

Lincoln Center Festival09

LINCOLN CENTER FESTIVAL 09 OPENS JULY 7 WITH THEATER FROM FRANCE AND HUNGARY

On Opening Night, Ariane Mnouchkine and Le Théâtre du Soleil Return to New York with *Les Éphémères*, Presented in Association with Park Avenue Armory, and Katona József Theatre Makes Festival Debut with New York Premiere of Tamás Ascher's Staging of Chekhov's *Ivanov*

OTHER FESTIVAL PRESENTATIONS, JULY 7 THROUGH 26:

- Chekhov International Theatre Festival production of Pushkin's *Boris Godunov*, directed by Declan Donnellan— presented in association with Park Avenue Armory
- U.S. debuts by Algerian music icon Idir and Moroccan *Chaabi* singer Najat Aatabou
- Shen Wei Dance Arts' *Re – (I, II, III)*, the first New York performance of the complete three-part work—a special Lincoln Center 50th Anniversary commission
- Piccolo Teatro di Milano/Teatri Uniti di Napoli's production of Goldoni's comedy *Trilogia della villeggiatura*
- Poland's Narodowy Stary Teatr with Krystian Lupa's production of Thomas Bernhard's *Kalkwerk (The Lime Works)*
- *Two by Four with the Ruhr*, four-hand and two-piano works with Dennis Russell Davies and Maki Namekawa, to include the North American premiere of a work by Philip Glass
- North American premiere of St. Petersburg's Maly Drama Theatre production of *Life and Fate*, adapted and directed by Lev Dodin
- U.S. premiere of Béla Pintér and Company's *Peasant Opera*
- *Afro-Blues for the 21st Century*—a double bill with Justin Adams and Juldeh Camara, and Issa Bagayogo
- Emanuel Gat Dance with *Winter Variations* and *Silent Ballet*—two premieres, both Lincoln Center 50th Anniversary commissions
- *A Tribute to Wardell Quezergue*, celebrated New Orleans songwriter, featuring a roster of noted musical artists from that city's annual Ponderosa Stomp music festival

June 17, 2009— Two top theater companies – France's Le Théâtre du Soleil and Hungary's Katona József Theatre – share opening night honors at *Lincoln Center Festival09*, which runs from July 7 through July 26, 2009 and offers 56 performances by artists and ensembles from 14 countries. The three-week *Lincoln Center Festival09*--boasting 14 North American, U.S., and New York premieres and debuts--will unfold at six venues on and off the Lincoln Center campus, and Park Avenue Armory, where the Festival returns for a second summer.

World-renowned European theater companies from France, Poland, Hungary, Russia, and Italy will be a special focus of this year's Festival:

Opening the Festival on July 7 will be Le Théâtre du Soleil's *Les Éphémères*, a U.S. premiere directed by theater visionary Ariane Mnouchkine. This intimate, elegiac work, written collectively by the company, illuminates the ephemeral quality of human existence in all its fragility and immediacy. The company's first Festival appearance since *Le Dernier Caravansérail* in 2005 will take place in Park Avenue Armory's vast Wade Thompson Drill Hall, a grand performance space unrestricted by the limitations of traditional theaters.

Concurrently on opening night, July 7, from Hungary, the Katona József Theatre makes its Festival bow with the New York premiere of Tamás Ascher's much-acclaimed staging of Chekhov's *Ivanov* at the Gerald Lynch Theater at John Jay College.

Poland's Narodowy Stary Teatr's Festival debut appearance is Krystian Lupa's staged production of Thomas Bernhard's brutal, surrealist novel, *Kalkwerk (The Lime Works)*. Performances begin July 14 at the Gerald W. Lynch Theater.

Béla Pintér and Company, one of the most innovative independent theater companies in Hungary, makes its U.S. debut on July 21 with the absurdist *Peasant Opera*, a U.S. premiere, at the Clark Studio Theater.

Returning to the Festival will be director Lev Dodin and the St. Petersburg-based Maly Drama Theatre with their North American premiere adaptation of Vasily Grossman's powerful epic novel, *Life and Fate*. Performances begin July 21 at the Gerald W. Lynch Theater, John Jay College.

Some of Russia's leading actors make a rare New York appearance when the Chekhov International Theatre Festival makes its Festival debut on July 22 with the New York premiere of its production of Pushkin's 1825 play, *Boris Godunov*, directed by one of today's most innovative directors, Declan Donnellan, in Park Avenue Armory's Wade Thompson Hall. *Boris Godunov* will be presented in association with Park Avenue Armory.

One of the oldest theaters in Europe, Piccolo Teatro di Milano, last performed at the *Festival* in 2005 with *Arlecchino, Servant of Two Masters*, at Alice Tully Hall. The company returns on July 22, this time to the Rose Theater, with the New York premiere of Goldoni's celebrated comedy *Trilogia della villeggiatura*, in a co-production with Teatri Uniti, directed by its star, noted film actor Toni Servillo.

Two dance companies return to the festival with new works:

Shen Wei Dance Arts dances *Re – (I, II, III)*, the first New York performances of the complete dance triptych (*Re – III* is a Lincoln Center 50th Anniversary commission), with performances at the newly-revitalized Alice Tully Hall, July 9, 10, and 11.

On July 14, Emanuel Gat Dance offers two works that are also special commissions for Lincoln Center's 50th Anniversary: the North American premiere of Israeli-born choreographer Emanuel Gat's *Silent Ballet*, danced by the full company, and the New York premiere *Winter Variation*, a duet for Gat and Roy Assaf at the Rose Theater, with two additional performances, July 16 and 17.

The eclectic music events of Festival 09 range widely, from Africa to Louisiana, from Europe to New York:

A Night in the Maghreb on July 18 will offer two of that region of North Africa's most acclaimed musical ambassadors—Algerian music icon Idir in his U.S. debut and charismatic, pioneering female Moroccan vocalist Najat Aatabou in her North American debut—on a double bill at Avery Fisher Hall.

A Tribute to Wardell Quezergue is a salute to one of the Crescent City's greatest songwriters, with a line-up of iconic blues, soul, and jazz artists including: Mac Rebennack (Dr. John), The Dixie Cups, Jean Knight, Robert Parker, Zigaboo Modeliste, Dorothy Moore, Tammy Lynn, Tony Owens, Michael Hurtt and Wardell Quezergue with Wardell Quezergue's Rhythm & Blues Orchestra—who will perform Quezergue's original material and arrangements at Alice Tully Hall, July 19.

Another double bill—on July 21 at Alice Tully Hall—*Afro-Blues for the 21st Century*, features musical artists Justin Adams and Juldeh Camara, and Issa Bagayogo who play a unique style or world fusion that has roots in American blues, retro-rock and contemporary.

Pianists Dennis Russell Davies and Maki Namekawa will perform a concert of four-hand and two-piano works, *Two by Four with the Ruhr*, which will include a North American premiere by Philip Glass and a New York premiere by Chen Yi, at Alice Tully Hall on July 25.

DETAILED DESCRIPTIONS OF FESTIVAL 09 PROGRAMS, BY GENRE IN CHRONOLOGICAL ORDER, FOLLOW. PRESS CONTACTS ALSO FOLLOW (PAGE 22)

Programs and artists subject to change

TICKETS

Tickets for *Lincoln Center Festival 09* are on sale 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. Register for "My Lincoln Center" to receive a Festival brochure, updates, and special offers.

PHONE NUMBERS/CONTACT INFORMATION

CenterCharge: 212-721-6500
Lincoln Center's website: www.LincolnCenter.org
Lincoln Center Customer Service: 212-875-5456
Lincoln Center Information Line: 212-875-5766

VENUE LOCATIONS

Alice Tully Hall, 65th Street and Broadway
Avery Fisher Hall, 65th Street and Broadway
Clark Studio Theater, the Rose Building, 165 W. 65th Street, 7th floor
Gerald W. Lynch Theater, John Jay College, Amsterdam Avenue between 58th and 59th Streets
Park Avenue Armory, 643 Park Avenue, between 66th and 67th Streets
Rose Theater, Frederick P. Rose Hall, 60th Street and Broadway

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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.

