omnivorous artist. For this BAM recital debut, she performs songs by George Crumb and Charles Ives with Gilbert Kalish on the piano. The center piece is Crumb’s *Ancient Voices of Children*, a cycle of songs on texts by Federico García Lorca, composed for soprano, boy soprano, oboe, mandolin, harp, amplified piano, and percussion. Highly virtuosic and demanding great versatility on the performers, Upshaw first performed these songs in 1997 in a staging by Bill T. Jones that was praised as “riveting” and “gripping” by *The New York Times*. The program, which also features songs by Charles Ives and opens with Elliott Carter’s *Sonata for Flute, Oboe, Cello and Harpsichord* (performed by Tara Helen O’Connor, Stephen Taylor, Jeffrey Grossman, and longtime Nonesuch artist Fred Sherry), sets up Upshaw’s daring artistic choice against those of three of the most iconoclastic American composers.

With a commitment to the transformative power of music, **Dawn Upshaw** has achieved worldwide celebrity as a singer of opera and concert repertoire ranging form the sacred works of Bach to contemporary pieces. She created the role of Daisy Buchanan in John Harbison’s *The Great Gatsby* in its world premiere at the Metropolitan Opera, and the title role in Kaija Saariaho’s *Clemence* at the Salzburg Festival. In her work as a recitalist, and particularly in her work with living composers, Dawn Upshaw has become a generative force in concert music, having premiered more than 25 works throughout her career. In 2007, she was named a fellow of the MacArthur Foundation, the first vocal artist to receive the award. A four-time Grammy Award winner, Upshaw is featured on more than 50 recordings, including Nonesuch’s million-selling Symphony No. 3 by Henryk Górecki. She has been teaching at Bard College since 2004.
and is the founding artistic director of its Graduate Vocal Arts Program. She previously performed at BAM as a soloist in Osvaldo Golijov’s *La Pasión Según San Marcos* (2002 Next Wave Festival).

**Gilbert Kalish** leads a musical life of unusual variety and breadth. His profound influence on the musical community as an educator and pianist in myriad performances and recordings has established him as a major figure in American music making. He was the pianist of the Boston Symphony Chamber Players for 30 years and was a founding member of the Contemporary Chamber Ensemble, a group devoted to new music that flourished during the 1960s and 70s. Gilbert Kalish’s discography encompasses classical repertory, 20th-century masterworks, and new compositions. Of special note are his solo recordings, many on the Nonesuch label, of Charles Ives’s *Concord Sonata* and the sonatas of Joseph Haydn, as well as an immense discography of vocal music with Jan DeGaetani and landmarks of the 20th century by such composers as Carter, Crumb, Shapey, and Schoenberg.

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**Alarm Will Sound**  
Conducted by Alan Pierson  
Sep 12: Music by John Adams  
Sep 13: Music by Tyondai Braxton, Steve Reich, and Donnacha Dennehy

**BAM Harvey Theater** (651 Fulton Street)  
Sep 12 & 13 at 7:30pm  
Tickets start at $20 (weekday), $25 (weekend)

Hailed by *The New York Times* as “the very model of a modern music chamber band,” Alarm Will Sound gives two distinctive concerts, performing music by living composers associated with Nonesuch. The first evening features the music of John Adams, including *Chamber Symphony, Son of Chamber Symphony, Scratchband*, and an arrangement of *Hoodoo Zephyr*. The first two pieces, composed in 1992 and 2007, pay tribute to Schoenberg’s eponymous predecessor and, according to Adams, gave him the opportunity “to do the kind of challenging virtuoso writing that I would never attempt with a large orchestra.” The second evening includes Steve Reich’s *Radio Rewrite*, Tyondai Braxton’ *Fly By Wire*, and Donnacha Dennehy’s *Grá agus Bás*. Dublin-based Dennehy wrote *Grá agus Bás* for his Irish compatriot Iarla O’Lionáird, who sings the improvising solo part. The music incorporates the traditional vocal form called *sean-nós* songs and explores the theme of “love and death” in a non-narrative way.

