



2017 WINTER/SPRING SEASON

BROOKLYN ACADEMY OF MUSIC PETER JAY SHARP BUILDING 30 LAFAYETTE AVENUE BROOKLYN, NY 11217—1486

Brooklyn Academy of Music (BAM) announces 2017 Winter/Spring Season, featuring 15 theater, dance, music, and opera engagements, January 11—June 10

Bloomberg Philanthropies is the Season Sponsor

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Oct 25, 2016, Brooklyn, NY—Joseph V. Melillo, executive producer of the Brooklyn Academy of Music, today announced programming for the 2017 Winter/Spring Season. The season runs from January 11 through June 10 and comprises theater, dance, music, and opera in the BAM Howard Gilman Opera House and the BAM Harvey Theater.

Melillo said, “This is a truly global season, with standout offerings from around the world, including South Africa’s Isango Ensemble, with its peerless melding of music and theater, a rare one-night-only appearance by Pakistani Sufi singer Sanam Marvi, and the return of Japanese drumming superstars Kodo. We also welcome back our artistic colleagues,

playwright Caryl Churchill, choreographer Ohad Naharin and his extraordinary Batsheva Dance Company, and iconic director Robert Lepage performing in a personal and powerful solo show. Acclaimed director Garry Hynes will make her BAM debut with a new production of the iconic *The Beauty Queen of Leenane*. And *DanceAfrica*, our longest-running program, will celebrate its 40th anniversary with some special surprises. We look forward to having audiences join us on this international artistic adventure.”

BAM President Katy Clark said, “This season represents a breadth and depth of artistic diversity that reflects BAM’s unique place in the cultural firmament. I would like to thank our major sponsors, particularly our season sponsor Bloomberg Philanthropies, all of our generous donors, and our board for their dedicated and passionate support.”

2017 Winter/Spring subscriptions go on sale November 14 (November 7 for BAM Members). Single tickets for all Winter/Spring shows go on sale December 7 (November 30 for BAM Members). To purchase tickets visit BAM.org or contact BAM Ticket Services at 718.636.4100.

The Beauty Queen of Leenane

Druid

By Martin McDonagh

Directed by Garry Hynes

Set design by Francis O'Connor

Lighting design by Jim F. Ingalls

Sound design by Greg Clarke

Composer Paddy Cunneen

BAM Harvey Theater (651 Fulton St.)

Jan 11—14, 17—21, 24—28, 31—Feb 4, at 7:30pm;

Jan 14, 21, 28, Feb 4 at 2pm

Jan 15, 22, 29, Feb 5 at 3pm

Tickets: \$25, 50, 95 (weekday); \$35, 60 110 (weekend)

(prices subject to change after Nov 29)

Master Class: Behind the Scenes:

The Beauty Queen of Leenane

With Neil Kutner and Jennifer Grutza

Jan 19 at 5pm, Kriegel Conference Rooms (30 Lafayette Ave)

1hr 45mins plus post-show tour and discussion

Price: \$25

Visit BAM.org/master-classes for more information and to register

“*Beauty Queen*, and *Druid*’s masterly new production makes you laugh until you’re sore. But it leaves you hurting just the same.” – *Irish Examiner*

Ireland’s esteemed theater company, *Druid*, marks its BAM debut with this 20th-anniversary revival of Martin McDonagh’s Tony Award-winning pitch-black comedy. The first in a trilogy of plays set in the provincial Irish town of Leenane, it tells the story of spinster Maureen Folan who

lives with her manipulative, aging mother Mag. They spend their days aggressively nagging, scratching, and jabbing each other with insults. But when Maureen meets a viable suitor who is smitten with her, Mag sets in motion a chain of events that hilariously and horrifyingly threaten her daughter's last likely chance for a romantic relationship. Not to be outdone, Maureen plots and enacts a chilling revenge—an action that ultimately seals her purgatorial existence.

Druid Co-Founder Marie Mullen, who won a Tony Award for her 1998 performance as Maureen in the original production, ages into the fearsome role of Mag, under the direction of Co-Founder and Artistic Director Garry Hynes—the first woman to ever win a Tony Award for Direction. Aisling O'Sullivan, Marty Rea, and Aaron Monaghan complete the cast.

Druid was founded in Galway in 1975 by graduates of the National University of Ireland, Galway, Garry Hynes, Mick Lally (1945–2010), and Marie Mullen. Since its foundation, Druid has been at the forefront of the development of Irish theater and consistently brings groundbreaking productions of classic and new works to the world stage. It was the first professional theater company in Ireland to be based outside of Dublin and last year celebrated its 40th year producing theater. Druid productions have won over 50 awards in Ireland and internationally, including four Tony Awards for the company's world premiere of Martin McDonagh's *The Beauty Queen of Leenane*.

For press information, contact Sarah Garvey at sgarvey@bam.org or 718.724.8025.

Last Work

Batsheva Dance Company
Choreography by Ohad Naharin

New York premiere

Lighting design by Avi Yona Bueno (Bambi)
Soundtrack design and editing by Maxim Warratt
Original music by Grischa Lichtenberger
Stage design by Zohar Shoenf
Costume design by Eri Nakamura

BAM Howard Gilman Opera House (30 Lafayette Ave)

Feb 1—4 at 7:30pm

Tickets: \$25, 35, 45, 55, 65 (weekday); \$30, 40, 50, 60, 70 (weekend)
(Prices subject to change after Nov 29)

Master Class: Gaga People

Co-presented by BAM and Mark Morris Dance Group
Feb 3 at 12:15pm, Mark Morris Dance Center (3 Lafayette Ave)

Price: \$20

For the general public, no previous experience required
Visit BAM.org/master-classes for more information and to register

The internationally-renowned Batsheva Dance Company makes its seventh BAM appearance with *Last Work*. Developed by visionary choreographer Ohad Naharin and his 18 dancers over the course of a 10-week intensive rehearsal process, the piece premiered in Tel Aviv in June of

2015 and was first seen outside Israel at Montpellier Dance Festival in France a month later. *The New York Times* called it “breathtaking for the extraordinary dancing by the Batsheva dancers, and the way Mr. Naharin can evoke states of pleasure, pain, madness and a kind of animality—a sheer state of being in the body—through his movement.” As ever for this company, music plays a crucial role. German electronic music producer Grischa Lichtenberger, who has never composed for dance before, worked closely with the company to compose original music for the piece. Maxim Waratt designed the soundtrack which incorporates his music, adapted Romanian lullabies, and additional electronic sound. Naharin’s signature movement vocabulary of liquid spines and hips, known as Gaga, is showcased to transfixing effect in *Last Work*.

