

Lincoln Center Festival

July 7–25, 2010

Press Contact: Eileen McMahon
212-875-5386; emcmahon@lincolncenter.org

LINCOLN CENTER FESTIVAL 2010 TO RUN JULY 7–25 10 premieres and debuts, 45 performances over 18 days

Governors Island to be Site of Two Theater Presentations: North American Premieres of *The Demons*, a 12-hour Marathon by Peter Stein Based on Dostoyevsky's Novel, and North of Toneelgroep Amsterdam's Production of *Teorema* From Pier Paolo Pasolini's Film and Novel

Varèse: (R)evolution, the complete works featuring Maestro Alan Gilbert and the New York Philharmonic; International Contemporary Ensemble (ICE), Led by Steven Schick; So Percussion; Bass-baritone Alan Held; and Others

Celebrated Directors Simon McBurney and Yukio Ninagawa Return With New Works

Bill T. Jones/Arnie Zane Dance Company's *Fondly Do We Hope... Fervently Do We Pray* and New York Premieres by Choreographers Saburo Teshigawara and Pichet Klunchun

Master Puppet Theater Artist Rezo Gabriadze's *Ermon and Ramona* (North American Premiere)

Salvatore Sciarrino's Chamber Opera, *La porta della legge*, Based on Kafka Text (U.S. Premiere)

The Blind Boys of Alabama Curate a Three-Concert Series Featuring Dr. Ralph Stanley, Yo La Tengo, Aaron Neville, Hot 8 Brass Band, Joan Osborne and Others

Voodoo/funk group Orchestre Poly-Rythmo de Cotonou From Benin (U.S. Debut) and Serbian Rock/punk Group, Emir Kusturica & The No Smoking Orchestra (U.S. Debut)

New York, NY March 10, 2010—Nigel Redden, Director of the *Lincoln Center Festival*, which runs from July 7 through July 25, 2010, today announced the *Festival's* line-up, which includes ten North American, U.S., and New York premieres, and debuts. The *Festival* will unfold in seven venues on and off the Lincoln Center campus, including two major theater events on Governors Island—the North American premiere of Peter Stein's 12-hour marathon production of Dostoyevsky's *The Demons* (also known as *The Possessed*) and the North American premiere of Toneelgroep Amsterdam's production of Pier Paolo Pasolini's searing *Teorema*, adapted and staged by Ivo van Hove. A *Festival* highlight will be performances of the complete works of Edgard Varèse by Maestro Alan Gilbert and The New York Philharmonic, International Contemporary Ensemble (ICE), led by Steven Schick, and other musicians and singers. The *Festival* also boasts the U.S. premiere of Yukio Ninagawa's lavish production, *Musashi* (which opens the *Festival* on July 7), based on a legendary samurai story, and the New York premiere of Complicite's Olivier Award-winning *A Disappearing Number*, conceived and directed by Simon McBurney, in the David H. Koch Theater. In all there will be 45 performances by artists and ensembles from 12 countries.

Lincoln Center Festival 2010 is sponsored by American Express

Said Mr. Redden, “Over the years the *Festival* has earned a reputation for introducing audiences to performances they would not be able to see under normal circumstances in New York. This year, we are working in an exciting space uniquely suited for Peter Stein’s adaptation of *The Demons* and Ivo van Hove’s searing adaptation of *Teorema*—an industrial warehouse on Governors Island, only ten minutes from Lower Manhattan but, in feeling, a world apart and one that captures the imagination. It is also extremely gratifying to work once again with our Lincoln Center colleagues the New York Philharmonic, this time with Maestro Alan Gilbert, on the Varèse series.”

More about the programs:

The *Festival* continues its tradition of presenting outstanding theater from around the world, this year with productions from The Republic of Georgia, Great Britain, Holland, Italy, and Japan:

- July 7: Opening the *Festival* will be the U.S. premiere of Hisashi Inoue’s *Musashi* in a new production at the David H. Koch Theater by legendary Japanese theater director Yukio Ninagawa, who made his *Festival* debut in 2005 with his production of Mishima’s *Modern Noh Plays*. *Musashi* is a Noh-inspired play that depicts a ruthless hunt for revenge circa 1600 between two samurai, combining intense drama and riotous comedy, starring Tatsuya Fujiwara and Ryo Katsuji. *Musashi* continues through July 10, for four performances. Performed in Japanese, with English supertitles.
- July 10 and 11: the *Festival* moves to Governors Island for the first time for the North American premiere of Peter Stein’s 12-hour marathon production of *The Demons*, his own adaptation of Dostoyevsky’s prophetic 1872 novel inspired by a vision of Russia collapsing under the weight of conflicting ideologies. Performed in Italian (with English supertitles) by a cast of 26 actors, the action of *The Demons* explores the consequences of a plot by a group of young revolutionaries to murder one of their own comrades.
- July 15-19: Performances on Governors Island continue with the North American premiere of *Teorema* by Toneelgroep Amsterdam—an adaptation of Pier Paolo Pasolini’s shocking and ambiguous novel and film that follow the unraveling of a middle-class family after a mysterious stranger visits and changes their lives forever. Adapted and directed by Ivo van Hove, *Teorema* will be performed in Dutch with English supertitles.
- July 15-18: Simon McBurney and Complicite return for their fourth *Festival* visit with their Olivier Award-winning *A Disappearing Number*, a meditation on what is permanent and what disappears forever, inspired by the collaboration of two of the 20th century’s most important pure mathematicians, G.H. Hardy and Srinivasa Ramanujan, in the David H. Koch Theater.
- July 20-25: Rezo Gabriadze and his magical Georgian puppet theater return to the *Festival* with *Ermon and Ramona*, the story of an improbable love affair between a locomotive and a shunting engine in Soviet Russia. *Ermon and Ramona* will be presented at the Clark Studio Theater. Performed in Georgian with English supertitles.

The diverse group of music presentations for *Lincoln Center Festival 2010* ranges from voodoo/funk from the African nation of Benin and a celebration of The Blind Boys of Alabama, to Serbian rock/punk, the complete works of Varèse, and a new opera by Salvatore Sciarrino.

- July 11: U.S. debut of the Orchestre Poly-Rythmo de Cotonou, the voodoo/funk sensation from the African nation of Benin that has wowed audiences throughout Europe with its Afro-infused psychedelia and James Brown-influenced rhythms, in the Gerald W. Lynch Theater.
- July 12, 14 and 16: a three-night series in Alice Tully Hall curated by the seminal group The Blind Boys of Alabama, soul gospel veterans who have been deeply influential across many popular genres. The Blind Boys will perform at all three events, starting with an opening night concert with artists who are associated more with rock than gospel: Yo La Tengo and Yim Yames of My Morning Jacket. On July 14, the focus shifts to country music, with performances by Yonder Mountain String Band, Ralph Stanley, Ray Benson and Jason Roberts of Asleep at the Wheel. The final evening, *The Blind Boys Family Revival*, will feature songs from all of the group's Grammy Award-winning albums and include duets with Aaron Neville, Joan Osborne, Hot 8 Brass Band, Dan Zanes, John Hammond, and Charlie Musselwhite, among others.
- July 14: At Avery Fisher Hall, Emir Kusturica & The No Smoking Orchestra, the Serbian rock/punk group that attracts enthusiastic audiences all over the world to its infectious, energetic live performances, makes its first stateside tour. Inspired by the Sex Pistols and The Clash, The No Smoking Orchestra plays its own unique blend of rock, folk, gypsy, and world music, mixed with political satire and surrealist comedy.
- July 19 and 20: The *Festival* presents the complete works of composer Edgard Varèse, “the father of electronic music,” over two nights—July 19 in Alice Tully Hall; July 20 in Avery Fisher Hall—featuring the New York Philharmonic led by its Music Director, Alan Gilbert; International Contemporary Ensemble (ICE), led by Steven Schick, So Percussion; bass-baritone Alan Held; soprano Anu Komsis; Musica Sacra and the Oratorio Society (Kent Tritle, Chorus Master); and others.
- July 20: The North American premiere of *La porta della legge*, an opera based on a story by Franz Kafka by leading Italian composer Salvatore Sciarrino (who returns to the *Festival* for the third time), performed by Wuppertal Opera and Sinfonieorchester Wuppertal, will be presented at the Gerald W. Lynch Theater. Performed in Italian with English supertitles.

Three acclaimed dancer/choreographers return to the *Festival*.

- July 9-11: Groundbreaking dancer-choreographer Saburo Teshigawara, who last appeared at the *Festival* with his mesmerizing *Bones in Pages* in 2006, presents his newest solo work, *Miroku*, in the Rose Theater.
- July 15-17: Choreographer Bill T. Jones' nationally-acclaimed *Fondly Do We Hope... Fervently Do We Pray*, performed by the Bill T. Jones/Arnie Zane Dance Company. This full-evening company work, a Lincoln Center 50th Anniversary co-commission, investigates the many meanings of Abraham Lincoln, the Great Emancipator, the U.S. President and the man. It will be performed at the Rose Theater.
- July 24-25: Thailand's Pichet Klunchun Dance Company performs *Chui Chai*, an exquisite dance work that showcases choreographer Pichet Klunchun's distinctive merging of traditional Thai classical dance and contemporary movement. Klunchun previously appeared in *Festival* 2006, dancing in, and choreographing *Ramakien: A Rak Opera*. *Chui Chai* will be performed at the Gerald W. Lynch Theater.

