

# Lincoln Center Festival 2007

July 10–July 29

## ANNOUNCES

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Photos:  
www.LincolnCenter.org/  
aboutLC/media\_home.asp

- **Valery Gergiev & Kirov Opera from the Mariinsky Theatre: N.Y. premiere production of Wagner's *Ring Cycle*, co-presented by *Lincoln Center Festival* and Metropolitan Opera**
- **Kabuki troupe Heisei Nakamura-za returns with two classic plays, one a U.S. premiere, with Avery Fisher Hall transformed into a Kabuki theater**
- **National Ballet de Marseille in North American premiere of *Metapolis II* by choreographer Frédéric Flamand and architect Zaha Hadid**
- **N.Y. premiere of Shen Wei's first Chinese opera, *Second Visit to the Empress***
- **La Comédie-Française in U.S. premiere of Robert Wilson production of *Les Fables de la Fontaine***
- **World premiere of *Slow Dancing*, large-scale outdoor video installation by David Michalek**
- ***Into the Little Hill*, opera by British composer George Benjamin, in North American premiere**
- **Philip Glass's *Book of Longing*, based on Leonard Cohen's poetry, in N.Y. premiere**
- **North American premiere of *Divinas Palabras* by Spain's Centro Nacional Dramatico**
- **North American premiere of *Gemelos* by Chile's Compañía Teatro Cinema**
- **North American premiere of Argentina's Proyecto Chejov's *Un Hombre que se Ahoga***
- **Mexico's Teatro de Ciertos Habitantes' *De Monstruos y Prodigios: La Historia de los Castrati***
- ***The Full Monteverdi*: North American premiere by Britain's I Fagiolini vocal ensemble performing Monteverdi madrigals in a site-specific theatrical setting**
- **Contemporary Legend Theatre of Taiwan in N.Y. premiere of one-man version of *King Lear*; company also performs two short operas, *The Topsy Concubine* and *Farewell My Concubine***
- **Mongolia: Music, Dance & Ballad with North American debut of 8-hour epic *The Secret History of the Mongols* and concert performances**
- **A reunion of legendary Brazilian rock band Os Mutantes**
- **New York's Sō Percussion and San Francisco electronica duo Matmos in two concerts**

**NEW YORK, NEW YORK March 6, 2007**—Nigel Redden, Festival Director, today announced the presentations for *Lincoln Center Festival 2007*. The *Festival* runs from July 10 through July 29, 2007 and offers 93 performances and events by artists and ensembles from 14 countries: Argentina, Brazil, Chile, China, France, Germany, Great Britain, Japan, Mexico, Mongolia, Russia, Spain, Taiwan, and the United States. The three-week *Festival* will include 15 North American, U.S., and New York premieres in 10 venues on and near the Lincoln Center campus. It opens on July 10 with performances by three renowned international theater companies: France's venerable La Comédie-Française, Chile's Compañía Teatro Cinema, and Taiwan's Contemporary Legend Theatre. Also on view, the world premiere of *Slow Dancing*, a large-scale installation on the facade of the New York State Theater, of motion portraits of dancers and choreographers from around the world.

The *Lincoln Center Festival* continues its mission of presenting the finest classical and contemporary arts from around the world, mixing Western and non-Western, and creating unique cultural convergences. For example, in this year's *Festival*, Russia's preeminent opera company performs its new production of Wagner's arch-Germanic *Ring Cycle*; an Argentine theater group boldly reinterprets Chekhov's Russian masterpiece, *The Three Sisters*; and a lauded Taiwanese actor delivers his one-man version of Shakespeare's classic *King Lear*.

Reynold Levy, President of Lincoln Center, remarked, "More than any other event at Lincoln Center, the *Lincoln Center Festival* renews the dialogue of the world's cultures, past and present, communicating across time and across borders. We are thankful to our long-time sponsor, Altria Group, Inc. and to American Express, which has expanded its support of Lincoln Center this year and has become a corporate sponsor of the *Lincoln Center Festival*. All of our sponsors and partners recognize the vital role the performing arts play in forging understanding between nations. Their support is helping us to build bridges between the myriad cultures of many countries, all merging together for three glorious weeks at Lincoln Center."

*Festival* Director Nigel Redden commented, "As in our past seasons, the *Lincoln Center Festival* will be a mix of music, dance, drama, and visual art, but by and large, great stories from all over the world have inspired the programming this year. From the vastness of Wagner's epic *Ring Cycle* to the pithy and exquisite animal *Fables* of Fontaine as enacted by the esteemed Comédie-Française, these tales will be realized anew in fresh visions by some of today's most insightful creative artists. We are thrilled to welcome back Valery Gergiev and the Kirov Opera from the Mariinsky Theater, Nakamura Kanzaburo XVIII and his company, Heisei Nakamura-za, Shen Wei, Philip Glass, Robert Wilson, and Ensemble Modern—all of whom have been with us in years past—and we are excited to present the *Festival* debuts of many new companies and artists this year."

## PREMIERES

### World Premiere

July 10: David Michalek's video installation, *Slow Dancing*, on the facade of New York State Theater

### North American Premieres

July 10: Chile's Compañía Teatro Cinema's production of *Gemelos*, a free adaptation of the novel *The Notebook* by Agota Kristof (Fordham University's Pope Auditorium)

July 17: Heisei Nakamura-za's production of *Hokaibo* (Avery Fisher Hall)

July 17: Argentina's Proyecto Chejov's production of *Un Hombre que se Ahoga*, a freely interpreted version of *The Three Sisters* by Anton Chekhov (Mitzi E. Newhouse Theater)

July 22: British vocal ensemble I Fagiolini's *The Full Monteverdi*, Claudio Monteverdi's Fourth Book of Madrigals performed in a site-specific setting (Stanley H. Kaplan Penthouse)

July 22: *The Secret History of the Mongols* (Part 1) performed by Burenbayar, a Mongol storyteller and musician (Clark Studio Theater). Part 2 continues on July 29.

July 23: Mongolia: Music, Dance & Ballad concert (Clark Studio Theater)

July 25: Ballet National de Marseille's *Metapolis II* choreographed by Frédéric Flamand; conceived and designed by Frédéric Flamand and Pritzker Prize-winning architect Zaha Hadid (New York State Theater)

July 26: George Benjamin's first opera, *Into the Little Hill* (Gerald W. Lynch Theater)

July 26: Spain's Centro Dramatico Nacional's production of *Divinas Palabras* by Ramón del Valle-Inclán (Rose Theater)

### **U.S. Premieres**

July 10: Robert Wilson's staging of *Les Fables de La Fontaine*, performed by La Comédie-Française (Gerald W. Lynch Theater)

### **New York Premieres**

July 12: Contemporary Legend Theatre of Taiwan's production of Shakespeare's *King Lear* with all roles played by Wu Hsing-Kuo, co-founder and artistic director (Rose Theater)

July 13: The Kirov Opera from the Mariinsky Theatre's production of Richard Wagner's *Der Ring des Nibelungen* led by Valery Gergiev (The Metropolitan Opera House)

July 14: *Book of Longing*, a new concert work by Philip Glass based on Leonard Cohen's poetry collection of the same name (Rose Theater)

July 16: Heisei Nakamura-za's production of *Renjishi* (Avery Fisher Hall)

July 24: Shen Wei Dance Arts' production of the opera *Second Visit to the Empress* (New York State Theater)

## **DANCE OVERVIEW**

**Ballet National de Marseille** performs the **North American premiere** of *Metapolis II*, an acclaimed, evening-length convergence of contemporary dance with cutting-edge architecture created by **Frédéric Flamand**, the Ballet National de Marseille's artistic director, and **Zaha Hadid**, the Pritzker Prize-winning Iraqi-British architect. *Metapolis II* was choreographed by Flamand, with input from the Ballet National de Marseille company members, and features scenic and costume design by Hadid, who was the subject of a major retrospective at New York's Guggenheim Museum in 2006. See page 10 for more details. Performances: July 25, 26, 27, New York State Theater.

## **MUSIC OVERVIEW**

*Lincoln Center Festival 2007* will present the **New York premiere** of *Book of Longing*, a new concert work by **Philip Glass** based on **Leonard Cohen**'s recently released poetry collection of the same name. Glass' rich, warm, and melodic score will be performed by an ensemble of singers and musicians drawn from indie rock, classical, and new-music circles, including Michael Riesman (music director) and will include Glass on the keyboard. See page 13 for more details. Performances: July 14 and 15, Rose Theater.

Legendary Brazilian rock band **Os Mutantes** appears in a one-night-only concert. Founded in the 1960s, Os Mutantes helped to launch Brazil's vanguard Tropicália cultural and political movement, and collaborated with Brazilian superstars such as Gilberto Gil, Caetano Veloso, and Gal Costa and the group has influenced and inspired international stars such as David Byrne, Beck, and Kurt Cobain. After three decades during which its members pursued other projects, Os Mutantes returned to the stage in 2006 for concerts in Brazil, the U.S., and Europe with two of the band's three founders—Sergio Baptista and his brother, the keyboardist Arnaldo Baptista, as well as longtime drummer, Ronaldo Leme. Zélia Duncan, a gifted singer from Brazil, replaces Rita Lee, who sang and wrote songs for the original band. In addition to the core group, a new generation of young backup musicians and singers will recreate the elaborate vocal, rock, and chamber-pop arrangements of Os Mutantes' albums. See page 17 for more details. Performance: July 17, Rose Theater.

Coming from their own unique worlds of provocative sound exploration, **Sō Percussion** (Josh Quillen, Adam Sliwinski, Jason Treuting, and Lawson White) and the experimental electronica duo, **Matmos** (M.C. Schmidt and Drew Daniel), plus special guests including **Zeena Parkins**, electronic harpist, will bring together an interest in creating soundscapes from both the mundane and the bizarre in two concerts. Separately, the groups have made music from, among other things: amplified crayfish nerve tissue, the pages of Bibles turning, ethernet cable, duct tape, radio fuzz, liposuction surgery, frequency response tests for defective hearing aids, kerosene tanks, teacups, and tuned flowerpots. In an ongoing collaboration, their electronic wizardry and acoustic virtuosity are combined to create new material. See page 19 for more details. Performances: July 20 and 21, The Allen Room.

