

**Brooklyn Academy of Music (BAM) announces 2016 Winter/Spring Season, featuring 11 theater, dance, music, and opera engagements, January 16—June 12**

**Including the Royal Shakespeare Company’s complete history play cycle, *King and Country: Shakespeare’s Great Cycle of Kings*, in repertory, Mar 24–May 1**

**Bloomberg Philanthropies is the Season Sponsor**

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**Oct 20, 2015/Brooklyn, NY**—Joseph V. Melillo, executive producer of the Brooklyn Academy of Music, today announced programming for the 2016 Winter/Spring Season. The season runs from January 16 through June 12 and comprises theater, dance, music, opera 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 rich array of international and American theater, music, and dance this season will resonate with BAM’s adventurous audiences. We welcome back the Royal Shakespeare Company, the Mariinsky Theatre, Maly Drama Theatre, Les

Arts Florissants, Danielle Finzi Pasca, and the Civilians—each with exciting new productions—as well as now-classic work by one of BAM’s earliest artistic colleagues, Trisha Brown. Our theater presentations also include dynamic contemporary work by playwrights David Hare and Charles Mee, and a unique dance collaboration by Akram Khan and Israel Galván. DanceAfrica, our longest-running program now in its 39th season, will return under the artistic direction of Abdel R. Salaam. We invite you to explore our artistic riches this season.”

BAM President Katy Clark said, “I am so pleased to have joined this wonderful organization and look forward to this spectacular season of productions. I would like to thank our major sponsors, particularly our season sponsor Bloomberg Philanthropies, all of our generous donors, and our board for their continued support and very warm welcome.”

2016 Winter/Spring subscriptions go on sale November 16 (November 9 for BAM Members). Single tickets for all Winter/Spring shows go on sale December 7 (November 30 for Members). Chase cardholders will have advance access to single tickets for the Royal Shakespeare Company’s *King and Country* cycle from December 3 through 6. Prices are subject to change after November 29. To purchase tickets visit BAM.org or contact BAM Ticket Services at 718.636.4100.

### ***The Glory of the World***

By Charles Mee

Directed by Les Waters

Actors Theatre of Louisville

Fight director Ryan Bourque

Movement director Barney O’Hanlon

Scenic design by Dane Laffrey

Costume design Connie Furr Soloman

Lighting design by Mark Barton

Sound design by Christian Frederickson

Media design by Philip Allgeier

Dramaturg Amy Wegener

Executive consultant Jessica R. Jenen

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

Jan 16, 19—23, 26—30, Feb 2—6 at 7:30pm; Jan 17, 24, 31 at 3pm  
(opens Jan 21)

Tickets: \$30, 50, 70 (weekday); \$35, 55, 75 (weekend)  
(Ticket prices subject to change after Nov 29)

### ***BAM Gathering: The Glory of the World***

With Charles Mee and Les Waters

Led by Bryan Doerries

Jan 20, post-show (free for same day ticket holders)

Iconoclastic playwright Charles Mee joins forces with frequent collaborator and Actors Theatre of Louisville Artistic Director Les Waters for an exuberant theatrical examination of renowned Kentucky-based mystic and Catholic monk Thomas Merton, author of *The Seven Storey Mountain*. The Solo cups are overflowing at Merton’s centennial birthday celebration as 17 men in party hats assemble to toast Merton’s many faces, asking: What makes a man? What makes a saint? What if nothing is sacred—and

everything is? As the night devolves, each facet of Merton's contested image—silent monk, poet, spiritual anarchist, social activist—inspires more speeches, slow dances, makeouts, fist fights, and silent reflections, amassing a layered portrait of what it means to be a human being, full of contradictions and brimming with life.

Les Waters will reprise his role as The Man during previews and opening for *The Glory of the World*. During the remainder of the run, Louisville-based internationally renowned singer-songwriter Will Oldham, better known by the stage name Bonnie 'Prince' Billy, will replace Waters in the role. The cast will also feature, Eric Berryman (Roland), Ryan Bourque (Arnold), Andrew Garman (Benny), Aaron Lynn (Robert), Bruce McKenzie (Albert), Barney O'Hanlon (Bobby), Conrad Schott (Conrad), David Ryan Smith (Cameron), and Cameron Benoit, Josh Bonzie, John Ford-Dunker, José Leon, Joe Lino, Max Monnig, Collin Morris, Brian Muldoon, Blake Russel, and Lorenzo Villanueva as Ensemble.

**Charles Mee's** plays—which include *Big Love* (2001 Next Wave Festival), *Limonade Tous le Jours*, *bobrauschenbergamerica* (2003 NWF), *Hotel Cassiopeia* (2007 NWF), and *Under Construction*—have been performed at the Humana Festival, Signature Theatre, New York Theatre Workshop, the Public Theater, Lincoln Center, Steppenwolf Theatre Company, American Repertory Theater, and other theaters around the country as well as in Berlin, Paris, Amsterdam, Brussels, Vienna, Istanbul, and elsewhere. All his plays are available on the Internet at [charlesmee.org](http://charlesmee.org). Among other awards, Mee is the recipient of an Obie, the Lifetime Achievement Award in drama from the American Academy of Arts and Letters, and a BAM Next Wave Fisher Award.

**Les Waters** is artistic director of Actors Theatre of Louisville, where his productions include *The Glory of the World*, *The Christians*, *Luna Gale*, *Gnit*, *Girlfriend*, *Our Town*, *Long Day's Journey into Night*, and *At the Vanishing Point*. Waters made his Broadway debut with Sarah Ruhl's *In the Next Room (or the vibrator play)* in 2009, and has numerous credits in New York including *Big Love* (2001 Next Wave Festival), Playwrights Horizons, Signature Theatre, Soho Rep, the Public Theater, Second Stage, Manhattan Theatre Club, Connelly Theater, and Clubbed Thumb. Regional credits include Berkeley Repertory Theatre, Mark Taper Forum, Steppenwolf Theatre Company, Goodman Theatre, Yale Repertory Theatre, American Conservatory Theater, La Jolla Playhouse, and American Repertory Theater.