Festival related events (programs and schedules to be announced at a later date) will once again offer in-

depth conversations with participating artists and scholars about the summer's featured works.

DETAILED DESCRIPTIONS OF *FESTIVAL* PROGRAMS FOLLOW ON PAGE 6.

Programs and artists subject to change.

TICKETS

Tickets for *Lincoln Center Festival 2010* go on sale on March 10 to Friends of Lincoln Center and to the general public on March 12, via CenterCharge 212-721-6500, online at www.LincolnCenterFestival.org and at the Avery Fisher Hall and Alice Tully Hall Box Offices, 65th Street and Broadway.

INFORMATION AND UPDATES

For more information, visit www.LincolnCenterFestival.org and register for "My Lincoln Center" to receive a *Festival* brochure, updates, and special offers or call Lincoln Center Customer Service at 212-875-5456.

PHONE NUMBERS/CONTACT INFORMATION

CenterCharge: 212-721-6500

Lincoln Center's website: www.LincolnCenter.org (general); www.LincolnCenterFestival.org (Festival)

Lincoln Center Customer Service: 212-875-5456

VENUE LOCATIONS

Alice Tully Hall, 65th Street and Broadway, Lincoln Center

Avery Fisher Hall, 65th Street and Broadway, Lincoln Center

Clark Studio Theater, the Rose Building, 165 W. 65th Street, 7th floor

Governors Island*, via free ferry, Battery Maritime Building located at 10 South Street, adjacent to the Staten Island Ferry in Lower Manhattan

David H. Koch Theater, Broadway at 63rd Street, Lincoln Center

Gerald W. Lynch Theater, John Jay College, Amsterdam Avenue between 58th and 59th Streets

Rose Theater, Frederick P. Rose Hall, Home of Jazz at Lincoln Center, 60th Street and Broadway

*The only way to get to performances of *The Demons* and *Teorema* is by free ferry which departs one hour before curtain time. Audiences should arrive 15 minutes before departure time. See "Transportation" information in the detailed section which follows. Detailed ferry information, as well as directions to Governors Island ferry terminal, will be provided to all ticket holders and will also be available at www.LincolnCenterFestival.org.

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Lincoln Center Festival is a presentation of Lincoln Center for the Performing Arts, Inc. (LCPA), which serves three primary roles: presenter of superb artistic programming, national leader in arts and education and community relations, and manager of the Lincoln Center campus. As a presenter of over 400 events annually, LCPA's programs include *American Songbook*, *Great Performers*, *Lincoln Center Out of Doors*, *Midsummer Night Swing*, the *Mostly Mozart Festival*, and *Live From Lincoln Center*. In addition, LCPA is leading a series of major capital projects on behalf of the resident organizations across the campus.

Lincoln Center is committed to providing and improving accessibility for people with disabilities. For information, call the Department of Programs and Services for People with Disabilities at (212) 875-5375.

LINCOLN CENTER FESTIVAL 2010
THEATER PRESENTATIONS

***Musashi* (U.S. Premiere)**

Written by Hisashi Inoue

Directed by Yukio Ninagawa

Starring Tatsuya Fujiwara and Ryo Katsuji

Performed in Japanese with English supertitles; Three hours and 15 minutes, including a 20 minute intermission

July 7 at 7:30 p.m.; July 8 at 7:30 p.m.; July 9 at 7:30 p.m.; July 10 at 7:30 p.m.

David H. Koch Theater, Broadway at 63rd Street

Tickets: \$35, 55, 75, 100

Two famous samurai encounter each other with hilarious results in Hisashi Inoue's *Musashi*, staged by legendary Japanese theater director Yukio Ninagawa and, in its U.S. premiere at *Lincoln Center Festival* 2010. Ninagawa's staging of Yukio Mishima's *Modern Noh Plays* was a highlight of *Lincoln Center Festival* 05. One of Japan's most popular young actors, Tatsuya Fujiwara, returns to the Festival in the title role in *Musashi*. He made a stunning *Festival* debut in *Yoroboshi*, one of the *Modern Noh Plays*. Rising star Ryo Katsuji performs the role of Musashi's rival, Kojiro.

The lavishly-produced *Musashi* is inspired by the famous duel between samurai swordsmen Musashi Miyamoto (1584-1645) and his rival, Kojiro Sasaki (1585-1612?) in which Musashi was the victor. Finding no evidence that Musashi actually killed Kojiro, Inoue imagined what might happen if the two old foes met again six years later at a Zen temple in Kamakura, and Kojiro challenged Musashi to a re-match. *Musashi* had its world premiere in March 2009 in Saitama City, Japan, and is scheduled to play at the Barbican Theatre in London in May 2010 before it travels to Lincoln Center. *Musashi* is produced by HoriPro, Inc., which is celebrating its 50th anniversary this year.

Yukio Ninagawa has worked in the theater since 1955 when he joined the Seihai Theatre Company as an actor. He made his directorial debut in *Shinjo Afuruu Keihakusa* written by Kunio Shimizu in 1969. Later, he set up his own theater companies, Gendaijin-Gekijo and Sakurasha. Over the years Ninagawa has directed a wide range of productions including Japanese contemporary plays, traditional and classic stage works by such writers as Chikamatsu and Junichiro Tanizaki, and Shakespearean and Greek tragedies. In 1983, he directed his first European production, *Medea*. Since then he has staged at least one production a year overseas. He is a member of the Shakespeare Globe Council at the Globe Theatre in London, and was awarded Commander of the Order of the British Empire in 2002. Ninagawa has received many theater and educational awards in Japan. In addition to *Modern Noh Plays* at *Lincoln Center Festival* 05, his recent productions include his first production of Kabuki, *NINAGAWA Twelfth Night* at the Kabuki-za Theatre. In 2006 he became an artistic director of Sainokuni Saitama Arts Theater, Japan, and founded a unique performing group, the Gold Theatre, for people over 55 years of age. That same year he was invited by the Royal Shakespeare Company to stage *Titus Andronicus* as part of the Complete Works Festival and was honored to be the only Japanese director to participate in that special event.

Hisashi Inoue was educated in Sophia University. During his university years he became the Cultural Affairs and Promotions chief of the France-za burlesque, a vaudeville theater in downtown Asakusa and began writing scripts for the theater performances. Starting in 1964 he wrote scripts for a puppet play program, *Hyokkori Hyotanjima*, on NHK television.

Inoue made his debut in the theater with the play *The Belly Button of the Japanese* in 1969. He won the Naoki Prize for the novel *Handcuffed Double Suicide* in 1972. That same year he won the Kishida Drama Award and the Selected New Artist Award for *The Adventures of Dogen*. He won the Yomiuri Literature Award (Drama Division) for his plays *Shimijimi Nippon*, *Nogi Taisho* and *Kobayashi Issa*, both the Japan Science Fiction Award and the Yomiuri Literature Award (Novel Division) for *KiriKirijin*, the Yoshikawa Eiji Literary Prize for *Treasury of Disloyal Retainers* and *Fukkoki*, the Tanizaki Prize for *Shanghai Moon*, the Kikuchi Kan Literary Award for *Tokyo Seven Roses* and both the Mainichi Art Award and the Tsuruya Namboku Drama Award for *Taiko Tataite Fue Fuite*. In 1984, he founded the Komatsu-za, a theater troupe dedicated to his work, and he wrote a succession of plays for Komatsu-za. His plays, including *Makeup*, *the Blind Master Yabuhara* and *Living with My Dad*, have won high acclaim in overseas performances. In 2005, along with Yukio Ninagawa, he was part of the first team to create *Shakespeare in Tempo 12* which combined all 37 of Shakespeare's plays into one story.

Throughout his career, Inoue has been a prolific playwright, novelist and essayist. He received the Art Encouragement Award from the Japanese Ministry of Education in 2004 and the Literary Award from the Japan Art Academy in 2009. He was also chairman of Japan Pen Club.

Tatsuya Fujiwara has, since his theatrical debut at the age of 15 in *Modern Noh Plays—Yoroboshi* directed by Yukio Ninagawa in London in 1997—gone on to star in plays, films, and television dramas. Many of his screen performances have been released in Asia, Europe, and the U.S., and have received great critical acclaim. He has received Japan's top awards as Best New Actor and Best Performer. In addition to his performance in *Modern Noh Plays-Yoroboshi*, his stage credits in Ninagawa productions include *Hamlet*, *Romeo & Juliet*, and *Orestes*. Other stage work includes *Oil*, *Rope* (directed by Hideki Noda), and *The Merchant of Venice* (directed by Gregory Doran). Films includes the lead role in *Battle Royale* (screened in 25 countries), in *Death Note* (screened in 51 countries), and in his latest work, *KAIJI*.

Ryo Katsuji was awarded the new artist award, the 2005 Japan Academy Prize, for his performance in the film *Aegis*. His other film credits include *All about Lily Chou-Chou*, *Hanging Garden*, *Tokyo Tower – Mom & Me*, and *Sometimes Dad*, and *Shonen Merikensack*. He has been in various hit TV dramas includes *Tokyo Dogs*, and the NHK period drama *Atsu Hime*, among others. His stage credits includes Ninagawa's production, *Shibuya kara Toku Hanarete*, as well as *Kitchen* and *Caligula*. Other stage works include Inoue Kabuki's *Kagerou Touge*. His latest film, *Surely Someday* (directed by Shun Oguri), will be released in the summer of 2010.