**Alarm Will Sound** is a 20-member band committed to innovative performances and recordings of today’s music with an established reputation for performing demanding music with energetic skill. ASCAP recognized its contributions to new music with a 2006 Concert Music Award for "the virtuosity, passion and commitment with which they perform and champion the repertory for the 21st century." Members of the ensemble began playing together while studying at the Eastman School of Music in Rochester, New York. With diverse experience in composition, improvisation, jazz and popular styles, early music, and world music, they bring intelligence and a sense of adventure to all their performances. The group fosters close relationships with contemporary composers and has commissioned and premiered pieces by Steve Reich, David Lang, Michael Gordon, Augusta Read Thomas, Stefan Freund, Wolfgang Rihm, Payton MacDonald, John Orfe, Caleb Burhans, Kate Moore, Yotam Haber, Charlie Piper, David T. Little, Matt Marks, and Derek Bermel. Alarm Will Sound is the resident ensemble at the Mizzou International Composers Festival. Alarm Will Sound was Artist-in-Residence at the Metropolitan
Museum of Art in 2013-14 and is the resident ensemble at the Mizzou International Composers Festival.

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Youssou N’Dour

BAM Howard Gillman Opera House (30 Lafayette Ave)
Sep 12 & 13 at 8pm
Tickets start at $35

Senegalese singer-songwriter-activist—and legendary live performer—Youssou N’Dour has released five albums on Nonesuch Records. In 2012 he was named Senegal's Minister of Culture and Tourism; he ran for president of the country shortly thereafter and largely stopped performing. This fall, in celebration of Nonesuch’s 50th anniversary, N’Dour returns to the BAM Howard Gilman Opera House for two nights, and for the first time since headlining the historic Muslim Voices: Arts & Ideas festival during BAM’s 2009 Spring Season. It’s an increasingly rare stateside concert visit by a global icon that rock critic Robert Christgau called “the world’s greatest pop vocalist.”

Born in Dakar in 1959, N’Dour is a singer, composer, bandleader, and producer endowed with remarkable range and prodigious musical intelligence. The New York Times has described his voice as “an arresting tenor, deployed with prophetic authority” that “soars heavenward with passion and then wafts tenderly toward earth.” N’Dour is widely credited with creating and popularizing Senegal’s music style of mbalax, a blend of the country’s traditional griot percussion and praise-singing with Afro-Cuban arrangements and flavors. He and his band The Super Etoile have recorded and toured the world for nearly 30 years. N’Dour was named “African Artist of the Century” by the English publication fRoots and to the TIME 100—Time magazine’s annual list of “the hundred men and women whose power, talent, or moral example is transforming the world.” N’Dour was the subject of the documentary I Bring What I Love, about Senegal’s divided reaction to his Grammy Award-winning album Egypt, a deeply spiritual album dedicated to a more tolerant view of Islam (both the album and the documentary soundtrack were released by Nonesuch). In 2013 N’Dour was awarded Sweden’s prestigious Polar Music Prize (previous laureates include fellow Nonesuch artists Bjork, Kronos Quartet, and Steve Reich).

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Devendra Banhart, Stephin Merritt, and Iron and Wine

BAM Howard Gilman Opera House (30 Lafayette Ave)
Sep 19 at 8pm
Tickets start at $35

Nonesuch artists Devendra Banhart, Stephin Merritt, and Iron and Wine perform solo sets on this triple bill. The Houston born, Venezuela raised, and now New York City-based Devendra Banhart has embraced an astonishingly wide range of musical ideas, from folk to blues to the avant garde. Pitchfork calls Banhart “one of the more talented and charismatic forces in modern
music.” He has collaborated with fellow musicians including Antony and the Johnsons, Beck, Vashti Bunyan, Os Mutantes, Swans, and Vetiver. He also performed with both Gilberto Gil and Caetano Veloso, and was part of a David Byrne–curated concert at Carnegie Hall. His eighth studio album and Nonesuch debut was *Mala* (2013), Serbian for “small” in a literal sense and colloquially as a term of endearment, which proves an apt title for an album so intimate in scale and open of heart. The albums *Stephin Merritt* has released with his bands—The Magnetic Fields, The 6ths, The Gothic Archies, and Future Bible Heroes—have gained him recognition as one of the country’s best songwriters; the “Cole Porter of his generation” (*Time Out*).