## MUSIC-THEATER OVERVIEW

*The Full Monteverdi* offers the rare opportunity to hear Claudio Monteverdi's Fourth Book of Madrigals outside the traditional concert hall in a site-specific setting. This groundbreaking performance concept for early music, developed by **I Fagiolini**, the British vocal ensemble, under the direction of **Robert Hollingworth** will have its North American premiere at *Festival 2007*. *The Full Monteverdi* will be performed by six singers and six actors who are scattered amidst the audience. Light snacks and beverages will be served during the performance. Set to some of the world's most beautiful music for unaccompanied voice, *The Full Monteverdi* is directed by **John La Bouchardière**. For more details see page 21. Performances: July 22, 23, 25, 26, 27, 28, 29, Stanley H. Kaplan Penthouse, Rose Building.

*Lincoln Center Festival 2007* will present **Mongolia: Music, Dance & Ballad**, nine musicians and storytellers from Mongolia, in performances that will offer a rare glimpse into the art of this remote, fascinating nomadic culture. Making their North American debut (and only North American appearance, as well) will be artists from Inner Mongolia, the Lake Uvs region in the northwest and the Mongolian capital of Ulaanbaatar. Only two members of the company earn their living primarily as performers. The others are singers and musicians who perform within their communities most often in *gurs* (tents) and other intimate settings. A large piece of raw felt (the cloth used for everything, from making clothing to covering their *gurs*) dyed red, will be the backdrop for these unique concerts in the intimate Clark Studio Theater. See page 24 for more details. The 8-hour long *Secret History of the Mongols*, the country's national epic, will be performed July 22 (Part 1) and July 29 (Part 2); **Concert** will take place July 23, 24, 25, 26, 27, and 28.

## OPERA OVERVIEW

*Festival 2007* will present the **North American premiere** of British composer **George Benjamin's** first opera, *Into the Little Hill*. The libretto for the chamber opera is by British playwright **Martin Crimp**. The 40-minute "lyric tale" based on *The Pied Piper of Hamelin* story was written in two parts specifically for its singers—soprano **Anu Komsu** and contralto **Hilary Summers**—(who each play multiple roles), as well as for the 15-member **Ensemble Modern**, the Frankfurt-based new music group. See page 27 for more details. Performances: July 26, 27 and 28, Gerald W. Lynch Theater.

*Lincoln Center Festival 2007* and The Metropolitan Opera will present **Richard Wagner's** masterpiece, *Der Ring des Nibelungen*, over two consecutive weekends, or as the composer envisioned it, a thrilling immersion over the course of four consecutive evenings, in a new production by the **Kirov Opera from the Mariinsky Theatre**. Under the direction of **Valery Gergiev**, this is the first *Ring Cycle* the company has mounted in over 90 years. A limited number of tickets are still available for this production, which was premiered in 2003 in St. Petersburg. See page 31 for more details.

Schedule for *Der Ring des Nibelungen*: **Cycle 1** - July 13 *Das Rheingold*; July 14 *Die Walküre*; July 20 *Siegfried*; July 21 *Götterdämmerung*; **Cycle 2** - July 16 *Das Rheingold*; July 17 *Die Walküre*; July 18 *Siegfried*; July 19 *Götterdämmerung*. The Metropolitan Opera House.

**Shen Wei**, the Hunan-born choreographer, dancer, painter, and designer who studied and performed Chinese opera from the age of nine, and who heads his own acclaimed modern dance company, has re-envisioned the third section of the classic Chinese opera *Second Visit to the Empress* complete with singers, musicians, and dancers. True to the unique nature of Chinese opera, he places equal emphasis on vocals, instruments, costumes, make-up, and stylized movement. The plot is the Ming Dynasty-era tale of Empress Li and the problems she encounters in ensuring the succession of her infant son to the throne. See page 33 for more details. Performances: July 24, 28 and 29, New York State Theater, (seating in Orchestra and First Ring Center only).

## THEATER OVERVIEW

*Lincoln Center Festival* 2007 will present **La Comédie-Française**, one of the world's greatest theater companies, in the **U.S. premiere** of *Les Fables de La Fontaine*, directed by **Robert Wilson**. In Wilson's visually striking interpretation, 19 of La Fontaine's allegorical tales are brought to life by some of France's finest actors. Wilson originally staged *Les Fables de La Fontaine* for performances at the Comédie-Française in 2004. When it was greeted with wide critical and public acclaim, the production was repeated in 2005. Featuring a company of 15 actors, *Les Fables de La Fontaine* revolves around the animal characters of the tales—lions, birds, foxes, and crows—with their parables of human behavior seen through the eyes of a 21<sup>st</sup>-century theatrical visionary. See page 37 for more details. Performances: July 10, 11, 12, 13, 14 and 15, Gerald W. Lynch Theater.

*Lincoln Center Festival* 2007 will present three productions by the acclaimed **Contemporary Legend Theatre** (CLT) of Taiwan. The first is the **New York premiere** of the company's highly praised production of *King Lear*, a brilliantly conceived cross-cultural version of Shakespeare's famous work. CLT's co-founder, the actor/dancer **Wu Hsing-Kuo**, who most recently appeared as the Yin-Yang Master in the world premiere of Tan Dun's opera *The First Emperor* at The Metropolitan Opera, will perform all ten characters in *King Lear*. The company will also perform new productions of two short operas in one evening: *The Topsy Concubine* and *Farewell My Concubine*. **Wei Hai-Ming** plays the leading roles in both of these plays, opposite Wu Hsing-Kuo. See page 39 for more details. Performances: *The Topsy Concubine* and *Farewell My Concubine*: July 10 and 11; *King Lear*, July 12 in the Rose Theater.

Kabuki master **Nakamura Kanzaburo XVIII** and his **Heisei Nakamura-za** (including actors Nakamura Senjaku, Bando Yajuro, Kataoka Kamezo, Nakamura Hashinosuke, Nakamura Kantaro, Nakamura Shichinosuke, and Sasano Takashi) return for their second visit to the *Festival* with two classics of the Kabuki stage: the **New York premiere** of their production of *Renjishi* and the **U.S. premiere** of *Hokaibo*. Kanzaburo will star in *Renjishi* with his sons, Kantaro and Shichinosuke, on Monday, July 16, the opening night of its 11-performance run in Avery Fisher Hall, and will offer *Hokaibo*, more formally known as *Sumidagawa Gonichi No Omokage*, at all other performances. Led by Nakamura Kanzaburo XVIII as its director and star, the all-male company of 100 is noted for Kabuki productions that respect Kabuki's centuries-old heritage yet burst with contemporary energy and humor. For this appearance by Heisei Nakamura-za, *Lincoln Center Festival* will transform Avery Fisher Hall into an evocation of a traditional Kabuki theater in 17<sup>th</sup>-century Edo, Japan. See page 42 for more details. Performances: *Renjishi*: July 16; *Hokaibo*: July 17, 18, 19, 20, 21 and 22.

The rich diversity of the flourishing **Latin American and Spanish theater** scene will be showcased throughout the *Lincoln Center Festival* by four participating ensembles hailing from Argentina, Chile, Mexico, and Spain. There will be **three North American premieres**. The productions reveal a wide variety of theatrical styles and thematic concerns. In the first week, **Compañía Teatro Cinema from Santiago, Chile**, will perform *Gemelos*, a stylized, deeply moving piece based on *The Notebook*, the searing 1986 novel by contemporary Hungarian writer Agota Kristof. In the second week, **Proyecto Chejov from Argentina** brings its production of *Un Hombre que se Ahoga*, a freely interpreted version of *The Three Sisters* by Anton Chekhov directed by Daniel Veronese. Also in week two, **Mexico's Teatro de Ciertos Habitantes** will perform Jorge Kuri and Claudio Valdéz Kuri's *De Monstruos y Prodigios: La Historia de los Castrati*, a surreal survey of the history of the castrati, their beginnings, their lives and loves, and their roles in high society—from the Baroque period to the early 20<sup>th</sup> century. In the last week of the Festival, **Spain's Centro Dramático Nacional** offers theater lovers a rare opportunity to see *Divinas Palabras* by pioneering Spanish playwright Ramón del Valle-Inclán (1866-1936), one of the seminal figures of modern drama whose work anticipated Beckett, Ionesco, Genet, and Arrabal. His scathingly grotesque tragic-comedy *Divinas Palabras* was written in 1920. For more details see pages 44-47. Performances:

*Gemelos*: July 10, 11, 12, 13, 14 Fordham University's Pope Auditorium; *Un Hombre que se Ahoga*: July 17, 18, 19, Mitzi E. Newhouse Theater; *De Monstruos y Prodigios: La Historia de los Castrati*: July 20, 21, 22, Gerald W. Lynch Theater; *Divinas Palabras*: July 26, 27, 28, Rose Theater.

#### VIDEO/ INSTALLATION/ VISUAL ART OVERVIEW

Beginning July 10, *Lincoln Center Festival* will present the **world premiere** of *Slow Dancing*, an outdoor installation of larger-than-life, hyper-slow-motion video portraits of dancers and choreographers from around the world, including Trisha Brown, Wu Hsing-Kuo, Wendy Whelan, Eiko and Koma, William Forsythe, Judith Jamison, and Bill T. Jones, conceived and directed by artist **David Michalek**. The installation will be seen on three over-sized screens hung on the facade of the New York State Theater on Lincoln Center's Josie Robertson Plaza. With *Slow Dancing*, Mr. Michalek captures the beauty of the body in motion, while laying bare its most intricate workings.

Each subject's movement (approximately 5 seconds) was shot on a specially constructed set with a high-speed, high-definition camera recording at 1,000 frames per second. The result is approximately 10-minutes of extreme slow movement—a motion portrait in which the dancer's unique artistic expression and technique are revealed as never before. For more details see page 48. *Slow Dancing* will run nightly during the Festival, from 9 p.m. until 1 a.m., from July 10 through July 29.

**The Film Society of Lincoln Center** participates in *Lincoln Center Festival* for the 12<sup>th</sup> year with *Scanners*, the new configuration of its long-running **New York Video Festival**, which showcases the latest innovations by cutting-edge artists. From experimental works—long and short—to culturally diverse music videos and compelling documentaries, *Scanners* offers a startling and different view of the world, with all manner of artists on hand to dissect and discuss their work. This year's edition runs Friday, July 27 to Sunday, July 29 at the Walter Reade Theater and will be filled with intelligent, eye-popping fare. Complete program information available in mid-June at the Walter Reade Theater or [www.filmlinc.com](http://www.filmlinc.com).