Musashi is produced by HoriPro, Inc., the entertainment corporation.

Musashi is sponsored by J.C.C. Fund of the Japanese Chamber of Commerce and Industry of New York, Inc. and Mitsubishi International Corporation.

The Demons (North American Premiere)

From the novel by Fyodor Dostoyevsky

Directed and adapted by Peter Stein

Performed in Italian with English supertitles; 12 hours, with short breaks; and lunch and dinner breaks (of one hour each)

July 10 and 11 from 11 a.m. until 11 p.m.

Governors Island

A ferry departs at 10 a.m. from the Battery Maritime Building (10 South Street, adjacent to Staten Island Ferry) to Governors Island. See “Transportation” information at the end of this section.

Tickets: \$175, 225

In what is certain to be one of the most extraordinary theater events of the year, *Lincoln Center Festival* 2010 will present a marathon production of Dostoyevsky’s prophetic novel, *The Demons*, staged by Germany’s eminent theater and opera director, Peter Stein, for two performances only in an industrial warehouse on Governor’s Island, July 10 and 11. The 12-hour marathon (with four intermissions and two breaks for lunch and dinner)—performed by a cast of 26 European actors in Italian (with English supertitles) for an audience of 467 people—will begin at 11 a.m. each day, after audiences take a 10 a.m. ferry to Governors Island. There will be no late seating.

Says Peter Stein, “My adaptation of *The Demons*, which has had different versions by Albert Camus, Frank Castorf, Lev Dodin, and Andrzej Wajda, is an almost complete version of Dostoyevsky’s masterpiece and all his characters. For this reason, I couldn’t accept the time limitation of a typical theatrical show.”

The Demons tells the story of a group of political conspirators who, at the urging of their leader, murder one of their own members. The real-life, widely-reported murder of a young student in Moscow by a small cell of revolutionaries in 1869 was the trigger for Dostoyevsky, beginning what would grow into a 900+ page work, also known in the West as *The Possessed*. He first conceived of this novel, started in 1869, as a pamphlet in which he would say everything he wanted about the plague the Western-imported ideas of Nihilism was exercising on the moral fiber of Russian society at that time. The “demons” that Dostoyevsky described represented a Russia that had lost its moral center. He saw Russia as collapsing under the weight of conflicting ideologies, demonstrated by the disastrous choices made by left-wing youths, coupled with the futility of conservatives dealing with the consequences of those choices.

What emerged was a ferociously funny masterpiece set in pre-Revolutionary Russia, and an eerily prophetic foreshadowing of not only the soulless society that was to be, some 50 years later under Stalin, but also of 21st century terrorism. Stein has said that, in the novel’s central character of Stavrogin, the author has depicted someone who suffers from the great malady of our times: indifference, or feeling nothing inside—which is the gravest danger in our world today.

Peter Stein, who will make his Metropolitan Opera debut when he directs the new production of *Boris Godunov* at the Met this coming fall, is considered a giant in European theater but his work has only rarely been seen on American stages. He made his American theater debut in 2007 with his staging of the National Theater of Greece production of Sophocles’ *Elektra* at New York’s City Center. His American opera debut was The Welsh National Opera production of Verdi’s *Falstaff* at the Brooklyn Academy of Music in 1989, and he directed Mozart’s *Don Giovanni* at the Lyric Opera of Chicago in 2004. Stein believes in the primacy of the author’s words, and like his contemporary Ariane Mnouchkine, his technique

involves intensive collaboration with the actors on interpretation of the text. In recent years, Stein has made his mark staging marathon performances. His 21-hour staging of the complete, uncut *Faust (Parts I and II)* by Goethe, which premiered at Expo 2000 in Hanover, Germany, was an event of international magnitude.

Stein originated his adaptation and this production of *The Demons* with a theater company in Turin, but the first performances were at his home in Umbria for a small audience in July 2009. On February 23, 2010, *The Demons* was awarded the Ubu Award (Italy's equivalent to the Tony Award) for "The Show of the Year," 2009. The Italian press lauded it as the most important and most discussed production of that season. The production will tour to Milan, Vienna, Amsterdam, Naples, Ravenna, and Athens before coming to New York, and will continue to tour Europe in the fall.

Peter Stein (born in Berlin, October 1, 1937) established himself at the Schaubühne am Lehniner Platz, a company he co-founded in 1970 with Bruno Ganz and brought to the forefront of German theater. He first became an assistant director in Munich in 1965, and made his critically acclaimed directing debut with *Saved* by Edward Bond two years later. Stein has had great success with the plays of Anton Chekhov—*The Three Sisters* (1984), *The Cherry Orchard* (1989, 1996) and *Uncle Vanya* (1996)—always revealing an unexpected comic point of view in these classic tragedies. His adaptation and stagings of Aeschylus' *Oresteia* in 1980 in Berlin (in German) and in 1994 in Moscow (in Russian) are considered his most important and influential productions. He was theater director of the Salzburg Festival from 1992 to 1997. His production of Goethe's *Faust (Parts I and II)* was performed over two days at the Hanover Expo 2000, followed by performances in Berlin and Vienna. Stein has lived in Italy for many years, and is married to actress Maddalena Crippa, who is in the cast of *The Demons*. Stein has won many international prizes, including France's Commandeur de l'Ordre des Arts et Lettres et Chevalier de la Légion D'Honneur.

Governors Island is a 172 acre island in the middle of New York Harbor. The Island is open to the public every Friday, Saturday and Sunday, from June 5-October 10 for picnics, performances, tours, concerts, car-free biking and more, and is reachable via a free ferry that departs from the Battery Maritime Building, adjacent to the Staten Island Ferry in Lower Manhattan.

Transportation

Audience members should plan on arriving no later than 9:45 a.m. to board the free 10 a.m. ferry to Governors Island. This is the only way to get to the performance. There is no late seating. The warehouse is a 20-minute walk from the ferry landing. Golf carts will be available for those requiring assistance. There will be free return ferry service to Manhattan each night at the conclusion of the performance. Detailed ferry information, as well as directions to Governors Island ferry terminal, will be provided to all ticket holders and will also be available at www.LincolnCenterFestival.org

The Demons is a co-production of Tieffe Teatro Milano and Wallenstein Betriebs GmbH Berlin in collaboration with Napoli Teatro Festival.

COMPLICITE

A Disappearing Number (N.Y. Premiere)

Conceived and directed by Simon McBurney

Devised by The Company

Original Music by Nitin Sawhney

Design Michael Levine

Lighting Paul Anderson

Sound Christopher Shutt

Projection Sven Ortel

Costume Christina Cunningham

110 minutes; no intermission

July 15 at 8 p.m.; July 16 at 8 p.m.; July 17 at 2 p.m. and 8 p.m.; July 18 at 3 p.m.

David H. Koch Theater, Broadway at 63rd Street

Tickets: \$35, 55, 75, 100

British theater company Complicite, celebrated for creating emotion-laden, mind-expanding shows from abstract concepts, returns to *Lincoln Center Festival* for its fourth visit with the New York premiere of its award-winning production, *A Disappearing Number*. Inspired by the true story of the unusual friendship between two of the 20th century's most remarkable pure mathematicians—Cambridge University don G.H. (Godfrey Harold) Hardy and Srinivasa Ramanujan, a young Brahmin genius—*A Disappearing Number* interweaves their tale with a fictional contemporary love story between a present-day university lecturer and her American-Asian partner.

Past, present, and future occur simultaneously onstage as *A Disappearing Number* explores such themes as the beauty of science, our quest for meaning and knowledge, who we are and how we connect to one another—and ultimately, what is permanent and what disappears forever.

The story of Hardy and Ramanujan is one of the most beautiful, yet heartbreaking mathematical collaborations of all time. Their story began before the first World War, when Ramanujan, then an impoverished clerk in Madras, appealed by mail for support to a number of mathematicians abroad. One of them was Hardy, who at first thought the letter and pages of mathematical formulae enclosed were some kind of practical joke. Along with others at Cambridge, he eventually made it possible for the young Indian to come to England. From 1913 until Ramanujan's untimely death in 1920 (when he was 32 years old), these two unlikely collaborators engaged in a unique and complex intellectual partnership that has had lasting ramifications for those working in string theory and other complex mathematical topics.

Conceived and directed by Simon McBurney, *A Disappearing Number* received rave reviews in London, and won three of London's major theater awards, including the 2008 Laurence Olivier Award for Best New Play, the *Evening Standard Theatre Award* for Best Play (2007), and *The Critics' Circle Theatre Award* for Best New Play (2007). Complicite performed *A Disappearing Number* in Ann Arbor, Michigan, in September, 2008.

Founded in 1983 by Simon McBurney, Annabel Arden, and Marcello Magni, Complicite is an ensemble of performers and collaborators, led by artistic director McBurney. Complicite's work has ranged from original work to theatrical adaptations and revivals of classic texts.