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

Batsheva Dance Company is critically-acclaimed and popularly embraced as one of the foremost contemporary dance companies in the world. Together with its junior Batsheva Ensemble, the company boasts a roster of 34 dancers from around the world. Batsheva Dance Company is Israel’s largest company, maintaining an extensive performance schedule locally and internationally with over 250 performances and over 75,000 spectators per year. Batsheva Dance Company made its BAM debut during the 2002 Spring Season with *Naharin’s Virus*, followed by *Mamootot* (2005 Next Wave), *Three* (2007 Next Wave), *Max* (Spring 2009), *Hora* (Spring 2012), and *Sadeh21* (2014 Next Wave).

For press information contact David Hsieh at dhsieh@BAM.org or 718.636.4129 x5.

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

Co-produced by Festival Montpellier Danse; Hellerau-European Center for the Arts, Dresden. Supported by Batsheva New Works Fund and Dalia and Eli Hurvitz Foundation, with special funding by the American Friends of Batsheva.

A Man of Good Hope

Based on the book by Jonny Steinberg
Isango Ensemble/Young Vic
Directed by Mark Dornford-May

US premiere

Musical direction by Mandisi Dyantyi
Movement by Lungelo Ngamlana
Lighting by Mannie Manim

BAM Howard Gilman Opera House (30 Lafayette Ave)

Feb 15—18 at 7:30pm; Feb 19 at 3pm

Tickets: \$30, 45, 70, 80 (weekday); \$35, 50, 70, 90 (weeknd)

(Prices subject to change after Nov 29)

Talk: Reflecting on the Refugee Crisis

Co-presented by BAM and PEN America

With Jonny Steinberg and other panelists to be announced

Feb 18 at 5:30pm

BAM Fisher Hillman Studio (321 Ashland Pl.)

Tickets: \$20 (\$10 for members)

Master Class: Isango Ensemble

Feb 17 at 11am, Mark Morris Dance Center (3 Lafayette Ave.)

Price: \$25

For performers with basic experience in music theater

Visit BAM.org/master-classes for more information and to register

“Glorious, vibrant musical theatre that speaks to the biggest concern of our age”

—*The Financial Times*

Based in Cape Town, South Africa and comprising performers drawn primarily from the city’s townships, the Isango Ensemble has garnered international acclaim for its deeply musical, theatricalized adaptations of classic works. With *A Man of Good Hope* the company draws inspiration from a contemporary work whose subject matter hits close to home. In a co-production with the Young Vic—which partnered with Isango on 2014’s Olivier Award-winning *The Magic Flute*—the company adapts for the stage South African native Johnny Steinberg’s 2015 book about a Somali refugee’s journey from Mogadishu to Johannesburg and finally to the US. Driven by Isango’s powerhouse vocals and signature marimba, the resulting work is a clear-eyed portrait of the compromises and resilience necessary for survival, one which transforms a single man’s story into an expansive African epic. The Young Vic’s Artistic Director David Lan says “[*A Man of Good Hope*] is far and away the most adventurous project the company has attempted. It is also of enormous social and political significance.”

Award-winning South African theater company **Isango Ensemble** has drawn widespread praise for its productions reimagining classics in a South African setting and using artists drawn mainly from Cape Town townships. Founded in 2000 by director Mark Dornford-May and music director Pauline Malefane, the company regularly performs in Cape Town and worldwide at venues including Shakespeare’s Globe, the Young Vic, Hackney Empire, London’s West End, Théâtre du Châtelet in Paris, and throughout the US. Isango Ensemble’s productions include *La bohème Abanxaxhi*, produced in partnership with The Global Fund to Fight AIDS, Tuberculosis and Malaria; *The Magic Flute Impempe Yomlingo*, co-produced by the Young Vic (Olivier Award for Best Musical Revival, Globes de Cristal Award for Best Opera Production, and South African Arts and Culture Award for Excellence in Opera); and *A Christmas Carol Ikrismas Kherol* (What’s On Stage Theatregoers’ Choice Award for Best Off-West End Production).

For press information, please contact Adriana Leshko, aleshko@BAM.org, 718.724.8021.

Produced by Young Vic and Isango Ensemble. Co-produced by Royal Opera, Repons Foundation, BAM and Les Théâtres de la Ville de Luxembourg

Escaped Alone

By Caryl Churchill

The Royal Court Theatre

Directed by James Macdonald

US Premiere

Scenic design by Miriam Buether

Lighting design by Peter Mumford

Sound design by Christopher Shutt

BAM Harvey Theater (651 Fulton St)

Feb 15–18, Feb 21–25 at 7:30pm; Feb 18, 19, 25 & 26 at 3pm

Tickets: \$30, 40, 50, 70 (weekdays); \$35, 45, 60, 80 (weekends)

(Prices are subject to change after Nov 29)

With *Escaped Alone*—a Royal Court Theatre production directed by James Macdonald—acclaimed British playwright Caryl Churchill creates a comically black look at catastrophe. Four richly drawn women chat in a sunny backyard, interrupted by reports of bizarre disasters. Churchill's portrayal of the women, played by Linda Bassett (Mrs. Jarrett), Deborah Findlay (Sally), Kika Markham (Lena), and June Watson (Vi), is infused with warmth and dry humor contrasted with apocalyptic devastation.