From June 29<sup>th</sup> to July 31<sup>st</sup>, the Film Society will also present *Dee-Dee Does Utopia: Recent Artwork by Deborah F. Lawrence* an exhibition at The Walter Reade Theater's Frieda and Roy Furman Gallery. On November 9, 2004, West Coast artist Deborah F. Lawrence sent a mass e-mail posing the question, "What

does Utopia look like to you?" Lawrence created collage renditions of the approximately 17,500 words she received in response. The 22 "illuminated manuscripts" in *Dee-Dee Does Utopia* integrate satirical and topical imagery with historic and literary texts about utopia. The Gallery is open daily; admission is free.

**Lincoln Center's** renowned **List Art Print Collection** has commissioned *Untitled 2007*, a new work commemorating *Lincoln Center Festival 2007* from American artist **Jay Kelly**. A Northern California native, Kelly has been featured in exhibitions around the world, and his work can be found in numerous corporate and private collections throughout the country. In addition, Kelly's work can be seen in the feature film *Donnie Darko*, on the cover of Interscope recording artist Pseudopod's album *Rest Assured*, and in a recent episode of the art and travel television show *TV Frames*. A selection of Kelly's work is also currently on display at the popular Santa Monica club, Zanzibar.

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## SYMPOSIA

As it has done since its inception, in order to enhance the performance experience, *Lincoln Center Festival* will present symposia and special events with various *Festival* artists and performers. Most events last approximately one hour, are free of charge, and take place at 6 p.m. in the Stanley Kaplan Penthouse in the Rose Building at Lincoln Center. For more information, please see individual show write-ups.

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## TICKETS

TICKETS for *Festival 2007* are now available for multiple-event buyers via CenterCharge, 212-721-6500, online at [www.LincolnCenter.org](http://www.LincolnCenter.org) and by mail to the Avery Fisher Hall Box Office, 10 Lincoln Center Plaza, NYC, 10023. Single tickets are now available at the Avery Fisher Hall Box Office, 65th Street and Broadway, as well as at all of the above outlets. A limited number of tickets are still available for *Der Ring Des Nibelungen*. Tickets for the complete four-opera cycle start at \$260. To purchase tickets, call 212-362-6000 or visit [metopera.org](http://metopera.org).

### INFORMATION AND UPDATES:

For more information visit [www.LincolnCenter.org](http://www.LincolnCenter.org) and register for "My Lincoln Center" to receive a *Festival* brochure, updates, and special offers. You may also call Lincoln Center Customer Service at 212-875-5456.

*Programs and artists subject to change.*

### **PHONE NUMBERS/CONTACT INFORMATION**

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Lincoln Center's website: [www.LincolnCenter.org](http://www.LincolnCenter.org)

Lincoln Center Customer Service: 212-875-5456

Lincoln Center Information Line: 212-LINCOLN

## **VENUE LOCATIONS**

The Allen Room, Frederick P. Rose Hall, 60<sup>th</sup> Street and Broadway  
Avery Fisher Hall, 65<sup>th</sup> Street and Broadway  
Clark Studio Theater, The Rose Building, 165 West 65<sup>th</sup> Street, 7<sup>th</sup> floor  
Gerald W. Lynch Theater, John Jay College, Amsterdam Avenue between 58<sup>th</sup> and 59<sup>th</sup> Sts  
Pope Auditorium, Fordham University, West 60<sup>th</sup> Street at Columbus Avenue  
Metropolitan Opera House, 64<sup>th</sup> Street and Broadway  
New York State Theater, 63<sup>rd</sup> Street and Broadway  
Mitzi E. Newhouse, 150 West 65<sup>th</sup> Street  
The Rose Theater, Frederick P. Rose Hall, 60<sup>th</sup> Street and Broadway  
Walter Reade Theater, 165 West 65<sup>th</sup> Street

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### **Lincoln Center Festival 2007 is sponsored by Altria Group, Inc. and American Express.**

Lincoln Center Festival 2007 is also made possible by Doris Duke Charitable Foundation, The Alice Tully Foundation, The Horace W. Goldsmith Foundation, The Audrey and Martin Gruss Foundation, Nancy A. Marks, Mitsubishi International Corporation, Mitsui & Co. (U.S.A.), Inc., The Starr Foundation, Sumitomo Corporation of America Foundation, LuEsther T. Mertz Charitable Trust, Jennie and Richard DeScherer, The Grande Marnier Foundation, The Skirball Foundation, Tiffany & Co., Toshiba Corporation, The Harkness Foundation for Dance, The Katzenberger Foundation, Inc., Trust for Mutual Understanding, Marubeni America Corporation, Toyota, Oliver S. and Jennie R. Donaldson Charitable Trust, The Geoffrey C. Hughes Foundation, The Harold & Mimi Steinberg Charitable Trust, The Norman & Rosita Winston Foundation, Solomon and Blanche De Jonge Foundation, Dentsu Holdings USA, Inc., The Shubert Foundation, The Andrea and Charles Bronfman Philanthropies, Asian Cultural Council, EMC<sup>2</sup> Corporation, Brother International Corporation, J.C.C. Fund, The Honorable and Mrs. Earle I. Mack, Nippon Express USA, Inc., Great Performers Circle, Chairman's Council, and Friends of Lincoln Center.

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**Lincoln Center for the Performing Arts** (LCPA) 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 complements the extraordinary offerings of the 11 other Lincoln Center resident organizations, bringing internationally acclaimed artists to hundreds of thousands of people each year through a variety of popular series. These programs include *American Songbook*, *Great Performers*, *Lincoln Center Festival*, *Lincoln Center Out of Doors*, *Midsummer Night Swing*, and the *Mostly Mozart Festival*. The Emmy Award-winning *Live From Lincoln Center*, the only live performing arts series on television today, extends the reach of Lincoln Center's stages to millions of Americans across the country. As a leader in arts and education and community relations, LCPA takes a wide range of activities beyond its halls through its educational cornerstone, Lincoln Center Institute, as well as offering arts-related symposia; family programming; accessibility; and other community initiatives. And as manager of the Lincoln Center campus, LCPA also provides support and services for

the Lincoln Center complex and its resident organizations.

Lincoln Center is committed to providing and improving accessibility for people with disabilities. Braille and large-type programs are available for selected Lincoln Center events. Wheelchair seating and assistive hearing devices are available at all concert halls and theaters. For further information or to receive a Lincoln Center accessibility guide, call 212-875-5375.

## LINCOLN CENTER FESTIVAL 2007 PRESS CONTACTS

For additional information on a specific *Festival* 2007 presentation, please contact the appropriate publicist (below). Please check the "Press Room" of Lincoln Center's website for program and artist updates. Go to: [www.LincolnCenter.org/aboutLC/media\\_home.asp](http://www.LincolnCenter.org/aboutLC/media_home.asp)

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

*Les Fables de la Fontaine; Gemelos, Divinas Palabras, Un Hombre que se Ahoga, and De Monstruos y Prodigios: La Historia de los Castrati; King Lear, The Topsy Concubine and Farewell My Concubine; Heisei Nakamura-za; The Ring Cycle; Second Visit to the Empress.*

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

*Slow Dancing; The Full Monteverdi; Mongolia: Music, Dance & Ballad; Ballet National de Marseille*

**Matt Carlson, Senior Public Relations Manager, 212-875-5049; mcarlson@lincolncenter.org**

*Book of Longing; Into the Little Hill*

**Diane Sylvester, Public Relations Manager, 212-875-5101; dsylvester@lincolncenter.org**

*Os Mutantes; Sō Percussion and Matmos.*

### **FESTIVAL PHOTOS:**

High resolution (300 dpi) images for selected *Festival* events are available NOW on Lincoln Center's website. Please go to [www.LincolnCenter.org/aboutLC/media\\_home.asp](http://www.LincolnCenter.org/aboutLC/media_home.asp) to register for access to the Photo Gallery and to download images. Additional images will be posted as they become available. If you have any questions, or need additional assistance, please contact **Katharina Plumb, 212-875-5999, [kplumb@lincolncenter.org](mailto:kplumb@lincolncenter.org).**

## DANCE

### BALLET NATIONAL DE MARSEILLE

Artistic Director: Frédéric Flamand

#### *Metapolis II* (North American Premiere)

Concept: Frédéric Flamand/Zaha Hadid

Choreography: Frédéric Flamand

Scenic and costume design: Zaha Hadid

Light Design: Frédéric Flamand & Nicolas Olivier

Musical Advisers: Jacques Yves Le Docte & George van Dam

Violinist: George van Dam

#### Three performances:

Wednesday-Friday, July 25-27 at 8 p.m.

Running time: 1 hour, 20 minutes

No intermission

**New York State Theater**, 63rd Street and Broadway

Tickets: \$50, 70 (seating in Orchestra and First Ring Center only)

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#### **Symposium: Ballet National de Marseille**

Choreographer Frédéric Flamand discusses the intersection of the aesthetics of dance and architecture, as explored in Flamand's *Metapolis II*.

July 26 at 6:00 PM

Bruno Walter Auditorium

Dorothy and Lewis B. Cullman Center, New York Public Library for the Performing Arts, 111 Amsterdam Avenue

FREE

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*Lincoln Center Festival 2007* will present the **Ballet National de Marseille** in the North American premiere of *Metapolis II*, a spectacular convergence of ballet, film, video and architecture. Created by the company's artistic director, the choreographer and avant-garde theater director Frédéric Flamand, with scenic design and costumes by Pritzker Prize-winning architect Zaha Hadid, *Metapolis II* reflects the ballet company's radical aesthetic: a commitment to joining world-class architects who create a scenic design that intersects with ideas of the human body moving through space and time. Set on a futuristic landscape drenched in shifting hues of luminous blue and green light, the 70-minute ballet synthesizes film (created as the dance proceeds) with the dancers' moving bodies and Hadid's interconnected silver sculptures. The dancers' movement, their kinetic play with the live film and their surprising reconfigurations of Hadid's sculptures, create a constantly changing environment of compelling theatricality and intrigue. Flamand has previously created dances with sets by such architects as Thom Mayne, Jean Nouvel, Dominique Perrault, and

Elisabeth Diller and Ricardo Scofidio. For *Lincoln Center Festival 2007*, Ballet National de Marseille will give three performances of *Metapolis II* in the New York State Theater at 8:00 p.m., Wednesday–Friday, July 25, 26 and 27.

