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Dream'd in a Dream

BAM Harvey Theater
Oct 7—10 at 7:30pm

Running time: 70 minutes, no intermission

Seán Curran Company and
Ustatshakirt Plus

Choreographed and directed by **Seán Curran**
Lighting design by **Robert Wierzel**
Costume design by **Amanda Shafran**
Visual design by **Mark Randall**

Season Sponsor:

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*Support for Muslim Stories: Global to Local provided
by the Building Bridges Program of the Doris Duke
Foundation for Islamic Art.*

*Leadership support for dance at BAM provided by
Doris Duke Charitable Foundation and
The Harkness Foundation for Dance.*

*Major support for dance at BAM provided by
The SHS Foundation.*

Dream'd in a Dream

PERFORMED BY SEÁN CURRAN COMPANY

Rebecca Arends, Dwayne Brown, Elizabeth Coker, Benjamin Freedman, David Gonsier, Michael Richman, Christina Robson, Shane Dennis Rutkowski, Jin Ju Song-Begin, Aaron R. White

MUSIC PERFORMED BY USTATSHAKIRT PLUS ENSEMBLE

Nurlanbek Nyshanov, Bek Alagushov, Aizada Kasabolotova, Makhabat Kobogonova, Adinai Kudabaeva and Tolgonai Osmonova

ADDITIONAL PRODUCTION CREDITS

Creative associate **Richard Gammon**

Production manager/Lighting supervisor **Joe Doran**

Producer **Julia Glawe**

SEÁN CURRAN COMPANY



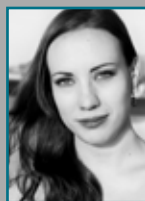
Seán Curran



Rebecca Arends



Dwayne Brown



Elizabeth Coker



Benjamin Freedman



David Gonsier



Michael Richman



Christina Robson



Shane Dennis
Rutkowski



Jin Ju
Song-Begin



Aaron R. White

I Dream'd in a Dream

I dream'd in a dream I saw a city invincible to the attacks of the
whole of the rest of the earth,
I dream'd that was the new city of Friends,
Nothing was greater there than the quality of robust love, it led the rest,
It was seen every hour in the actions of the men of that city,
And in all their looks and words.

—Walt Whitman

Dream'd in a Dream tells the story of my company's travels throughout Central Asia. What has developed into our collaboration with Ustatshakirt Plus, a traditional Kyrgyz music ensemble, originated at a private concert we attended in Bishkek, Kyrgyz Republic, in the spring of 2012 while on tour with DanceMotion USASM. While Ustatshakirt Plus' music and instrumentation were unfamiliar to both our ears and eyes, I was struck by the rhythmic and melodic similarities to Irish folk music. I felt transported to my distant roots, dancing at ceilis and pub seisiúns on the weekends of my childhood. I heard rhythmic shadows of a hornpipe or slipjig, and the lilting, plaintive melodies of beloved Irish folk ballads.

As the company traveled throughout the Kyrgyz Republic our experience of new environments changed by having heard this music—a breath of the flute-like choir floated above us on Lake Issyk-Kul; the gallop of the stringed komuz kept pace as we approached the foothills of the Tian Shan mountains; the timur komuz metallic percussion tripped along with our tour bus on uneven country roads towards the city Karakol and the nostalgic bowing of the kyl kiak mingled with mist on our hike through the forest outside Bishkek.

Beyond my initial kinetic response to the music and its shaping of our experience of Kyrgyz Republic's considerable natural beauty, I feel that *Dream'd in a Dream* is a way of taking a step forward. I particularly admire the Indian idea that tradition is a river: we carry our rituals with us as we evolve, and in the process we are continually recalling and remaking the gifts of our folk. In this dance we look back in reverence but travel on with our tribe, towards Whitman's "new city of Friends."

—Seán Curran with Elizabeth Coker, 2015

Dream'd in a Dream was co-commissioned by Brooklyn Academy of Music and the University of Notre Dame's DeBartolo Performing Arts Center. This program is presented in collaboration with the Aga Khan Music Initiative, a program of the Aga Khan Trust for Culture, and is supported in part by awards from Tisch/NYU and from the National Endowment for the Arts. To find out more about how NEA grants impact individuals and communities, visit arts.gov.

Seán Curran thanks the dancers for their collaboration in the creation of this dance.