This powerful, hour-long drama is the latest play from Churchill, the celebrated writer whose work includes *The Skriker*, *Light Shining in Buckinghamshire*; *A Number*; *Far Away*; *Blue Heart* (BAM 1999 Spring Season); *Serious Money*; *Top Girls*; and *Cloud Nine*. *Escaped Alone* premiered at the Royal Court in January 2016. It will return to the Royal Court, London, in January 2017 with further UK tour dates in March 2017 following the BAM engagement. The production features design by award-winning Miriam Buether, lighting by Olivier Award winner Peter Mumford, and sound by Tony Award-winner Christopher Shutt. It reunites Churchill and director James Macdonald, whose previous work together has included *Cloud Nine* and *Love and Information*. Macdonald directed the Abbey Theatre production of *John Gabriel Borkman* at BAM (2011 Spring Season).

The Royal Court Theatre is the writers' theater. It is the leading force in world theater for energetically cultivating writers—undiscovered, emerging, and established. Through the writers, the Royal Court is at the forefront of creating restless, alert, provocative theater about now. Over 120,000 people visit the Royal Court in Sloane Square, London each year, and many thousands more see its work elsewhere through transfers to the West End and New York, UK and international tours, digital platforms, residencies across London, and site-specific work. Within the past 60 years, John Osborne, Samuel Beckett, Arnold Wesker, Ann Jellicoe, Howard Brenton, and David Hare have started their careers at the Royal Court. Many others, including Caryl Churchill, Athol Fugard, Mark Ravenhill, Simon Stephens, debbie tucker green, Sarah Kane and, more recently, Lucy Kirkwood, Nick Payne, Penelope Skinner, and Alastair McDowall, have followed. Today, Royal Court plays from every decade are performed on stage and taught in classrooms and universities across the globe.

For press information, please contact Sandy Sawotka, ssawotka@BAM.org, 718.636.4190.

Production supported by Anatol Orient in memory of Ruth Bloomfield.

Dadan

Kodo

Directed by Tamasaburo Bando

New York Premiere

BAM Howard Gilman Opera House (30 Lafayette Ave)

March 1—4 at 7:30pm

Tickets: \$30, 40, 50, 60 (weekdays); \$35, 45, 55, 65 (weekends)

(Prices are subject to change after Nov 29)

Kodo, Japan's preeminent taiko ensemble, returns to BAM with *Dadan*, a simultaneously raw and refined performance piece that uses taiko drums of all shapes and sizes, as well as other forms of percussion. *Dadan*, a word which means "drumming men" in Japanese, features only Kodo's young male performers and is led by Kabuki theater luminary Tamasaburo Bando. Decades of training are distilled into a succession of climactic solos, as each new drummer's rhythmic pounding builds up to a seismic eruption. The solos crescendo into a round of ensemble pieces that immerse the audience in a wall of sound that includes cymbals, xylophones, and more.

Tamasaburo Bando is a leading Kabuki actor, and the most popular and celebrated *onnagata* (actor specializing in female roles) currently on stage. His theatrical directing credits include *Romeo & Juliet* and *Kaijin Besso* and he has directed the films *Gekashitsu*, *Yume no Onna*, and *Tenshu Monogatari*. In 2012, Bando became the artistic director of the Kodo ensemble and was recognized as an Important Intangible Cultural Property Holder ("Living National Treasure") in Japan. In 2013 he was decorated with the highest honor—Commander— of France's Order of Arts and Letters.

Exploring the limitless possibilities of the traditional Japanese drum, the taiko, **Kodo** is forging new directions for a vibrant living art form. The vibrations created by the drummers not only reach the ears of the audience, they move listeners on a visceral level. In Japanese, the word "Kodo" holds a double meaning. It can be translated as "heartbeat," the primal source of all rhythm. If read in a different context however, Kodo can also mean "children of the drum," which reflects the group's desire to play the drums with the simple heart of a child. Since the group's debut at the Berlin Festival in 1981, Kodo has given approximately 5,800 performances in over 49 countries on five continents. This figure includes 3,900 performances under the "One Earth" banner, a theme that embodies Kodo's desire to transcend language and cultural boundaries, all while reminding their audiences of the common bonds we all share as human beings. The ensemble also participates in a wide range of projects and events, which includes participation in major international festivals and motion picture soundtracks, as well as collaborating with a wide variety of global performing arts leaders. Kodo debuted at BAM in Spring 2015 with *Mystery*.

For press information, please contact Christian Barclay at cbarclay@BAM.org or 718.724.8044.

Leadership support provided by The Freeman Foundation.

BAM and The Joyce Theater present

Dreaming of Lions

Malpaso Dance Company
Arturo O’Farrill & the Afro Latin Jazz Ensemble
Choreography by Osnel Delgado
Music by Arturo O’Farrill

New York Premiere

BAM Harvey Theater (651 Fulton St)

Mar 1—4 at 7:30pm; Mar 5 at 3pm
Tickets: \$25, 40, 55 (weekday); \$30, 45, 65 (weekend)
(Prices are subject to change after Nov 29)

Master Class: Malpaso Dance Company

With Osnel Delgado and members of the company
Co-presented with BAM and Mark Morris Dance Group
Mar 3 at 12pm, Mark Morris Dance Center (3 Lafayette Ave)
Price: \$25
For intermediate to professional dancers
Visit BAM.org/master-classes for more information and to register

Dreaming of Lions is a new dance work by Osnel Delgado, the resident choreographer and artistic director of Malpaso Dance Company, one of the newest and most sought-after Cuban contemporary ensembles. Drawing inspiration from Ernest Hemingway’s beloved novella *The Old Man and the Sea*, Delgado deconstructs the classic tale of an old man’s quest to catch an elusive fish through a unique vocabulary that melds contemporary movement with ballet and traditional Cuban technique. Danced by a company lauded for their precise-yet-fluid physical virtuosity, the work wrestles with themes of honor, determination, and loss during one fisherman’s crusade for victory against the unrelenting sea. The company’s executive director and co-founder Fernando Sáez serves as dramaturg.