Frédéric Flamand and Zaha Hadid created an earlier version of the dance, called *Metapolis*, in 2000 for Charleroi/Danses–Plan K, Flamand’s former ensemble. When Flamand learned in 2005 that Hadid had won the commission to design an office tower in Marseille for a shipping company, he and Hadid decided to take a new look at their previous collaboration. “Zaha and I shared the idea of combining dancers, scenographic elements, and lights in a unique undertaking: making space dance,” Flamand says of his collaboration with the distinguished Iraqi-British architect. With *Metapolis II*, he says, “I had thought I could contrast the ephemeral architecture of dance with the more lasting one of urbanism. By the end of it, I realized that they were both ephemeral, even if their timescales were different.”

Flamand’s ongoing fascination with the relationships between the human body and the physical environment has led to the creation of several dance works featuring designs by noted architects. With American architect Thom Mayne, Flamand created *Silent Collisions*, inspired by Italo Calvino’s *Invisible Cities*. This piece revolved around what Flamand called a “choreography of confrontation, oscillating continually between harmony and chaos.” With French architect Dominique Perrault, Flamand created *La Cité Radieuse*, a critical look at Le Corbusier’s functionalist, rationalist utopia, in which the dancers manipulated elements of the onstage urban architecture. In 1996, Flamand started reflecting on the relationship between dance and architecture, both of them being arts that structure space, and created *Moving Target* in collaboration with New York architects Elisabeth Diller and Ricardo Scofidio, the design team behind the redevelopment of Lincoln Center.

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Under the direction of Frédéric Flamand since 2004, the **Ballet National de Marseille** is one of France’s national dance companies. The company was founded in 1972 by choreographer Roland Petit, perhaps best known for such works as *Le jeune homme et la mort*, *Carmen*, and *Proust*. After Petit resigned in 1998, the company was headed until 2004 by former Paris Opera Ballet étoile Marie-Claude Pietragalla. Following a search period, the position of the company’s artistic director was offered to Flamand, a Belgian avant-garde artist in experimental theater and modern dance who has given the Ballet National de Marseille a conceptually provocative profile while building on the dancers’ solid classical training. In addition to works by Flamand and other contemporary choreographers, the Ballet National de Marseille’s repertoire embraces such wide-ranging works as Balanchine’s *Apollon Musagète* and *Concerto Barocco*, William Forsythe’s *Herman Schmerman*, Nacho Duato’s *Por Vos Muero*, Stephen Petronio’s *Full Half Wrong*, Bournonville’s *Conservatory*, and Nijinsky’s *Afternoon of a Faun*. This presentation by *Lincoln Center Festival 2007* marks the Ballet National de Marseille’s first New York appearance in many years.

**Frédéric Flamand** established the experimental dance-theater troupe Plan K in 1973, integrating visual arts and audio-visual technology into dance performances, and laying the foundations for the interdisciplinary approach that marks his work today. Plan K began performing abroad almost immediately and soon gained international recognition. In 1979, Flamand opened a multi-arts center in Brussels in an enormous old sugar refinery, and invited artists from widely varied disciplines to participate, among them Robert Wilson, William Burroughs, Charlemagne Palestine, Pierre Droulers, Philippe Decouflé, Marie Chouinard, Thomas Schütte, Joy Division, and Eurythmics. After his 1991 appointment as artistic director of the Ballet Royal de Wallonie, a neo-classical company which he renamed Charleroi/Danses, Flamand began working more intensively on integrating classical dance and contemporary techniques. With

Charleroi/Danses, Flamand combined his own creative work, co-productions with different companies from Belgium's French-speaking community, the establishment of a training program for professional dancers, and the organization of biennial international dance events. In 2001, he created the double piece *Body/Work* and *Body/Work/Leisure*. An extension of his collaboration with the architect Jean Nouvel, it was premiered at the International Dance Festival in Cannes.

Flamand's interest in establishing a dialogue between dance and other artistic disciplines led to his being offered the post of artistic director of the Venice Biennale's first International Contemporary Dance Festival in 2003. Flamand has taught at the University of Architecture in Venice since 2004, running interdisciplinary creative workshops centered on dance. In September 2004, he was appointed General Director of the Ballet National de Marseille and the city's École Nationale Supérieure de Danse.

Frédéric Flamand's works are performed on major international stages, among them the Edinburgh International Festival, Lucent Danstheater/The Hague, Hebbel Theater/Berlin, South Bank Centre/London, Centro Cultural de Belem/Lisbon, Brooklyn Academy of Music/New York, Lirio Hall/Tokyo, Festival Roma Europa, Singapore Arts Festival, Shanghai Opera House, Budapest Opera House, Ataturk Centre Istanbul, Grand Théâtre de Genève, Leipzig Opera, Festival International de Danse de Cannes, and Festival de Cervantino/Mexico. He has been recognized by the French government as an Officier des Ordres des Arts et Lettres.

Born in Baghdad, Iraq in 1950, **Zaha Hadid** became in 2004, the first woman to receive the Pritzker Architecture Prize, the highest honor in her field and architecture's equivalent of the Nobel Prize. In addition to being the subject of a major retrospective at New York's Guggenheim Museum in 2006, Hadid's work has been represented at galleries and museums internationally.

Hadid is known as an architect who consistently pushes the boundaries of architecture and urban design. Her built work has won her much academic and public acclaim. Her best-known projects include the Vitra Fire Station and the LFone pavilion in Weil am Rhein, Germany (1993/1999), the Mind Zone at the Millennium Dome, Greenwich, London, UK (1999), a Tram Station and Car Park in Strasbourg, France (2001), a Ski Jump in Innsbruck, Austria (2002), and the Contemporary Arts Center, Cincinnati, U.S. (2003). Her Central Plant Building for BMW in Leipzig has won international attention for its sensual, complex shape and merging of office and factory spaces. She has also completed furniture and interiors, and her temporary structures and designs for the stage have been featured worldwide. In the U.S., she is currently developing a building to co-exist with a Frank Lloyd Wright structure, the Price Tower Arts Center in Bartlesville, Oklahoma.

Hadid studied architecture at the Architectural Association in London from 1972 and was awarded the Diploma Prize in 1977. She became a partner of the Office for Metropolitan Architecture, taught at the AA with OMA collaborators Rem Koolhaas and Elia Zenghelis, and later led her own studio at the AA until 1987. More recently, she held the Kenzo Tange Chair at the Graduate School of Design, Harvard University; the Sullivan Chair at the University of Illinois, School of Architecture in Chicago; and has held guest professorships at the Hochschule für Bildende Künste in Hamburg, the Knolton School of Architecture, Ohio and the Masters Studio at Columbia University, New York. In addition, she was made an Honorary Member of the American Academy of Arts and Letters, a Fellow of the American Institute of Architecture and a Commander of the British Empire, 2002. Academic appointments include serving as Professor at the University of Applied Arts in Vienna, Austria and as the Eero Saarinen Visiting Professor of Architectural Design at Yale University.

For more background information on Ballet National de Marseille, visit [www.ballet-de-marseille.com](http://www.ballet-de-marseille.com)

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## MUSIC

***Book of Longing* (New York Premiere)  
A New Concert Work by Philip Glass  
Based on the Poetry of Leonard Cohen**

Music: Philip Glass

Lyrics and Images: Leonard Cohen

Music Direction: Michael Riesman

Staging: Susan Marshall

Set: Christine Jones

Costumes: Kasia Walicka Maimone

Lighting: Scott Zielinski

With: Will Erat, Timothy Fain, Philip Glass, Tara Hugo, Daniel Keeling, Eleonore Oppenheim, Dominique Plaisant, Michael Riesman, Mick Rossi, Kate St. John, Andrew Sterman, Wendy Sutter

Recorded Voice: Leonard Cohen

Two performances:

Saturday, July 14 and Sunday, July 15 at 8 p.m.

Running time: 1 hour, 10 minutes

No intermission

**Rose Theater**, Frederick P. Rose Hall, 60<sup>th</sup> Street and Broadway

Tickets: \$25, 35, 45, 55, 75

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**Pre-Performance Symposium: *Book of Longing***

Composer Philip Glass in conversation with Elliott Forrest, Peabody Award-winning broadcaster and producer.

July 15 at 6:00 p.m.

Stanley H. Kaplan Penthouse, Lincoln Center's Rose Building, 165 West 65<sup>th</sup> Street, 10<sup>th</sup> Floor

No tickets required. FREE

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*Lincoln Center Festival* 2007 will present the New York premiere of *Book of Longing*, a new concert work by Philip Glass based on Leonard Cohen's recently released poetry collection of the same name. Glass' rich, warm and melodic score will be performed by an ensemble of singers and musicians drawn from indie rock, classical, and new-music circles and will include Glass on the keyboard. The music director is Michael Riesman and the stage director is award-winning choreographer Susan Marshall, who staged Glass's *Les Enfants Terribles*. The set designer is Christine Jones. Costumes are by Kasia Walicka Maimone and the lighting is by Scott Zielinski. Two performances of *Book of Longing* will be given at the Rose Theater, located in Frederick P. Rose Hall.

Though well-known as a songwriter and singer, and author of such era-defining songs as “Suzanne,” “Bird on a Wire,” and “Everybody Knows,” Leonard Cohen has also published several collections of poems, prose, and lyrics. His *Book of Longing*, published in 2006, contains 167 poems, essays, short comic pieces, and drawings, many written in India and at Mt. Baldy, California’s Zen monastery. Glass’s score will be performed by an ensemble of six musicians including electronic keyboards, flute/bass clarinet, hand percussion, violin, cello, upright bass, and oboe/English horn. In addition, four vocalists will sing lyrics from Cohen’s poetry as a quartet and in changing combinations. Leonard Cohen’s distinctive voice, heard on recording, will read selections of the poems, underscored by the musical ensemble.