SEÁN CURRAN COMPANY, which was founded in 1997, has presented 27 premieres and toured to over 65 venues in the US, France, Germany, Kazakhstan, the Kyrgyz Republic, and Turkmenistan. Presentations in New York City include at Dance Theater Workshop, Joyce Theater, Dance New Amsterdam, Guggenheim Museum, New Victory Theater, 92nd Street Y/ Harkness Dance Project, Danspace Project, Symphony Space, Central Park Summerstage, and Celebrate Brooklyn. In 2012, Seán Curran Company was chosen by DanceMotion USASM (produced by the Brooklyn Academy of Music) to perform and teach throughout Central Asia as cultural ambassadors of the US State Department. This journey inspired this collaborative project between the Seán Curran Company and traditional Kyrgyz music ensemble Ustatshakirt Plus, whose repertory encompasses a unique form of Kyrgyz mountain music rarely heard in western concert settings. The company's recent touring works include *Left Exit*—an examination of spirituality, faith, and religion commissioned by the University of Notre Dame, and *Travel Songs*—an evening of works with the Grammy Award-winning King's Singers, which received tour support from the National Dance Project. The company's artistic excellence has been recognized through funding from the Jerome Robbins Foundation, NYSCA, NEA, O'Donnell-Green Music and Dance Foundation, Mary Flagler Cary Charitable Trust, Harkness Foundation for Dance, NYFA, Greenwall Foundation, Arts International's Fund for US Artists, Pentacle's ARC Fund, Theater Development Fund, and Altria Group, Inc.

SEÁN CURRAN (artistic director/choreographer) began his dance training in traditional Irish step dancing as a young boy in Boston, MA. He went on to make his mark as a leading dancer with the Bill T. Jones/Arnie Zane Dance Company, with whom he received a Bessie Award for his performance in *Secret Pastures*. Curran was an original member of the New York City cast of the Off-Broadway percussion extravaganza *Stomp*, performing in the show for four years. He has performed his solo evening of dances at venues throughout the US as well as at Sweden's Danstation Theatre and France's EXIT Festival. A graduate and faculty member of New York University's Tisch School of the Arts, Curran serves as Chair of the Department of Dance. He has over 20 years of teaching experience in modern technique, improvisation, body

percussion, and composition as a visiting artist at the American Dance Festival, Harvard Summer Dance Center, Bates Dance Festival, Boston's Conservatory of Music, and more than 100 US university dance departments. Curran has created works for the Limón Dance Company, Trinity Irish Dance Company, ABT II, Denmark's Upper Cut Company, Sweden's Skånes Dance Theater, Irish Modern Dance Theatre, Ririe Woodbury Dance Theater, and Dance Alloy. Notable commercial projects include original productions of *Salome* for Opera Theatre of St. Louis, San Francisco Opera, and Opera Montreal; *Much Ado About Nothing* and *A Midsummer Night's Dream* for the Shakespeare Theater; the 20th anniversary production of *Nixon in China* and *Street Scene* at Opera Theater of St. Louis; choreography for the New York City Opera productions of *L'Étoile*, *Alcina*, *Turandot*, *Haroun and the Sea of Stories*, *Capriccio*, and *Acis and Galetea*; the Playwrights Horizons' production of *My Life with Albertine*; Shakespeare in the Park's *As You Like It*; and the Metropolitan Opera production of *Romeo and Juliette*. Curran's work has also appeared on Broadway in James Joyce's *The Dead* for Playwrights Horizons and *The Rivals* and *Cymbeline* at Lincoln Center Theater. Curran's latest project as director/choreographer is a departure into the world of a capella singing: *VOCALOSITY: The Acapella Perfect Concert Experience*. Opening in January 2016, this 12-voice ensemble will embark on a national tour and release its debut album on the Universal Classics label. vocalosityontour.com *Irish American Magazine* selected Curran as one of its Top 100. He has been awarded several choreographer's fellowships from New York Foundation for the Arts, and the Seán Curran Company is a proud grantee of the National Endowment for the Arts. Happiest when making new work, Seán hopes to continue to be an ambassador for the art of dance by building and educating the dance audiences of tomorrow.