The evening-length work for 10 dancers features a stunning lineup of creative collaborators including Grammy Award-winning icon Arturo O’Farrill and his Afro Latin Jazz Ensemble; lighting design by the renowned Al Crawford; and costumes by renowned couturiers Reid & Harriet.

Based in Havana, Cuba, **Malpaso Dance Company** is committed to bringing Cuban contemporary dance into the 21st century by collaborating with top international choreographers and nurturing new voices in Cuban choreography. The company’s core artistic vision is led by resident repertory choreographer Osnel Delgado. The company was founded in 2012 by Delgado, Daileys Carrazana, and Fernando Saéz, and comprises 10 dancers, including former members of Danza Contemporanea de Cuba. Its repertoire includes *24 hours and a dog* and *Porque Sigues (Why You Follow)* by the American choreographer Ronald K. Brown, among others.

For press information, contact Sarah Garvey at sgarvey@bam.org or 718.724.8025.

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

This project is produced by Joyce Theater Productions, a joint venture of The Joyce Theater Foundation, Inc. (New York) and Sunny Artist Management, Inc. (Toronto). Co-commissioned by the Luminato Festival and Joan and Jerry Lozinski from Toronto, Canada. The work is dedicated to Ronald Feiner.

Mark Morris: Two Operas
An Evening of Britten and Purcell

Curlew River **New York Premiere**

By Benjamin Britten
MMDG Music Ensemble
Directed by Mark Morris

Dido and Aeneas

By Henry Purcell
Mark Morris Dance Group
MMDG Music Ensemble
Choreography by Mark Morris
Conducted by Mark Morris

BAM Howard Gilman Opera House (30 Lafayette Ave)

Mar 15—18 at 7:30pm, Mar 19 at 3pm

Tickets: \$25, 35, 50, 70, 90 (weekday); \$30, 40, 55, 75, 100 (weekend)

(Prices are subject to change after Nov 29)

Master Class: Mark Morris Dance Group

Co-presented by BAM and Mark Morris Dance Group

Mar 12 at 11am, Mark Morris Dance Center (3 Lafayette Ave)

Price: \$25

For experienced and professional dancers

Visit BAM.org/master-classes for more information and to register

“The coupling of Henry Purcell’s *Dido and Aeneas* and Benjamin Britten’s *Curlew River* — English music dramas composed almost three centuries apart—makes a superlative double bill.”—*The New York Times*

Widely-praised for his musicality, Mark Morris has, throughout his brilliant and distinguished career, choreographed operas as well as directed them. Benjamin Britten’s *Curlew River* and Henry Purcell’s *Dido and Aeneas*—this program’s offering of works by leading British opera composers—are uniquely brought together in exquisite productions which reveal Morris’ ability for seamlessly combining music and dance, creating a profound and deeply moving experience that lovers of both disciplines will treasure.

Dido was immediately hailed as a modern classic when Morris premiered in 1989 as the director of dance at Belgium’s Théâtre Royal de la Monnaie. Only dancers are seen on stage—enacting the parts—while Stephanie Blythe, for this engagement, majestically sings the inconsolable Carthaginian queen and the Sorceress, and baritone Douglas Williams sings Aeneas,

conducted by Morris. *Curlew River*, which opens the program, commissioned for the Tanglewood Music Festival in 2013, has not been presented since its acclaimed premiere. Morris' production adheres to Britten's intention to create a church parable by unifying singers and orchestra performing together on stage. Reprising the role, tenor Isaiah Bell hauntingly sings the Madwoman. The double bill radiantly reflects Morris' love for the operatic form.

Mark Morris has been hailed as the “the most successful and influential choreographer alive, and indisputably the most musical.” (*The New York Times*). In addition to creating over 150 works for the Mark Morris Dance Group, he conducts orchestras, directs opera, and choreographs for ballet companies worldwide. Morris' work is acclaimed for its ingenuity, musicality, wit, and humanity. Named a Fellow of the MacArthur Foundation in 1991, he has received eleven honorary doctorates to date, and a multitude of awards, including the Samuel H. Scripps/American Dance Festival Award for Lifetime Achievement, the Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society, the Benjamin Franklin Laureate Prize for Creativity, the Cal Performances Award of Distinction in the Performing Arts, the Orchestra of St. Luke's Gift of Music Award, and the 2016 Doris Duke Artist Award. In 2015, Morris was inducted to the National Museum of Dance in Saratoga Springs, New York.

Formed in 1980, Morris' internationally-renowned **Mark Morris Dance Group (MMDG)** has received “highest praise for their technical aplomb, their musicality, and their sheer human authenticity.” (*Bloomberg News*). Live music and community engagement are vital components of MMDG. It has toured with its own musicians, the MMDG Music Ensemble, since 1996, and regularly collaborates with orchestras and opera companies around the world. MMDG's film and television projects include *Dido and Aeneas*, *The Hard Nut*, *Falling Down Stairs*, the U.K.'s *South Bank Show*, and *Live from Lincoln Center*. In 2015 Morris' signature work *L'Allegro, il Penseroso ed il Moderato* premiered on PBS' Great Performances. The Mark Morris Dance Center was opened in 2001 to provide a home for the dance group, rehearsal space for the dance community, programs for local children and seniors, and dance classes for students of all ages and abilities.

For press information, contact David Hsieh at dhsieh@BAM.org or 718.636.4129 x5.

Leadership support for opera at BAM provided by Aashish & Dinyar Devitre and The Andrew W. Mellon Foundation.