Designer Christine Jones will incorporate some of Cohen’s drawings into the scenic design of *Book of Longing*. Jones designed *The Silver River*, which was given its New York premiere at *Lincoln Center Festival* 2000, and is currently represented on Broadway by *Spring Awakening*.

“I have found Cohen’s work intensely beautiful, personal, and inspiring,” Philip Glass has said of Leonard Cohen. “Six years in the making, our stars are finally aligned. For me, this is both a departure from my past work and a fulfillment of an artistic dream.”

In addition to work on a world-wide scale, composer Philip Glass has a long association with *Lincoln Center Festival*. In 2001, the *Festival* presented the New York premiere of his opera *White Raven*, directed and designed by Robert Wilson. Also in 2001, *Lincoln Center Festival* presented a *Philip Glass Celebration*, with concerts featuring *Music in Twelve Parts*, performed by the Philip Glass Ensemble; a program of choral and chamber works including one U.S. premiere; and a world-premiere program of short films by five distinguished directors, all with music by Glass, performed live by the Philip Glass Ensemble.

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Born in Baltimore, Maryland, **Philip Glass** is a graduate of the University of Chicago and the Juilliard School. In the early 1960s, Glass spent two years of intensive study in Paris with Nadia Boulanger and while there, earned money by transcribing Ravi Shankar’s Indian music into Western notation. Upon his return to New York, he applied these Eastern techniques to his own music. By 1974, Glass had a number of significant and innovative projects, creating a large collection of new music for his performing group, The Philip Glass Ensemble, and for the Mabou Mines Theater Company, which he co-founded. This period culminated in *Music in Twelve Parts*, followed by the landmark opera, *Einstein on the Beach*, created with Robert Wilson in 1976. Since *Einstein*, Glass has expanded his repertoire to include music for opera, dance, theater, chamber ensemble, orchestra, and film. His score for Martin Scorsese’s *Kundun* received an Academy Award nomination, while his score for Peter Weir’s *The Truman Show* won him a Golden Globe. His film score for Stephen Daldry’s *The Hours* received Golden Globe, Grammy, and Academy Award nominations, and won a BAFTA in Film Music from the British Academy of Film and Television Arts. Original scores for the critically-acclaimed films *The Illusionist* and *Notes on a Scandal* (for which he received an Oscar nomination) were released last year.

In 2004, Glass premiered *Orion*—a collaboration between Glass and six other international artists opening in Athens as part of the cultural celebration of the 2004 Olympics in Greece and his *Piano Concerto No. 2 (After Lewis and Clark)* with the Omaha Symphony Orchestra. Glass’ latest symphonies, *Symphony No. 7* and *Symphony No. 8*, premiered in 2005 with the National Symphony Orchestra at the Kennedy Center for the Performing Arts in Washington, D.C. and Bruckner Orchester Linz at the Brooklyn Academy of Music, respectively. 2005 also saw the premiere of *Waiting for the Barbarians*, an opera based on the book by

J.M. Coetzee. Glass' orchestral tribute to Indian spiritual leader Sri Ramakrishna, *The Passion of Ramakrishna*, premiered in 2006 at Orange County Performing Arts Center. Glass maintains a full creative schedule throughout 2007. Several highly anticipated works will be unveiled this year, an opera about the end of the Civil War entitled *Appomattox* (October, San Francisco Opera) and *Book of Longing*. In April, the English National Opera, in conjunction with the Metropolitan Opera, will perform Glass' *Satyagraha* at their respective homes in London and New York. Glass continues to tour with The Philip Glass Ensemble in retrospective concerts and live with the films *Koyaanisqatsi*, *Powaqqatsi*, *La Belle et La Bête*, and *Dracula*. He is also planning to embark on a short tour performing his solo piano works.

**Leonard Cohen** began writing and recording his own folk-influenced songs in the 1960s, and since that time he has made 17 albums and his music, lyrics, and poetry have influenced many other singer-songwriters; more than a thousand renditions of his songs have been recorded by various artists. Among his best-known songs are "Suzanne" (initially a hit for Judy Collins), "Bird on the Wire," "Famous Blue Raincoat," "Hallelujah" (made immortal by Jeff Buckley's version), "First We Take Manhattan," and, more recently, "Everybody Knows" and "Waiting for the Miracle," "The Future," and "Anthem". Born in 1934 to a middle-class Jewish family in a suburb of Montreal, Canada, Cohen was inducted into the Canadian Music Hall of Fame in 1991 and the Canadian Songwriters Hall of Fame in 2006.

In addition to writing and performing his own songs, Cohen has written nearly a dozen books of poetry, beginning in 1956 with *Let Us Compare Mythologies*, published while he was an undergraduate at McGill University, as well as two novels and other collections of lyrics, prose, meditations, psalms, and artwork. Published in 2006 by Ecco, a division of HarperCollins, *Book of Longing* is Cohen's first publication since the 1993 *Stranger Music* and includes 167 previously unpublished poems, lyrics, prose, and ink drawings. *Book of Longing* was written on southern California's Mount Baldy (Cohen served for several years as a Zen Buddhist monk at the Mount Baldy Zen Center) and in Los Angeles, Montreal, and Mumbai, India, which Cohen visited regularly during the late 1990s. Of the collection, the *New York Times* wrote, "*Book of Longing* has exceptional range. It is clear yet steamy, cosmic yet private, both playful and profound."

Cohen is the subject of a 2006 documentary film, *Leonard Cohen: I'm Your Man*, which includes live footage of a 2005 tribute concert held at the Sydney Opera House at which Nick Cave, Rufus Wainwright, Kate and Anna McGarrigle, Martha Wainwright, and Antony (of Antony and the Johnsons) performed covers of Cohen's songs, and recording artists from such groups as U2 offered laudatory comments.

**Michael Riesman** (Music Direction) is a composer, conductor, keyboardist, and record producer, and is the Music Director of the Philip Glass Ensemble. He has conducted many recordings of works by Glass, including *Einstein on the Beach*, *Glassworks*, *The Photographer*, *Songs From Liquid Days*, *Dance Pieces*, *Music in 12 Parts*, and *Passages*, and almost every Glass film soundtrack including *Koyaanisqatsi*, *Mishima*, *Powaqqatsi*, *The Thin Blue Line*, *Anima Mundi*, *A Brief History of Time*, *Candyman*, *Kundun*, *The Truman Show*, *Naqoyqatsi*, *The Fog of War*, *Secret Window*, *Taking Lives*, *Undertow*, *Roving Mars*, and *The Illusionist*. He was the pianist for the Academy-Award-nominated soundtrack for *The Hours*, and has also recorded a solo piano arrangement of that score. He has received two Grammy nominations as conductor, for *The Photographer* and for *Kundun*. He has conducted and performed on albums by Paul Simon (*Hearts and Bones*), Scott Johnson (*Patty Hearst*), Mike Oldfield (*Platinum*), Ray Manzarek (*Carmina Burana*), David Bowie (*BlackTie/White Noise*), and Gavin Bryars (*Jesus' Blood Never Failed Me Yet*). Mr. Riesman released an album, *Formal Abandon*, on the Rizzoli label, which originated from a commission by choreographer Lucinda Childs. His film scores include *Enormous Changes at the Last Minute*, *Pleasantville* (1976), and Christian Blackwood's *Signed: Lino Brocka*. Mr. Riesman studied at

Mannes College of Music and Harvard University, where he received a Ph.D., and has taught at Harvard and SUNY-Purchase. He has been Composer in Residence at the Marlboro Music Festival and at the Tanglewood Festival, where he conducted performances of his own works.

**Susan Marshall** (Staging) has created over thirty dance works in collaboration with the dancers of Susan Marshall & Company, including *One and Only You*, *The Most Dangerous Room in the House*, *Spectators at an Event*, *Fields of View*, *Arms*, *Interior with Seven Figures*, and *Kiss*. Marshall's collaboration with the dancers of Susan Marshall & Company has been the main influence on the development of her choreographic process and work. Marshall has also created dances for the Lyon Opera Ballet, Frankfurt Ballet, Boston Ballet and Montreal Danse. Her signature aerial duet, *Kiss*, is in the current repertory of Hubbard Street Dance Chicago and Pacific Northwest Ballet. Marshall has directed a movie musical for RIPFest and has also choreographed dances in operas staged for the Los Angeles Music Center and the New York City Opera. A 2000 recipient of a MacArthur Fellowship, Marshall has also received a Dance Magazine Award, a Guggenheim Fellowship, a Brandeis University Creative Arts Citation, the American Choreographer Award and two NYSCA Fellowships. She has received three New York Dance and Performance Awards (*BESSIES*) for Outstanding Choreographic Achievement, the first, in 1985, following the company's premiere concert at Dance Theater Workshop, and the second, in 1997, for her collaboration with Philip Glass on *Les Enfants Terribles*, and the third, in 2006 for *Cloudless*.

**Kasia Walicka Maimone's** (Costume Designer) film credits include *Capote*, *Jesus' Son*, *The Opportunists*, *Hysterical Blindness*, *Songcatcher*, Mira Nair's segment *India in 11'9"01-September 11* and Ang Lee's BMW short, *The Hire: Chosen*. Her opera projects include Philip Glass's *Les Enfants Terribles* and *The Sound of a Voice*. Walicka Maimone has also participated in experimental theater pieces by Robert Woodruff's *Oedipus Rex*, Richard Foreman's *Maria Del Bosco* and *King Cowboy Rufus Rules the Universe*, and Gadi Roll's *Romeo and Juliet*. She has also collaborated with choreographers Susan Marshall, Twyla Tharp, Donald Byrd and David Dorfman.