THEATER PRESENTATIONS

LE THÉÂTRE DU SOLEIL

Les Éphémères (U.S. Premiere)

Directed by Ariane Mnouchkine

Created collectively by Le Théâtre du Soleil

Music by Jean-Jacques Lemêtre

Performed in French with English supertitles; 3 hours and 20 minutes (each part), one intermission

Part One – July 7, 10, 15 at 7:30; Part Two – July 8, 16, 17 at 7:30

Full Cycle (with dinner break between Parts One and Two) – July 11, 12, 18, 19 at 2:30

(14 performances)

Park Avenue Armory, 643 Park Avenue, between 66th and 67th Streets

Tickets: \$75, 100 (for each part, whether separate days, or same-day immersion)

Lincoln Center Festival 09, in association with Park Avenue Armory, will present *Les Éphémères*, the latest theatrical event staged by the innovative French director Ariane Mnouchkine and Le Théâtre du Soleil, which she helped found 45 years ago. Mnouchkine and Le Théâtre—last seen at *Lincoln Center Festival 05* with the unforgettable *Le Dernier Caravansérail*, a brutal, epic depiction of several contemporary refugee odysseys—return with a more intimate but equally revelatory work, this time devised from the actors' own memories and improvisations. The North American premiere of *Les Éphémères* will take place in Park Avenue Armory's vast Wade Thompson Drill Hall, a grand performance space unrestricted by the limitations of traditional theaters.

In *Les Éphémères*, Mnouchkine and the company present a mosaic of ordinary lives through a series of snapshots of commonplace events; these fleeting moments of joy and sorrow, love and hatred, and tenderness and anger create a powerful impression of the unstoppable passage of time, from birth to death, and how the accumulation of these seemingly random vignettes constitute full lives.

Mnouchkine's actors—who perform these brief scenes on movable platforms that are wheeled on and off the stage—tackle several roles each throughout this intimate, elegiac work that illuminates the ephemeral quality of human existence in all its fragility and immediacy. The director herself describes *Les Éphémères* as “a hymn to the beauty of the world and humanity,” and there is no doubt that this production is yet another milestone in Le Théâtre du Soleil's 45-year history.

Founded in 1964 by director Ariane Mnouchkine and a group of actors and technicians coming from university theater, Le Théâtre du Soleil is now an international company of 75 people—including actors, technicians, and designers—who operate in a democratic, community-oriented environment in which company meals are cooperatively prepared and shared at its Paris home base, often with the evening's audience included.

Mnouchkine has staged some 30 productions with Le Théâtre du Soleil, a number of which have been filmed, and many of which have toured to theater festivals around the world. She has staged Shakespeare, Molière, classical Greek drama, and original scripts with such collaborators as Hélène Cixous and Guy-Claude François. Since 1970, Le Théâtre du Soleil has been based in the Cartoucherie in Paris's Bois de Vincennes. The company had not performed in New York in a dozen years prior to its appearance at *Lincoln Center Festival 05* with the highly acclaimed *Le Dernier Caravansérail*, about which *The New York*

Times said, “Ms. Mnouchkine and her remarkable assembly of artists evoke the struggles and suffering of their subjects with a simplicity and compassion...despite its broad scope, *Caravansérail* is a profoundly intimate theatrical work.”

Presented in association with the Park Avenue Armory. For more information on the Armory, please visit www.armoryonpark.org.

Major support provided by Susan and Elihu Rose. Made possible in part by The Florence Gould Foundation, the Cultural Services of the French Embassy in the United States, and FACE (French American Cultural Exchange). Additional generous support provided by The Grand Marnier Foundation and Georges Lurcy Charitable and Educational Trust.

KATONA JÓZSEF THEATRE

Ivanov (New York Premiere)

Written by Anton Chekhov

Directed by Tamás Ascher

Performed in Hungarian with English supertitles; 3 hours and 5 minutes, one intermission

July 7—11 at 8:00 (5 performances)

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

Tickets: \$35, 50, 75

Lincoln Center Festival 09 will present director Tamás Ascher’s acclaimed production of *Ivanov*, which brings Budapest’s Katona József Theatre company to New York for the first time. Chekhov’s intimate character study—whose success laid the groundwork for his later masterpieces *The Cherry Orchard*, *Uncle Vanya*, *The Seagull*, and *The Three Sisters*—is the perfect vehicle for the Katona József Theatre company’s troupe of talented performers. Ascher’s staging has little to do with the traditional, nostalgic Chekhovian atmosphere we are used to seeing onstage—his *Ivanov* is played out in a cold, detached world that perfectly describes Nikolai Ivanov’s very soul, the essence of his existence. The director notes, “Chekhov saw the world and all situations with a certain black humor, even if the most important characteristic of the protagonist is self-pity. I think that the performance cannot aim at the enlargement of this self-pity, but on the contrary, it should show this self-pity in a sarcastic way.”

The Katona József Theatre, perhaps the best-known Hungarian theater company, is a public theater supported mainly by the city of Budapest. It was formed in 1982, succeeding the National Theatre of Budapest, led by general director Gábor Székely and art director Gábor Zsámbéki. Since 1989, the post of general director has been held by Gábor Zsámbéki, with Gábor Máté as general stage director, and Tamás Ascher and Péter Gothár stage directors. In addition, several guest directors of the younger generation regularly direct on its stage. A [founder and former member of the Union of European Theatres](#), the Katona regularly embarks on international tours and to date has performed in more than 80 cities, from Paris to Chicago, from London to Bogota, and from Milan to Adelaide. The productions and artists of the Katona have received numerous important national and international awards.

This production is presented in conjunction with Extremely Hungary, a year-long festival showcasing contemporary Hungarian arts, organized by the Hungarian Cultural Center in New York and made possible in part by funding from the Hungarian Ministry of Education and Culture.

Made possible in part by a generous grant from *The Trust for Mutual Understanding*.

NARODOWY STARY TEATR

Kalkwerk (The Lime Works) (U.S. Premiere)

Adaptation, scenic design, and direction by Krystian Lupa

From the novel by Thomas Bernhard

Music by Jacek Ostaszewski

Performed in Polish with English supertitles; 4 hours, two intermissions

July 14—18 at 7:00 (5 performances)

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

Tickets: \$35, 50, 75

Lincoln Center Festival 09 will present the U.S. premiere of an adaptation of the controversial novel by Austrian author Thomas Bernhard, *Kalkwerk (The Lime Works)*, performed by members of Poland's Narodowy Stary Teatr and directed by internationally renowned Krystian Lupa. *The Boston Globe* says, "People who have seen Krystian Lupa's work speak of it in hushed, awestruck tones." Though little-known in the English-speaking theater world, Lupa is a major figure, a guru, to the new generation of Polish directors. Says Obie Award-winning director Krzysztof Warlikowski, who has directed at BAM, "His ideals are completely non-commercial. I can't imagine an artist who is less American." Says director Agnieszka Glinska, "Lupa is a genius. His theater is magic for me. His actors don't play, they 'are'."

Thomas Bernhard is internationally acknowledged as one of the greatest writers of the 20th century. His iconoclastic prose has won him both unconditional admirers and uncompromising critics. His work deals with the isolation and self-destruction of people striving for an unreachable perfection, since the same perfection would mean stagnancy and, therefore, death.

In Lupa's powerful staging, Bernhard's story of Konrad, an obsessive scientist mentally imprisoned by his work, and Konradowa, his captive wife, is grippingly dramatized by Andrzej Hudziak and Malgorzata Hajewska-Krzysztofik, two actors who authoritatively convey these characters' emotionally crippled states. The quality of Lupa's theater derives from strong acting, which is often deemed invisible or transparent, made so by actors who unite completely with the characters they play.