887

US premiere

Ex Machina

Created and performed by Robert Lepage

English translation by Louisa Blair

Creative direction by Steve Blanchet

Dramaturgy by Peder Bjurman

Music and sound design by Jean-Sébastien Côté

Lighting design by Laurent Routhier

Image design by Félix Fradet-Faguy

BAM Harvey Theater (651 Fulton St)

Mar 16—18, 21—25 at 7:30pm; Mar 18 & 25 at 2pm; Mar 19 & 26 at 3pm

Tickets: \$35, 75, 125 (weekdays); \$40, 85, 135 (weekends)
(Prices are subject to change after Nov 29)

Talk: Robert Lepage with Paul Holdengräber

Co-presented by BAM and LIVE from the NYPL

Mar 14 at 7pm

The New York Public Library

Stephen A. Schwarzman Building (Fifth Avenue at 42nd Street)

Tickets: \$25 (\$20 for Friends of the NYPL and BAM Members)

In this deeply personal one-man show, the apartment complex where Robert Lepage spent his youth—887 Murray Ave, Quebec City, Canada—comes to extraordinary life via the renowned director's signature use of cutting-edge technology. Inspired by Lepage's inability to memorize a poem for a special event, *887* soon opens out into a wide-ranging journey into the realm of memory. As Lepage revisits his childhood home and other brilliantly reconstructed spaces—from the front seat of his cabdriver father's taxi to his own ultramodern present-day flat—the questions multiply: Why do we remember the phone number from our youth yet forget our current one? How does a childhood song withstand the test of time while the name of a loved one escapes us? And how is theater—an art based on the act of remembering—still relevant in this era of digital storage and mountains of data?

Versatile in every form of theater craft, Robert Lepage is a director, scenic artist, playwright, actor, and film director. His creative and original approach has won him international acclaim, numerous awards, and has shaken the dogma of classical stage direction to its foundations, especially through his use of new technologies. Born in Quebec, he entered the Conservatoire d'art dramatique de Québec at the age of 17. Before founding his own company, Ex Machina, in 1994, he had already built an international reputation with productions such as *The Dragons' Trilogy* (1985), *Polygraph* (1990 Next Wave), and *Needles and Opium* (1992 Next Wave). With Ex Machina, his productions included *The Seven Streams of the River Ota* (1996 Next Wave), *Elsinore* (1997 Next Wave), *Geometry of Miracles* (1999 Next Wave), *Zulu Time* (1999), *The Andersen Project* (2005), and *Lipsynch* (2009 Next Wave), among others. His opera productions at Canadian Opera Company included *Bluebeard's Castle* and *Erwartung* as a double-bill (1993 Spring Season), and *The Nightingale and Other Short Fables* (2011 Spring Season). He was most recently at BAM with *The Blue Dragon* (2013 Next Wave).

For press information, please contact Adriana Leshko, aleshko@BAM.org, 718.724.8021.

An Ex Machina production.

Commissioned by the Arts and Culture Program of the TORONTO 2015 Pan Am and Parapan Am Games.

In co-production with le lieu unique, Nantes; La Comète - Scène nationale de Châlons-en-Champagne; Edinburgh International Festival; Århus Festuge; Théâtre de la Ville-Paris; Festival d'Automne à Paris; Romaeuropa Festival 2015; Bonlieu Scène nationale Annecy; Ysarca Art Promotions - Pilar de Yzaguirre; Célestins, Théâtre de Lyon; SFU Woodward's Cultural Programs, on the occasion of Simon Fraser University's 50th Anniversary, Vancouver; Le Théâtre français du Centre national des Arts d'Ottawa; Le Théâtre du Nouveau Monde, Montréal; Tokyo Metropolitan; Theatre Théâtre du Trident, Québec; La Coursive - Scène nationale La Rochelle; and Canadian Stage, Toronto; Le Volcan-scène nationale du Havre.

Doug Varone and Dancers

Two NY Premieres One Major Revival

Choreography by Doug Varone

Music composed by Michael Gordon, Julia Wolfe, and Philip Glass

Lighting design by David Ferri and Robert Wierzel

Costume design by Liz Prince, Reid Bartelme, and Harriet Jung

BAM Harvey Theater (651 Fulton St)

March 29—April 1 at 7:30pm

Tickets: \$25, 35, 45

(Prices are subject to change after Nov 29)

Doug Varone and Dancers return to BAM to celebrate 30 years of visionary work and technical prowess with three works representing the past, present, and future of the company. The program comprises a revival of the Philip Glass-scored *Possession* (1994) and the New York premieres of *ReComposed* (2015) and Varone's latest work, *Folded* (2016).

Possession, inspired by A.S. Byatt's century-spanning novel of the same name, is set to Glass' beautiful Concerto for Violin and Orchestra. Eight dancers explore the different facets of relationships, as the emotional and physical balance of the work shifts between each duo.

ReComposed is a whirlwind of color and careening movement, inspired by the pastel paintings of abstract expressionist Joan Mitchell and set to Michael Gordon's propulsive *Dystopia*. *Folded*, an intimate duet set to a score by MacArthur Fellow Julia Wolfe, explores the physicality of fulfillment and disappointment, and the questioning inherent in faith.

Award-winning choreographer and director **Doug Varone** works in dance, theater, opera, film, and fashion. His work is known for its emotional range, kinetic breadth and the diversity of genres in which he works. Commissions include the Limón Company, Hubbard Street Dance Chicago, Rambert Dance Company (London), Martha Graham Dance Company, Dancemakers (Canada), Batsheva Dance Company (Israel), Bern Ballet (Switzerland) and An Creative (Japan), among others. In addition, his dances have been staged on more than 75 college and university programs around the country. He has staged multiple premieres and new productions for the Metropolitan Opera, Minnesota Opera, Opera Colorado, Washington Opera, New York City Opera, and Boston Lyric Opera, among others. His theater credits include choreography for Broadway, off-Broadway, and regional theaters across the country. Varone received his BFA from Purchase College where he was awarded the President's Distinguished Alumni Award in 2007. Numerous honors and awards include a Guggenheim Fellowship, an OBIE Award (Lincoln Center's *Orpheus and Euridice*), the Jerome Robbins Fellowship at the Boglisco Institute in Italy, two individual Bessie Awards, three American Dance Festival Doris Duke Awards for New Work, and four National Dance Project Awards. In 2015, he was awarded both a Doris Duke Artist Award and the Lifetime Achievement Award from the American Dance Guild. He is currently on the faculty at Purchase College, where he teaches composition and choreography.