ELIZABETH COKER (co-artistic director/dancer) trained at the Washington School of Ballet and Ballet Nacional de Cuba before joining the Washington Ballet. She has been a member of the Seán Curran Company since 2006, and its co-artistic director since 2014. Coker graduated summa cum laude/Phi Beta Kappa from Columbia University with a degree in psychology and is currently a doctoral candidate at Teachers College of Columbia University specializing in motor learning and control. Coker is visiting

assistant arts professor at Tisch School of the Arts/New York University. She has taught and set choreography in university dance departments and dance companies across the country. She has been assistant choreographer for and/or appeared with Limón Dance Company, Royal Winnipeg Ballet, Opera Theatre of St. Louis, Opéra de Montreal, PortOpera, San Diego Opera, and Yale Repertory Theater.

NURLANBEK NYSHANOV (music director/original composition) is a composer, multi-instrumentalist, and musical instrument maker from Kyrgyzstan. In 1984, he joined the staff of Regional Cultural Center where he worked as an art director of the jew's harp ensemble and played the komuz. In 1987, Nyshanov entered musical secondary school in Bishkek majoring in bas kiyak. The same year he was accepted to a workshop of musical instruments. The following year, he began working in Kambarkan, a folk music ensemble, as a choir player and by 1990, Nyshanov became a student of composition at the Institute of Art. In 1993, at the Bishkek Theatre of Drama, Nyshanov founded a folk group, Saamal, and worked there until 1996. Between 1995 and 2006, he lectured at the traditional music department of the Kyrgyz National Conservatory and since 1999, Nyshanov has worked as an art director of the Ordo Sakhna folk theater. He became art director of the Tengir-too ensemble and the Ustatshakirt Plus Public Association Center founded by Aga-Khan Music Initiative in 2005. As a performer and composer, Nyshanov has toured widely to countries around the globe. He gives concerts and participates in festivals around the world such as the *Silk Road Project* of Yo-Yo Ma (2004), *Concert for His Royal Highness Prince of Wales* (2006), and many others. His discography includes Ordo Sakhna's *Flame Horses* (2008), *Tengir-Too's Mountain Music of Kyrgyzstan* (2006), *Selection WOMEX* (2005), *Tien-Shan-Suisse Express* (2003), *Ordo Sakhna Song of Nomad* (2001), *Ordo Sakhna's The Music of the Legend* (2000), and *Where the Sky Meets the Land* (OST), a film by Frank Miller (1999).

REBECCA ARENDS (dancer) dances with Seán Curran Company, Rosario, and Ana Isabel Keilson Company. She studied at the Ailey School (Oprah Winfrey Foundation Fellowship) and holds a BA in History & Afro American Studies from the University of Wisconsin-

Madison. Notable credits: *Champion* (original cast, Opera Theatre of St. Louis); *Anybody's (West Side Story)*, El Paso Opera); and *Kiss Exhibition* (Tino Sehgal, Guggenheim Museum). Her work has been presented in New York City at Dixon Place and Green Space. Arends is also a proud, longstanding member of SAG-AFTRA. rebeccaarends.com

DWAYNE BROWN (dancer) is from the Bronx. He was a Young Artist Scholar for the American Dance Festival and fellowship student at the Ailey School. Brown graduated from Vassar College. As a professional freelancer he has danced for Dragone Entertainment Group, Bill T. Jones/Arnie Zane Dance Co., Reggie Wilson/Fist and Heel, Maija Garcia, Chamber Dance Project, Anouk van Dijk, the Next Stage Project, Lula Washington Dance Theater, Connecticut Ballet, TrainorDance, Nathan Trice, Metropolitan Opera, Daniel Gwirtzman, Whitney Hunter, Roger Jeffery, Little Orchestra Society, and Opera Theatre of St. Louis. For the 2015–16 season Brown will appear with the Metropolitan Opera and Seán Curran Company.

BENJAMIN FREEDMAN (dancer) was born in Tampa, FL and began his formal dance training at the age of 15. He graduated from NYU Tisch School of the Arts with a BFA in dance and intensive minor in psychology. Following graduation, he joined the Mark Morris Dance Group, touring internationally and performing at such venues as Lincoln Center in New York, Teatro Real in Madrid, and Sadler's Wells in London. He has also danced with Korhan Basaran, Peridance Contemporary Dance Company, and Jennifer Muller/The Works. Freedman is currently a company member with Keigwin + Company and joined Seán Curran Company in 2014.