Narodowy Stary Teatr, one of the oldest Polish professional theater companies, was formed in Krakow in 1781. Its success in maintaining a high artistic level for over two centuries is the result of involvement and effort of the theater's directors, who have skillfully refined the theater troupe and built a well-devised repertoire of Polish and European classics and new works. Under Mikołaj Grabowski, artistic director since 2002 and managing director since 2004, the Narodowy Stary Teatr has established a dual focus—an emphasis on contemporary drama and the reinterpretation of the classics. Since 1994, the Narodowy Stary Teatr has been a member of the Union of European Theatres, an organization of the leading theatre companies in Europe.

Internationally renowned director Krystian Lupa's recent productions include Dostoyevsky's *The Brothers Karamazov*, Gorky's *The Lower Depths*, and *Unfinished Piece for an Actor*, which combines Chekhov's *The Seagull* with Yazmina Reza's *The Spanish Play*. A resident director at the Narodowy Stary Teatr, he also teaches directing at the Ludwik Solski State Drama School in Krakow. Lupa's productions, noted for their psychological complexity, stylistic innovation, and humanity, are regularly invited to European theater festivals. Lupa has been showered with every major Polish theater award, the Austrian Cross of Merit, and

the French Order of the Fine Arts and Humanities. In 2008, he received the European Theatre Award for career achievement. Previous winners include Harold Pinter, Robert Wilson, and Pina Bausch. In 2003, Stary Teatr mounted a retrospective festival of five of Lupa's stage productions; his most recent production there, *Factory 2*, is a drama about Andy Warhol's Factory. Lupa has been a master teacher of Polish directors Grzegorz Jarzyna and Krzysztof Warlikowski, whose works have recently been presented in New York.

Made possible in part by a generous grant from The Trust for Mutual Understanding.

Very special thanks to the Polish Cultural Institute for their support.

BÉLA PINTÉR AND COMPANY (U.S. Debut)

***Peasant Opera* (U.S. Premiere)**

Devised and Directed by Béla Pintér

Music by Benedek Darvas

Performed in Hungarian with English supertitles; 1 hour and 30 minutes, no intermission

July 21—25 at 8:30; July 25 at 2:00; July 26 at 3:00 (7 performances)

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

Tickets: \$50, 75

*Lincoln Center Festival*09 will present Béla Pintér and Company in the U.S. premiere of *Peasant Opera*. *The Village Voice* describes Pintér as “a director-playwright with a knockout ensemble (who) stages hallucinatory, comic fables about nationalism, ethnicity, and country life, with exquisite original music.”

Devised by the director, *Peasant Opera* contrasts such classic theatrical tropes as incest, concealed parentage, and infanticide with motifs peculiar to Hungarian folk ballads. Its dark world is inhabited by happy lovers who are actually cousins, and an even darker secret: patricide. *Peasant Opera* is enriched by a combination of different musical styles, courtesy of composer Benedek Darvas (one of four musicians performing live): recitatives and arias accompanied by cembalo; authentic Hungarian folk songs; and baroque recitatives full of musical and linguistic puns.

Béla Pintér and Company has since 1998 established itself one of the most innovative independent theater companies in Hungary by winning the Hungarian Critics' Award four times, including three years in a row. The company—equally at ease with authentic Hungarian folk and postmodern forms of theatrical expression—has created most of its productions at the Szkéné, an independent repertory theater at Budapest Technical University, where it is in residence. During the 1980s, Szkéné was the only theater in Budapest showing significant experimental theater and dance from Western and Central Europe, and it was here that Béla Pintér trained as a dancer and performer, working with the era's leading experimental groups. In 1998, Pinter gathered together a group of actors to create his first production, *Common Bondage* (*Népi Rablét*). A new production has followed each year, with each show remaining in repertory at the Szkéné; one production, *Dievouchka*, a monochromatic musical theater piece concerning Hungary's participation in World War II, was produced at the Katona József Theatre in Budapest.

This production is presented in conjunction with Extremely Hungary, a year-long festival showcasing contemporary Hungarian arts, organized by the Hungarian Cultural Center in New York and made possible in part by funding from the Hungarian Ministry of Education and Culture.

Made possible in part by a generous grant from the Trust for Mutual Understanding.

MALY DRAMA THEATRE

Life and Fate (North American Premiere)

Adapted and directed by Lev Dodin

From the novel by Vasily Grossman

Performed in Russian with English supertitles; 3 hours and 34 minutes, one intermission

July 21, 23, 24, 25 at 7:00; July 26 at 3:00 (5 performances)

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

Tickets: \$35, 50, 75

Lincoln Center Festival 09 will present the return of the St. Petersburg-based Maly Drama Theatre with the North American premiere of its production of *Life and Fate*, adapted and directed by Lev Dodin from Vasily Grossman's sprawling novel of life on the Eastern Front during the 1940s. The *Financial Times* described Dodin's staging as "beautiful, terrifying, draining—and resoundingly contemporary."

Grossman's novel—considered so dangerous upon its completion in 1960 that it was condemned by Stalin and not published until 1980, almost 20 years after the author's death—trains its focus on one family: a mother facing death in a Ukrainian Jewish ghetto, and her physicist son who is confronted with an impossible moral dilemma while developing a nuclear weapon. Grossman's profound and disturbing novel has been adapted by Dodin with a bluntness that perfectly fits the horrors of the Holocaust, the gulags, and the concentration camps, all serving as a frenzied backdrop for its characters' struggles to maintain their humanity and essential goodness amid political and moral repression.

The Maly Drama Theatre (or "Little Theatre") was founded in St. Petersburg (then Leningrad) in 1944. Lev Dodin, who became the company's director in 1983, brought his best students from the Theatre Institute of Leningrad, with whom he began work in 1976 on a collective work centered on several modern authors. The ties between the Maly Drama Theatre and the Theatre Institute became even stronger over the years: many shows first created in the school then went on to form part of the permanent repertory of the Maly, and are regularly performed today. The Maly has been seen in Japan, the United States, and all over Europe, performing many of their groundbreaking works, including *Brothers and Sisters* at *Lincoln Center Festival 2000*.

Director Lev Dodin's interest in theatre began early, as he was admitted to the Saint Petersburg Theater Institute where he studied under Boris Zon, who had been a pupil of Stanislavski. He was guest director with the Moscow Art Theatre and the Bolshoi of Saint Petersburg, where he directed works by Valentin Rasputin, Karel Capek, Tennessee Williams, and Fyodor Dostoyevsky. Many of the actors of the Maly Drama Theatre were his students.

CHEKHOV INTERNATIONAL THEATRE FESTIVAL

Boris Godunov (New York Premiere)

Written by Alexander Pushkin

Directed by Declan Donnellan

Scenic design by Nick Ormerod

Performed in Russian with English supertitles; 2 hours and 10 minutes, no intermission

July 22—26 at 8:00 (5 performances)

Park Avenue Armory, 643 Park Avenue, between 66th and 67th Streets

Tickets: \$50, 75

Lincoln Center Festival 09, in association with Park Avenue Armory, will present the New York premiere of the Chekhov International Theatre Festival production of Alexander Pushkin's 1825 history play, *Boris Godunov*, directed by Declan Donnellan. Performed in a traverse configuration with the audience on either side of the stage, Donnellan's production will use the blank canvas of the Armory's Wade Thompson Drill Hall to recreate the original staging of its 2000 Moscow premiere and subsequent performances at the Barbican in London.

Irreverently mirroring the opaque maneuverings of today's Russian power brokers, the illustrious Chekhov Festival offers audiences an edgy, modern-day staging of Pushkin's Shakespeare-inspired drama about the bitter power struggle that ensued in Tsarist Russia after the death of Ivan the Terrible in 1584. The *Sunday Times* of London says, "Donnellan draws fiercely but firmly disciplined performances from his actors: the combination of high-octane energy and stylized realism suggests the imaginative influence of Meyerhold...the show has a universal political topicality."