Complicite at Lincoln Center

Complicite debuted at *Lincoln Center Festival 96* with the U.S. premiere of *The Three Lives of Lucie Cabrol*, based on a story by John Berger. The company returned to the festival in 1998 with *The Street of Crocodiles* based on the life and work of Bruno Schultz and again in 2004 with *The Elephant Vanishes* (co-produced with Setagaya Public Theatre, Tokyo), based on the short stories of Japanese writer Haruki Murakami. In 2000, Lincoln Center's *Great Performers* series commissioned the company to create *The Noise of Time*. *The Noise of Time*, a multi-media dramatic work, was conceived and directed by Simon McBurney with the assistance of his musicologist brother, Gerard McBurney, and created in collaboration with the Emerson String Quartet. The piece was an evocation of the life of Dmitri Shostakovich, interweaving film, letters, and other materials with the performance of his last string quartet (No. 15) by the Emersons.

Other U.S. appearances by Complicite include *Strange Poetry* with the Los Angeles Philharmonic Orchestra in the Walt Disney Concert Hall (2004); the off-Broadway production of *Mnemonic* at the John Jay College Theater (2001); and the Broadway production of *The Chairs* (1998), which received six Tony nominations.

Co-founder of Complicite, Simon McBurney has written, directed and acted in more than 30 productions for the company. Most recently Simon directed *Endgame*, in which he also performed. Other recent work includes *Shun-Kin*, for which he was the first non-Japanese director to receive the Yomiuri Theatre Awards Grand Prize; *Measure for Measure*; *A Minute Too Late*; *The Elephant Vanishes*; *Pet Shop Boys meet Eisenstein* (Trafalgar Square); and *Strange Poetry* (with the Los Angeles Philharmonic Orchestra in the Walt Disney Concert Hall). Other directing credits include *The Resistible Rise of Arturo Ui* (with Al Pacino in New York) and Lenny Henry's *So Much Things To Say*. As an actor he has performed extensively in feature films including *Body of Lies*, *The Duchess*, *The Last King of Scotland*, *Friends With Money* and *The Golden Compass*. He is the recipient of the 2008 Berlin Academy of Arts Konrad Wolf Prize for outstanding multi-disciplinary artists. In the 2008-09 season, McBurney directed a Broadway revival of Arthur Miller's *All My Sons* with an all-star cast featuring John Lithgow, Diane Wiest, Patrick Wilson, and Katie Holmes.

A Disappearing Number is co-produced by Complicite, barbicanbite07, Wiener Festwochen, Holland Festival and Ruhrfestspiele, in association with Theatre Royal Plymouth

TONEELGROEP AMSTERDAM

Teorema (North America premiere)

Adapted and directed by Ivo van Hove

After the film and novel by Pier Paolo Pasolini

Performed by Toneelgroep Amsterdam

Music performed by BI!ndman [new strings]

Performed in Dutch with English supertitles; One hour, 40 minutes, no intermission

July 15 at 7 p.m.; July 16 at 7 p.m.; July 17 at 2 p.m. and 7 p.m.; July 18 at 3 p.m.; and
July 19 at 7 p.m.

Governors Island

A ferry departs to Governors Island one before curtain for each performance from the Battery Maritime Building (10 South Street, adjacent to the Staten Island Ferry). See “Transportation” on the next page.

Tickets: \$40, 65

Lincoln Center Festival 2010 will present the first North American performances of *Teorema*, an adaptation of Pier Paolo Pasolini’s shocking and ambiguous novel and film, adapted and directed by renowned and controversial director Ivo van Hove.

Pasolini’s original story, which he made into a film in 1968 with Terence Stamp, Anne Wiazemsky, and Silvana Mangano, follows a mysterious stranger who visits an upper-class family and seduces everyone in the household in turn—mother, father, daughter, son, and maid—opening up a world of repressed desires and emotions. After he leaves, as suddenly and enigmatically as he came, a crisis ensues. No one is able to fill the sudden and gaping void left by his absence, and each turns to increasingly aberrant forms of behavior—all except the maid, who returns to her village and begins performing miracles.

For this spectacular production to be staged in an industrial warehouse on Governors Island, Ivo van Hove—known for his unremitting works of theatrical stagecraft—and the Toneelgroep Amsterdam theater group create an unnervingly powerful adaptation, within Jan Versvevweld’s cold, spare set (echoing Pasolini’s desert motif), that includes a scarily effective score, with music by Beethoven, Webern, and Eric Sleichim, performed live by the BI!ndman [new strings] with electronics.

Ivo van Hove began his career as a stage director in 1981, and since 2001 has been general director of Toneelgroep Amsterdam. His productions have been performed at Edinburgh International Festival, Venice Biennale, Holland Festival, Theater der Welt, Wiener Festwochen, and in Lisbon, Paris, Verona, Hanover, Porto, and Cairo. For Flemish Opera Antwerp, he staged Berg’s *Lulu* and Wagner’s *Ring* cycle; for Dutch National Opera Amsterdam, *The Makropoulos Case* and *Iolanta*; for Joop van den Ende Productions, the musical *Rent*; for Toneelgroep Amsterdam, *Angels in America*, the marathon *Roman Tragedies* (Shakespeare’s dramas *Coriolanus*, *Julius Caesar*, and *Antony and Cleopatra*), and *Opening Night*, based on John Cassavetes’ film, a co-production with NTGent that traveled to the Brooklyn Academy of Music last fall. This season, he directs Luchino Visconti’s *Rocco and His Brothers*, the Antonioni Project after Michelangelo Antonioni’s scenarios, and Ingmar Bergman’s *Cries and Whispers*. Van Hove’s work has received numerous awards, including two Obies for best director of an off-Broadway production (New York Theatre Workshop’s *More Stately Mansions* and *Hedda Gabler*).

Toneelgroep Amsterdam, Holland's leading theater company and the official municipal theater company of Amsterdam, is based in Stadsschouwburg Amsterdam. With an annual average of five new plays and a total of 300 performances, the company works with guest directors Robert Woodruff, Krzysztof Warlikowski, Johan Simons and Thomas Ostermeier, and performs on stages in Germany, the United States, France, Russia, Switzerland, Austria, and Belgium. The company has performed at the festivals RuhrTriennale, Wiener Festwochen, and Festival d'Avignon.

Governors Island is a 172 acre island in the middle of New York Harbor. The Island is open to the public every Friday, Saturday and Sunday, from June 5-October 10 for picnics, performances, tours, concerts, car-free biking and more, and is reachable via a free ferry that departs from the Battery Maritime Building, adjacent to the Staten Island Ferry in Lower Manhattan.

Transportation

For the 7 p.m. performances on Monday, Thursday, Friday and Saturday, audience members should plan to arrive no later than 5:45 p.m. to board a 6 p.m. ferry to Governors Island from the Battery Maritime Building in Lower Manhattan. For the Saturday 2 p.m. matinee audience members should plan to arrive at the ferry terminal no later than 12:45 for the 1 p.m. ferry. For the Sunday 3 p.m. matinee, audience members should plan to arrive no later than 1:45 p.m. to board the 2 p.m. ferry. Return ferry transportation to Manhattan will be provided at the conclusion of the performance. The warehouse is a 20-minute walk from the ferry landing. There is no late seating for this production. Golf carts will be available for those requiring assistance. On Friday, Saturday, and Sunday, it is possible to take earlier public ferries to Governors Island to enjoy the park. Detailed ferry information, as well as directions to Governors Island ferry terminal, will be provided to all ticket holders and will also be available at www.LincolnCenterFestival.org.

REZO GABRIADZE'S TBILISI MUNICIPAL THEATRE STUDIO

Ermon and Ramona (U.S. Premiere)

Conceived, designed and directed by Rezo Gabriadze

Performed in Georgian with English supertitles; 65 minutes; no intermission

July 20 at 7 p.m.; July 21 at 6 and 9 p.m.; July 22 at 6 and 9 p.m.; July 23 at 7 p.m.; July 24 at 3 and 7 p.m.; July 25 at 3 and 7 p.m.

Clark Studio Theater, Rose Building, 165 West 65th Street, 7th floor

Tickets: \$50, 60

Lincoln Center Festival 2010 welcomes the return of Rezo Gabriadze and his acclaimed puppet-theater troupe from the Republic of Georgia, Tbilisi Municipal Theatre Studio, with *Ermon and Ramona*, the story of two trains who fall in love. Gabriadze is a master of stage magic who is celebrated for his works of fantasy and wit that are filled with beautiful, elliptical melancholy. His company made its New York debut at *Lincoln Center Festival* 2002 with two of his signature works, the elegiac *The Battle of Stalingrad* and *The Autumn of My Springtime*, which have toured the northern hemisphere. Gabriadze returned to the *Festival* in 2004 with his play, *Forbidden Christmas, or the Doctor and the Patient*, starring Mikhail Baryshnikov as a man who tries to turn himself into a car.

Like Gabriadze's previous puppet plays, *Ermon and Ramona* is produced on a small scale with extraordinary puppets and sets made from such commonplace objects as string, bits of cloth, twigs and wire. It tells the story of an improbable love affair between a Trans-Siberian Express train and a shunting engine. As Ermon chugs across Siberia, Ramona, a shunting engine, must remain in a small train station in Rioni. Through a comically heartrending series of events, ever-romantic Ramona and heroic Ermon keep missing each other, deeply saddening the other characters, including a runaway hen, a wild boar, and a circus troupe. This tale of compassion and loss is accompanied by music inspired by Georgian folk songs.