**Scott Zielinski** (Lighting Designer) is based in New York; he designed the Broadway production of *Topdog/Underdog*, as well as productions at Lincoln Center, The Joseph Papp Public Theater, Theater for a New Audience, Manhattan Theater Club, Playwrights Horizons, New York Theater Workshop, Signature Theater, and Classic Stage Company, among others. He has also designed extensively at regional theaters throughout the U.S. Internationally his work includes productions in London, Paris, Edinburgh, Rotterdam, Hamburg, Berlin, Stuttgart, Zurich, Vienna, Stockholm, Oslo, Göteborg, Adelaide, Tokyo, Hong Kong, Singapore, Luang Prabang, Fukuoka, Toronto, and Ottawa. For dance his designs have been seen at The Joyce, Kennedy Center, American Dance Festival (all with Twyla Tharp), American Ballet Theatre, National Ballet of Canada, Centre National de la Danse, San Francisco Ballet, Boston Ballet, and Kansas City Ballet. His opera designs include work for New York City Opera, The English National Opera, Houston Grand Opera, Minnesota Opera, Toronto Opera, Pittsburgh Opera, Arizona Opera, Gotham Opera, Berkshire Opera, Opera Colorado, Spoleto Festival USA, and BAM.

**Christine Jones's** (Set Designer) work on Broadway includes *Spring Awakening*, with music by Duncan Sheik, and *The Green Bird* directed by Julie Taymor. Off-Broadway she has created the lighting for *Much Ado About Nothing* (Shakespeare in the Park); *Burn This* (Signature Theater); *Flesh and Blood*, *Nocturne* (NYTW); *True Love* (the Zipper); *Debbie Does Dallas*, (Jane Street). Her work in opera includes *Giulio Cesare* (Houston Grand Opera), *Lucia di Lammermoor* (New York City Opera), and *The Elephant Man* (Minnesota Opera). She was co-creator and designer of *The Onion Cellar* featuring the Dresden Dolls for ART in Boston; creator and designer of *Theater for One*, a booth for one actor and one audience member,

for which she directs new work. Jones holds an MFA from NYU, and is a professor at Princeton University and NYU.

*Book of Longing* is commissioned by *Lincoln Center Festival 2007*; Luminato Festival of Arts and Creativity; The Barbican Centre; Wales Millennium Center; Stanford Lively Arts; University of Texas. World Premiere: June 1, 2007 Luminato Festival

## OS MUTANTES

Sergio Baptista  
Arnaldo Baptista  
Ronaldo "Dinho" Leme  
Zélia Duncan

### One performance:

Tuesday, July 17 at 8 p.m.

Running time: 1 hour, 30 minutes  
No intermission

**Rose Theater**, Frederick P. Rose Hall, 60<sup>th</sup> Street and Broadway

Tickets: \$40, 55

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*Lincoln Center Festival 2007* will present legendary Brazilian rock band **Os Mutantes** in a one-night-only concert on July 17 at 8 p.m. Founded in 1966 by the trio of Sergio Baptista, Arnaldo Baptista and Rita Lee, Os Mutantes helped launch Brazil's vanguard Tropicália cultural and political movement in opposition to the military dictatorship that had taken over their country. The band built an enthusiastic following for their subversive, experimental, psychedelic rock at home, not only for their engaging use of electric guitars and homemade instruments, but also for their clever questioning of Brazilian culture as a whole. Os Mutantes (the name translates from the Portuguese as "Crazy Mutants") has inspired artists David Byrne, Beck, and Kurt Cobain, among others. After three decades during which its members pursued other projects, the group recently reunited. Os Mutantes will perform at the Rose Theater, Frederick P. Rose Hall.

*Lincoln Center Festival* has a tradition of presenting musicians from Brazil. In 1997, Gal Costa and Daniela Mercury performed in Avery Fisher Hall as part of a series of concerts called *Expresiones Latinas*. In 2003 the *Lincoln Center Festival* presented a five-evening mini-series, *Brazil: Beyond Bossa*, exploring the diverse and colorful sounds of the northeastern region of that vast, eclectic, and musically rich country. The bands and singers included Mundo Livre S/A; the grande dame of the coco, Selma do Coco; Carlinhos Brown and his drum band, Timbalada; the forró master Mestre Ambrosio; and DJ Dolores and the Orchestra Santa Massa in their U.S. debut.

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After officially disbanding in 1978, **Os Mutantes** returned to the stage in 2006 for concerts in Brazil, the U.S., and Europe with two of the band's three founders guitarist Sergio Baptista and his brother, the keyboardist Arnaldo Baptista along with their longtime drummer, Ronaldo "Dinho" Leme. Zélia Duncan, a gifted singer from Brazil, replaces Lee on vocals. In addition to the core group, backup musicians and singers recreate the elaborate vocal, rock, and chamber-pop arrangements of Os Mutantes' albums.

When Os Mutantes performed at Chicago's Pitchfork Music Festival in July 2006, the *Chicago Tribune* wrote, "The reunion of these Brazilian psychedelic-rock subversives capped the two-day, 41-band festival. This was not 'Girl from Ipanema' bossa nova, but the soundtrack for a UFO sighting, drenched in sarcasm, eccentricity, and multi-part suites that owe as much to Zappa and the Beatles as they do to Jobim." The newspaper dubbed the group's appearance one of the top ten live music moments of the year. When Os Mutantes recently gave their first performance in Brazil in over three decades at a free outdoor concert in Sao Paolo, over 100,000 people attended, and generated a response akin to a Beatles reunion.

Luaka Bop, who brought the band to the attention of a broader audience with the release of the compilation *World Psychedelic Classics 1: The Best of Os Mutantes: Everything is Possible*, will be releasing an expanded version this spring as well as a live DVD of the band's first reunion show at The Barbican in London in May 2006.

Os Mutantes got its start when singer Rita Lee and keyboard player Arnaldo Baptista met as teenagers at a high school band contest in their native Sao Paulo. Following work with other pop and rock groups, they decided to form a new band with Arnaldo's younger brother, Sergio, at age 15 a promising guitar player. Initially, their sound was derivative of popular styles, but eventually the trio started writing their own wildly eclectic, innovative songs and, influenced by John Cage, began to experiment with home-made instruments, longer forms, and what would later be known as "sampling." Os Mutantes made their official debut on a youth-oriented TV show hosted by singer Ronnie Von, the trio's godfather, in 1966. Their music embraced psychedelic rock as well as the well-made '60s-style pop tune; a rich variety of Brazilian musical and rhythmic forms; biting, sometimes hallucinatory lyrics; and large doses of humor and sarcasm. Following Lee's departure in 1972, the group produced three albums that were more in the vein of progressive rock before finally disbanding in 1978.

The Tropicália movement questioned not only the music being made in Brazil in the 1960s but the governmental clamp down on intellectuals, political activists and artists. In some ways the South American complement to the hippie counterculture elsewhere, Tropicália challenged the increasingly repressive regime and growing military dictatorship that overtook Brazil starting in the late 1960s. In addition to Os Mutantes, artists associated with the creative fervor of Tropicália were such figures as singer/songwriters Caetano Veloso and Gilberto Gil, composer Tom Ze, and singer Gal Costa. It is a measure of the sweeping changes in Brazil that Gilberto Gil, who was imprisoned and then exiled thirty years ago for his political ideas, was appointed the country's minister of culture in 2003.

For more about Os Mutantes visit: [www.luakabop.com/os\\_mutantes](http://www.luakabop.com/os_mutantes)

## **SŌ PERCUSSION and MATMOS**

### **Sō Percussion**

Josh Quillen  
Adam Sliwinski  
Jason Treuting  
Lawson White

### **Matmos**

M.C. Schmidt  
Drew Daniel

### **Special guest Zeena Parkins, electronic harp**

#### Two performances:

Friday, July 20 and Saturday, July 21 at 8:30 p.m.

Running time: 1 hour

No intermission

**The Allen Room**, Frederick P. Rose Hall, 60<sup>th</sup> Street and Broadway

Tickets: \$30

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Coming from their own worlds of provocative sound exploration, **Sō Percussion** and the surrealist electronica duo, **Matmos**, will bring together their interest in the mundane and the bizarre in two concerts in the Allen Room, high above Columbus Circle and the lights of Central Park South. Separately, the groups have made beautiful music from, among other things: amplified crayfish nerve tissue, the pages of bibles turning, ethernet cable, duct tape, radio fuzz, liposuction surgery, frequency response tests for defective hearing aids, kerosene tanks, teacups, and tuned flowerpots. Now, for the first time, their electronic wizardry and acoustic virtuosity are combined on new original material, featuring video by Matmos' M.C. Schmidt. Drawing inspiration from the qualities of aluminum, ceramics, fish toys, the lamentable state of political affairs, and whatever else strikes their fancy, this 21st century sextet will leave no sonic stone unturned.

New York-based Sō Percussion and San Francisco-based Matmos (who earned honorary mention in the digital music category at Ars Electronic in 2006), first met in January, 2006, and have collaborated a number of times since. In the fall of 2006 they toured the U.S. and Canada with performances that synchronized tonal explorations of objects like vibraphones, metals, and tuned pipes, combined with film of street scenes in Manhattan and Tokyo. The *Lincoln Center Festival* concerts are the culmination of these musical explorations.

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Of **Sō Percussion** *Billboard Magazine* has said, "The range of colors and voices that coaxes from its menagerie is astonishing and entrancing." The four-man group, whose latest CD is titled *amid the noise* and who will be performing at the Walker Art Center in Minneapolis this May, first joined forces at Yale University's graduate program to give fresh voice to what co-founder Jason Treuting calls "funky

contemporary music.” Sō’s stated goal is “...to challenge and enable the creation of new music that combines musical, theatrical, and artistic elements. We seek composers, collaborators, and audiences open to pulling instruments out of their usual contexts to create new aural and visual experiences.”

To that end, Sō has made acclaimed albums of works by modern masters Steve Reich (*Drumming*), Bang on a Can founder David Lang (*The So-Called Laws of Nature*), and Evan Ziporyn (*Melody Competition*). The Ensemble also maintains a busy schedule of drumming master classes and workshops at universities across the U.S.

Sō is a form of the Japanese verb meaning “to play.” For the ensemble, it means “sharing the joy and spirit of music-making whenever we can.”

Visit [www.sopercussion.com](http://www.sopercussion.com) for more background on Sō Percussion.

**Matmos**’s music has been described as “material structures captured and folded into tunnels of sonic amazement” in *The WIRE* (UK). Its members are M.C Schmidt and Drew Daniel, who frequently include other artists on their recordings and in performance. In addition to Sō Percussion, Matmos has collaborated with Björk on tour and on her *Vespertine* and *Medulla* CDs; with the Kronos Quartet; and Jay Lesser. The duo’s latest disc on the Matador label, *The Rose Has Teeth in the Mouth of a Beast*, is described as “A new album of aural and visual portraits of subjects ranging from Darby Crash to King Ludwig II of Bavaria.”