The Chekhov International Theatre Festival, which was first held in 1992, initially focused on well-known masters like Peter Brook, Giorgio Strehler, Peter Stein, and Otomar Krejca. Directors little known to Russian audiences were featured next, among them Ariane Mnouchkine, Robert Wilson, Christoph Marthaler, Krystian Lupa, and Tadashi Suzuki. In 2001, the festival was held at the same time as the World Theatre Olympics: added to the traditional program of Russian and foreign theaters was "The Experimental Program" and two programs presented by Valery Fokin and Anatoly Vasiliev in two newly built facilities, the Meyerhold Center and the Theater "School of Dramatic Art." The festival has since expanded to include Asia and Latin America, along with Japanese and Brazilian theater seasons in Russia. The VIII Chekhov International Theatre Festival takes place in Moscow from May 26 to August 2, 2009.

Declan Donnellan is co-artistic director of London's Cheek by Jowl, which has performed across the globe. His work seen by New York audiences includes Tony Kushner's *Homebody/Kabul* at New York Theater Workshop; at BAM, he directed *As You Like It*, *Much Ado About Nothing*, and *The Duchess of Malfi*, all in English; *Le Cid* by Corneille in French; and *Twelfth Night* in Russian. As Associate Director at the Royal National Theatre in London, his performances include *Fuente Ovejuna*, *Sweeney Todd*, and both parts of *Angels in America*. In 1997, at the invitation of Lev Dodin, he directed *The Winter's Tale*, which is still being performed at the Maly Drama Theatre in St. Petersburg. He also directed Verdi's *Falstaff* for Claudio Abbado in Salzburg (in 2001); the ballet *Romeo and Juliet* for the Bolshoi Theatre, in Moscow (in 2003); and *Andromaque* for Peter Brook at the Bouffes du Nord in Paris (in 2007). In 2000, under the auspices of the Chekhov International Theatre Festival, he formed a company of actors which has performed and toured with *Boris Godunov*, *Twelfth Night*, and *The Three Sisters* around the world. His book *The Actor and the Target*, first published in Russian in 2000, has become a best-seller and has been published in English,

French, Spanish, Romanian, Bulgarian, Czech, Polish, Italian, and German. He is a Chevalier de l'ordre des Arts et des Lettres for his work in France, and has received awards in New York, Paris, Moscow and London, including the Laurence Olivier Award for Outstanding Achievement.

Presented in association with the Park Avenue Armory. For more information on the Armory, please visit www.armoryonpark.org.

Major support provided by Susan and Elihu Rose.

Made possible in part by a generous from The Trust for Mutual Understanding.

PICCOLO TEATRO DI MILANO / TEATRI UNITI

Trilogia della villeggiatura (New York Premiere)

Written by Carlo Goldoni

Adapted and Directed by Toni Servillo

Performed in Italian with English supertitles; 2 hours and 48 minutes, one intermission

July 22—25 at 8:00; July 26 at 3:00 (5 performances)

Rose Theater, Broadway and 60th Street

Tickets: \$30, 45, 50, 65, 80

Lincoln Center Festival 09 will present *Trilogia della villeggiatura* by Carlo Goldoni, a co-production of Piccolo Teatro di Milano and Teatri Uniti di Napoli. Directed by and starring Toni Servillo, this staging of Goldoni's 18th century comedy of manners was a smash hit in Milan and on subsequent tours of Italy and Europe. The astonishingly prolific playwright's 1743 comic masterpiece, *Arlecchino: The Servant of Two Masters*, was presented by Piccolo Teatro di Milano at *Lincoln Center Festival 05*.

Goldoni's trilogy follows two families from Livorno as they prepare for, go on, and return from a vacation in the country. Comic misadventures ensue, but the focus remains on Goldoni's affectionately drawn characters. The trilogy is further enriched by the playwright's sharply caustic observations about both Italian society and life's ironies and injustices: impossible loves and lack of money are the main subjects. *Corriere della Sera* says, "Servillo's *Trilogy*, using a term from the text, is 'super sensational.'"

One of Europe's most acclaimed actors and directors, Toni Servillo was born in 1959 and founded the Teatro Studio of Caserta in 1977 and Teatri Uniti in 1987. He has staged contemporary and classic masterpieces by Moscato, Pirandello, De Filippo, Viviani, Molière, and Marivaux throughout Europe, and has also directed operas by Mozart, Cimarosa, Mussorgsky, Strauss, Rossini, and Beethoven in Venice, Naples, Lisbon, Dresden, and Aix-en-Provence. His staging of Goldoni's *Trilogia della villeggiatura* was acclaimed on tour in several European cities. Servillo has also acted in films by renowned Italian filmmakers including Mario Martone, Antonio Capuano, Paolo Sorrentino and Matteo Garrone. For his performance in Garrone's much-honored crime drama *Gomorrah*—featured at the 2008 New York Film Festival and released in the U.S. in February—Servillo received the European Film Award for Best Actor.

Piccolo Teatro di Milano was founded by Giorgio Strehler, Paolo Grassi, and Nina Vinchi in 1947 as one of Italy's first post-war artistic ventures. The Piccolo Teatro became a "Theater of Art for Everyone," producing distinguished artistic works at a price that all could afford. Strehler directed classic dramas from Shakespeare to Goldoni, and many of the greatest 20th century plays by Brecht, Beckett, and Pirandello, many of which toured around the world. After his death in 1997, two leading figures of Italian culture took over the Piccolo Teatro: Sergio Escobar, director of opera houses in Bologna, Genoa, and Rome, and Luca

Ronconi, the celebrated stage director. The Piccolo Teatro is one of Italy's most important cultural centers, producing over 600 performances yearly. Since 1999, the Piccolo Teatro has hosted an annual international theater festival showcasing productions from around the world.

The U.S. tour of Trilogia della villeggiatura is supported by: MIBAC - Ministero per i Beni e le Attività Culturali, MAE - Ministero degli Affari Esteri, Comune di Milano - Expo 2015, Camera di Commercio di Milano, Eni and Lufthansa.

The *Lincoln Center Festival* 2009 presentation of *Trilogia della villeggiatura* is made possible in part by the Italian Cultural Institute.

DANCE PRESENTATIONS

SHEN WEI DANCE ARTS

Artistic Director: Shen Wei

Re – (I, II, III) (First New York performances of the complete triptych)

Part I: *Tibet*

Part II: *Angkor Wat*

Part III: *New Silk Road* (New York Premiere)

2 hours and 10 minutes, 2 intermissions

July 9—11 at 8:00 (3 performances)

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

Tickets: \$35, 55

Lincoln Center Festival 09 will mark the fifth Festival appearance by the renowned Shen Wei Dance Arts. The company will perform Shen Wei's *Re – (I, II, III)*, a triptych that will be seen in its entirety for the first time in New York with this engagement, July 9, 10, and 11 at Alice Tully Hall.

The title emerged from words such as “revisit,” “renew,” “rediscover” and “reconciliation,” invoking, for the choreographer, the concept of an integration of East and West, ancient culture and new, and his personal journey from China to the West and back. The triptych's final section, *Re – (III), New Silk Road*, is a special commission for Lincoln Center's 50th Anniversary and it will be performed first. *New Silk Road* will have its world premiere at the American Dance Festival in June 2008. *Re – (I), Tibet*, originally created in 2006, will be reworked and it is performed second. *Re – (II), Angkor Wat*, created in 2007, completes the evening.