Approaching its 52nd season, **Actors Theatre of Louisville** is one of America's most consistently innovative professional theater companies. Under the leadership of Artistic Director Les Waters and Managing Director Jennifer Bielstein, Actors Theatre serves to unlock human potential, build community, and enrich quality of life by engaging people in theater that reflects the wonder and complexity of our time. Each year, Actors Theatre delivers 400 performances presenting a broad range of programming, including classics and contemporary work through the Brown-Forman Series, holiday plays, and a series of free theatrical events produced by the Apprentice/Intern Company. Actors Theatre's Humana Festival of New American Plays—the premier new play festival in the nation—has made an enduring contribution to American dramatic literature introducing nearly 450 plays into the American theater repertoire over the past 39 years. In addition, Actors Theatre provides more than 17,000 arts experiences each year to students across the region through its education department, and boasts one of the nation's most prestigious continuing pre-professional resident training companies, now approaching its 44th year.

[ActorsTheatre.org](http://ActorsTheatre.org)

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

*The Glory of the World* was commissioned by Actors Theatre of Louisville for the 2015 Humana Festival of New American Plays.

## **Trisha Brown Dance Company**

Choreography by Trisha Brown

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

Jan 28—30 at 7:30pm

Tickets: \$25, 30, 45, 65 (weekday); \$25, 35, 55, 75 (weekend)

(Ticket prices subject to change after Nov 29)

### **Master Class**

Co-presented by BAM and Mark Morris Dance Center

In conjunction with Trisha Brown Dance Company

Jan 23 at 10am, Mark Morris Dance Center (3 Lafayette Ave)

For dancers of all levels

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

Price: \$25

Concluding the company's "Proscenium Works" tour, Trisha Brown Dance Company presents three of Brown's iconic, postmodern masterpieces—*PRESENT TENSE* (2003), *Newark (Niweorce)* (1987), and *Set and Reset*, which premiered at BAM in 1983.

Trisha Brown has spent a career making dances that change and challenge the form, from her radical experimentations with the Judson Dance Theater to her large-scale compositions for the stage. The engagement continues a storied relationship that began with the beloved company's BAM premiere in 1976.

The program opens with the iconic work *Set and Reset*, commissioned by BAM for the 1983 Next Wave Festival. Propelled by Laurie Anderson's driving score, dancers move with signature fluidity into and out of Robert Rauschenberg's translucent set, playfully exploring instinct, edge and invisibility. *Newark (Niweorce)* (1987) is Brown's dramatic study of force and momentum, framed by a set of slowly shifting canvases by Donald Judd and music by Peter Zummo. And finally, *PRESENT TENSE* (2003) is a playful musing on human connection set to music by John Cage featuring visual design by Elizabeth Murray, employing tense and technical partnering bonds that propel bodies across the floor and into space.

After graduating from Mills College in Oakland, CA, studying with Anna Halprin and teaching at Reed College in Portland, OR, Trisha Brown moved to New York City in 1961. Instantly immersed in what was to become the post-modern phenomenon of Judson Dance Theater, her movement investigations found the extraordinary in the everyday and challenged existing perceptions of what constitutes performance. In this hot-bed of dance revolution, Brown, along with like-minded artists, pushed the limits of choreography, thereby changing modern dance forever.

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

### ***The Cherry Orchard***

By Anton Chekhov

Maly Drama Theatre of St. Petersburg, Russia

Directed and adapted by Lev Dodin

### **US Premiere**

Design by Aleksander Borovsky  
Lighting design by Damir Ismagilov

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

Feb 17—20, 23—27 at 7:30pm, Feb 21 at 3pm (opens Feb 19)  
Tickets: \$25, 45, 65, 90 (weekday); \$30, 50, 75, 100 (weekend)  
(Ticket prices subject to change after Nov 29)

In Russian with English titles

**Into the Archives: *The Cherry Orchard***

With Sharon Lehner and Ethan Hawke  
Feb 24 at 6pm  
BAM Rose Cinemas  
Tickets: \$25 (\$12.50 for BAM Members)

“This performance astounds and dazzles.” —*Le Monde*

Maly Drama Theatre of St. Petersburg returns to BAM with the US premiere of another Chekhov classic, *The Cherry Orchard*, in a production directed and adapted by the company’s artistic director, Lev Dodin. Chekhov’s last play recounts the tale of an old family of the landed gentry who fail to adapt to changing times. It was first staged in 1904 and presaged a period in which Russian society underwent seismic shifts. Entrenched values and social structures were rapidly dismantled and aristocracy gave way to an unsettling ascension of the proletariat. More than a century later, Chekhov’s masterpiece functions not only as a historical chronicle, but a prophetic vision of change. *The Cherry Orchard* premiered in 2014 at Maly Drama Theatre in St. Petersburg, and was subsequently presented at Moscow Arts Theatre (2014) and at Théâtre de Monfort, Paris and Amsterdam’s Holland Festival (2015).

The legendary **Maly Drama Theatre** began against all odds in war-ravaged Leningrad in 1944, performing in relative obscurity until the mid-70s when current Artistic Director **Lev Dodin** and other well-known artists joined the company. Maly Drama grew in breadth and ambition to become an internationally acclaimed, multi-award-winning company famous for challenging theatrical boundaries with Dodin’s thrillingly imaginative productions and accomplished ensemble of actors. Maly Drama Theatre made its BAM debut with *Gaudeamus: The Construction Battalion* as part of the 1994 Next Wave Festival. It has since appeared with *Uncle Vanya* in 2010 and *Three Sisters* in 2012.