DAVID GONSIER (dancer) was born and raised in New York City. He came late to the dance world, starting his training while studying philosophy at Skidmore College, continuing at the Paul Taylor School, Alvin Ailey School, American Dance Festival, and with a great many wonderful independent teachers. In modern concert dance, opera productions, and musicals he has toured across the US, Europe, and Asia. Outside of his work with the Seán Curran Company, Gonsier can be found performing with Da-On Dance and at the Metropolitan Opera.

MICHAEL RICHMAN (dancer) is originally from Omaha, NE and began his training as a vocal and instrumental musician at University of Nebraska-Lincoln where he first saw the Seán Curran Company perform. He now holds a BFA in dance from University of Colorado/Boulder. Richman has had the opportunity to work with many choreographers including Hannah Kahn Dance Company, 3rd Law Dance/Theater, Gabriel Masson Dance, Gierre Godley/Project 44, CorbinDances, and his own collaborative company Tough Cookie Dance. He is an avid educator within the pageantry arena as well having been a performer with the Cavaliers Drum and Bugle Corps Colorguard and Oracle Winterguard before going on to teach with many other premier colorguard programs.

CHRISTINA ROBSON (dancer) joined the Seán Curran Company in 2009. She graduated summa cum laude from Roger Williams University with studies in dance and visual arts. In addition to working for Curran, she also works with David Dorfman Dance, Third Rail Projects, Monica Bill Barnes and Company, Heidi Henderson, Kendra Portier, and the Space We Make. Robson currently teaches at Gibney Dance Center.

SHANE RUTKOWSKI (dancer) graduated magna cum laude/Phi Kappa Phi from Fordham University with departmental honors in communications and media studies. Credits include: Seán Curran Company, Alison Chase/Performance, Ben Munisteri Dance Projects, Santa Fe Opera, Pilobolus' *Shadowland* (international tour), Steps Repertory Ensemble, Tap Kids, Jody Oberfelder's *4Chambers*, and the film, *Step Up 2: The Streets*.

JIN JU SONG-BEGIN (dancer) is a choreographer, dancer, and dance teacher from Seoul, Korea whose work has been presented internationally in Korea, Japan, Singapore, and the US. Since moving to New York in 2010, her work has been shown in many venues in New York. In 2012, Song-Begin founded her dance company, Da-On Dance. She has been dancing with Seán Curran Company since 2010 and currently also dances with Douglas Dunn & Dancers.

AARON R. WHITE (dancer), a Chicago, IL native, earned an MFA in dance from New York University Tisch School of the Arts and his BFA in dance from the University of Illinois

at Urbana-Champaign, where he received the Outstanding Performance Award. White is a Reiki master teacher, loves being a member of the Seán Curran Company/family, and wishes to be a beacon of light to support others, illuminate fears, and facilitate healing through Reiki, dance, and education. AaronRWhite.com

BEK ALAGUSHOV (musician) was born in Issyk-Kul, Kyrgyzstan and began playing the komuz at the age of 10. Alagushov graduated from Ak Say School and went on to study at M. Kurenkeev's state music school where he learned to play choor. He attended Aga Khan Music Initiative (AKMI) and currently studies komuz at Kyrgyz National Conservatory, named for K. Moldobasanov. He has performed in the 2012 Silk Road Festival in Houston, TX, Mystic Music 2011 in Istanbul, Turkey, and Khorog Festival 2012 in Khorog, Tajikistan.

AIZADA KASABOLOTOVA (musician) began performing with song and dance ensemble Ak-Suu Keremeti, organized by the Children's Music School in Kyrgyzstan. While a member of the group, Kasabolotova learned to sing and play the komuz. She furthered her studies of the komuz at the Karakol State Music College named after Ybrai Tumanov and in 2004, graduated with honors. Following her time in Karakol, Kasabolotova earned a degree in national folklore at the National Conservatory of the Kyrgyz Republic. She has performed in Kazakhstan, Beijing, Paris, Tajikistan, Summerfest in Hungary, Parfums Music Festival in France, Ramadan Festival in Turkey, and MAAILMA KULA festival in Estonia.

MAKHABAT KOBOGONOVA (musician) began studying guitar under C. Duysheeva and attended the Kyrgyz National Conservatory, where she studied guitar and qul qyak under K. Moldobasanov. Kobogonova attended the Center of Traditional Music and studied qul qyak, metal, and jew's harp. She was a recipient of a Presidential Fellow and received third place in the guitar category at the Kyrgyz Republic Competition of Classical Music. She teaches guitar at Children's Art School | 4 in Bishkek and has performed in international festivals in Tajikistan, United Arab Emirates, Turkey, Azerbaijan, Korea, and Kyrgyzstan's *Young Talents* and *Stars of Issyk-Kul*. Kobogonova joined Ustatshakirt Plus in 2008.