Re – (III), New Silk Road was informed by Shen Wei's return to China in 2008 as one of the artists commissioned to create a section of the Opening Ceremonies of the Beijing Olympics. It was the first time he had returned since leaving in 1995. The bracing vision of a modern China, and the contrasts it presented with his new life in the West, was a jumping off point for this large-scale work that aims to encompass the vastness of China, its diverse religions, languages and cultures in a modern dance and visual vocabulary. The title plays off of the concept of the ancient Silk Road—a path linking East and West, a conduit for new ideas and inventions, and a connection between two seemingly different worlds. *New Silk Road* has an original soundscape that integrates a commissioned score by David Lang, performed live by violinist Todd Reynolds, with “found material” (recorded voices, folk music, environmental sounds). *Re – (III)* is also a special commission for Lincoln Center's 50th Anniversary.

Re – (I), Tibet was inspired by Shen Wei's extensive travels in that country and it incorporates traditional Tibetan chants, music by exiled Tibetan nun Ani Choying Drolma, large-scale projections of photographs by the choreographer, and a stunning, full-stage Tibetan mandala made of colorful paper shards. The dance movement evokes what the choreographer experienced physically while on the Tibetan Steppe: oxygen deficiency and low-center of gravity. *The Boston Globe* said of a Jacob's Pillow performance of the work that it "evolves with the subtlety and the slow deliberation of contemplative ritual," and continued, saying that by the work's end, "purity and nirvana have become one." The work was seen in New York that same year at the Joyce Theater.

Re – (II), Angkor Wat is a large-scale work that combines two of Shen Wei's choreographic trademarks—tableaux vivante and transference. Shen's interpretation of traditional Cambodian dance is joined to visual images of the Banyan trees at Angkor Wat and the Buddhist and Hindu imagery on the ancient temples walls. It is danced to environmental sounds collected on-site from Angkor Wat. The work was commissioned by and premiered at Les Grands Ballets Canadiens de Montreal in 2007. Montreal's *Le Devoir* described *Re – (II), Angkor Wat* as, "a work of singular beauty."

Hailed by the *New York Times* as "startlingly imaginative," Shen Wei Dance Arts seeks a new approach to movement and the body for both performer and audience. The company's dance vocabulary, as described by *The Boston Globe*, is, "Resolutely experimental, amassing a body of works so strikingly original, they defy categorization...each one seems radically different from the others—distinctive, yet pushing boundaries in different ways." The company made its New York debut at *Lincoln Center Festival 03* and its last appearance was *Festival 07*, with the opera-work, *Second Visit to the Empress*. In 2007, the company began a five-year residency at the Kennedy Center.

Choreographer, director, dancer, painter and designer, Shen Wei is widely recognized for his defining vision of an intercultural, interdisciplinary, original mode of movement-based performance. His works incorporate visual and storytelling elements from the theater, Chinese opera, Eastern philosophy, traditional and contemporary visual art and sculpture. In addition to choreographing, Shen Wei also creates the sets, costumes, and make-up designs for his company's dance and opera works. His 10 works for the company are: *Near the Terrace Part One* (2000), *Folding* (2000), *Behind Resonance* (2001) *Near the Terrace Part Two* (2001), *Rite of Spring* (2003), *Connect Transfer* (2004) *Second Visit to the Empress* (2005), *Map* (2005), *Re, Part I* (2006), *Re, Part 2* (2007). Shen Wei's striking choreography for the Opening Ceremonies of the 2008 Beijing Olympics was seen by an audience of billions. Among the many awards and recognitions he has received are a 2007 MacArthur Fellowship grant, a Guggenheim Fellowship, a New York Foundation for the Arts Fellowship, and the American Dance Festival's Ben Sommer Fellowship. As a visual artist—painter, photographer, filmmaker—Shen Wei has exhibited in New York and Hong Kong.

Born in the rural village of Hunan, China in 1968, the son of Chinese opera professionals, he left home at the age of nine to study and subsequently won a position at the Hunan State Xian Opera Company, with which he performed leading roles from 1984-1989. In 1991, he became a founding member—dancer and choreographer—of the Guangdong Modern Dance Company, the first such company in China. Upon receiving a scholarship from the Nikolais/Louis Dance Lab in 1995, Shen Wei moved to New York City where he has since made his home. He became an American citizen in 2006.

For additional information on Shen Wei Dance Arts, visit www.shenweidancearts.com

Re – (III), New Silk Road was commissioned by Lincoln Center Festival 09 for Lincoln Center's 50th Anniversary

Sponsored by Mitsui & Co. (U.S.A.), Inc.

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Foundation and additional funding from the Ford Foundation, the Andrew W. Mellon Foundation and the Community Connections Fund of the Met Life Foundation.

East Meets West on the Upper West Side

July 17 p.m., Stanley H. Kaplan Penthouse, The Rose Building

In one of a series of six events presented by the *Wall Street Journal* and hosted by Lincoln Center this summer ("Summer Scoops: Live with the Wall Street Journal"), celebrated choreographer Shen Wei and artist Cai Guoqiang talk with *Journal* reporter Geoffrey Fowler about border-crossing and barrier-breaking: leaving China, conquering New York and returning to Beijing to help stage the Opening Ceremonies of the 2008 Olympics. Tickets are \$20 and are on sale now at www.wsj.com/live.

EMANUEL GAT DANCE

Artistic Director: Emanuel Gat

WINTER VARIATIONS / SILENT BALLET

Winter Variations (New York Premiere)

Music: R. Strauss, *Im Abendrot* and *Beim Schlagengehen* from Four Last Songs; Riad al Sunbati, *Awedt Eini ala Rouyak*, a remix of the Beatles' *A Day in the Life*

Choreography, Lighting: Emanuel Gat

Created and performed by: Roy Assaf and Emanuel Gat

Silent Ballet (North American Premiere)

Choreography, Lighting, and Costumes: Emanuel Gat

1 hour and 55 minutes, one intermission

July 14, 16, 17 at 8:00 (3 performances)

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

Tickets: \$20, 30, 40, 50

Lincoln Center Festival 09 presents the return of the exciting contemporary dance company, Emanuel Gat Dance, to perform the North American premiere of *Silent Ballet*, and the New York premiere of a new duet, *Winter Variations* danced by Emanuel Gat and company member Roy Assaf. Both works are special commissions for Lincoln Center's 50th Anniversary. *Winter Variations* continues to explore movement styles and concepts proposed by *Winter Voyage*, the duet the two men danced to songs from Schubert's *Die Winterreise* at Festival 2006 when the company made its New York debut. Emanuel Gat received a 2006 New York Dance Performance "Bessie" Award for those performances. *Silent Ballet*, a full company work, had its world premiere at Montpelier Danse in July 2008.

Emanuel Gat describes *Silent Ballet* as "dance as a musical score." With no music, it is danced to the dancer's live movement sounds and deliberate silences which in Gat's view offer endless opportunities for melodic, harmonic, and dynamic interpretation. In an interview with *Time Out* London in September Gat said, "Silence has been a crucial part of almost all of the work I've done. It fascinates me." *The Guardian* (London) in its review of the company's Sadler's Wells performance of *Silent Ballet*, wrote, "The way Gat coordinated [the dancers] has an almost orchestral feel. Individuals and small groups are highlighted with a colour and precision that evoke the contrasting effects of different instruments. A taut ensemble of small, nervy steps and weaving arms suggests the high pitch of violins; a couple crossing the space in a low,

prowling walk become a darkly vibrating bassline. Even though Gat's choreography can be spare to the point of minimal, the overall impression is fascinatingly rich."