**Lev Dodin** was born in Siberia in 1944. He studied theater, music, and cinema at Leningrad Institute for Theatre, graduating in 1966. Between 1966 and 1982 he served as a guest director of various Russian and European theater companies, including Leningrad Young Viewers’ Theatre, Gorky Theater, MKhAT, Finnish National Theatre, Salzburg Festival, Florence Musical May festival, and Milan’s La Scala. He began working with Maly Drama Theatre in 1975 and has been artistic director since 1983, garnering several international laurels. He is a professor at the St. Petersburg Academy of Theatrical Arts and chair of the directing department.

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

Supported by the Ministry of Culture of the Russian Federation.

BAM and the Mariinsky present  
***The Mariinsky at BAM***  
Mariinsky Theatre, St. Petersburg  
Musical direction by Valery Gergiev

**BAM Howard Gilman Opera House** (30 Lafayette Ave)  
Feb 24—27 at 7:30pm, Feb 28 at 7pm  
Folk, Form, and Fire: The Prokofiev Piano Concertos (Feb 24)  
Tickets: \$35, 65, 95, 125;  
A Tribute to Maya Plisetskaya (Feb 25—28)  
Tickets: \$35, 70, 110, 150, 175  
(Ticket prices subject to change after Nov 29)

For the second year in a row, the renowned Mariinsky Theatre presents a combination of music and ballet programs at BAM that showcase its rich Russian heritage: a Prokofiev marathon and four distinct ballet programs dedicated to Maya Plisetskaya, one of the greatest ballerinas of the Soviet era who died last May. *The Mariinsky at BAM* begins on Feb 24 with a momentous music event: four pianists including Sergei Babayan, Alexander Toradze, Sergey Redkin (and one to be announced) will tackle all five Prokofiev piano concertos in chronological order, conducted by Mariinsky's Artistic Director Valery Gergiev in one marathon concert. The orchestra also accompanies two reigning prima ballerinas—Diana Vishneva and Ulyana Lopatkina—in some of their favorite dances (Feb 25—28), including *Woman in a Room* and *Dying Swan*. Gergiev pays a special tribute to Plisetskaya when he conducts Ravel's *Bolero* to her filmed performance on February 25.

Artistic and general director of the Mariinsky Theatre, **Valery Gergiev** is one of the leading figures in world culture. In 1988, he was appointed principal conductor of the Mariinsky Theatre, and in 1996 he became its artistic and general director. Since Gergiev became artistic director, the theater's opera and ballet repertoire has expanded significantly. Today, it includes an incredibly broad range of operas by Mozart, Verdi, Wagner, Puccini, Mussorgsky, and Tchaikovsky in addition to 20<sup>th</sup>-century European classics such as operas by Leoš Janáček, Richard Strauss, Dmitry Shostakovich, Sergei Prokofiev, Benjamin Britten, and Rodion Shchedrin.

For press information contact David Hsieh, [dhsieh@BAM.org](mailto:dhsieh@BAM.org), 718.636.4129 x5.

### ***Rimbaud in New York***

Written and directed by Steve Cosson  
The Civilians  
Poems by Arthur Rimbaud translated by John Ashbery

### **World Premiere**

Produced by BAM with major support from the Poetry Foundation

**BAM Fisher** (Fishman Space), 321 Ashland Pl  
Mar 1—5 at 7:30pm; Mar 6 at 3pm  
Tickets: \$35 (Ticket prices subject to change after Nov 29)

**Master Class: Staging Non-Traditional Text**  
Co-presented by BAM and Mark Morris Dance Group  
With Steve Cosson

Mar 4 at 10am  
Mark Morris Dance Center (3 Lafayette Ave)  
Price: \$25  
Visit [BAM.org/master-classes](http://BAM.org/master-classes) for more information and to register

With *Rimbaud in New York*, The Civilians create an original, playful, and enriching inquiry into the meaning and legacy of *Illuminations*, the visionary 130-year-old book of prose poems that caused a sensation in the world of letters upon its publication and led to Rimbaud's enshrinement as the archetypal boy genius rebel. Using John Ashbery's highly-acclaimed recent translation of *Illuminations* as its creative touchstone, the production underscores how these revolutionary poems continue to resonate in the American imagination. The show locates Rimbaud's legacy in the downtown scene of the 1970s, in the 1950s of Ashbery and Frank O'Hara, in the many artists and musicians he influenced—Patti Smith, Bob Dylan, Jim Morrison, David Wojnarowicz, and Jean-Michel Basquiat, among others—and most centrally in the poems themselves, which The Civilians animate through performance, an eclectic theatricality, and songs by Adam Cochran, Michael Friedman, Rebecca Hart, Joseph Keckler, Grace McClean, David Cale, and Matthew Dean Marsh, with additional compositions by Daniel Kluger. Produced by BAM with major support from the Poetry Foundation, *Rimbaud in New York* brings the elusive icon to multivalent life.

Led by Artistic Director **Steve Cosson**, **The Civilians** create new theater from creative investigations into the most vital questions of the present. Recent successes include *Pretty Filthy*, which received nominations for 2015 Lucille Lortel and Drama Desk Awards for Outstanding Musical, *Mr. Burns a Post-Electric Play* at Playwrights Horizons, which was included in eight "Top 10 of 2013" roundups, as well as *The Great Immensity* at the Public Theater. The Civilians was the first theater company chosen as Artist-in-Residence of Met Museum Presents at the Metropolitan Museum of Art in 2014-2015. Since its founding in 2001, the Obie award-winning company has been presented at numerous theaters in New York, including BAM, Vineyard Theatre, Barrow Street Theater, Playwrights Horizons, and the Public Theater; nationally at Center Theatre Group, the TED Conference, HBO's US Comedy Festival, A.R.T., Actors Theatre of Louisville, and more. Works by the company have toured extensively to arts presenters and festivals with presentations in over 40 cities nationally and internationally.