Matmos’ has given seminars on sound art at Harvard University and the San Francisco Art Institute as well as a 17-day residency at the Yerba Buena Center for the Arts. They have created soundtracks for a pinball machine and a NASCAR television commercial. Over the years, the duo has incorporated the sounds of cards shuffling, water hitting copper plates, contact microphones on human hair, whoopee cushions and balloons, insects, dogs barking, people reading aloud, rock salt crunching underfoot, and a frozen stream thawing in the sun into its works, along with many other unlikely combinations. They took the name Matmos from that of the seething lake of evil slime beneath the city Sogo in the 1968 film, *Barbarella*.

For more about Matmos, visit: [www.brainwashed.com/matmos](http://www.brainwashed.com/matmos)

## MUSIC-THEATER

### *The Full Monteverdi* (North American Premiere)

Claudio Monteverdi's Fourth Book of Madrigals

Performed by Britain's **I Fagiolini**, vocal ensemble

Robert Hollingworth, Director

John La Bouchardière, Stage director

With

Sopranos: Anna Crookes, Carys Lane

Mezzo-Soprano: Clare Wilkinson

Tenor: James Oxley

Basses: Giles Underwood, Eamonn Dougan.

Actors: Anna Skye, Katharine Peachey, Pano Masti, Mark Denham, Gina Peach, and Alan Mooney

#### Seven performances:

Sunday-Monday, July 22-23 and Wednesday-Sunday, July 25-29 at 9 p.m.

Performed in Italian

(Due to the site-specific nature of the performance, there will be no late seating after 9:20 p.m.)

Running time: 1 hour, 35 minutes

No intermission

**Stanley H. Kaplan Penthouse**, The Rose Building, 165 West 65<sup>th</sup> Street, 10<sup>th</sup> floor

Tickets: \$60 (includes beverages and light snacks)

Reserved, cabaret-style seating

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#### **Symposium: *The Full Monteverdi***

Immediately following the July 23 performance join director John La Bouchardière and the artists of I Fagiolini for an insightful conversation.

Stanley H. Kaplan Penthouse, Lincoln Center's Rose Building, 165 West 65<sup>th</sup> Street, 10<sup>th</sup> floor

FREE; open only to ticketholders

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Imagine sitting down in a café for a drink to find that you are overhearing the couple near you, as well as other couples at other tables, breaking up, then making up and quarrelling all over again: all sung to exquisite music. That will be the experience for the audience at the *Lincoln Center Festival 2007's* North American premiere performances of *The Full Monteverdi*, a site-specific performance of Claudio Monteverdi's Fourth Book of Madrigals. Conceived by opera director **John La Bouchardière**, this groundbreaking performance concept for early music has been developed in collaboration with the British vocal ensemble, **I Fagiolini**, and noted director **Robert Hollingworth**. Set to some of the world's most beautiful music for unaccompanied voice, *The Full Monteverdi* will be performed by six singers and six actors. This

exploration of the break-up of six relationships brings a highly emotional contemporary edge to the music written by Monteverdi (1567-1643), who wrote a total of nine books of madrigals and is perhaps best known as the composer of one of the first works recognized as an opera, *L'Orfeo* (1607).

I Fagiolini (the name translates whimsically as “The Little Beans”) has been hailed for its fresh interpretations of early music and received wide critical praise for *The Full Monteverdi*, which premiered in England in 2004 and has since been performed at a number of unusual venues across Europe. A film version, directed by John La Bouchardière, has just completed production.

About the source material for *The Full Monteverdi*, I Fagiolini director and founder Robert Hollingworth has commented:

“Monteverdi wrote six books of five-voice madrigals, a basic accompaniment being required for some of the last book. They spanned his entire creative life at the Gonzaga court in Mantua, from the 1580s to his move to Venice in 1614, and they become increasingly demanding of the performer, requiring virtuosity of many different types....More than all the other books, the fourth, published in 1603 after a gap of 11 years, breaks new ground....What makes Monteverdi stand out from his contemporaries (and after all the research of recent times into hitherto hidden composers he still stands alone) is the emotionally direct power of his writing.”

The reviewer for *The Times* of London wrote of I Fagiolini’s *The Full Monteverdi*: “I don’t know which I admired most: the daring of the concept (and its truthfulness to the madrigals’ anguished Italian text); the brilliance of the acting... or the consummate musicianship of the singers for memorizing an hour of complex Baroque counterpoint and then keeping such rapport across a crowded room while never slipping out of character. But in the end, the real star was Monteverdi: the bittersweet poignancy of his harmonies and expressive power of his melodic contours illuminated afresh by being placed in such a realistic context.”

Other reviewers concurred in their praise for *The Full Monteverdi* with *The Independent* writing, “Music theatre hardly comes more visceral than this” and *The Guardian* stating, “To feel the physicality of the music—the lacerating dissonances and the consoling resolutions—with such immediacy made this an unforgettable experience.”

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**I Fagiolini** is a British vocal group specializing in early music, whose core repertoire is Renaissance and contemporary solo-voice ensemble works. I Fagiolini’s performances of pre-classical music are historically informed but at the same time aim to bring the spirit of the music to life for today’s audience. Their innovatively staged productions of Renaissance and Baroque music-theater works, together with virtuosic performances of contemporary repertoire, have been performed for audiences from the BBC Proms to Soweto. The group was founded in 1986 while the singers were students at Oxford University. In 1988 the ensemble won the UK Early Music Network’s Young Artists’ Competition and has since released thirteen CDs and two DVDs. I Fagiolini gives about 50 concerts a year at premier venues worldwide and major European festivals. In recent years the ensemble has pioneered innovative staged presentations with a project called The Theatre of Music, which bring classics of Renaissance secular music to life, in stagings created by leading theater and opera directors.

Along with regular appearances at the major European festivals, I Fagiolini has toured worldwide, often as

ambassadors for the British Council, visiting Hong Kong, China, Israel, the U.S., Morocco, Egypt, and South Africa. Collaborations have been a feature of recent years: Monteverdi's *1610 Vespers* with His Majesty's Sagbuts and Cornetts; Byrd with Fretwork and Concordia; Purcell with Florilegium; Schubert operas with the London Philharmonic Youth Orchestra; a project with the BBC Concert Orchestra conducted by Robert Hollingworth; and "Ancient & Modern" with the BBC Concert Orchestra and Oscar-winning composer Anne Dudley. I Fagiolini records with Chandos, focusing on Italian and English Renaissance repertoire, its most recent projects revolving around Renaissance Venice. The group is a regular contributor to BBC programs, and is involved in educational programs.

**Robert Hollingworth** founded I Fagiolini in 1986. In addition to his work directing I Fagiolini, he has led other ensembles in Great Britain and abroad, among them the Netherlands Chamber Choir in a new music-theater project (*Faust*) that was acclaimed by the Dutch press and set in such venues as an Amsterdam ship-building yard. He directed Opera Zuid's innovative production of Monteverdi's *L'Orfeo* set in the basement vaults of a technical university, with the audience following the singers and musicians from space to space. Mr. Hollingworth also conducted the BBC Concert Orchestra in a special project with composer Anne Dudley. He conducted the Leicester Bach Choir for four years and has also led Florilegium and The Bach Players. He founded the Islington Winter Music Festival, writes and presents programs for BBC Radio, and has worked on a number of films including *Quills*.

Director **John La Bouchardière** studied music, drama and opera to post-graduate level at Birmingham University. He has worked as an assistant and revival director for numerous companies including the BBC, Channel 4, English National Opera, New Israeli Opera, Opera Graz, Opéra National du Rhin, Opera North, Scottish Opera, Teatro Liceu Barcelona and Vlaamse Opera Antwerp. As a director in his own right, his productions include *Acia, Galatea e Polifemo, Dido & Aeneas, Epitaphium Carpentarij & Intermède pour "Un mariage forcé"* (Charpentier), *La dafne* (da Gagliano), *Orphée et Eurydice* and *San Giovanni Battista* for the Barber Institute of Fine Arts; *Susannah* (Floyd) for Midlands Arts Centre; *Carmen* for Sutton Theatre, Essential Scottish Opera; *Die Fledermaus* for Eastern Opera; *The Full Monteverdi* with I Fagiolini, recently winning a Royal Philharmonic Society Award; *The Medium* and *Ten Belles* for Royal Welsh College of Music and Drama; *Rigoletto* for Opera Holland Park; *Eugene Onegin, Semele* and *Tamerlano* for Scottish Opera. He is currently editing the film of *The Full Monteverdi* for broadcast and DVD release in 2007. Future plans include a new production of *Don Giovanni* in Bulgaria.

For more information about I Fagiolini, visit [www.ifagolini.com](http://www.ifagolini.com)

For further background on *The Full Monteverdi*, visit [www.thefullmonteverdi.wordpress.com](http://www.thefullmonteverdi.wordpress.com)

## **MONGOLIA: MUSIC, DANCE, & BALLAD (North American Debut)**

Alain Desjacques, Artistic Director

### *Secret History of the Mongols*

Epic recited and performed by

Burenbayar, storyteller and musician

#### One performance in two parts:

Part 1: Sunday, July 22 at 4 p.m.; Part 2: Sunday, July 29 at 4 p.m.

Each part is 4 hours long

Performed in Mongolian with subtitles

### *Mongolia: Concert*

Burenbayar, storyteller and musician

Narantuya, singer, Mongolian long song

Odsuren, horse-head fiddle (*morin khuur*) and 2-stringed lute (*tobshur*)

Zagd-Otchir, singer/musician

Lkhagva, singer and 2-stringed lute (*tobshur*)

Naranbat, Mongolian vertical flute (*tsuur*)

Zinamyetr and Chuluunbaatar, dancers

Buuveldbaatar, 2 string lute (*khuur*)

#### Seven performances:

Monday-Saturday, July 23-July 28 at 8 p.m.; and Saturday, July 28 at 2 p.m.

Running time: 1 hour, 35 minutes

No intermission

**Clark Studio Theater**, the Rose Building, 165 West 65<sup>th</sup> Street, 7<sup>th</sup> floor

Tickets: \$40

Special event: *Lincoln Center Festival*, in association with the Asia Society, will host a symposium on Tuesday, July 24 at the Asia Society. Further details will be announced at a later date.