Besides designing, constructing, and directing his works of puppet theater at the Tbilisi Municipal Theatre Studio, the tiny puppet theater which Gabriadze founded in 1981, this 74-year-old artist has been a writer, a sculptor, graphic artist, a journalist, a theater and film director, a builder and a forester. Gabriadze's exhibits have been shown in Moscow, St. Petersburg, Lausanne, Rome, Paris, Berlin, and other cities. He was a participant in Munich's *From Eisenstein to Tarkovsky* exhibit. His paintings, graphics, and sculpture pieces are found in numerous state and private collections in the United States, Russia, Germany, Israel, Japan and France. For his film work, Rezo Gabriadze has won the Grand Prize of the International Moscow Film Festival and the Nike Prize, among others. His other prizes include the Tsarscoselsakay, Golden Sofit, Golden Mask, and the Triumph, the so-called Russian Nobel Prize.

His native Georgia is the small country in the Caucasus Mountains that even in the darkest Soviet times was known for endowing its inhabitants with a strong visual sensibility and vivid sense of humor. In an interview in a St. Petersburg theater journal Gabriadze said, "I am sustained by the tiniest, the most miniscule details—pauses between words, music, silence, the wind and random glances." These are also the ingredients of his unique art.

LINCOLN CENTER FESTIVAL 2010
MUSIC PRESENTATIONS

Orchestre Poly-Rythmo de Cotonou (U.S. debut)

One hour and 30 minutes; no intermission (approx.)

July 11 at 8 p.m.

Gerald W. Lynch Theater, John Jay College, Tenth Avenue between 58th and 59th Streets

Tickets: \$30, 40

Lincoln Center Festival 2010 will present the U.S. debut of the Orchestre Poly-Rythmo de Cotonou, the voodoo/funk sensation from the African nation of Benin that has recently wowed audiences throughout Europe with its afro-infused psychedelia and James Brown-influenced rhythms. *The New York Times*, describing the band's unique sound, says: "At times the funk turns into hypnosis, and the rest is unstoppable dance music."

The cultural and spiritual richness of traditional Beninese music has had an immense impact on the country's modern sound. Benin is the birthplace of Vodun (also spelled, Vodoun, or, as it is known in the West, Voodoo), a religion which involves the worship of over 250 sacred divinities. The rituals used to pay tribute to these divinities are colored by the complex polyrhythms of Vodun, which are still more or less secret and difficult to decipher for even an accomplished musician.

Orchestre Poly-Rythmo de Cotonou has modernized vibrant traditional rhythms by integrating psychedelic guitar riffs, organ harmonies, funk, and soul. This thrillingly energetic music was given new life in 2008 after being rediscovered by French radio journalist Elodie Maillot, who has helped the group tour internationally, and in 2009 by the Frankfurt-based label Analog Africa, devoted to the rediscovery of Africa's musical repertoire of the 1970s, which has released compilations of dozens of the hundreds of songs the group recorded.

The TP Orchestre Poly-Rythmo de Cotonou (the "TP" stands for *Tout Puissant*, or "all-powerful") was formed in the late 1960s and became the house band at the Canne Au Sucre nightclub in Benin after a brief sojourn in Lagos in the early 1970s. The core of the band—Melome Clement, Eskill Lohento, and Francois Hoessou—created a remarkable new fusion by combining the sounds they had heard in Lagos with two traditional Vodun rhythms: *Sato* and *Sakpata*. Combining these patterns with soulful organ sounds and guitar riffs, they recorded dozens of 45's at the Afrodisia studios. The Orchestre Poly-Rythmo has recorded over 500 LPs and 100 45s during its legendary career. The band is co-headlining the African Soul Rebel Tour with Oumou Sangare in February and March and will tour extensively in Europe this summer.

The Blind Boys of Alabama

Three-concert series

July 12, 8 p.m.

Spirit in the Dark

Yo La Tengo

Yim Yames of My Morning Jacket

One hour and 30 minutes; no intermission (approx.)

July 14, 8 p.m.

The Unbroken Circle with Dr. Ralph Stanley and Friends

Yonder Mountain String Band

Ray Benson and Jason Roberts of Asleep at the Wheel

Ralph Stanley

One hour and 30 minutes; no intermission (approx.)

July 16, 8 p.m.

Blind Boys Family Revival

Aaron Neville

Joan Osborne

Hot 8 Brass Band

Dan Zanes

John Hammond

Charlie Musselwhite

Additional artists to be announced

Two hours and 40 minutes; one 20 minute intermission (approx.)

Alice Tully Hall, 65th Street and Broadway

Tickets: \$35, 45 (each concert)

Lincoln Center Festival 2010 will present a three-night series curated by the seminal group The Blind Boys of Alabama, soul gospel veterans who have been deeply influential across many popular genres. The Blind Boys will perform at all three events, demonstrating the breadth of their musical collaborations with vastly diverse artists and their ability to combine the evocative power of gospel with pop, country, blues, and rock—creating a new kind of spiritual music that is both widely accessible and uniquely their own.

The celebrated Blind Boys—whose singing has been described as “gutsy lead vocals and rough-and-ready harmonies” by *The New York Times*—have won five Grammy Awards over 10 years, culminating in Grammy’s highest honor, the Lifetime Achievement Award in 2009. Formed at a school for the visually impaired in 1939, The Blind Boys have featured many waves of remarkable and multi-generational musical talent over the past 70 years, and have toured with numerous artists ranging from Peter Gabriel to Ben Harper and Tom Petty.

The three *Lincoln Center Festival* celebrations of the incomparable group showcase The Blind Boys’ great range, starting with an opening night concert with Yo La Tengo and Yim Yames of My Morning Jacket. The second concert spotlights country music with Yonder Mountain String Band, Texas Swing sensations Ray Benson and Jason Roberts of Asleep at the Wheel, and bluegrass legend Ralph Stanley performing songs from The Blind Boy’s upcoming CD. The final evening, *The Blind Boys Family Revival*,

will feature songs from all of the group's Grammy Award-winning albums and include duets with Aaron Neville, Joan Osborne, Hot 8 Brass Band, Dan Zanes, John Hammond, Charlie Musselwhite, and others to be announced at a later date.

For 70 years, The Blind Boys of Alabama have traversed "higher ground" together. Since forming their group at the Alabama Institute for the Negro Blind (Talladega Blind School) in 1939, they have kept alive the spirit and energy of pure soul gospel music. Founded by Clarence Fountain, Jimmy Carter and George Scott—and currently featuring Carter with Eric McKinnie, Joey Williams, Tracy Pierce, Billy Bowers, and Ben Moore—the group has drawn upon gospel's river-deep reflections on life's trials, and combined its haunting falsettos and muscular harmonies with foot-stomping, rollicking beats. Since first reaching a wider audience in the 1983 Obie Award-winning production of the Broadway musical *The Gospel at Colonus*, the singers have repeatedly reinvented the musical genre. In 2007, they released the Grammy winning album, *Down in New Orleans*, their first for Saguaro Road Records, which was followed in 2008 by a companion DVD, *Live in New Orleans*. The Blind Boys' new album, *Duets*, was released in October and features collaborations with Ben Harper, Randy Travis, and Bonnie Raitt, along with previously unreleased recordings with Lou Reed, John Hammond, and Toots Hibbert, as well as a new song with Timothy B. Schmit of the Eagles.

Emir Kusturica and The No Smoking Orchestra (U.S. debut)

One hour and 30 minutes; no intermission (approx.)

July 14 at 8 p.m.

Avery Fisher Hall, 65th Street and Broadway

Tickets: \$30, 40, 50

Lincoln Center Festival 2010 will present the U.S. debut of Emir Kusturica and The No Smoking Orchestra, the Serbian rock/punk group that is a major concert draw throughout the world. Playing its own unique blend of rock, folk, gypsy, and world music mixed with political satire and surrealist comedy, Emir Kusturica and The No Smoking Orchestra attracts enthusiastic audiences to its infectious, energetic live performances. Inspired by The Sex Pistols and The Clash, the electrifying group was described as a “rowdy, genre-straddling Balkan gypsy-punk rock ten-piece Orchestra” by *Time Out London*.

Leading the musically adventurous and politically rebellious group members of The No Smoking Orchestra is award-winning Serbian film director and guitarist Emir Kusturica. The group has contributed music to Kusturica’s films, including *Black Cat White Cat* and *Life Is a Miracle*, and has been the subject of one of Kusturica’s own films: the documentary portrait *8mm Stories*.

The No Smoking Orchestra (Zabranjeno Pušenje in Serbo-Croatian) was formed in Sarajevo in 1980 and became the most significant musical expression of “New Primitivism,” a cultural resistance movement that began in Yugoslavia at the end of Marshal Tito’s reign. While filming his debut feature, *Do You Remember Dolly Bell?*, in 1981, Emir Kusturica became friends with the band members, and he started playing with them both live and to record an album. After two years of performing in Sarajevo, in 1984 the group recorded its first album, *Das ist Walter*. When Yugoslavia broke apart in 1991, the musicians separated and the group went on hiatus. Those who lived in Serbia, among them singer-songwriter Nele Karajlić and violinist Dejan Sparavalo, made a new album, asked Kusturica back, and began performing live again. During the shooting of his film *Black Cat, White Cat* (1998), Kusturica called Karajlić regularly to ask him to compose songs for the soundtrack, which began another fruitful collaboration among the band members.