ADINAI KUDABAEVA (musician) was born and raised in Bishkek, Kyrgyzstan. She attended 59th High School, studied music, and graduated from Aga Khan Music Initiative (AKMI) where she learned to play the komuz and other Kyrgyz instruments. She also studied at M. Kurenkeev's state music school and graduated in 2014. Kudabaeva has toured France, Tajikistan, and the US. In 2012, she played in the London Olympic Games as well as the Silk Road Festival in Houston, TX. Currently, Kudabaeva is a student at the Kyrgyz National Conservatory.

TOLGONAI OSMONOVA (musician) was born in Bishkek and began studying komuz at the Children's Art School. She graduated from the Kyrgyz State University of Construction, Transportation and Architecture with a specialty in painting and went on to study woodwinds at the Kyrgyz National Conservatory. In 2013, Osmonova received the President's Scholarship (Altyñ Shaty) awarded to promising students pursuing the arts. Tolgonai has played at the International Mystic Festival (Turkey), International Korkyt Festival (Kazakhstan), Heydar Aliiev Festival (Azerbaijan), and Cultural Heritage Days (United Arab Emirates). Osmonova teaches chop-choor, sybyzgy, and jew harp classes to children at art school | 6. She joined Ustatshakirt Plus in 2010.

ROBERT WIERZEL (lighting designer) has worked with artists from diverse disciplines and backgrounds in opera, theater, dance, and contemporary music, on stages throughout the country and abroad. Dance work includes 30 years with choreographer Bill T. Jones and the Bill T. Jones/Arnie Zane Dance Company, including productions at the Lyon Opera Ballet; Berlin Opera Ballet; and *Walking the Line* at the Louvre Museum, Paris. Other dance collaborations include works with choreographers Elizabeth Streb (*Kiss the Air*), Alexei Ratmansky/ABT (*The Tempest*); Liz Gerring (*Glacier*); Heidi Latsky (*Triptych*); Andrea Miller/Gallim Dance (*Fold Here*); Doug Varone (*Lux*); Larry Goldhuber (*Sleeping Giant*); Molissa Fenley (*Bridge of Dreams*); Donna Uchizono (*Leap to Tall*); Alonzo King (*Sky Clad*); Charlie Moulton (*Land of Dreams—A Vaudeville Requiem*); Michael Tracy/Pilobolus Dance Theatre (Hapless Hooligan in *Still Moving*); Arthur Aviles; and Margo Sappington (*Cobras in the Moonlight*). Broadway credits include *Lady Day* at Emerson's Bar &

Grill; *FELA!*, and *Dreams and Nightmares*. Off-Broadway includes productions with Roundabout Theatre Company, NYSF/Public Theater, Signature Theatre, and Playwrights Horizons, among others. Opera credits include productions with Paris-Garnier (*Les Indes Galantes*); Tokyo (*Opera Chushingura*); Toronto; Montreal; Vancouver; Bergen & Kristiansand, Norway; and Folk Opera, Sweden. Wierzel's numerous productions at American opera companies include with Chicago Lyric, Opera Theatre of Chicago, NYCO, Glimmerglass Festival, Seattle, Boston Lyric, Minnesota, San Francisco, Houston, Virginia, Portland, Wolf Trap, San Diego, and Florida Grand as well as Philip Glass' *Les Enfants Terribles* and *Hydrogen Jukebox*. Wierzel's extensive regional theater work includes productions at Goodman Theatre; Chicago Shakespeare Theater; A.C.T. San Francisco; Center Stage; Alliance Theatre Company, Atlanta; Arena Stage; Shakespeare Theatre DC; Hartford Stage, Long Wharf Theatre; Westport Country Playhouse; the Guthrie; Mark Taper Forum; Actors Theatre Louisville; Yale Rep; Playmakers Rep; and the Old Globe, among others. His numerous awards include: Merritt Award for Excellence in Design and Collaboration, 2015; TONY Nomination 2010, Best Lighting in a Musical, *FELA!*; San Francisco Bay Area Theatre Critics Circle Award; Best Lighting in a Musical, *The Tosca Project*, A.C.T.; Connecticut Critics Circle Award, 2009; Outstanding Lighting Design, *Of Mice & Men*; and Westport Country Playhouse. Wierzel is adjunct faculty at NYU's Tisch School of the Arts and a guest lecturer at the Yale School of Drama.