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

## ***Torobaka***

Akram Khan & Israel Galván

## **US premiere**

Music arranged and performed by David Azurza, Bobote, Christine Leboutte, B C Manjunath,  
Lighting design by Michael Hulls  
Costume design by Kimie Nakano

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

Mar 2—5 at 7:30pm

Tickets: \$25, 30, 40, 55 (weekday); \$25, 35, 45, 60 (weekend)

(Ticket prices subject to change after Nov 29)

## **Master Class**

Co-presented by BAM and Mark Morris Dance Center

Akram Khan

In conjunction with *Torobaka*

Mar 1 at 11am, Mark Morris Dance Center (3 Lafayette Ave)

For advanced contemporary dancers  
Visit [BAM.org/master-classes](http://BAM.org/master-classes) for more information and to register  
Price: \$25

Renowned dance artists Akram Khan (*In-I*, 2009 Next Wave and *Steve Reich @ 70*, 2006 Next Wave) and Israel Galván square-off in an evening-length US premiere work that is part dialogue and part duel. Continuing Khan's ongoing collaborating with artists of other cultures and disciplines, *Torobaka* is rooted in the vocabularies of kathak—the classical South Asian dance form at the center of Khan's work—and the contemporary flamenco of Galván, whose mastery of form the is unprecedented. Negotiating a new, shared language—marked by percussive footwork, expressive musicality, and powerful, articulated gesture—these two figures come together, flanked by four musicians, confronting and mirroring one another in a muscular, sinuous exchange.

Throughout their careers, Khan and Galván have both sought challenging collaborations. **Akram Khan**, acclaimed for his physicality and hybrid dance language rooted in the ancient Indian dance of kathak, has taken an inter-disciplinary approach to dance. His collaborators include the National Ballet of China, actress Juliette Binoche, ballerina Sylvie Guillem, choreographer/dancer Sidi Larbi Cherkaoui, singer Kylie Minogue, visual artists Anish Kapoor, Antony Gormley, and Tim Yip, writer Hanif Kureishi and composers Steve Reich, Nitin Sawhney, Jocelyn Pook, and Ben Frost.

Making his BAM debut, the multi-award-winning **Israel Galván** who has been at the forefront of contemporary flamenco for 20 years, is known for his innovative choreography and exquisite dance technique. He was awarded the National Dance Prize in 2005 by the Cultural Department of the Spanish government, for "his capacity to generate a new creation in an art such as flamenco without forgetting the real roots that have sustained it to the present day, making it a universal genre." His collaborators include artists such as Enrique Morente, Manuel Soler, Pat Metheny, Vicente Amigo, and Lagartija Nick.

For press information contact Baha Ebrahimzadeh at [bebrahimzadeh@bam.org](mailto:bebrahimzadeh@bam.org) or 718.636.4129 x1.

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

BAM, the Royal Shakespeare Company, and The Ohio State University present

***King and Country:***

***Shakespeare's Great Cycle of Kings***

*Richard II; Henry IV, Part I; Henry IV, Part II; Henry V*

Royal Shakespeare Company

**Exclusive US engagement**

Directed by Gregory Doran  
Set design by Stephen Brimson Lewis  
Lighting design by Tim Mitchell  
Music by Paul English  
Sound design by Martin Slavin  
Movement by Michael Ashcroft  
Fights by Terry King

**J.P. Morgan is the Global Tour Premier Partner**



“I kneel down and kiss the ground outside the RSC: this is just what the nation ordered.”  
– *The Telegraph* on *Henry V*

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

Mar 24—May 1 (press previews begin Apr 1)

Tickets: \$30, 70, 110 (weekday); \$35, 75, 125 (weekend)

(Ticket prices subject to change after Nov 29)

**Master Classes**

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

*Embodying Shakespeare*

Co-presented by BAM and Mark Morris Dance Group

With Assistant Director Owen Horsley, Alex Hassell, and Leigh Quinn

Apr 5 at 2pm

Mark Morris Dance Center (3 Lafayette Ave)

Price: \$25

For actors with a minimum of undergraduate training

*Behind the Scenes: King and Country*

With Neil Kutner, Ryan Gastelum, and Ben Tyreman

Apr 20 at 5pm

BAM Fisher, Hillman Studio (321 Ashland Pl)

Price: \$35 (\$25 for BAM members)

Professional Development for Teachers: Shakespeare Conference

Apr 16, 9am–5pm

BAM Fisher

Tickets: \$75 (NY DOE teachers get 20% discount)

**Talks**

Gregory Doran with James Shapiro

Apr 7 at 6pm

BAMcafé (30 Lafayette Ave)

Price: \$20 (\$10 for BAM members)

*A Look at the Stars: Shakespeare and the Cosmos*

With Summer Ash of Columbia Astronomy Public Outreach

Apr 15 & 16 at 9:30pm; Apr 17 at 8:30pm

BAM Fisher Terrace Rooftop (321 Ashland Pl)

Free

**Exhibition**

*King and Country: Treasures from the Folger Shakespeare Library*

Apr 1—May 1

BAM Harvey Theater (651 Fulton)

Free

In a major theatrical event marking the 400th anniversary of William Shakespeare's death, BAM, the Royal Shakespeare Company, and The Ohio State University present Shakespeare's history plays in *King and Country: Shakespeare's Great Cycle of Kings*. With productions at the Barbican, and in Beijing,

Shanghai, and Hong Kong, the plays are directed by RSC Artistic Director Gregory Doran and performed in repertory at the BAM Harvey Theater from Mar 24 through May 1, 2016.

Doran's renowned productions of *Richard II* and *Henry IV, Parts I and II* are joined by a new critically acclaimed production of *Henry V*, which premiered at Stratford-upon-Avon this fall (marking the 600th anniversary of the Battle of Agincourt). The full cycle runs at the Barbican (Nov 7—Jan 24) prior to the BAM engagements.