*Spin* and *Rolling Stone*, along with dozens of national magazines and newspapers, hailed the Magnetic Fields’ *69 Love Songs* (1999) as one of the top albums of the year. He previously performed at BAM with The Magnetic Fields in 2010 and as part of Next Wave of Song in 2002. Singer-songwriter *Sam Beam*, under the pen name Iron and Wine, released his fifth record *Ghost on Ghost* in 2013 as his debut with Nonesuch Records. Iron and Wine’s previous album, *Kiss Each Other Clean* (2001), debuted at #2 on the *Billboard* chart to critical acclaim. *Rolling Stone* said of the album, “pop music hadn’t seen anything like it since the heyday of Cat Stevens.”

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**Kronos Quartet, Natalie Merchant, Rhiannon Giddens, Sam Amidon, and Olivia Chaney**

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

Sep 20 at 8pm

Tickets start at $25

Delving into the American and international folk songbook, Kronos Quartet teams up for the first time with four of the most celebrated roots artists within the Nonesuch family—Natalie Merchant, Rhiannon Giddens, Sam Amidon, and Olivia Chaney—to create entirely new arrangements of classic folk songs. This latest collaboration received its world premiere at the Barbican Centre in May.

For four decades, San Francisco’s *Kronos Quartet* has pursued a singular artistic vision, combining a spirit of fearless exploration with a commitment to expanding the range and context of the string quartet. In the process, Kronos has become one of the most celebrated and influential groups of our time, performing thousands of concerts worldwide, releasing more than 50 recordings of extraordinary breadth and creativity, collaborating with many of the world’s most eclectic composers and performances, and commissioning more than 800 works and arrangements for string quartet. Multi-platinum artist *Natalie Merchant* has long been appreciated for the depth and substance of her writing. *The Wall Street Journal* called her 2010 double album “an ideal fit between poetic and musical forms.” The former lead vocalist, lyricist, and sometimes pianist of the seminal alternative rock band 10,000 Maniacs, Merchant released her sixth solo collection with Nonesuch Records in May 2014—her first album of entirely original songs in 13 years. Founding member of the Grammy Award-winning Carolina Chocolate Drops, *Rhiannon Giddens* continues to garner acclaim as a virtuosic singer, fiddler, and banjo player. Her electrifying performance celebrating the music from *Inside Llewyn Davis* prompted the *Los Angeles Times* to call her “a star in waiting.” Her debut solo album, produced by T Bone Burnett, will be release by Nonesuch in late 2014. Vermont native *Sam Amidon*’s distinct gift is to rework and repurpose traditional melodies into a striking new form that makes them feel very much his own. *Pitchfork* has said “his interpretations are so singular that it stops mattering how (or if) they existed before.” His Nonesuch debut album, *Bright Sunny South* (2013), expresses a broad view
of what constitutes a folk tradition featuring re-arrangements of Mariah Carey’s “Shake It Off” and a take on Tim McGraw’s “My Old Friend.” Self-taught multi-instrumentalist and accomplished lyricist and vocalist, the London-based singer-songwriter **Olivia Chaney** has built a loyal and growing audience, both in the UK and internationally, following her self-released eponymous debut EP in 2013. Nominated for two BBC Radio 2 Folk Awards—the Horizon Award for best emerging artist and Best Original Song for “Swimming in the Longest River”—her Nonesuch debut album is set for release in the coming year.

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**Tweedy**

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

Sep 23 at 8pm  
Tickets start at $35

Tweedy, a new duo comprising Wilco leader, guitarist and songwriter Jeff Tweedy and his 18-year-old son and drummer Spencer Tweedy, will perform in the Howard Gilman Opera House celebrating the release of Tweedy’s debut album *Sukierae*. Coinciding with the BAM engagement, *Sukierae* will be released on dBpm Records on September 23. The father/son duo will be joined (and for all scheduled Tweedy tour dates) by a full band that includes Jim Elkington on guitars, Darin Gray on bass and Liam Cunningham on guitars and keyboards.

The concert will be loosely staged in two parts—beginning with the band performing songs from *Sukierae* and more, followed by a solo acoustic set with Jeff performing songs from his Wilco catalog.

Tweedy’s BAM performance is part of *Nonesuch Records at BAM: Celebrating a Label without Labels*.

Jeff Tweedy is a Grammy Award-winning singer, songwriter, and producer. Spencer Tweedy, despite his young age, is a longtime member of the Chicago band *The Blisters* and was the drummer on the latest album by soul and gospel legend Mavis Staples.