The New York Times called the Festival 06 performance of *Winter Voyage*, "amazing" and "hypnotic." The duet form is one that Emanuel Gat sees as central to the core ideas of his choreographic process and *Winter Variations* marks his return to duet after a large number of group works. One mechanism—extreme zoom-in—is a key element in *Winter Variations*. Moments of charged stillness are examined carefully in search of the movement potential they inhabit. A few seconds of dance in *Winter Voyage*, develop in *Winter Variations* into full chapters of complex choreography and sequences of human drama. Though it is a duet of extreme intimacy, *Winter Variations* was created to be danced in a large space, to magnify the movement for the viewer. In Gat's words, "The space is extremely present, almost to the point it becomes a third actor with dense qualities and a dynamic character." The song form is again central, as it was in *Winter Voyage*. *Winter Variations* is danced to more wide-ranging works, however: *Im Abendrot* and *Beim Schlagengehen* from Richard Strauss's haunting song-cycle *Four Last Songs*; a song by late Egyptian oud virtuoso Riad al Sunbati entitled *Awedti Eini ala Rouyak*; and a remix of the Beatles' classic *Day in the Life*.

Emanuel Gat, dancer, choreographer, and teacher was born in Israel in 1969. He studied music at the Tel Aviv Academy intending to become a conductor, and only later came to dance. His first professional dance experience was with Israel's Liat Dror Nir Ben-Gal Company which he joined in 1992 at the age of 23. Over the next ten years, he choreographed works for a variety of Israeli dance companies, as well as for stage and video. In 1995 Gat received a "Ballet Master" scholarship from Denmark for continuing professional studies. In 2003 he received the Rosenblum Award for Performing Arts, an honor given annually in Israel for outstanding achievement in the field of dance. He formed his own company in 2004 leading to an expanded performance schedule in Israel and subsequent tours to the U.S. and Europe, and the Far East. In 2006, Gat was named a chosen artist of the Israel Cultural Excellence Foundation IcExcellence, one of Israel's highest honors for artists. Gat and the company relocated to Istres, France in 2007 for a three-year-residency hosted by Ouest Provence. Emanuel Gat Dance was chosen as one of the companies to inaugurate "Sadler's Wells Debut," a new series created by the London-based theater spotlighting important new choreographers.

Dance Magazine has called Gat's choreography, "deeply evocative and utterly spellbinding." The Sunday Times (London) said of recent London performances, "Emanuel Gat displays a distinctive sensibility: liquid assemblages of feathery moves, cut with warped stylings and naturalistic gesture." Among the works he has created for the company are: *Winter Voyage* and *The Rite of Spring* (2004)—both performed at *Lincoln Center Festival 2006*; *K626*, to Mozart's *Requiem* (2006)—seen at the Joyce Theater in March 2008; *My Favorite Things*, a solo danced by Gat to the sounds of John Coltrane saxophone; and *Through the Centre*, danced to music of electronic acid-beat musician Squarepusher (2007).

Silent Ballet was co-commissioned by Lincoln Center Festival 09 for Lincoln Center's 50th Anniversary, Montpellier Danse 08, Festival RomaEuropa, Sadlers Wells, Maison des Art Créteil, and Régie Culturelle Scenes et Cines Ouest Provence.

Winter Variations was co-commissioned by Lincoln Center Festival 09 for Lincoln Center's 50th Anniversary, American Dance Festival, Montpellier Danse 09, deSingel, and Ballet Preljocaj.

Emanuel Gat Dance acknowledges the support of: Ouest-Provence, DRAC Provence Alps, Côtes d'Azur, Conseil Général des Bouches du Rhône, and the BNP-Paribas Foundation.

Sponsored by Mitsui & Co. (U.S.A.), Inc.

Made possible in part by the Office of Cultural Affairs, Consulate General of Israel in New York.

MUSIC PRESENTATIONS

A NIGHT IN THE MAGHREB

Idir (U.S. Debut)

Najat Aatabou (U.S. Debut)

Approximately 2-1/2 hours, one intermission

July 18 at 8:00

Avery Fisher Hall, Broadway and 64th Street

Tickets: \$30, 40, 50

Two extraordinary pop music artists from North-Africa (the Maghreb), Algerian-born Idir and Morocco's Najat Aatabou, will share a bill in "A Night in the Maghreb," a concert on July 18 at Avery Fisher Hall that will introduce the world-renowned performers to an American audience for the first time. Both artists have Imazighen (Berber is the more-commonly-known word, but is considered derogatory) roots which have influenced their musical style and expression. Paris-based Idir—born in the Kabylia region of Algeria—has been at the forefront of socially and politically relevant French-Algerian music since the 1970s. Najat Aatabou is a powerful vocal artist, one of the few, female Chaabi singers performing today, whose music merges Imazighen and Arab influences, and carries a strong feminist message that draws wide audiences at home and abroad.

The non-Arab Imazighen, whose language is Tamzight, are the oldest-known inhabitants of North Africa, going back at least 3,000 years. Readily adopting Islam from the Arabs who swept through their region in the 7th century, they resisted political domination for the next 200 years, but were eventually defeated and over the centuries were, with a few important exceptions, marginalized under successive Greek, Roman, Arab, Turkish and French rule. Under colonial rule, they and the Arab populations of their respective countries were pitted against each other as a political and social tool of the French. Between the two world wars, steady numbers of Imazighen from Algeria, emigrated to France. Imazighen played a pivotal role in the fight for Algerian independence, but following independence, and to the present day, continue a struggle against inequality in the political process.

Born Hamid Cheriet in 1949 in a mountain village in the Kabylia region of Algeria, Idir's career was launched in 1973 when he went on a radio show replacing a well-known singer, to perform the song he had written for her, "A vava inouva ("My Little Father"). Inspired by Kabyle folk music, the song was a huge hit across the Maghreb and with Algerians in France and is still one of the most-recognized tunes in those places today. It has been translated in seven languages. Idir, who emigrated to France in 1975 writes, and sings, mainly in Tamzight (sometimes French) and his signature sound is the Kabyle flute and derbouka. Though his output has been modest (with a ten-year period away from songwriting/singing), his influence has been wide-spread among contemporary pop, rock, world/fusion musicians in the Maghreb, the Middle-East and France. The influence has been both musical—a pure vocal style, distinctive interpretations of traditional Imazighen melodies and original material—and extra-musical—outspoken championing of the rights of his people in the context of a call for human rights. He is regarded as one of the founding fathers of world music and one of the artists who helped bring urban *rai*—which evolved from Arab Bedouin folk music—to prominence as a "world" sound. In recent years, he has toured frequently in Europe and the Middle East, often playing concerts in support of humanitarian causes. In his latest, hugely-successful recording, *La France des Couleurs*, (2007) Idir performs duets with well-known young urban rap and R&B artists from France and popular artists from North Africa.

Najat Aatabou was born in the Atlas Mountain village of Khmisset in Morocco in 1960 and lives in Casablanca. She is one of the few female *Chaabi* singers performing today, with a huge following among the world-wide North-African diaspora, for whom she is the “Queen of Chaabi.” A powerful vocal stylist she is also noted for her singular onstage moves based on *jedba*, a ritual trance state. Najat, who grew up listening to *rai*, draws on both Arab and Imazighen musical styles, with subjects ranging from love and adultery, to songs with pointed political and feminist messages. While studying law at university she sang for small, mostly private gatherings. At one of these, someone secretly recorded her and the song was an instant hit on the radio. Although it caused an estrangement from her family, she decided to pursue a musical career. Her first international hit was “J’en ai marre” (“I’ve had enough”) expressing frustration at the limitations and restrictions placed on women in her culture. Najat composes in her native language, a dialect of Tamzight, but translates her songs, and sings them, in Arabic and French. To date, she has released more than 25 albums, both with modern orchestral backing, and with spare accompaniment from the *bendir* (frame drum) and *lotar* (a traditional, plucked string instrument). A recording is scheduled for European release in 2009. A sample of one of her most popular songs, “Just Tell Me the Truth,” was used by The Chemical Brothers in 2005 in their million-plus copy hit single, “Galvanize.”