AMANDA SHAFRAN (costume designer) is an international theatrical designer, yogi, and mixed media artist based in New York City. Also for Seán Curran: *Nocturnes for Ancestors* (Joyce Theater, Jose Limon Dance Company), *Even Here* (Seán Curran Co), *St. Petersburg Waltz* (10 Hairy Legs Rep), and *Oh Sleep, Why Dost Thou Leave Me?* (Second Ave Dance Co). Select theater: *Cloned!* (Signature Theater), *I Am the Wind* (59E59), *Carcass* (HERE Arts Center), *The Balcony* (Horizon Theater Rep), *The Wild Duck* (NYU), and *Boom* (NYU). Film: *#GymShorts*, *Coconut Grove*. Opera: *Encounter* (Beijing National Center for the Arts), *Acteon* (The Kennedy Center), and *The Telephone* (Alchemical Theater). Additionally, Shafran is continuously working on a collection of evolving

paintings and drawings entitled *FibroFigures*. She earned an MFA at NYU's Tisch School of the Arts. amandashafran.com.

MARK RANDALL (visual designer) has been the principal and creative director of Worldstudio for more than 20 years. He lectures regularly on social design at colleges and universities across the country and industry conferences, such as AIGA and HOW. Randall is also the co-founder and chair of Impact! Design for Social Change, summer intensives at School of Visual Arts, New York. He has taught at The New School Parson's and Fordham University (both New York), and Hartford University, Connecticut. Worldstudio's work has won leading industry awards and has been featured in books on design and social change and in publications such as *The New York Times*, *Metropolis*, *Communication Arts*, and *Eye*. Randall and Worldstudio were twice selected for the prestigious "ID Forty," an annual listing of leading innovators in the design industry chosen by *ID: The Magazine of International Design*. Randall was included on the Public Interest Design 100 list, representing 100 people and teams working at the intersection of design and service. He was also profiled in *Fast Company's* Generosity series as one of the "11 Most Generous Designers." He currently serves on the committee of Times Square Arts Advisors. Past posts include the national board of AIGA, the professional association for design, and the advisory board for *designNYC*.

JOE DORAN (production manager/lighting supervisor) has worked with Armitage Gone! Dance, HT Chen and Dancers, Gabrielle Lansner and Co., and Martha Graham Dance Company, among others. He is the producing artistic director and resident designer of Equilateral Theatre Company, a nonprofit organization he founded in 2004. He recently designed an adaptation of *The Tempest* starring Olympia Dukakis for the Alpine Theatre Project. Regionally, Doran has designed for Historic Swift Creek Mill Theatre and Festival of the Arts at Dogwood Dell, Richmond, VA. He is the 2008

and 2009 recipient of the Richmond Theatre Critics Circle Award for Outstanding Lighting Designer. He is an artistic member of Resonance Ensemble in NYC, a graduate of North Carolina School of the Arts, and a member of United Scenic Artists Local 829. joedorandesign.com.

RICHARD GAMMON's (creative associate) directing credits include the world premieres of Jorge Sosa's electronic opera *The Lake* (ArtSounds) and the liturgical drama *Tonatzin* as well as a new production of *The Calling* (UMKC); Jake Heggie's *At the Statue of Venus* (Opera Avanti); Hindemith's *Sancta Susanna* and Rorem's *Three Sisters Who Are Not Sisters* (Manhattan School of Music), *Susannah* (Ash Lawn Opera), *Trouble in Tahiti* and *Gianni Schicchi* (PORTopera at Space Gallery), and *Sweeney Todd* (University of Kentucky). As a former directing fellow at Wolf Trap Opera, he directed five modern/contemporary one-act operas for Wolf Trap Opera Studio in *An Evening of One Act Operas: Hin und zurück, Again, Gallantry, A Hand of Bridge, and La Divina*. For Ash Lawn Opera's Young Artist Program he directed new productions of *Gianni Schicchi*, *La bohème*, and *Il barbiere di Siviglia*, and at the Kentucky Shakespeare Festival he directed *Much Ado About Nothing* (Globe Players) and *The Tempest* (Sizzlin' Shakespeare). He has recently been a guest director and/or invited lecturer at Carnegie Mellon University, University of Kentucky/Lexington, and Manhattan School of Music.