**Landfall**

Laurie Anderson for Kronos Quartet

Music and text by Laurie Anderson  
Erst programming by Liubo Borrisov  
Dramaturg Bob Currie  
Arrangements by Laurie Anderson, Kronos Quartet, and Jacob Garchik  
Lighting design by Brian H Scott

**BAM Harvey Theater** (651 Fulton St)  
Sep 23—27 at 7:30pm  
Tickets start at $20
Two legendary forces in new music come together on stage for their first-ever collaboration with *Landfall*, a collection of works composed by Laurie Anderson for Kronos Quartet. Like a series of short stories, the pieces are linked by passages inspired by the fury of Hurricane Sandy, which hit New York as Anderson was completing the song cycle. For *Landfall* she has designed *Erst*, a language based software, that reinvents the relationship between music and text both spoken and written. Extending the range of the violin has always been Anderson's goal as a musician and composer. In *Landfall* harmonics and overtones both acoustic and electronic breathe in a completely new way. The Kronos Quartet has adapted and built on this musical language, and extended it through their masterful improvisation so that electronics and traditional strings sing together, creating a work that is roaring, enveloping, and atmospheric.

**Laurie Anderson** is one of America’s most renowned—and daring—creative pioneers. Her work, which encompasses music, visual art, poetry, film, and photography, has challenged and delighted audiences around the world for more than 30 years. Anderson is best known for her multimedia presentations and musical recordings. Anderson’s first album, *O Superman*, launched her recording career in 1980, rising to number two on the British pop charts and subsequently appearing on her landmark release *Big Science*. She went on to record six more albums with Warner Brothers. Anderson’s Nonesuch recordings include *Life on a String, Live in New York*, a reissue of *Big Science*, and 2010’s *Homeland*.

For over 40 years, San Francisco’s *Kronos Quartet*—David Harrington, John Sherba (violins), Hank Dutt (viola), and Sunny Yang (cello)—has pursued a singular artistic vision, combining a spirit of fearless exploration with a commitment to continually re-imagining the string quartet experience. In the process, Kronos has become one of the most celebrated and influential groups of our time, performing thousands of concerts worldwide and collaborating with many of the world's most intriguing and accomplished composers and performers. In 2011, Kronos became the only recipients of both the Polar Music Prize and the Avery Fisher Prize, two of the most prestigious awards given to musicians. The group’s numerous awards also include a Grammy for Best Chamber Music Performance (2004) and "Musicians of the Year" (2003) from Musical America. Kronos Quartet debuted at BAM during the 1986 Next Wave Festival. Other BAM appearances include *Awakening: A Musical Meditation on the Anniversary of 9/11* (2011 Next Wave), *Kronos Quartet: More Than Four* (2007 Next Wave), *Sun Rings* (2004 Next Wave), *Dracula: the Music and Film* (1999 Next Wave), *Kronos Quartet 25th Anniversary* (1998 Next Wave), and *Kronos Quartet 95* (Spring 1995). Nonesuch, the quartet’s longtime label, celebrated the ensemble’s remarkable curiosity in the group’s 40th anniversary year with two releases: the *Kronos Explorer Series* five-CD box set and a new album, *A Thousand Thoughts*; they were the 46th and 47th records Kronos has released on Nonesuch since 1985.

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**Rokia Traoré, Toumani Diabaté and Sidiki Diabaté**

**BAM Howard Gilman Opera House**

Sep 24 at 8pm

Tickets start at $25

Singer and multi-instrumentalist **Rokia Traoré** has been named “one of Mali’s most revered voices” by NPR. Traoré recently released her second, critically acclaimed Nonesuch recording, *Beautiful Africa*, produced by John Parish (PJ Harvey, Eels, Sparklehorse), which the UK’s *Uncut* called “the record fans of her explosive live shows always hoped she would make and a career highpoint.” The daughter of a Malian diplomat who was posted to the US, Europe, and the Middle East, Traoré studied sociology in Brussels before embarking on her musical career.
She currently lives in Bamako. Traoré’s music draws upon her homeland’s traditions as well as the European and American rock and pop she has listened to throughout her life. Traoré has explored a breadth of directions in her career, including collaborations with novelist Toni Morrison and director Peter Sellars, Damon Albarn (Blur/Gorillaz), John Paul Jones (Led Zeppelin), and Kronos Quartet.