Reprising their roles at BAM, David Tennant returns in the title role of Richard II, Antony Sher and Jasper Britton play Falstaff and Henry IV, respectively, in the *Henry IV* plays, and Alex Hassell continues the journey of young Prince Hal, who reaches maturity as Henry V in the final play of the tetralogy. *King and Country* marks the return of the RSC to BAM, following its acclaimed production of *Julius Caesar* (Winter/Spring 2013) directed by Gregory Doran, and the 2007 repertory productions of *King Lear* (featuring Ian McKellen) and Chekhov's *The Seagull*—directed by Trevor Nunn.

Complementing the engagement, the Folger Shakespeare Library—home to the world's largest Shakespeare collection—will share rare books and artifacts from its Washington, DC vaults with BAM audiences in a special exhibition about the four history plays. It's one of several touring exhibitions produced by the Folger in 2016 as part of *The Wonder of Will* commemorating the 400<sup>th</sup> anniversary of Shakespeare's death. Other highlights include performances, lectures and readings, a new website, *Shakespeare Documented*, a public radio documentary about Shakespeare in American life, and a tour of the Shakespeare First Folio to all 50 states, Washington, DC, and Puerto Rico.

### **About The Royal Shakespeare Company**

The Royal Shakespeare Company creates theater at its best, made in Stratford-upon-Avon and shared around the world. Everyone at the RSC—from actors to armorers, musicians to technicians—plays a part in creating the world you see on stage. All RSC productions begin life at Stratford workshops and theaters and the company brings them to the widest possible audience through touring, residencies, live broadcasts, and online activity. So wherever you experience the RSC, you experience work made in Shakespeare's home-town.

The RSC encourages everyone to enjoy a lifelong relationship with Shakespeare and live theater. It produces inspirational artistic programming each year, setting Shakespeare in context, alongside the work of his contemporaries and today's writers. The RSC has trained generations of the very best theater makers and continues to nurture the talent of the future. It reaches many thousands of children and young people annually through its education work across the world, transforming their experiences in the classroom, in performance and online.

The RSC has always had a special relationship with America, welcoming more than 20,000 US visitors to Stratford each year and bringing productions and education programs here regularly, with its presenting partner in the US, The Ohio State University. [rsc.org.uk](http://rsc.org.uk)

### **About Gregory Doran**

Over the past two decades Gregory Doran has directed more than half the canon of Shakespeare's plays for the RSC and was officially appointed as the RSC's artistic director in 2012. He is an Honorary Fellow of the Shakespeare Birthplace Trust, an Honorary Senior Research Fellow of the Shakespeare Institute and holds honorary doctorates from University of Huddersfield, University of Nottingham, University of Bristol, and University of Warwick. In 2012 he won the Sam Wanamaker Award, and from 2012-13 was the Humanitas Visiting Professor in Drama at Oxford University. In 2003 he earned an Olivier Award for Outstanding Achievement of the Year for his RSC production of *Jacobean Season*.

### **About The Ohio State University**

The Ohio State University Arts Initiative supports a global community of the arts through collaborative alliances with state, national, and international organizations advancing the daily impact of the arts on the city of Columbus, the nation, and the world. The Arts Initiative positions The Ohio State University as a leader through connections with local, national, and international arts organizations, arts-supportive companies, educational institutions, and established creative professionals in many fields. Located in downtown Columbus, Ohio, in the historic Lazarus Building. Learn more at [artsinitiative.osu.edu](http://artsinitiative.osu.edu)

### **About the Folger Shakespeare Library**

Folger Shakespeare Library is a world-renowned center for scholarship, learning, culture, and the arts. Home to the world's largest Shakespeare collection and a primary repository for research material from the early modern period (1500–1750), the Folger is an internationally recognized research library offering advanced scholarly programs in the humanities; a national leader in how Shakespeare is taught in grades K–12; and an award-winning producer of cultural and arts programs— theater, music, poetry, exhibits, lectures, and family programs. A gift to the American people from industrialist Henry Clay Folger, the Folger Shakespeare Library—located one block east of the US Capitol—opened in 1932. Learn more at [folger.edu](http://folger.edu)

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

The Royal Shakespeare Company in America is presented in collaboration with The Ohio State University.

Leadership support for *King and Country* is provided by The Jerome L. Greene Foundation.

The Royal Shakespeare Company's production of *Henry V* is supported by The Mark Pigott KBE family.

*The Famous Victories of Henry V* is supported THE ALLAN & NESTA FERGUSON CHARITABLE TRUST.

The RSC Ensemble is generously supported by THE GATSBY CHARITABLE FOUNDATION and THE KOVNER FOUNDATION.

The RSC Literary Department is generously supported by THE DRUE HEINZ TRUST.

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### ***Les Fêtes Vénitiennes***

By André Campra

Les Arts Florissants

Opéra Comique

Conducted by William Christie

Directed by Robert Carsen

### **US Premiere**

Scenic design by Radu Boruzescu

Choreography by Ed Wubbe

Costume design by Petra Reinhardt

Lighting design by Peter van Praet

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

Apr 14 & 16 at 7:30pm; April 17 at 2pm

Tickets: \$35, 60, 95, 130, 170 (weekday); \$45, 70, 105, 145, 185 (weekend)

(Ticket prices subject to change after Nov 29)

In the period between Jean-Baptiste Lully and Jean-Philippe Rameau, André Campra was the toast of the Paris opera scene. His specialty was a hybrid genre called “opéra-ballet” which satisfied Parisians’ appetite for singing and extravagant dance in one evening. French Baroque master William Christie has now rediscovered one of its most popular creations. *Les Fêtes Vénitiennes* manifests the hedonist preoccupations of the French Regency period: comic invention, a pragmatic approach to the art of love, biting observation of social mores, and incisive criticism of the Parisian theater milieu—recreated under Les Arts Florissants’ trademark respect for historical nuances.