For press information, please contact Christian Barclay at cbarclay@BAM.org or 718.724.8044.

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

A Nonesuch Celebration

BAM Howard Gilman Opera House (30 Lafayette Ave.)

April 1 at 7:30pm

Tickets: \$35, 75, 105, 135

A stellar lineup of musical luminaries comes together for one night only to pay tribute to Bob Hurwitz, who for the past three decades has served as the visionary architect of Nonesuch Records, affectionately referred to as “the label without labels.” At the center of this extraordinary celebration is “Eleven Pieces for Bob,” a program of world premiere works for piano by Nonesuch artists—John Adams, Laurie Anderson, Timo Andres, Louis Andriessen, Donnacha Dennehy, Philip Glass, Adam Guettel, Brad Mehldau, Pat Metheny, Randy Newman, and Steve Reich—performed by the composers themselves and others. The evening also includes performances by Kronos Quartet, k.d. lang, Mandy Patinkin, Chris Thile, Dawn Upshaw, Stephin Merritt, Devendra Banhart, and others who have worked closely with Bob during his tenure.

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 Björk, The Black Keys, Buena Vista Social Club, Jeremy Denk, Bill Frisell, Rhiannon Giddens, Richard Goode, Emmylou Harris, Gidon Kremer, Lorraine Hunt Lieberson, Audra McDonald, Conor Oberst, Punch Brothers, Joshua Redman, Stephen Sondheim, and Caetano Veloso, among many others. The label was last at BAM with the showcase *Nonesuch Records at BAM: Celebrating a Label without Labels* (Next Wave 2014.)

For press information, contact Sarah Garvey at sgarvey@bam.org or 718.724.8025.

Asia Society and BAM present

Sanam Marvi

On tour as part of Center Stage

BAM Howard Gilman Opera House (30 Lafayette Ave)

April 6 at 7:30pm

Tickets: \$30, 50

(Prices are subject to change after Nov 29)

Talk: A Sufi Voice of Pakistan: A Conversation with Sanam Marvi

Co-presented by Asia Society and BAM

Apr 5 at 6:30pm

Asia Society

Tickets: \$10, 12, 15

A brilliant vocal interpreter of South Asia’s spiritual, folk, and classical poetry, Sanam Marvi makes a rare New York appearance for one night only, presenting an evening of folk and devotional music. Joined onstage by four musicians, she performs in the ebullient *qawwali* and

other traditions, singing in Urdu, Sindhi, and Saraiki. Marvi's first extended tour to major venues in the US is part of Center Stage, a public diplomacy initiative of the US Department of State's Bureau of Educational and Cultural Affairs.

By age seven, **Sanam Marvi**—born in 1986 in the small city of Hyderabad in Sindh, Pakistan—began singing with her father, Faqir Ghulam Rasool, during festivals and ceremonies held at shrines throughout Pakistan's Sindh and Punjab provinces. She continued her studies under noted gurus, including Ustad Fateh Ali Khan at the Gwailor gharana (school). Her breakout performance on Pakistan's national television in 2009 made her a rising star and since then her masterful and revelatory interpretations of the subcontinent's mystics have crossed cultural borders and generations to offer solace in our uncertain and often troubled times.

For press information, please contact Adriana Leshko at aleshko@BAM.org or 718.724.8021.

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

This presentation of Sanam Marvi is part of Center Stage, a public diplomacy initiative of the US Department of State's Bureau of Educational and Cultural Affairs, administered by the New England Foundation for the Arts in cooperation with the US Regional Arts Organizations, with support from the Doris Duke Foundation for Islamic Art. Center Stage Pakistan is made possible by the US Embassy in Islamabad, Pakistan. General management is provided by Lisa Booth Management, Inc.

Silent Voices

World Premiere

Brooklyn Youth Chorus

Conceived and conducted by Dianne Berkun Menaker

Directed by Kristin Marting

Text by Hilton Als, Max Posner, Claudia Rankine, and Michelle Alexander

Dramaturgy by Peter McCabe

Set and video design by Peter Nigrini

Lighting design by Jeanette Yew

Costume design by Kate Fry

BAM Howard Gilman Opera House (30 Lafayette Ave.)

May 12 & 13 at 7:30pm

Tickets: \$20, 30, 35 (weekday); \$25, 35, 40 (weekend)

(Prices are subject to change after Nov 29)

Celebrating the Grammy Award-winning Brooklyn Youth Chorus' 25th anniversary, *Silent Voices* is a seminal multimedia, multi-composer work conceived, commissioned, produced, and performed by the Chorus. The world premiere of *Silent Voices* at BAM marks the culmination of a special year-long series of performances and workshops featuring an extraordinary range of artistic collaborators.

Leveraging Brooklyn Youth Chorus' experience in producing large scale new music works, this project expands the power of young people to be instruments of change, giving voice to those silenced or marginalized by social, cultural, or religious circumstances. Conceived by Brooklyn

Youth Chorus' founding artistic director, Dianne Berkun Menaker, each *Silent Voices* choral composition will take on a specific issue: the distribution of power and privilege, gender roles and stereotypes, systemic racism, economic abandonment, and sustained inequity.

Hosted by Helga Davis, the work's commissioned composers include Sahba Aminikia, Jeff Beal, Rhiannon Giddens, Alicia Hall Moran, Mary Kouyoumdjian, Ellis Ludwig-Leone (San Fermin), Nico Muhly, Toshi Reagon, Ellen Reid, Kamala Sankaram, Caroline Shaw, and Paul Miller/DJ Spooky. Original writings by Claudia Rankine (*Citizen*) and Hilton Als (*The New Yorker*) round out the work, which also features interviews, contemporary literature, and historical texts. Video projections by Peter Nigrini, photo portraiture by Jay Maisel, and costumes by rag & bone will be integrated throughout. Unifying this musically and topically broad work is the distinctively beautiful sound of the rigorously-trained singers—a chorus of culturally and socioeconomically diverse New York City young people, ages 12–18.