One of Africa’s leading musicians, Mali’s Toumani Diabaté is responsible for introducing audiences worldwide to the kora—a 21-string harp unique to West Africa; an instrument he plays with exceptional virtuosity. Born into a family of griots—custodians of the ancient oral traditions of West Africa’s Mandé people—Diabaté counts 71 generations in his family line. Toumani Diabaté’s musical development in the 60s and 70s was influenced by American soul music and British rock bands. While recording his first album in the UK in the mid-80s—Kaira, a groundbreaking solo kora album—he also was introduced to Indian classical music, from which he incorporated the “jugalbandi” method of musical dialogue between two instruments. Diabaté formed the Symmetric Orchestra to explore a balance between tradition and modernity among musicians from numerous African countries; he views musical experimentation as part of the griot’s role to enable communication between peoples. Diabaté has released four albums for Nonesuch as part of the label’s longstanding relationship with UK-based World Circuit Records, including Ali & Toumani, a Grammy Award-winning recording with guitar virtuoso Ali Farka Touré.

Toumani Diabaté’s 23-year-old son Sidiki Diabaté is also deeply versed in Mandé culture and kora technique. He runs his own recording and programming studio and, with rapper Iba One, comprises the country’s premier hip-hop duo—which sells-out the 20,000-seat Modibo Keita stadium. Toumani and Sidiki have recorded an album of kora duets set for release on World Circuit on May 6. The album features a combination of almost-forgotten kora pieces and a new look at some Mandé classics from Mali.

For press information contact Sandy Sawotka at ssawotka@BAM.org or 718.636.4190

Caetano Veloso
BAM Howard Gilman Opera House
Sep 25 & 26 at 8pm
Tickets start at $30

Grammy Award-winning singer/composer/guitarist/writer/political activist Caetano Veloso is among the most influential and beloved artists to emerge from Brazil, where he began his musical career in the 1960s. He has over 50 recordings to his credit, including 14 on Nonesuch. Absorbing musical and aesthetic ideas from sources as diverse as The Beatles, concrete poetry, the French Dadaists, and the Brazilian modernist poets of the 1920s, Veloso—together with Gilberto Gil, Gal Costa, Tom Zé, his sister Maria Bethânia, and a number of other poets and intellectuals—founded the Tropicália movement and permanently altered the course of his country’s popular music.

On September 25 & 26, Veloso and trio will perform original songs from his most recent album, the Latin Grammy Award–winning Abraçaço, which Nonesuch released in the US earlier this year. Abraçaço is the final installment of a musical trilogy (including 2007’s Cê and 2009’s zii e zie) with Banda Cê, a trio of young Brazilian indie rock musicians.

For press information contact Sandy Sawotka at ssawotka@BAM.org or 718.636.4190
Robert Plant and the Sensational Space Shifters
BAM Howard Gilman Opera House (30 Lafayette Ave)
Sep 27 & 28 at 8pm
Tickets start at $35

Legendary British singer/songwriter Robert Plant is joined by the Sensational Space Shifters for a two-night engagement on September 27 & 28 to celebrate the release of his Nonesuch debut album—lullaby and...The Ceaseless Roar. Featuring Justin Adams (guitar), John Baggott (keyboards), Juldeh Camara (Gologo and Ritti—one-string African violin), Billy Fuller (bass), Liam “Skin” Tyson (guitar), and Dave Smith (percussion), the Sensational Space Shifters developed out of Plant’s work with Strange Sensation, with whom he recorded the critically acclaimed, multi-Grammy-nominated albums Dreamland and Mighty Rearranger.


Plant’s writing and performing reflects his infinite artistic and intellectual curiosity, fed by his global travels, with influences from West Coast psychedelic rock, roots blues, African music, and traditional American and European folk. His recent collaboration with Alison Krauss, Raising Sand, further expanded his horizons. Produced by T Bone Burnett, the album won six Grammy Awards, including Album of the Year and Record of the Year. His most recent release, Band of Joy, was co-produced by Buddy Miller and revived his 1967 band’s name. It featured several stellar country/Americana musicians performing music from Low, Townes Van Zant, Richard Thomson, and others.

His latest Space Shifter project finds Plant and his companions careering wildly into a new unknown landscape, a hybrid and collision of sound, rhythm, and attitude—hypnotic and compulsive, a truly new sensation.