**William Christie**, a harpsichordist, conductor, musicologist, and teacher, is the inspiration behind one of the most exciting musical adventures of the last 25 years. His pioneering work has led to a renewed appreciation of 17th- and 18th-century French repertoire. He founded Les Arts Florissants in 1979 and received major public recognition in 1987 with the production of *Atys* at the Opéra Comique in Paris (the production’s US debut was presented at BAM in 1989; its universally praised revival was presented at BAM in September 2011).

The vocal and instrumental ensemble **Les Arts Florissants** is one of the world’s most renowned and respected early-music groups. Dedicated to the performance of Baroque music on original instruments, the ensemble takes its name from a short opera by Marc-Antoine Charpentier. William Christie and Les Arts Florissants made their first BAM appearance in 1989 and have returned with 13 critically acclaimed engagements, most recently with *David et Jonathas* and *Le Jardin de Monsieur Rameau* (2013 Spring Season).

The **Opéra Comique** was founded in 1714 under the reign of Louis XIV. It is one of the oldest French dramatic and musical institutions along with the Opéra de Paris and the Comédie-Française. Opéra comique as a genre is represented by the Opéra Comique company. The term “comique” does not mean that laughter is compulsory. Rather, sung lines are interspersed with spoken drama. Opéra comique stands in contrast with opera, which is sung throughout, and its specificities were taught until 1991.

**Robert Carsen**, a Canadian native, studied at The Old Vic Theatre school in Bristol, England, and has directed productions at the world’s major opera houses, including the Metropolitan Opera (*Eugene Onegin*, *Mephistophles*, *Falstaff*), La Scala (*Dialogue of the Carmelites*), and the Paris National Opera (*Manon Lescaut*, *Lohengrin*, *Alcina*, *Les Boréades*—2003 Spring Season ). He won the distinguished Carl Ebert Award for his work at the Glyndebourne Festival Opera and was appointed a French Chevalier des Arts et des Lettres in 1996. In addition, Carsen has produced Tom Stoppard’s *Rosencrantz and Guildenstern Are Dead* in New York, and directed a number of celebrated productions at the Festival d’Aix en Provence, including *Orlando* (BAM, 1996), *The Magic Flute*, and *Semele*.

For press information contact David Hsieh, [dhsieh@BAM.org](mailto:dhsieh@BAM.org), 718.636.4129 x5.

Co-produced with the support of la Fondation Selz, Théâtre du Capitole de Toulouse, Théâtre de Caen, and Centre de Musique Baroque de Versailles.

Les Arts Florissants are subsidized by the French Ministry of Culture, the City of Caen, and the Basse-Normandie Region.

Les Arts Florissants have their permanent residence at the Théâtre de Caen.

Imerys is the sponsor of Les Arts Florissants.

## ***La Verità***

Written and directed by Daniele Finzi Pasca  
Compagnia Finzi Pasca

Co-created by Julie Hamelin Finzi  
Choreography by Daniele Finzi Pasca and Maria Bonzanigo  
Music and sound design by Maria Bonzanigo  
Set and props design by Hugo Gargiulo  
Costume design by Giovanna Buzzi  
Lighting design by Daniele Finzi Pasca and Alexis Bowles  
Video design by Roberto Vitalini  
Make-up and hairstyle design by Chiqui Barbé

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

May 4—7 at 7:30pm

Tickets: \$25, 35, 50, 65 (weekday); \$25, 40, 55, 75 (weekend)  
(Ticket prices subject to change after Nov 29)

Renowned theatre and circus artist Daniele Finzi Pasca and his Compagnia Finzi Pasca return to BAM with a mesmerizing theatrical homage to artist Salvador Dali. Inspired by the artist's fiercely unusual oeuvre, *La Verità* is a dizzying display of acrobatics, theater, dance, experimental instrumentation, and multilingualism. A hand-painted backdrop, created by Dali for the Metropolitan Opera in 1944 and since forgotten, serves as the production's centerpiece and dream-like setting. The versatile cast inhabits a variety of characters, giving shape to surreal sequences that are playful, contemplative, and daring.

**Daniele Finzi Pasca** is an award-winning director, author, choreographer, and lighting designer. His projects build upon a vision of clowning, acting, and dance, employing a theatrical technique he has called the "theater of the caress." *Icaro*, a monologue he conceived for a single spectator, has been performed by Finzi Pasca himself more than 700 times and in six different languages over the past 20 years. He wrote and directed Cirque du Soleil's *Corteo* in 2005 and created and directed the closing ceremonies of the Winter Olympic Games in Torino in 2006 and in Sochi in 2014. In 2011, Daniele, along with Maria Bonzanigo, Hugo Gargiulo, Antonio Vergamini and Julie Hamelin Finzi co-founded **Compagnia Finzi Pasca** to continue expanding his techniques into a directorial style and training philosophy. The company's work incorporates theater, dance, opera, and film. It was last at BAM with *Donka: A Letter to Chekhov* (2012 Next Wave).

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

## ***The Judas Kiss***

Written by David Hare  
Directed by Neil Armfield

## **US Premiere**

Set design by Dale Ferguson  
Lighting design by Rick Fisher  
Costume design by Sue Blane  
Sound design by Paul Groothuis  
Composed by Alan John

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

May 11–June 12 (opens May 17)

Tickets: \$30, 55, 85, 125 (weekdays); \$35, 65, 95, 135 (weekend)  
(Ticket prices subject to change after Nov 29)

**BAM Theater Gala in conjunction with *The Judas Kiss***

BAM Lepercq Space (30 Lafayette Ave)

May 24 at 5:30pm

For ticket information, contact BAM Patron Services, 718.636.4182

“Rupert Everett gives the performance of his career.” —*The Guardian* (UK)

BAM presents the US premiere of David Hare’s *The Judas Kiss*, directed by Neil Armfield. This emotionally engrossing drama explores two pivotal moments in the life—and downfall—of author Oscar Wilde, played by acclaimed British actor Rupert Everett. Set in two acts on either side of Wilde’s imprisonment on charges of indecency, we see Wilde after the collapse of his libel case against the Marquess of Queensbury (the father of Wilde’s beloved, Lord Alfred “Bosie” Douglas), and later in Naples, after two years of imprisonment, when he is reunited with Bosie. The play explores the power of all-consuming love and the cruelty of betrayal. With a quiet but burning sense of outrage, David Hare presents the consequences of taking an uncompromisingly moral position in a world defined by fear, expedience, and conformity.