Varèse: (R)evolution

NEW YORK PHILHARMONIC

Alan Gilbert, Music Director and Conductor

INTERNATIONAL CONTEMPORARY ENSEMBLE (ICE)

Steven Schick, Conductor

Varèse: (R)evolution, PART I

July 19 at 8 p.m.

International Contemporary Ensemble (ICE)

Steven Schick, conductor

So Percussion

Anu Komsí, soprano

Alan Held, bass baritone

Mikka Rännäli, piano

Jonathan Golove and Natasha Farny, cello theremins

Claire Chase, flute

Musica Sacra

Kent Tritle, chorus master

Program:

Poème Électronique (1957–1958); no musicians

Un Grand Sommeil Noir (1906)

Hyperprism (1923)

Offrandes (1921)

Integrales (1925)

Ecuatorial (1933–1934) for bass-baritone solo

Dance for Burgess (1949)

Étude pour Espace (1947, arrangement by Prof. Chou Wen-Chung 2009)

Density 21.5 (1936) for flute solo

Déserts (1949–1954)

One hour; one intermission

Alice Tully Hall, Starr Theater, 65th Street and Broadway

Tickets: \$30, 40

Varèse: (R)evolution PART II

July 20 at 8 p.m.

New York Philharmonic

Alan Gilbert, conductor and music director

Anu Komsí, soprano

Oratorio Society

Kent Tritle, chorus master

Program

Ionisation (1930–1931)

Octandre (1923)

Tuning up (1947, arr. Chou Wen-Chung 1989)

Arcana (1927, revision 1960)
Nocturnal (1961)
Amériques (1929)

One hour, 45 minutes; one intermission

Avery Fisher Hall, 65th Street and Broadway
Tickets: \$30, 40, 50

Music Director Alan Gilbert and the New York Philharmonic and the International Contemporary Ensemble (ICE), led by Steven Schick, will perform the complete works of influential 20th century composer Edgard Varèse over two nights when *Lincoln Center Festival 2010* presents *Varèse: (R)evolution* on July 19 and 20. The soprano soloist for both programs is Anu Komsí, whose last *Festival* appearance was in George Benjamin's *Into the Little Hill* in 2007.

Franco-American composer Edgard Varèse (1883-1965) was a unique character in the progressive classical music scene, extracting the urban sounds of New York and reinventing them on stage. Often called the "father of electronic music," he completed just under three hours of music in his lifetime. He coined the term "organized sound," and wrote scores that greatly emphasized timbre and rhythm. His grouping together of these parts led to an entirely new kind of music, which included new instruments and electronic sounds.

Varèse: (R)evolution Part I, on July 19 in Alice Tully Hall, features Steven Schick and ICE, joined by So Percussion, soprano Anu Komsí, bass baritone Alan Held, pianist Mikka Rännäli, cello thereminists Jonathan Golove and Natasha Farny, flutist Claire Chase, and Musica Sacra (Kent Tritle, Chorus Master) in a performance of works for smaller forces and chamber ensembles, including such seminal compositions as *Density for 21.5* for solo flute and *Étude pour Espace*, which was completed by his student, Chou Wen-Chung). Also on the program: *Poème Électronique* (multi-channel tape, no musicians); *Un Grand Sommeil Noir*; *Hyperprism*; *Offrandes*; *Intégrales*; *Ecuatorial* for bass-baritone; *Dance for Burgess*; and *Déserts*.

The following evening, July 20, for Part II in Avery Fisher Hall, Alan Gilbert and the New York Philharmonic will be joined by Miss Komsí and the Oratorio Society (Kent Tritle, Chorus Master) for a performance of Varèse's brilliant orchestral works: *Tuning up*; *Arcana*; *Nocturnal*; and *Amériques*; as well as *Ionisation* for percussion and piano and *Octandre* for eight players.

French-born Edgard Varèse exercised a strong influence on the contemporary avant-garde, particularly in the United States, where he spent time from 1915 until 1928, when he returned to Paris. Back in America in 1933, he eventually found the necessary backing for his electro-acoustic research. He enjoyed a career as a conductor but is now remembered chiefly for his experiments in composition and for the influence his work has exerted over composers in the second half of the 20th century. Varèse made an early impression with *Offrandes* for soprano and small orchestra in 1921 and *Octandre*, for wind instruments and double bass, first heard in New York in 1924. Later "organized sound" works including *Ionisation* for 13 percussion players, completed in 1931, and *Déserts*, with its combination of instrumental performance and recorded tape, completed in 1954. Two of Varèse's works (*Déserts* and *Poème Électronique*) were heard at *Lincoln Center Festival 2000* in the five-part *Electronic Evolution* series.

The New York Philharmonic has been performing the music of Varèse since 1958 when Leonard Bernstein led the orchestra in performances of *Arcana*. The tradition continued under the orchestra's conductors including Music Directors Bernstein, Pierre Boulez (one of Varèse's great advocates), Zubin

Mehta, Lorin Maazel, and, now Alan Gilbert. The Philharmonic's previous appearances at the *Lincoln Center Festival* were in 2002, in a concert celebrating Kurt Masur's birthday; in 2000, in a concert of Messiaen's *Éclairs Sur L'au-Delà* and *Turangalila-Symphonie* conducted by Hans Vonk; a five-part Beethoven series led by then-Music Director Kurt Masur and featuring pianist Emanuel Ax in 1999; six concerts celebrating the music of Leonard Bernstein led by Mr. Masur in 1998; and six concerts in 1997 (including Ornette Coleman's *Skies of America*) led by Mr. Masur. Members of the orchestra also performed in a chamber concert of the music of Hans Pfitzner in that same festival. Kurt Masur and the New York Philharmonic played seven concerts in the inaugural festival, in 1996.

The International Contemporary Ensemble (ICE) is a chamber music ensemble comprising 30 dynamic and versatile young performers dedicated to advancing the music of our time. ICE most recently performed at Lincoln Center during last summer's *Mostly Mozart* Festival in a concert of works by John Adams. Founded in 2001, ICE has rapidly established itself as one of the leading new-music ensembles of its generation, winning first prize in the 2005 Chamber Music America/ASCAP Awards, and performing over 50 concerts a year in the U.S. and abroad. The ensemble released its first critically acclaimed CD on the Naxos label in 2007, and has recently released a new album on the New York-based New Focus Recordings label featuring works by Davidovsky, Lindberg, Saariaho, Du Yun, and Fujikura. In addition to ICE's performances at major venues throughout the world, the ensemble has self-produced eight contemporary music festivals in venues as wide-ranging as nightclubs, galleries and warehouses, many of which are free and open to the public.

LA PORTA DELLA LEGGE (North American Premiere)

Quasi un monologo circolare

Composed by Salvatore Sciarrino

Libretto by Salvatore Sciarrino after a text by Franz Kafka

Musical direction/Conducted by Hilary Griffiths

Stage direction by Johannes Weigand

Set and costume design by Jürgen Lier

Lighting by Sebastian Ahrens

Video by Jakob Creutzburg

Wuppertal Opera

Sinfonieorchester Wuppertal

Cast: Ekkehard Abele, baritone; Gerson Sales, counter-tenor; Michael Tews, bass

Performed in Italian with English supertitles; 75 minutes; no intermission

July 20, 21, 22 at 8:30 p.m.

Gerald W. Lynch Theater, John Jay College, Tenth Avenue between 58th and 59th Streets

Tickets: \$35, 55, 75

Lincoln Center Festival 2010 will present the North American premiere of *La porta della legge*, an opera by leading Italian composer Salvatore Sciarrino, whose work was previously represented at the *Festival*—by *Luci mie traditrici* in 2001 and *Macbeth* in 2003. *La porta della legge*—which had its world premiere in April 2009 at the Wuppertal Opera in Germany—is based on a story by Franz Kafka originally written independently, then incorporated into his novel *Der Prozess (The Trial)*. Sciarrino wrote the opera's libretto.

The three-character *La porta della legge* features a baritone (Man 1), counter-tenor (Man 2) and bass (Gatekeeper). Kafka's circular literary form (*Quasi un monologo circolare*—"Almost a circular monologue,"—is the subtitle Sciarrino has given his opera) is mirrored in his musical adaptation, notably in the pivotal scene of a man waiting so long at the gates of the House of Justice for his case to be heard that he dies before he can stand trial. In *La porta della legge*, Sciarrino repeats this scene three times: in the first, the role is sung by a baritone, the second time by a counter-tenor, and finally by both of the singers together. Though the scenes parallel one another, there are differences in tonal transformations and textures that are important to Sciarrino's representation.

"Since the death of Luciano Berio in 2003, Sciarrino has assumed the mantle of Italy's most important living composer...in his own way, a sensualist and a lyricist...he plays with sound at its edges," wrote *The Los Angeles Times* in a recent article about the composer. *The Evening Standard* said, "His music is made of aphorisms, like a volume of e e cummings, but the fragments cohere into a picture that is both attractive to the ear and mathematically absorbing."