Robert Plant’s Nonesuch debut album, lullaby and...The Ceaseless Roar, is to be release September 9. Its first single “Rainbow” is released digitally on June 23.

For press information contact David Hsieh at dhsieh@BAM.org or 718.636.4129 x9.

Film Descriptions
All films in 35mm.

The Bad Seed (1956) 129min
Eight-year-old Rhoda Penmark’s (McCormack) blonde pigtails and perfect curtsy mask a budding sociopath, as her hysterical mom (Kelly) discovers with horror that her baby may be responsible for a string of grisly deaths. The film that launched a dozen “demon child” movies, this chilling cult classic reaches deliriously demented melodramatic heights, with help from Alex North’s appropriately crazed score.
Wed, Sep 17 at 4:30, 7, 9:40pm
**The Cabinet of Dr. Ramirez** (1991) 111min
*Directed by Peter Sellars. With Mikhail Baryshnikov, Joan Cusack, Peter Gallagher.*
Iconic avant-garde director Peter Sellars helmed this twisted, totally wordless update of The Cabinet of Dr. Caligari, in which the only sound is the pulsating, propulsive music of John Adams. Set on Wall Street amid the economic downturn of the late 1980s, *The Cabinet of Dr. Ramirez* channels the expressionist style of the original 1919 German silent classic to alternately goofy and deeply disturbing effect. *Free screening for BAM Cinema Club members.*
**Thu, Sep 25 at 7:30pm Peter Sellars in person***

**East of Eden** (1955) 115min
*Directed by Elia Kazan. With James Dean, Raymond Massey, Julie Harris.*
Elia Kazan's masterful adaptation of John Steinbeck's novel—the Cain and Abel story transposed to WWI-era Northern California—features an explosive performance by James Dean, in his breakout role, as the tormented Cal Trask. Leonard Rosenman’s tempestuous score ramps up the psychological intensity, while the beautiful 'Scope cinematography is “breathtakingly cinematic…Kazan's widescreen compositions are often as expressive as the performances themselves” (A.O. Scott, *The New York Times*).
**Tue, Sep 16 at 4:30, 7, 9:30pm***

**Harakiri** (1962) 133min
*Directed by Masaki Kobayashi. With Tatsuya Nakadai, Rentaro Mikuni, Akira Ishihama.*
In this revisionist samurai epic, an aging ronin (Nakadai) shows up at a feudal manor requesting a place to commit seppuku, claiming he can no longer live with the disgrace of being unemployed. But first, he has a story to tell, which sets the stage for a tense, gripping exploration of honor and tradition, featuring a nerve-shredding modernist score by Toru Takemitsu.
**Mon, Sep 22 at 5:15, 8pm***

**I Am Love** (2009) 120min
*Directed by Luca Guadagnino. With Tilda Swinton, Flavio Parenti, Edoardo Gabbriellini.*
Tilda Swinton gives a tour-de-force performance as the repressed Russian-born matriarch of a fabulously wealthy Italian family in this sumptuous soap opera in the plush but pointed tradition of Visconti and Sirk. The elegant visuals, mouthwatering shots of food, and ravishing music of John Adams combine to create an overwhelmingly sensual feast of sound and image.
**Thu, Sep 11 at 8pm John Adams in person***

**Jules and Jim** (1962) 105min
*Directed by François Truffaut. With Jeanne Moreau, Oskar Werner, Henri Serre.*
Georges Delerue’s charming score is just one of the many delights in Truffaut’s third feature, which charts a 25-year love triangle comprising two friends (Werner and Serre) and a free-spirited woman (Jeanne Moreau, in a truly unforgettable performance). Bursting with nifty stylistic tricks—freeze frames, wipes, and dolly shots abound—this exuberant French New Wave masterpiece is giddy with the possibilities of cinema.
**Fri, Sep 12 at 2, 4:30, 7, 9:30pm***