JULIA GLAWE (producer) works with individual artists and companies in strategic planning, producing, fundraising, and tour booking. Her diverse clients have included Seán Curran Company, Bolshoi Ballet, Scottish Ballet, Nederlands Dans Theater, Gallim Dance, Michael Clark Company, Les Ballets Trockadero de Monte Carlo, National Ballet of Canada, Doug Varone and Dancers, and many others. She is a board member of the International Society for the Performing Arts, and a founder of Western Arts Alliance's CODA Council.

SEÁN CURRAN COMPANY

Artistic Director **Seán Curran**
Co-Artistic Director **Elizabeth Coker**

Dancers

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Dwayne Brown
Elizabeth Coker
David Gonsier
Benjamin Freedman

Michael Richman
Christina Robson
Shane Dennis Rutkowski
Jin Ju Song-Begin
Aaron R. White

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Seán Curran Company relies on the support of institutions and individuals from across the country to sustain its work. Please consider making a gift to Seán Curran Company to help advance these creative endeavors. Gifts may be directed to: Curran Events, Inc., 21 First Avenue #18, New York, NY 10003. Curran Events, Inc. is a non-profit organization as defined under Section 501(c)(3), and all contributions are tax-deductible to the full extent as allowed by law. Your gift will be acknowledged.

Thank you for your support.

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Muslim Stories

Under the programming umbrella of Global BAM, BAM has had a long and dynamic history of presenting transnational events that connect artists and audiences from around the world. From the annual DanceAfrica Festival to the countless international artists who headline the Next Wave Festival and Winter/Spring Season every year, BAM is committed to serving as a forum not only for excellent art across disciplines, but also for innovative work that furthers cross-cultural dialogue and understanding.

Presenting the work of artists from the Muslim world has been a particularly important part of this legacy. World music icons Youssou N'Dour (Senegal) and Rokia Traoré (Mali) headlined the Nonesuch celebration during the 2014 Next Wave Festival. *Mic Check: Hip-Hop from North Africa and the Middle East* (2013) showcased the growing hip-hop scene in those regions with energetic performances by such artists as Amkoullé (Mali), Deeb (Egypt), El Général (Tunisia), and Shadia Mansour (Palestine/UK). Muslim Voices: Arts & Ideas, BAM's 2009 partnership with Asia Society and NYU Center for Dialogues, engaged with audiences through an academic and policy conference as well as mainstage, film, and visual arts components. And, in 1996, Anglo-Punjabi alt-rock band Cornershop paired with Pakistani Muslim devotional ensemble the Sabri Brothers in a groundbreaking double bill.

This fall, with support from the Building Bridges Program of the Doris Duke Foundation for Islamic Art, BAM is proud to build on this history by launching Muslim Stories: Global to Local, a two-year initiative that will feature the vibrant range of performing and cinematic arts being produced by artists from contemporary Muslim cultures and communities. Muslim Stories will include rich programming for audiences of all ages and interests and from across the world—from Senegal to Indonesia, as well as in communities from the United Kingdom to Sri Lanka. “We believe that performance is an ideal entry point for cross-cultural exploration and that providing context for artists, art forms, and perspectives is key to enhancing understanding,” says BAM Executive Producer Joseph Melillo. “Muslim Stories will bring to life the cultural diversity and complexity of the Muslim world through its rich contemporary art forms, too long ignored in our country.”

The first Muslim Stories presentation is *Dream'd in a Dream*, from New York-based Seán Curran Company and Kyrgyz folk music ensemble Ustatshakirt Plus, who met during a DanceMotion USASM (a program of the US Department of State and BAM) residency in the Kyrgyz Republic. *Dream'd in a Dream* is a particularly auspicious series kick off—it allows audiences to engage in a musical tradition uncommon to New York City, and it demonstrates the intriguingly beautiful results of two disparate cultural traditions coming together. From Dec 2—5, Burkina Faso choreographer and Brooklyn transplant Souleymane Badolo performs *Yimbégré* (“beginning”) at the BAM Fisher, exploring the tension between roots and aspirations. Thanks for joining us.



Amkoullé in *Mic Check*, 2013.
Photo: Mike Benigno