The cast includes Rupert Everett (Wilde), Alister Cameron (Sandy Moffat), Tom Colley (Galileo Masconi), Cal Macaninch (Robert Ross), and Charlie Rowe (Lord Alfred “Bosie” Douglas). Presented by Chichester Festival Theatre, this production premiered at UK’s Hampstead Theatre and transferred to London’s West End in 2013, where the *Sunday Telegraph* called it “theatrical perfection.”

**David Hare** is an acclaimed playwright, screenwriter, theater and film director whose honors include two Academy Award nominations for Best Adapted Screenplay (for *The Hours* and *The Reader*), three Golden Globe nominations, and two Laurence Olivier Awards. Among his successes in the West End and on Broadway are *Skylight*, *Plenty*, and *Racing Demon* (all Tony Award-nominated for Best Play) and *Amy’s View*. Hare’s stage plays also include *A Map of the World*, *Pravda*, and *The Vertical Hour*. He has served as associate director of the National Theatre, and directed many plays aside from his own work—including Joan Didion’s *The Year of Magical Thinking* and Wallace Shawn’s *The Designated Mourner*.

**Neil Armfield** is Australia’s leading theater and opera director. He was Belvoir Street Theatre’s artistic director for 17 years and helped to make it Sydney’s most exciting and beloved theater. He has nurtured some of Australia’s finest actors including Richard Roxburgh, Cate Blanchett, Hugo Weaving, Bille Brown, Jacqueline McKenzie and, particularly, Geoffrey Rush. His extensive opera work includes Royal Opera Covent Garden, the Lyric Opera Chicago, the Zurich Opera, the Canadian Opera, Houston Grand Opera, the Welsh National Opera and the English National Opera. Armfield previously appeared at BAM with Belvoir productions *Cloudstreet* (2001 Next Wave Festival) and *The Diary of a Madman*, featuring Geoffrey Rush (2011 Spring Season).

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

Co-commissioned by Chichester Festival Theatre in association with Robert Fox, Theatre Royal Bath Productions, and Hampstead Theatre Productions.

## ***DanceAfrica 2016***

Artistic Director Abdel R. Salaam and Artistic Director Emeritus Chuck Davis

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

May 27 & 28 at 7:30pm; May 28 at 2pm; May 29 & 30 at 3pm

Tickets: Sat (mat): \$25, 35, 45, 55; Sat (eve)—Mon: \$25, 30, 40, 50, 60

*DanceAfrica*, the nation's largest African dance festival, returns with its traditional Memorial Day weekend extravaganza—featuring dance, music, art, film, and community events, including the beloved *DanceAfrica* outdoor bazaar. The 39<sup>th</sup> installment enters a new era with Artistic Director Abdel R. Salaam, who succeeds *DanceAfrica*'s founder Chuck Davis. This year's *DanceAfrica* celebrates Senegal, the West African country known for its storytelling and rich music and dance traditions. The complete artistic program will be announced soon.

**Abdel R. Salaam** is the executive artistic director/co-founder of Forces of Nature Dance Theatre (FONDT) founded in 1981. Born in Harlem, New York, Salaam is a critically acclaimed choreographer and served as a dancer, teacher, and/or performing artist on five continents throughout his 45-year career in the dance world. He has received numerous awards and fellowships for excellence in dance including the National Endowment for the Arts, the New England Foundation on the Arts, New York Foundation for the Arts, the New York State Council for Arts, the National Council for Arts and Culture, and Herbert H. Lehman College. He and his company received the 2013 Audelco Award for Dance Company of the Year. Salaam has served on the faculties of the American Dance Festivals in the US and Seoul, Korea, Herbert H. Lehman College, the Alvin Ailey American Dance Center, the Restoration Youth Arts Academy, and the Harlem Children's Zone. Inspired by Dr. Maulana Karenga, Salaam created Kwanzaa Regeneration Night Celebration in Harlem, now 34 years old.

For press information contact David Hsieh at [dhsieh@BAM.org](mailto:dhsieh@BAM.org) or 718.636.4129 x5.

### **globalFEST On the Road –*Creole Carnival***

Emeline Michel, Casuarina, Brushy One String

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

Feb 21 at 8pm

Tickets: \$35, 45, 55

(Ticket prices subject to change after Nov 29)

A dynamic annual New York City celebration of world music, globalFEST has enthralled audiences since 2003. This renowned showcase of international musicians has generated tours by alumni artists, spreading the experience to other venues and other cities. BAM and globalFEST join forces in this first co-presentation at the BAM Howard Gilman Opera House.

***Creole Carnival*** honors the roots of African musical currents with a fusion of sounds from the Americas, all revolving around—and up-ending—the traditional pre-Lenten Carnival shared by so many cultures. It features performances by Emeline Michel, Casuarina, and Brushy One String in an evening of wide-ranging musical festivity.

**Emeline Michel** is the reigning queen of Haitian song, combining traditional Haitian rhythms and acoustic jazz with social, political, and inspirational messages. Michel is part of a unique wave of Haitian

musicians who emerged in the 80s and emphasized complex themes, socially-conscious lyrics, and a broad palette of musical styles, including Haitian compass, twoubadou, and rara. Singing in English, French, and Haitian Kreyol, Michel has released 10 acclaimed albums and performed worldwide. She now resides in New York City.