**Mishima: A Life in Four Chapters** (1985) 120min
*Directed by Paul Schrader. With Ken Ogata, Masayuki Shionoya, Hiroshi Mikami.*
Paul Schrader deconstructs the extraordinary life and death of Japanese writer Yukio Mishima, whose lifetime of outrageous antics culminated when he committed hara-kiri whilst attempting to overthrow the government. This all-but-conventional biopic uses eye-popping, color-saturated set-pieces and a hypnotic score by Philip Glass to depict scenes from the novelist’s work.
**Mon, Sep 8 at 7:30pm Philip Glass in person***
Rebel Without a Cause (1955) 111min
Nicholas Ray's blazing Technicolor opera of teenage angst follows a trio of disaffected Los Angeles high-school students (including red windbreaker-clad James Dean, in his most iconic role) in search of kicks and a little compassion in a world full of adults who just don't understand. Featuring a lush, emotional score by Leonard Rosenman (who taught piano to Dean), Rebel Without a Cause is the most deeply empathetic “troubled youth” picture ever made, its existential howl reaching a fever pitch in an unforgettable, apocalyptic sequence at Griffith Observatory.
Sun, Sep 14 at 4:30, 7, 9:30pm

Shoot the Piano Player (1960) 82min
Directed by François Truffaut. With Charles Aznavour, Marie Dubois, Nicole Berger.
This exhilarating ode to American crime dramas stars the great chanteur Charles Aznavour as a former classical pianist, now reduced to playing in a shabby Paris bar, who gets mixed up with gangsters. Truffaut delights in channeling the moody stylistics of film noir, helped considerably by Georges Delerue’s haunting cabaret piano score.
Sat, Sep 13 at 2, 4, 6, 8, 9:50pm

Spartacus (1960) 197min
Directed by Stanley Kubrick. With Kirk Douglas, Laurence Olivier, Jean Simmons, Charles Laughton.
Stanley Kubrick’s sweeping sword-and-sandals saga stars a brawny Kirk Douglas as the eponymous leader of a Roman slave revolt—but it’s the deliciously mincing aristocratic trio of Charles Laughton, Peter Ustinov, and Laurence Olivier that steals the show. The epic grandeur of Spartacus is bolstered further yet by Alex North’s Oscar-nominated score, which makes use of such unusual instruments as the sarrusophone, the Israeli recorder, and a proto-synthesizer called the Ondioline.
Sun, Sep 21 at 2, 6:30pm

Two English Girls (1971) 132min
Directed by François Truffaut. With Jean-Pierre Léaud, Kika Markham, Stacey Tendeter.
Something of a more mature, reflective variation on the story of Jules and Jim, Truffaut’s bittersweet romance stars the director’s alter-ego, Jean-Pierre Léaud, as a turn-of-the-century Parisian caught up in a 20-year-long love triangle with two English sisters. Graced with a typically lovely score by the “Mozart of cinema” Georges Delerue, Two English Girls is one of Truffaut’s wisest and most charming films.
Mon, Sep 15 at 5:15, 8pm

Woman in the Dunes (1964) 123min
Directed by Hiroshi Teshigahara. With Eiji Okada, Kyoko Kishida.
This startlingly modernist puzzle film concerns an amateur insect enthusiast (Okada) who travels to a barren desert in search of a rare beetle--and finds himself trapped at the bottom of a dune, unable to leave, with an enigmatic woman. From this Kafkaesque premise emerges an erotically charged tale of sex and sand, shot in shimmering silvery monochrome and set to a shattering avant-garde score by the great Toru Takemitsu.
Tue, Sep 23 at 5, 8pm

For press information regarding Nonesuch Records on Film contact Lisa Thomas at lthomas@BAM.org or 718.724.8023 or Hannah Thomas at hthomas@bam.org at 718.724.8002.

Nonesuch Records
Founded as a classical label in 1964, Nonesuch Records has grown over the last five decades to pursue a broad mission, including classical music, contemporary music, jazz, traditional
American and world music, popular and alternative music, and music theater. Over the last three decades, Nonesuch has signed and released recordings by artists such as John Adams, Laurie Anderson, Björk, The Black Keys, Buena Vista Social Club, Carolina Chocolate Drops, Ry Cooder, Jeremy Dank, Toumani Diabaté, Bill Frisell, Philip Glass, Adam Guettel, Richard Goode, Emmylou Harris, Gidon Kremer, Kronos Quartet, k.d. lang, Lorraine Hunt Lieberson, Audra McDonald, Brad Mehldau, Natalie Merchant, Pat Metheny, Randy Newman, Conor Oberst, Robert Plant, Punch Brothers, Joshua Redman, Steve Reich, Stephen Sondheim, Allen Toussaint, Dawn Upshaw, Caetano Veloso, and Wilco, among many others.

Credits
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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 drink and small plate 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.

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