Founded in 1992 by Artistic Director Dianne Berkun Menaker, **Brooklyn Youth Chorus** is a collective of young singers and vocal ensembles re-envisioning choral music performance through artistic innovation, collaboration, and their distinctively beautiful sound. With an incredibly versatile range and repertoire, Brooklyn Youth Chorus combines intensive voice training and music study with exceptional performance experiences.

For press information, contact Sarah Garvey at sgarvey@bam.org or 718.724.8025.

Silent Voices is a co-commission of Brooklyn Youth Chorus, Brooklyn Academy of Music, and WQXR, New York.

Silent Voices is generously supported by The Aaron Copland Fund for Music; the Amphion Foundation; the Howard Gilman Foundation; the Laurie M. Tisch Illumination Fund; The MAP Fund, supported by the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation; and New Music USA. Special thanks to Marcus Wainwright and rag & bone for supporting the project by dressing the Chorus.

DanceAfrica 2017

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

BAM Howard Gilman Opera House (30 Lafayette Ave)

May 26 at 7:30pm; May 27 at 2pm & 7pm; May 28 & 29 at 3pm

Tickets: \$25, 30, 40, 50, 60

(Prices are subject to change after Nov 29)

In 1977, dancer and choreographer Chuck Davis installed an “African village” in the BAM Lepercq Space for his dance engagement. No one anticipated it would evolve into *DanceAfrica*—BAM's longest continuous program and one of its most beloved. As it grew into the nation's largest African dance festival, it incorporated performances, education, scholarship, community celebrations, film, and visual arts under one big colorful and boisterous umbrella, with invited dance companies representative of the worldwide African diaspora interacting with local dance companies. In 2016, Abdel R. Salaam took over as the sole artistic director. He has infused new ideas into the artistic planning, such as conceiving the staging under a unifying theme and addressing contemporary social issues. *DanceAfrica 2017* marks the program's 40th anniversary with a focus on Guinea, a predominately Islamic West African country enriched by

some two dozen ethnic traditions. Participating artists will be announced soon; please check BAM.org for updates.

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.

Chuck Davis is one of the foremost teachers and choreographers of traditional African dance in America. He has traveled extensively to Africa to study with leading artists. Davis, who received a Bessie award in 2014 for Service to the Field of Dance, founded the Chuck Davis Dance Company in New York in 1968 and the African American Dance Ensemble in Durham, NC, in 1983. He has been a panelist for several programs of the National Endowment for the Arts and is a recipient of the 1990 North Carolina Artist Award and the North Carolina Order of the Long Leaf Pine. Davis received a *Dance Magazine* Award in 2004, and he and *DanceAfrica* were cited as one of "America's Irreplaceable Dance Treasures: The First 100" by the Dance Heritage Coalition.

For press information contact David Hsieh at dhsieh@BAM.org or 718.636.4129 x5.

Produced by BAM.

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.

BAM and World Music Institute present

Tom Zé

BAM Howard Gilman Opera House (30 Lafayette Ave)

Jun 3 at 8pm

Tickets: \$35, 55, 75, 95

(Prices are subject to change after Nov 29)

"Tom Zé is one of Brazil's most idiosyncratic performers, a pop inventor who bypasses the ordinary." — *The New York Times*

A member of Brazil's late-60s Tropicália movement, songwriter/multi-instrumentalist/composer Tom Zé was the musical rebel in a group that included Caetano Veloso, Gilberto Gil, and Gal

Costa. His adventurous and strongly rhythmic avant-pop music—fused with samba, Bossa Nova, Brazilian folk music, and American rock—has inspired art-rock bands and musicians including Beck, the High Llamas, Sean Lennon, and Tortoise. His musical innovations and formal daring have drawn comparisons to Captain Beefheart. Zé, who has recorded more than 20 albums, became the first artist signed to David Byrne's Luaka Bop label with *The Best of Tom Zé* (1990) a record that made pop critics' top-ten lists (including the *Down Beat* readers' poll) and introduced him to many new fans in the US.

Tom Zé was born in the small town of Irará, Bahia. He studied music at the University of Bahia and later relocated to São Paulo to begin his career. Along with Caetano Veloso, Gilberto Gil, Gal Costa, Os Mutantes, and Nara Leão, Zé contributed to the groundbreaking Tropicália album/manifesto *Tropicália: ou Panis et Circenses* (1968) and performed throughout Brazil. When the government began to crack down on the revolutionary Tropicália movement, Zé moved out of the spotlight and began to experiment with new compositional styles and novel instrumentation. He slipped out of the public eye in the 70s and 80s, until his pioneering work was rediscovered in the 90s. Zé's music has been noted for its unorthodox approach to melody and instrumentation, including using everyday objects as musical instruments. His avant-garde compositions feature dissonance, unusual time signatures, and polytonality.

Zé has toured worldwide, including appearances at MoMA, the Walker Art Center, Central Park Summerstage, and the Barbican Festival. Zé has composed for Brazilian contemporary dance company Grupo Corpo, and is the subject of three documentaries: *Tom Zé, or Who Will Put a Dynamite in the Head of the Century?* (2000); *Fabricating Tom Zé* (2006); and *Tom Zé—Liberated Astronaut* (2009). Zé is the author of three books: *Tropicalista Slow Struggle*, *Deserted Island—Discs*, and *Cities of Brazil—Salvador*.