**Casuarina** is a five-member ensemble from the bohemian Lapa neighborhood of Rio de Janeiro, Brazil. Their original music incorporates the rich varieties of samba—including bossa nova, samba from Bahia, and the Afro-Brazilian rhythms of the Nordeste—while flirting with pop and hip-hop. The group and its vocalist João Cavalcanti (son of equally innovative musician, Lenine) are part of a samba renaissance. In addition to its own compositions, Casuarina creates original and sophisticated arrangements of classics, drawing on the spirit of chorinho and of MPB, Brazil's wildly creative pop style.

**Brushy One String** (born Andrew Chin) hails from rural Jamaica, where his first instrument was a battered but resonant acoustic guitar with only one string. Brushy's voice evokes the sweetness of soul singers like Percy Sledge, Al Green, Toots Hibbert (of Toots & the Maytals) and the grit of Delta bluesmen, all woven together with a Jamaican pulse and ingenuity—revealing the island's music to be far more than reggae. Millions have watched his videos on YouTube (his *Chicken in the Corn* has close to eight million views). Brushy's heartfelt blues combined with dancehall-style vocals and uplifting, catchy ballads channel a soulful intensity and profound faith.

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

## **Fran Lebowitz & Frank Rich: A Conversation on Art and Politics**

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

Mar 18 at 8pm

Tickets: \$35, \$45

In the midst of presidential primary season, cultural critic **Fran Lebowitz** and columnist **Frank Rich** discuss the intersection of art and politics.

**Fran Lebowitz** is an author, journalist, and keen social observer. Her pointed writing style is equally forthright, irascible, and unapologetically opinionated. Her first two books of essays, *Metropolitan Life* and *Social Studies*, have been collected in the *Fran Lebowitz Reader*. She is also the author of the children's book, *Mr. Chas and Lisa Sue Meet the Pandas*. She recently broke a 10-year writer's block and is back at work on her novel, *Exterior Signs of Wealth*. A documentary film about Lebowitz's life and work, *Public Speaking*, directed by Martin Scorsese, premiered on HBO in November 2010.

**Frank Rich** began his distinguished editorial career as a film and television critic for *Time* magazine, the *New York Post*, and *New Times Magazine*. He joined *The New York Times* in 1980 as the chief drama critic, and over the next 25 years there, he also served as an op-ed columnist and a senior writer for *The New York Times Magazine*. His books include a childhood memoir, *Ghost Light*, published in 2000, and *The Greatest Story Ever Sold: The Decline and Fall of Truth in Bush's America* published in 2006. He is an executive producer of two HBO projects: *Veep*, the Emmy-nominated comedy series satirizing Washington and starring Julia Louis-Dreyfus; and *Six by Sondheim*, the Peabody Award-winning documentary about Stephen Sondheim. Since 2011, Rich has been a Writer-at-Large at *New York* magazine, where he covers politics and culture.

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



## **BAM Visual Art**

### ***Heart and Mind***

Peter Jay Sharp Building (30 Lafayette Ave)  
On view Jan—Feb 2015

Pace Gallery and BAM, in conjunction with Trisha Brown Dance Company, present an exhibition of work by artist Elizabeth Murray, whose visual design can be seen in this season's presentation of Brown's 2003 piece *PRESENT TENSE*.

### ***The Arch of my Eye's Orbit***

Curated by Hrag Vartanian  
Peter Jay Sharp Building (30 Lafayette Ave)  
BAM Fisher Lower Lobby (321 Ashland Pl)  
On view Feb—May 2015

*Hyperallergic* editor-in-chief and co-founder Hrag Vartanian curates an exhibition that explores the bridge between art and architecture, inviting artists to reflect on the cosmopolitan nature of cities and their interplay of light, language, symbols, and networks. The show features works by art collective Slavs and Tatars and artist Anila Quayyum Agha, as well as a video program.

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

### **The 30th Annual Brooklyn Tribute to Dr. Martin Luther King, Jr.**

Presented by BAM, Brooklyn Borough President Eric Adams, and Medgar Evers College of The City University of New York

Jan 18 at 10:30am  
BAM Howard Gilman Opera House  
Free

Artists, activists, civic leaders, and community members come together for New York City's largest public celebration of Dr. Martin Luther King, Jr.'s life and mission. Honor the legacy and share the dream of Dr. King in this tribute featuring inspiring speakers, music performances, and a free community film screening and art exhibition. Visit [BAM.org/MLK](http://BAM.org/MLK) for program updates.

Target is the Presenting Sponsor of the Dr. Martin Luther King Jr. Tribute

### **Poetry 2016: *Past is Present***

Apr 8 & 9 at 7:30pm  
BAM Fisher (Fishman Space)  
Tickets: \$20

This popular annual performance brings together nationally recognized poets, hip-hop artists, dancers, musicians, and DJs for an exhilarating showcase. Through their work at the intersection of history and contemporary issues, the artists featured in Poetry 2016 demonstrate the power of the arts to touch hearts and change minds. Full lineup to be announced. Visit [BAM.org/poetry](http://BAM.org/poetry) for updates.

## **BAMcinemaFest 2016**

Coming in June

Now in its eighth year, BAMcinemaFest—named Best Film Festival in New York by the *Village Voice*—introduces audiences to new films by emerging voices in American independent cinema, plus curated special repertory screenings. Last year's festival launched the New York premiere of *The End of the Tour*, starring Jason Segel and Jesse Eisenberg, and celebrated the 20th anniversary of Larry Clark's 1995 film *Kids*, with a cast reunion.

Full festival lineup, schedule, and special guests to be announced. Visit [BAM.org/BAMcinemaFest](http://BAM.org/BAMcinemaFest) for updates.

Wall Street Journal is the Title Sponsor of BAM Rose Cinemas and BAMcinématek

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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 dinner menu prior to BAM Howard Gilman Opera House evening performances. BAMcafé also features an eclectic mix of 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.

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