A TRIBUTE TO WARDELL QUEZERGUE

Ponderosa Stomp @ Lincoln Center

Featuring Mac Rebennack (Dr. John), The Dixie Cups, Jean Knight, Robert Parker, Zigaboo Modeliste, Dorothy Moore, Tammy Lynn, Tony Owens, Michael Hurtt and Wardell Quezergue with Wardell Quezergue’s Rhythm & Blues Orchestra

2 hours, no intermission

July 19 at 8:00

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

Tickets: \$30, 40

Lincoln Center Festival 09 will present *A Tribute to Wardell Quezergue*, legendary New Orleans songwriter/arranger, on July 19 at Alice Tully Hall. For more than 45 years, Quezergue (pronounced Kuu-zair) has made musical history as the man behind a string of timeless, popular hits including *Mr. Big Stuff*, *Mona Lisa*, *Iko Iko* and *Chapel of Love*. *BBC Music magazine* called Quezergue, “One of the unsung heroes of his era.” New Orleans’ celebrated Ponderosa Stomp music festival paid tribute to Quezergue last year, and now many of the musical artists who performed then, reunite, and are joined by others to salute the man who made his artistic mark shaping southern soul music from a melding of sounds of Jackson, Mississippi, Memphis and New Orleans.

The July 19 line-up includes: New Orleans giant, producer and session man, Mac Rebennack (Dr. John); R&B icons The Dixie Cups and Robert Parker; soul greats Jean Knight, Dorothy Moore, Tammy Lynn and Tony Owens; legendary New Orleans drummer Zigaboo Modeliste; and garage-music pioneer Michael Hurtt; with an all-star ten piece band led by the 78-year-old Wardell Quezergue himself in a rare New York appearance. Founded in 2001, the Stomp has grown into an important event on the music calendar with a national profile. *The New York Times*, reviewing this concert last April, called Ponderosa Stomp, “A party on its way to becoming an institution.”

Wardell Quezergue emerged as a bandleader in the mid 1950s with his royal Dukes of Rhythm and Wardell and the Sultans. He had honed his skills while serving in the U.S. army, stationed in Japan, where he was responsible for arranging and directing the army orchestra. Much of his career, from the late 50's on was spent arranging and composing material for other artists and record labels, starting with Imperial, Watch, Rip and Frisco. Known among New Orleans musicians, as the "Creole Beethoven," he gradually became the arranger of choice for a wide range of artists, across many musical genres. His arrangements and productions of songs like Professor Longhair's "Big Chief," Robert Parker's "Barefootin'," Willie Tee's "Teasin' You" and the Dixie Cups' "Iko Iko" helped to define not only New Orleans music, but its culture, as well. Over the years artists who've benefitted from his expertise include Fats Domino, Stevie Wonder, The Pointer Sisters, Paul Simon, Aaron Neville, and Mac Rebennack (Dr. John) to name a few.

In 1964, Quezergue was a co-founder of Nola Records. An early hit on the label was Robert Parker's "Barefootin'"; the label went on to amass a huge catalog of soul and R&B recordings until it folded in 1968. "We created songs from scratch," Quezergue later recalled of his '60s apex. "The songs were really what would dictate the sound."

Working out of Jackson, Mississippi, in the early 1970s, he brought its distinct sound into the mix and to the top of the charts. After the success of his own studio productions, "Groove Me" and "Mr. Big Stuff," big labels came calling and an avalanche of Quezergue productions surfaced on labels like Chimneyville, Atlantic and Cotillion, including powerful cuts by Irma Thomas, Tami Lynn, Johnny Adams and the Unemployed (a funk group headed up by Quezergue's sons). Wardell soon reached back to New Orleans to form his own new imprints, Pelican and Movin', issuing such funky masterpieces as Curtis Johnson's "Sho 'Nuff The Real Thing" and Chuck Simmons' "Lay It On Me."

From the late 1970s on, Quezergue worked on a variety of projects and was in great demand as an arranger for local New Orleans' bands. He did orchestrations for Ronnie Kole, arrangements for the Dirty Dozen Brass Band and Kermit Ruffins Big Band, and was the music director for the 1984 World's Fair Orchestra. He arranged and produced Dr. John's 1992 Grammy Award-winning recording, *Goin' Back to New Orleans*. Created over a six-year period, Quezergue's monumental *Creole Mass*, a large-scale work for symphony orchestra and chorus, spiritual chorale, children's choir, second line brass band, and soloists was completed and recorded in 2000. Although illness has caused him to be almost completely blind, Quezergue continues an active career as an arranger (one of his son transcribes the arrangements). All of the songs that will be performed on the July 19 concert are new arrangements he has done over the last three years.

"Men whooped and hollered, rasped and preached. Women sassed, strutted, hurled accusations and wailed away tears. Guitars twanged and cackled, horns laughed, and drums pounded backbeats and chattered with funk... On Tuesday night the Stomp mingled high-octane rockabilly, elegantly dynamic Southern soul, intricate New Orleans R&B and some kindred untamed music..." *The New York Times*.

Ponderosa Stomp is an American roots music festival that showcases the world's most authentic, vibrant rockabilly, R&B, jazz, blues, soul, funk, and swamp pop. The annual festival, which takes place each April, has become a high spot on the music calendar for fans and critics alike. The 8th annual Ponderosa Stomp will take place in New Orleans on April 28-29, 2009. The Stomp is produced by the nonprofit Ponderosa Stomp Foundation whose mission is to celebrate the legacy, revitalize the careers, and preserve the history of the unsung architects of American music. Founded in New Orleans in 2001, to date the foundation has presented more than 70 shows and employed more than 500 musicians. Other activities of the foundation include the Ponderosa Stomp Music Conference in partnership with the Rock 'n Roll Hall of

Fame and the Louisiana State Museum at the Cabildo; with the museum, the foundation is curating an exhibit, *The Secret History of Rock 'n Roll*. For more information, visit www.ponderosastomp.com and www.ponderosastompfoundation.org.

Festival 09's *Tribute to Wardell Quezergue* will be the closing night of a three-concert Lincoln Center mini-series this summer that will give New York audiences a real taste of Ponderosa Stomp-style music making.

Midsummer Night Swing—Lincoln Center's annual outdoor dance party—will present a soul/R&B evening on July 16 and a rockabilly evening on July 17. (Go to: LincolnCenter.org/Stomp for a complete listing of artists and programs). An all-access package to all three music events in the series (July 16, 17, and 19) is available for \$50.

Also scheduled is a related symposium, sponsored by *The Wall Street Journal*, as part of its six-event series at Lincoln Center this summer ("Summer Scoops: Live with the Wall Street Journal"):

Do You Know What It Means to Miss New Orleans?

July 15, 7:30 p.m., Stanley H. Kaplan Penthouse, The Rose Building

Big Easy musicians, including trumpeter and film composer Terence Blanchard gather to tell the city's untold stories, and to discuss the fight to preserve art and culture in the wake of Hurricane Katrina. Singer Tammy Lynn and Ira Padnos, founder of Ponderosa Stomp, an annual festival dedicated to promoting American roots music, join the conversation with Larry Blumenfeld, who writes about jazz for *The Wall Street Journal*. Tickets are \$30 and are on sale now at www.wsj.com/live.

Ponderosa Stomp @ Lincoln Center is a collaboration of Lincoln Center Festival and Midsummer Night Swing in association with Ponderosa Stomp Foundation.

Major support for the Lincoln Center Festival presentation of A Tribute to Wardell Quezergue is provided by Jennie and Richard DeScherer.