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

Cirkus Cirkör: Limits

US premiere

Conceived and directed by Tilde Björfors
Music by Samuel "LoopTok" Andersson

Set design by Fanny Senocq, Stefan "Drake" Karlström, Joel Jedström, and Tilde Björfors

Costume design by Jonna Bergelin

Video scenography and projections by Johannes Ferm Winkler, Tom Waldton, and Per Rydnert /Visual Relief

Lighting design by Fredrik Ekström

Choreography by Olle Strandberg

Make up design by Madelene Söderblom

BAM Howard Gilman Opera House (30 Lafayette Ave)

June 7—10 at 7:30pm

Tickets: \$30, 40, 55, 70 (weekday); \$35, 45, 60, 75 (weekend)

(Prices are subject to change after Nov 29)

Master Class: Cirkus Cirkör

Co-presented by BAM and Mark Morris Dance Group

June 8 at 11am, Mark Morris Dance Center (3 Lafayette Ave)

Price: \$25

In association with Dance for PD®, a program of the Mark Morris Dance Group

Visit BAM.org/master-classes for more information and to register

Acclaimed Swedish contemporary circus company Cirkus Cirkör (*Wear it like a crown*, 2012 Winter/Spring; *Inside Out*, 2009 Next Wave) returns to BAM with an engrossing show on a topical subject. Five circus artists catapult and tumble through an imaginatively rendered ocean-, land-, and cityscape, struggling to connect across the walls, fences, and other obstacles that spring up between them. In *Limits* what is possible—i.e. soaring over boundaries that separate—must be balanced against an individual artist's (and the overall group's) limits for physical pain and risk. As such, the work serves both as high flying spectacle and trenchant acrobatic exploration of an EU—and world—in flux. Conceived and directed by Cirkus Cirkör's founder and Artistic Director Tilde Björfors, *Limits* features young teeterboard artists Anton Graaf and Einar Kling-Odenkrants (recent recipients of the gold medal at the prestigious Festival Mondial du Cirque de Demain in Paris), contortionist Manda Rydman, and hand-to-hand acrobat and juggler Peter Åberg and his aerial acrobatic partner, Saara Ahola.

In 2015 **Cirkus Cirkör** celebrated its 20th anniversary of crossing boundaries. Under the artistic leadership of Tilde Björfors, Cirkus Cirkör has consistently explored and defied limits through performances and research projects, as well as through the interactions of circus and society, audiences and participants. In light of Europe's ever-tightening boundaries against the world beyond its borders, and the consequences that closed borders bring in their wake, Cirkus Cirkör's voice as an advocate for crossing boundaries has grown stronger. After seeing Cirkör's 2015 production *Borders* the Swedish daily *Dagens Nyheter's* reviewer proclaimed Cirkus Cirkör the creator of a new genre: contemporary circus activism. <http://cirkor.se/>

For press information, please contact Adriana Leshko at aleshko@BAM.org or 718-724-8021.

Leadership support for Scandinavian programming provided by The Barbro Osher Pro Suecia Foundation.

Limits was partly developed in residence at The Watermill Center, USA as well as in residence at Västmanland's Teater. *Limits* is a coproduction with Archaos, Pôle National des Arts du Cirque Méditerranée. With support from: Statens kulturråd, Stockholms läns landsting, Stockholms stads kulturförvaltning, Botkyrka kommun

BAM Visual Art

Do What I Want: Selections from the Arthur Russell Papers

Co-Organized by Nicole Will, Independent Curator and Jonatham Hiam, Curator, American Music Collection and the Rodgers and Hammerstein Archives of Recorded Sound, New York Public Library for the Performing Arts

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

Peter Jay Sharp Building (30 Lafayette Ave)

Feb 27—May 14

Opening reception: Mar 8 at 6pm

Courtesy of the estate of Arthur Russell and Tom Lee (Russell's partner), BAM Visual Art presents a selection of materials belonging to the late composer, cellist, and electronic music pioneer. On view are a selection of Russell's own notes and scores alongside of never-before-heard audio samples in the Natman Room. On view in the Diker Gallery Café, are several new works by contemporary artists responding to Russell's legacy.

The 31st Annual Brooklyn Tribute to Dr. Martin Luther King, Jr.

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

Jan 16 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. This year's tribute will feature music performances by gospel group The Campbell Brothers and Institutional Radio Choir. More programs will be announced later, including keynote speaker, free community film screening, and art exhibition. Visit BAM.org/MLK for program updates.

BAM and WNYC present

RadioLoveFest
Feb 8—11

For the fourth year, WNYC takes up residence at BAM venues to reimagine some of public radio's most beloved programs and podcasts live on stage as part of *RadioLoveFest*. From a special Valentine's Day edition of *The Moth* to the popular news show *Wait Wait... Don't Tell Me!*, the festival is a celebration of the personalities, stories, and shows of public radio.

Full lineup and guests to be announced. Visit BAM.org/RadioLoveFest for updates.

For press information, please contact Christian Barclay at cbarclay@BAM.org or 718.724.8044.

Credits

Bloomberg Philanthropies is the Season Sponsor.

Programming in the BAM Howard Gilman Opera House is supported and endowed by the Howard Gilman Foundation. Programming in the BAM Harvey Theater is endowed by the Doris Duke Charitable Foundation. Programming in the BAM Lepercq Space is supported by The Lepercq Charitable Foundation.

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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 Scandinavian programming provided by The Barbro Osher Pro Suecia Foundation.

Leadership support for *Dadan* provided by The Freeman Foundation.

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

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

BAM Rose Cinemas are named in recognition of a major gift in honor of Jonathan F.P. and Diana Calthorpe Rose, and have been generously supported by The Peter Jay Sharp Foundation, and the Estate of Richard B. Fisher. The Steinberg Screen at the BAM Harvey Theater is made possible by The Joseph S. and Diane H. Steinberg Charitable Trust.

Delta is the Official Airline of BAM. Pepsi is the official beverage of BAM.

Endowment support for the Winter/Spring Season: The Andrew W. Mellon Foundation Fund for Opera and Music-Theater; The Peter Jay Sharp Fund for Opera and Theater; Lila Wallace-Reader's Digest Endowment Fund for Community, Educational, & Public Affairs Programming; The SHS Foundation; Estate of Richard B. Fisher; The Starr Foundation; Nora Ann Wallace and Jack Nusbaum; The Devitre Fund; and the BAM Fund to Support Emerging and Local Musicians.

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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: Limited commercial parking lots are located near BAM. Visit BAM.org for information.

For ticket information, call BAM Ticket Services at 718.636.4100, or visit BAM.org.

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