Salvatore Sciarrino has long been regarded as one of Europe's leading composers and his large body of work includes seven operas, numerous orchestral pieces, instrumental and choral chamber works, and music for the stage. His work has been presented at La Scala Milan, Florence's Teatro del Maggio Musicale, La Fenice in Venice, the Venice Biennale, as well as the opera houses of Stuttgart, Brussels, Frankfurt and Paris, and by the London Symphony Orchestra. His discography numbers more than 80 acclaimed and prize-winning recordings. In 2008 and 2009, CDs of work spanning 30 years were released on the Kairos label. Along with the librettos of his own works of opera and music theater, Sciarrino has also authored articles and essays on music and theater. He has taught at the conservatories of Milan (1974-

1983), Perugia (1983-1987), and Florence (1987-1996). Between 1978 and 1980, he was artistic director of the Teatro Comunale of Bologna. He has won prestigious prizes, including the inaugural Musikpreis Salzburg (2006). The composer's recent work includes his 2006 opera *Da gelo a gelo*; *4 Adagi* (2008); and *12 Madrigali* premiered at the 2008 Salzburg Festival which presented a survey of his work.

Born and educated in England, conductor Hilary Griffiths received advanced training at the Conservatorio Giuseppe Verdi in Milan, and began his career at Cologne Opera. He has served as music director of the Oberhausen Opera, general music director of the City of Regensburg Opera, Chief Conductor of the Prague State Opera and Music Director of the Eutin Opera Festival, and has appeared as guest conductor throughout Germany, as well as across Europe, in Japan, China, South America and Canada. His repertoire consists of more than 100 operas. In addition to the world premiere of *La porte della legge*, he has conducted the European premieres of three operas by Thea Musgrave. Griffiths was professor and music director of the Opera School of Mannheim University from 2004-2009. He joined Wuppertal Opera in 2009 as Chief Conductor and Music Director, where, with Johannes Weigand, he has created productions of *Fidelio*, *Eine florentinische Tragödie* and *Gianni Schicchi*.

Stage director Johannes Weigand studied opera and music-theater directing at the Hamburg Conservatory. Early engagements as assistant director were for the Frankfurt and Bonn Operas, Salzburg Festival, Nice Opera House and the Los Angeles Opera, where he collaborated with directors Herbert Wernick, Giancarlo del Monaco and Achim Freyer, among others. He became principal stage director for Wuppertal Opera in 2001, receiving early acclaim for his production of *The Barber of Seville*. His work for Wuppertal encompasses operettas, and modern music-theater productions, in addition to opera. Notable opera projects include *The Death of Klinghoffer* (2005) with John Adams and *Hänsel und Gretel* (2006) with Toshiyuki Kamioka. Weigand was appointed Artistic Director of Wuppertal Opera in 2009.

Wuppertal Opera

The Wupper Valley in Germany has a long and storied history, with the 19th-century theaters of the two towns that existed there prior to 1929 presenting opera performances as early as 1821. In 1929, with the formation of the municipality of Wuppertal, the two theaters were combined as the Städtische Bühnen Wuppertal (State Opera of Wuppertal). Among the major figures associated with Wuppertal are Hans Knappertsbusch, Max Ophüls, Erich Kleiber, Otto Klemperer, Gert Fröbe and Horst Tappert. In recent decades, choreographer Pina Bausch brought international attention to the city with her acclaimed Tanztheater Wuppertal which she directed until her death in 2009. Since 1945 the City Opera of Wuppertal has been responsible for many new and progressive productions of drama and opera. With its name changed recently to Wuppertaler Bühnen, it continues to support permanent ensembles for opera and theater.

Sinfonieorchester Wuppertal

The orchestra traces its history back 150 years and today consists of 88 musicians who perform approximately 40 concerts annually in their home theater, Historische Stadthalle Wuppertal, a Jugendstil architectural gem whose outstanding acoustics are acknowledged throughout Europe. Leading musical figures such as Clara Schumann, Brahms and Bruch have been associated with the orchestra, and a number of renowned conductors, including Erich Kleiber, Otto Klemperer and Hans Weisbach began their careers with the ensemble. In addition to its home season, the ensemble also tours regularly throughout Germany and Europe. A recent first-time tour to Japan (to sold-out houses in four cities) resulted in a two-CD release. A more extensive Japanese tour is planned for the 2010–11 season.

LINCOLN CENTER FESTIVAL 2010
DANCE PRESENTATIONS

SABURO TESHIGAWARA

Miroku (New York Premiere)

Solo Dance by Saburo Teshigawara

Choreography, set, lighting and costume design by Saburo Teshigawara

Music compilation by Neil Griffiths, Kei Miyata, Saburo Teshigawara

60 minutes; no intermission

July 9 and July 10 at 8:30 p.m., July 11 at 3 p.m.

Rose Theater, Frederick P. Rose Hall, 60th Street and Broadway

Tickets: \$30, 40, 50, 60

Lincoln Center Festival 2010 will present the New York premiere of dancer-choreographer Saburo Teshigawara's newest solo work, *Miroku*. At *Lincoln Center Festival 2006*, Teshigawara's solo dance *Bones in Pages* received rapturous accolades, including from *The New York Times* which called it "magical, one of the most striking examples of imagistic dance-theater, or dance-art installation, that I have ever seen." With *Miroku*, Teshigawara continues his singular exploration of movement and, as with previous works, this solo piece sees him redefining the parameters of space and time. *Miroku*, for which Teshigawara created the set, lighting and costume design, as well as the choreography, showcases his phenomenal range as a dancer, from eruptions of furious energy to a Zen-like stillness. *Miroku* premiered in 2007 at the New National Theatre Tokyo and subsequently was performed at the Montpellier Dance Festival among others. "He created a magnificent epic of dance of the soul," wrote *The Yomiuri* (Japan). *Miroku* will be performed in Canada, Minnesota and Ohio, prior to its *Festival* performances in July.

Teshigawara's finely honed sculptural sensibilities and powerful sense of composition, his command of space, keen interest in music, fascination with contrasts and extremes, and his distinctive dance movements all come together to create a unique world of sight, sound, and movement. In Japan, according to a recent article in *Performing Arts Network Japan*, his style of dance based on "dialogue with one's own body" has become a major movement in contemporary dance.

Dancer, choreographer, filmmaker, and visual artist Saburo Teshigawara began his professional career in 1981 in his native Tokyo after formal studies in fine arts, sculpture, and classical ballet. After exploring contemporary movement, he formed his own company KARAS (which means "crow" in Japanese) in 1985 and with co-founder, dancer Kei Miyata, began creating his own visionary dance-art works. His stated goal was to search for a "new form of beauty" by ignoring conventions and strict categorization in dance and to create a new language of expression fusing movement, visual arts, and music.

As a solo dancer and choreographer/performer with KARAS, Teshigawara continued to experiment with visual art, film and video, as well as scenic design, lighting, and costume design, creating numerous site-specific works. In the late 1980s, his work came to prominence in Japan. Since the early 1990s, he and KARAS have appeared regularly in Europe, Canada and Oceania, touring to major theaters and festivals around the world.

Teshigawara has created works for the Bayern State Ballet, Ballett Frankfurt, Nederlands Dans Theater, Ballet de l'Opéra National de Paris, and the Ballet du Grand Théâtre de Genève. His *Para-Dice* for Geneva was seen in New York when that company performed at the Joyce Theater in 2007.

Since 1986, Teshigawara has created more than 25 dance works with KARAS, including *Mirror and Music* (2009) a work for eight dancers; *Obsession* (2009) a duet performed by Teshigawara and Rihoko Sato, inspired by Luis Bunuel's film *Un Chien Andalou*, and the provocative *Glass Tooth* (2006), in which Teshigawara and several solo dancers perform on a massive square made of countless pieces of broken glass. In recent years his workshops with young blind people have resulted in performances of works he has titled *Luminous*. On-going workshops with middle- and high-school students in Japan have evolved into the *Dance of Air* performance series, which has received wide attention and critical acclaim.

In 1995, Teshigawara started S.T.E.P. (Saburo Teshigawara Education Project), in partnership with the London International Festival of Theatre and The Place, to work with students and young artists on year-long projects that culminate in formal performances. In 2004, he was selected as the dance mentor for The Rolex Mentor and Protégé Arts Initiative, to work for a year with promising young Ethiopian dancer/choreographer Junaid Jemal, joining a distinguished roster of 2004 mentors that included visual artist David Hockney and novelist Mario Vargas Llosa. As a professor at Japan's Rikkyo University since 2006, he has taught movement theory and conducted workshops for the Department of Expression Studies. Teshigawara is the recipient of numerous honors including the Japanese Dance Critics Association Award (1988 and 2001), the Asahi Performing Arts Award (2001 and 2003), the purple Ribbon prize in 2009, which is a prestigious medal given to artists in Japan, and many European dance awards.

Produced by KARAS / New National Theatre Tokyo

Miroku is sponsored by J.C.C. Fund of the Japanese Chamber of Commerce and Industry of New York, Inc. and Mitsubishi International Corporation.

BILL T. JONES/ARNIE ZANE DANCE COMPANY

Bill T. Jones, Artistic Director

Fondly Do We Hope... Fervently Do We Pray

Conceived and Directed by Bill T. Jones

Choreographed by Bill T. Jones with Janet Wong and the Company

Original Music Composed and Arranged by Jerome Begin, Christopher Antonio William Lancaster, and George Lewis, Jr.