AFRO-BLUES FOR THE 21ST CENTURY

A double bill

Justin Adams and Juldeh Camara

Issa Bagayogo

Approximately 2-1/2 hours, one intermission

July 21 at 8:00

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

Tickets: \$20, 30

Lincoln Center Festival 09 will present *Afro Blues for the 21st Century*, a concert that showcases artists whose forward-sounding, 21st century sound fuses African roots with American blues, retro-rock and electronica. On the double bill, Justin Adams and Juldeh Camara will perform their scintillating brand of percussive Afro-Blues, combining Adams' masterful guitar-playing with Camara's ritti (a one-stringed African fiddle) and mesmerizing vocals in a global sound that at its core is purely African, but in the delivery weaves together everything from blues guitar riffs, Irish jigs, dub, and Polish polkas, to jazz grooves, snarling rock guitar and funk. International star Issa Bagayogo—a master of traditional West African

instruments, focusing on the kamele n'goni (a Malian lute)—adventurously mixes Malian tradition with modern instruments and electronics to create energetic, upbeat dance music in a style uniquely his own.

With an encyclopedic knowledge of blues and African music developed through 20 years of performing, guitarist and producer Justin Adams has been called “the Ry Cooder of the UK,” offsetting centuries-old rhythms against his prowling riffs that pay homage to everyone from Bo Diddley via the Clash to Captain Beefheart. His many collaborations include Robert Plant's band The Strange Sensation, Brian Eno, Jah Wobble, LO'JO, Sinéad O'Connor, Natacha Atlas, and musicians from African, Arabic and Irish traditions. He has most recently worked with Juldeh Camara, a Gambian griot (poet/vocalist) and master musician who plays the ritti, a one- stringed fiddle. Juldeh appeared on a CD of traditional Gambian music that was a favorite of Justin, and Juldeh was impressed by trance-like rhythms given modern vitality on Justin's *Desert Road* CD. Their award-winning 2007 album, *Soul Science*, envisioned a modern world where ancient spirits are enlivened by the crackle of rock and roll electricity. Said flyglobalmusic.com of the recording, “Put Justin Adams's Bo Diddley-meets-buzzsaw blues guitar with Juldeh Camara's hyperactive single-string violin playing and you've got one of the most exhilarating boundary crossing releases of the year.”

Issa Bagayogo, nicknamed “Techno-Issa” at home in Mali, continually breaks new ground with his unique blend of Malian roots music with Western dance floor techno beats. Since the music of Mali is the source of much of the world's popular music (e.g. the blues, R&B, soul, rock, and funk), Issa's musical offerings are like an introduction to a great-grandparent you didn't know was still alive. This perceptive vocalist/composer continues to probe the depths of that river of music pouring forth from West Africa, feeding the many tributaries that emerge in North America as rap, techno, dub, soul, blues and funk. “...he often breaks out in a kind of speech-song that sounds like a distant ancestor of rap” (Six Degrees Records). The result is a fully evolved music that feels like a brand new culture. He has recorded four best-selling albums that have drawn comparisons to great Malian musicians such as Ali Farka Touré and Toumani Diabaté. The latest release, *Mali Koura*, pushes an intense rhythmic groove with jazz-inflected horns and flute that pulls everyone out of their seats onto the dance floor with Issa's irresistible signature sound. *World Music Central* called the recording, “Infectiously cool, slyly sophisticated and sublimely rich,” and added, “Mr. Bagayogo finesses the listener with his musical charms by fusing savory flavors of Mali with the savvy goodness of Western traditions to create a seamless mix,” *The Observer* (London) simply said, “The time has come for us to add one more name to the pantheon of great Malian artists.”

TWO BY FOUR WITH THE RUHR

Dennis Russell Davies and Maki Namekawa, pianos

1 hour and 45 minutes, one intermission

July 25 at 8:00

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

Tickets: \$25, 50

Lincoln Center Festival 09 will present *Two by Four with the Ruhr*, a concert featuring piano works for four hands and for two pianos performed by Dennis Russell Davies and Maki Namekawa. The program will include the North American premiere of Philip Glass' *Four Movements for Two Pianos*, commissioned by the Ruhr Piano Festival for their 20th anniversary as well as the New York premiere of Chen Yi's *China West Suite* for two pianos, also commissioned by the Ruhr Piano Festival. Mr. Davies and Ms. Namekawa

will also perform Stravinsky's Concerto for Two Pianos and Steve Reich's *Piano Phase*. The July 25 concert at Alice Tully Hall is presented in collaboration with Ruhr Piano Festival.

Dennis Russell Davies is among today's most inventive conductors and is also recognized as an accomplished pianist and acclaimed collaborator, sought out by orchestras, composers, and artists alike for his interpretive skills. A frequent guest conductor with major orchestras and opera companies worldwide, he is Chief Conductor and Music Director of the Bruckner Orchester Linz, and Chief Conductor of the Linz Opera. He is also Professor of Orchestral Conducting at the Salzburg Mozarteum, and is the Conductor Laureate of the Stuttgart Chamber Orchestra. In the United States, he holds the title of Conductor Laureate of the American Composers Orchestra, which he co-founded 30 years ago. He conducted Robert Wilson's *White Raven* at *Lincoln Center Festival* 01.

As a soloist and a chamber musician equally at home in classical and contemporary repertoire, Maki Namekawa performs regularly at international venues and frequently records for major German radio networks. She studied piano at the Kunitachi Conservatory with Mikio Ikezawa and Henriette Puig-Roget (Conservatoire de Paris), and continued her studies with Werner Genuit and Kaya Han (University of Music Karlsruhe), Edith Picht-Axenfeld, György Kurtág, Dr. Stefan Litwin (University of Music Saarland), Pierre-Laurent Aimard (Hochschule für Musik Köln), and Florent Boffard (Ensemble intercontemporain). Along with performing, Namekawa teaches at the Music universities in Karlsruhe and Saarbrücken. In 2002, she premiered several works as an instructor at International Summer Course for New Music in Darmstadt.

The Ruhr Piano Festival, established in 1988, presents some 80 concerts by outstanding international performers every year from May through July throughout the Ruhr region in Germany. Great masters of our time—Pierre-Laurent Aimard, Martha Argerich, Emanuel Ax, Daniel Barenboim, Alfred Brendel, Chick Corea, Leon Fleisher, Nelson Freire, Hélène Grimaud, Herbie Hancock, Keith Jarrett, Katia & Marielle Labèque, Lang Lang, Robert Levin, Radu Lupu, Gabriela Montero, Ivo Pogorelich, Maurizio Pollini, André Previn, Andrés Schiff, Jean-Yves Thibaudet, Arcadi Volodos, and Krystian Zimerman—have been regular participants over the years, along side promising new talents, competition prizewinners, and young début artists. Classical music along with jazz, solo recitals, chamber music and orchestra concerts, master classes, and vocal recitals reflect the exceptional variety of activities of the festival. The festival commissions new works annually. The festival's Education Program—which includes “The Adventure of the Piano—Little Piano School,” “Encounters,” and “Discovery Projects”—aims to foster the inherent creative abilities of children and teenagers from different backgrounds and with different levels of education. The festival has been directed by Franz Xaver Ohnesorg since 1996.

Presented in collaboration with Klavier Festival Ruhr.

LINCOLN CENTER FESTIVAL 09 PRESS CONTACTS

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Maly Drama Theatre Festival – *Life and Fate*
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Marian Skokan, Senior Manager, Publicity, 212-875-5386; mkokan@lincolncenter.org
Piccolo Teatro di Milano / Teatri Uniti – *Trilogia della villeggiatura*
Shen Wei Dance Arts – *Re, I, II, III*
Emanuel Gat Dance – *Winter Variations; Silent Ballet*
“A Night in the Maghreb – Idir / Najat Aatabou
“Afro-Blues for the 21st Century – Justin Adams & Juldeh Camara / Issa Bagayogo

Eva Chien, Senior Manager, Publicity, 212-875-5049; echien@lincolncenter.org
Narodowy Stary Teatr – *Kalkwerk*
“Two by Four with the Ruhr”

Kate Merlino, Senior Manager, Publicity, 212-875-5101; kmerlino@lincolncenter.org
“Tribute to Wardell Quezergue – Ponderosa Stomp @ Lincoln Center”

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