Décor by Bjorn Amelan

Video by Janet Wong

Costume by Liz Prince

Sound by Lindsay Jones

1 hour and 30 minutes; no intermission

July 15, 16 and 17 at 8 p.m.

Rose Theater, Frederick P. Rose Hall, 60th Street and Broadway

Tickets: \$30, 40, 55, 75

Lincoln Center Festival 2010 will present the first performances in New York City of choreographer Bill T. Jones' latest dance theater work, *Fondly Do We Hope... Fervently Do We Pray*, performed by members of the Bill T. Jones/Arnie Zane Dance Company. The work was co-commissioned by Lincoln Center for Lincoln Center's 50th Anniversary. The acclaimed company last appeared at Lincoln Center during *Lincoln Center Festival 2006* with the evening-length work *Blind Date*.

One of the most ambitious projects of Jones' legendary career, *Fondly Do We Hope... Fervently Do We Pray*, a full-evening company work, investigates the many meanings of Abraham Lincoln, the Great Emancipator and the 16th President of the United States, rejecting those "truths" that have become accepted as part of the legend, and challenging—as well as celebrating—what are considered his lasting contributions to the welfare of the country during the Civil War and beyond. Commissioned by the Ravinia Festival to mark the bicentennial of Lincoln's birth, the work became a personal exploration for Jones, "seeking a way to articulate if not reconcile" the view of Lincoln he had as a young boy growing up during the civil rights struggle and as a mid-life, liberal artist who "has very few heroes."

The multi-layered work investigates key moments in Lincoln's remarkable life—from rural Illinois rail-splitter, to his marriage to Mary Todd, to president during the most divisive era in our history—to explore the chasm between what is and what could have been for the United States over the past 150 years. *Fondly Do We Hope... Fervently Do We Pray* also asks us to examine our current world as well as timeless issues about how we lead our own lives. The title is taken from a passage in Lincoln's Second Inaugural Address, "Fondly do we hope, fervently do we pray, that this mighty scourge of war may speedily pass away." In addition to Lincoln's own words, and biographical sources, Jones drew inspiration from the poems of Walt Whitman, in particular "Crossing Brooklyn Ferry," and quotations from all of these materials are woven throughout. The music combines original composition with popular songs and classical music of the era. The stage design and decor, which incorporates multi-media elements by Janet Wong, was created by Bjorn Amelan.

Reviewing a recent performance at the Irvine Barclay Theatre, *The Los Angeles Times* wrote, "Fondly/Fervently holds its focus through the talent and dedication of the performers plus Jones' powerful

conviction that it takes many stories and many sources to tell Americans who they are and where they've been."

Bill T. Jones, artist, director, choreographer and writer, has received major awards ranging from a 1994 MacArthur "Genius" Award to a 2007 Tony Award for *Spring Awakening*. Jones is the recipient of the 2005 Harlem Renaissance Award and was named "An Irreplaceable Dance Treasure" by the Dance Heritage Coalition in 2000. Most recently, he was one of 22 prominent black Americans featured in Timothy Greenfield-Sanders and Elvis Mitchell's HBO documentary *The Black List*, which premiered at the Sundance Festival in January of 2008 and was broadcast nationally in fall 2008. *Fela!*, directed, co-written and choreographed by Mr. Jones, is currently playing to rave reviews on Broadway. Jones began his dance training at the State University of New York at Binghamton (SUNY), where he studied ballet and modern dance. He choreographed and performed worldwide with his late partner, Arnie Zane, with whom he formed the Bill T. Jones/Arnie Zane Dance Company in 1982. He has created some 140 works—for his own company as well as for Alvin Ailey American Dance Theater, Axis Dance Company, Boston Ballet, Lyon Opera Ballet, Berlin Opera Ballet and Diversions Dance Company. In 1995, Mr. Jones directed and performed in a collaborative work with Toni Morrison and Max Roach, *Degga*, at Alice Tully Hall, commissioned by Lincoln Center's *Serious Fun* Festival. His collaboration with Jessye Norman, *How! Do! We! Do!*, premiered at New York's City Center in 1999, as part of Lincoln Center's "New Visions" series. In addition to *Blind Date*, Jones' *You Walk*, and his solo, *The Breathing Show* were featured at *Lincoln Center Festival 2000*.

Founded in 1982, Bill T. Jones/Arnie Zane Dance Company was the product of an 11-year collaboration between Jones and his partner Arnie Zane. The company has performed an ever-enlarging repertoire in over 200 cities and 30 countries worldwide, including Australia, Brazil, Japan, Portugal, Greece, South Africa, and the Czech Republic. Some of the most celebrated creations in its highly diverse repertoire are evening-length works, including *Last Supper at Uncle Tom's Cabin/The Promised Land* (1990), *Still/Here* (1994), and Mr. Jones' solo production, *The Breathing Show* (1999). The Company has collaborated with, among others, Keith Haring, The Orion String Quartet, Cassandra Wilson, Ross Bleckner, Jenny Holzer and The Chamber Music Society of Lincoln Center.

Ravinia Festival, lead commissioner.

Co-commissioned by Lincoln Center Festival and Indiana University Auditorium

PICHET KLUNCHUN DANCE COMPANY

Chui Chai (New York Premiere)

Choreography by Pichet Klunchun

Music by Sinnapa Sarasas

Lighting by Pichet Klunchun

1 hour and 10 minutes; no intermission

July 24 at 8 p.m., July 25 at 3 p.m.

Gerald W. Lynch Theater, John Jay College, Tenth Avenue between 58th and 59th Streets

Tickets: \$30, 40, 50

Lincoln Center Festival 2010 will present the Pichet Klunchun Dance Company in *Chui Chai*, an exquisite dance work that showcases choreographer Pichet Klunchun's distinctive merging of traditional Thai classical dance and contemporary movement. Klunchun previously appeared at *Lincoln Center Festival* 2006, dancing in, and choreographing *Ramakien: A Rak Opera*, a contemporary music-theater work inspired by the "Floating Princess" section of the *Ramakien* saga, the Thai national epic, based on the Hindu *Ramayana*.

Chui Chai, a full-evening work, expands on a shorter piece of the same title, which was seen in New York in fall of 2008, when the company made its New York debut. *The New York Times* wrote, "In this day and age dance doesn't have to be beautiful, but Mr. Klunchun's *Chui Chai*...was gorgeous from start to finish." "Truly entrancing movement," said Ballet.co.uk. *Dance Magazine* chose the work as one of the 10 Best in Choreography for 2008.

In *Chui Chai* (which roughly translates as "Transformation") Klunchun re-imagines the familiar Thai fable of the beautiful Princess Benyaki, who at the request of her king is asked to transform herself into Sita the queen of his enemy—an episode in the *Ramakien* epic. With his *Chui Chai*, Klunchun explores different types of transformation—from male to female, ancient to modern world—as he performs shirtless and in jeans, re-interpreting movements from Khon (traditional Thai classical mask dance) alongside elaborately-costumed female dancers who perform traditional dance.

In addition to being recognized as one of the master performers of traditional Thai dance, Pichet Klunchun is Thailand's only post-modern choreographer creating dance on an international scale. His work integrates classical vocabulary with a contemporary sensibility. Klunchun trained in Thai Classical Mask Dance (Khon) from age 16 with Chaiyot Khummanee, one of the most prominent Khon masters in Thailand. He received a master's degree in Thai Classical Dance from Bangkok's Chulalongkorn University. Klunchun has earned accolades at home for his exploration of modern approaches to Khon.

As a choreographer and director, he created the opening and closing ceremonies for the 1998 Asian Games held in Bangkok; directed the popular spectacle *The River of Kings 1* (1999) and *The River of Kings 2* (2001), staged on the banks of Bangkok's Chao Phraya River. Klunchun directed, choreographed, and performed *I am a demon*, and *About Khon* which have been touring in Europe, Asia and the Middle East since 2006. His performance with French avant-garde director/performer Jérôme Bel in *Pichet Klunchun and myself*, which premiered in 2005, has continued to garner high-praise, on tour in Europe and the U.S. In 2008, Klunchun received "Routes" ECF Princess Margaret Award for Cultural Diversity from the European Cultural Foundation, which honors artists and thinkers in the field of cultural diversity.

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Eileen McMahon, Senior Director, Publicity, 212-875-5391; emcmahon@lincolncenter.org

Complicite/A Disappearing Number

Yukio Ninagawa/*Musashi*

Salvatore Sciarrino/*La porta della legge*

Toneelgroep Amsterdam/*Teorema*

Varèse: *(R)evolution*

Marian Skokan, Senior Manager, Publicity, 212-875-5386; mskokan@lincolncenter.org

Bill T. Jones/Arnie Zane Dance Company/*Fondly Do We Hope... Fervently Do We Pray*

Pichet Klunchun Dance Company/*Chui Chai*

Eva Chien, Senior Manager, Publicity, 212-875-5049; echien@lincolncenter.org

The Blind Boys of Alabama

The Demons

Emir Kusturica & The No Smoking Orchestra

Orchestre Poly Rythmo de Cotonou

Katharina Plumb, Senior Project Associate, Publicity, 212-875-5076; kplumb@lincolncenter.org

Rezo Gabriadzel/*Ermon and Ramona*

Saburo Teshigawara/*Miroku*

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