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“To open the ear with the breath of grass and wind, with the laughter of a magpie; with the voice of another heaven, of a female song coming together like smoke above an autumn fire; with the silence of a great frost, a crystal blast from a place further than the eye can see...”

-Jacques Legrand's *Winds of Grass and Felt: Writing and Sayings from Mongolia*

*Lincoln Center Festival 2007* will offer a rare glimpse into the art of the remote, fascinating nomadic culture of Mongolia with a series of performances by nine musicians and storytellers from that remote country making their North American debut (and only North American appearance). The performers—a renowned bard/reciter of Mongolia's national epic, singers, musicians and dancers—hail from Inner Mongolia, the Lake Uvs region in the northwest, and the Mongolian capital of Ulaanbaatar. Only two members of the company earn their living primarily as performers. The others are singers and musicians who perform for

their families and friends (most often in *gurs* - tents), at reunions and for community festivities. The intimate surroundings of the Clark Studio Theater will help to capture the feeling of these gatherings. A large piece of raw felt (the cloth used in making everything from clothing to the coverings for *gurs*) dyed red, will be the back-drop for these unique performances. These performances were curated by Josephine Markovits, musical/artistic director for the Festival d'Automne in Paris and Alain Desjacques, ethnomusicologist and consultant for the Festival d'Automne.

**Program 1:** *The Secret History of the Mongols*, the narrative of the Mongolian people—the13<sup>th</sup> century epic poem about Genghis Khan and the rise of his extraordinary empire—will be recited by acclaimed bard Burenbayar. The complete 12-chapter, eight-hour work will be performed in two four-hour evenings July 22 and July 29 by Burenbayar, who will accompany himself on the four-stringed fiddle.

*The Secret History of the Mongols* is a classical oral narrative that opens a window on the culture of central Asia's semi-nomadic people, serving as a treasured cultural record that is to Mongolia what *The Mahabharata* is to India or *The Kalevala* to Finland. Once reserved only for the ears of royalty, the poem reveals the history of the legendary world-conquerors in great detail and also provides a fascinating chronicle of the daily life and social structure of Central Asian tribes.

In Central Asia, Mongolia remains one of the countries where the ritual of performing heroic epic tales is still strong. The tradition dates from earliest antiquity. Over the years the number of epic reciter/singers has dramatically decreased, a decline attributed to the fact that epics were considered to be potent reminders of a feudal society with its warrior and aristocratic culture. Seen as potentially subversive, bards were silenced during the revolutionary period in the 20<sup>th</sup> century. Spread through oral tradition, epics are not meant to be read, but to be performed in front of an audience. Even if one finds written epics, they cannot be considered as epic artworks. The content of the story, the dramatic arc, the magical dimension, and the bard, using all his voice resources, applying his personal stamp to the recitation are all necessary, major components of the art of epic singing.

**Burenbayar** was born the youngest of five children to a family of livestock farmers and amateur musicians in Inner Mongolia. The recipient of many awards for his spellbinding recitations, he memorized his impressive catalogue of epic tales while tending animals on the steppes, and now includes more than 500 hours of poetry in his repertoire. In addition to his solo work in *The Secret History of the Mongols*, he will also perform with the ensemble on the concert program.

**Program 2:** a 90-minute long **Concert** will showcase a wide range of Mongolian music that is typically practiced by the country's nomads in seven performances in the Clarke Studio Theater. The concert is designed to mirror the rhythms of community and familial gatherings and entertainment, as they are still found in the Mongolian countryside. The program consists largely of melodies from traditional popular songs. The musicians perform on traditional instruments including various lutes, fiddles, and flutes, as well as the two-stringed horse-head violin (*morin khuur*) considered to be the national instrument of Mongolia. The concert will also feature indigenous dance (*biyelgee*), epic song (*tuul*), long chant (*urtyu duu*), and overtone singing (*khöömi*).

**Overtone singing (*khöömi*)** is a specialized vocalization in which the singer produces several tones at once by varying the shape of his mouth and pharynx. The result of this resonant tuning allows the singer to create more than one pitch at the same time. Generally the sounds created by throat singing are low droning hums and high-pitched flutelike melodies. A rare vocal art, overtone singing is practiced in some

regions of the Altaï mountain range and by the Xhosa of South Africa. This art is alive in Mongolia, where the young generation shows a particular interest in the *Long Chant*, which is known for its ornamentation. While *khöömii* is used as a generic term to designate all overtone singing techniques in Central Asia, it is also more specifically a technique where the drone is in the middle-range of the voice, with harmonics between one and two octaves above. Singing in this style gives the impression of wind swirling among rocks.

In the *Long Chant* (*urtyn duu*), songs are organized in verse. Long ornamental developments produce an impression of melodic stretching of each syllable. The tessitura is on three octaves, allowing big intervallic jumps and using the falsetto voice. Legend says that while listening to this singing, the infinite landscape of the steppes will unfold in front of your eyes. “We get inspiration for our long and slow singings from the immensity of the steppe. Their melodic lines are inspired by the curve of our mountains,” says one singer. The popular theme for these songs is love—for one’s beloved, parents, horse, and native country.

### **Praise singing** (*magtaal* or hymn to the Spirits)

In Western Mongolia, the hymn to *Altai* is not only a bucolic song to the glory of the Altaï mountain chain, but also a ritual praise singing to the spirits of the mountain. *Magtaal* are sung during certain times of the year, when planning a trip through mountain passes or the first night after setting up the *gur* in a new location. Singing the hymns to *Altai* requires an intentional timbre called *argil*. The voice is positioned in the back, as it would be for producing the low droning hums of throat singing. Sometimes the singer will produce ornamental overtones.

### **Dance** (*biyelgee* or gesture of everyday life)

In addition to singing and epics, the audience will discover pastoral dances (*biyelgee* – *biye* means body). Most often practiced in the yurts’ confined space, the *biyelgee* dance focuses on upper body, chest and head movements. Shoulders and arms move harmoniously around joints. *Biyelgee* is an individual dance, practiced mostly by men of the Qoton and Bayad people. The choreography is about the gestures of daily activities on the steppes such as horse training, leather thread making, and horse hunting. Dances are accompanied by a two-stringed fiddle (*khuur*).

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Artistic Director and ethnomusicologist **Alain Desjardes**, in creating these programs with Josephine Markovits, combined fluency in the Mongolian language with his in-depth research on and knowledge of Mongolian music. Born in 1956, he received his degree from France’s National Institute of Eastern Languages and Civilizations (*Langues’O*), majoring in the Mongolian language, and also received a degree from the National Center of Eastern Music. To pursue his fascination for traditional music and oral traditions, he has traveled to the Canadian Arctic, China, Madagascar, Tunisia, Southern Italy, Ireland and Morocco. He produces sound recordings published by *Ocora Radio France* and by UNESCO/Auvidis. He won the “*Fondation de la Vocation*” prize in 1983. His career focus is research (he is a doctor in Musicology at La Sorbonne) and teaching (professor for Musical Studies at Lille University). He is also a music consultant, an assistant director for films about Mongolia and a producer of musical presentations.

Co-produced with the Festival d’Automne à Paris with the support of Guy de Wouters.

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Made possible in part by the Trust for Mutual Understanding.

## OPERA

### *Into the Little Hill* (North American Premiere)

Composer: George Benjamin

Libretto: Martin Crimp

### ENSEMBLE MODERN

Conductor: Franck Ollu

Direction and set design: Daniel Jeanneteau

Artistic collaboration and lighting design: Marie-Christine Soma

Costume design: Olga Karpinsky

**Anu Koms**i, soprano

**Hilary Summers**, contralto

### Three performances:

Thursday-Saturday, July 26-28 at 8:30 p.m.

Performed in English

Running time: 1 hour

No intermission

**Gerald W. Lynch Theater** at John Jay College, 10<sup>th</sup> Avenue between 58<sup>th</sup> and 59<sup>th</sup> Streets

Tickets: \$55

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### **Symposium:** *Into the Little Hill*

Composer George Benjamin in conversation with journalist Frank Oteri, editor, *NewMusicBox*.

July 27 at 6:00 p.m.

Bruno Walter Auditorium

Dorothy and Lewis B. Cullman Center, New York Public Library for the Performing Arts, 111 Amsterdam Avenue

FREE

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*Lincoln Center Festival 2007* will present the North American premiere of British composer George Benjamin's first chamber opera, *Into the Little Hill*. The libretto is by British playwright Martin Crimp. The 40-minute "lyric tale" was written in two parts specifically for soprano Anu Koms*i* and contralto Hilary Summers, who each play multiple roles, as well as a the 15-member Ensemble Modern. The opera is scored for flute, two basset horns, contra bass clarinet, two cornets, trombone, cimbalom, two violins, two violas, two cellos and double bass.

George Benjamin is esteemed in France, where at age 16, he studied at the Paris Conservatoire under the composer Olivier Messiaen, who described him as his favorite pupil. The composer and Martin Crimp

worked together for a year, considering a variety of ideas for the opera before settling on the *Pied Piper of Hamelin* story. On the eve of an election, and in the presence of his sleeping child, a mayor makes a bargain with an extraordinary stranger. The mayor is returned to power, but fails to keep his promise to the stranger, with disturbing consequences for the whole of society. The style of Crimp's libretto is far from naturalistic in its approach, though the language employed is of an exceptional clarity and concision. The two singers both act as objective narrators as well as playing all the characters involved in the tale, including that of an angry crowd

Preceding *Into the Little Hill* will be two of Benjamin's signature chamber pieces, *Viola, Viola* (1997) and *Three Miniatures* (2001) performed by Ensemble Modern members Genviève Strosser and Garth Knox (*Viola, Viola*), and Jagdish Mistry (*Three Miniatures*).

Says the composer, "The *Pied Piper of Hamelin* is not a little children's story, it's a terrible tale of betrayal and deception, of music and its power."

British playwright Martin Crimp was introduced to composer George Benjamin by a mutual friend, the musicologist and violist Laurence Dreyfus. Both artists were attracted to the *Pied Piper of Hamelin* story as a collaborative venture. "The story was well-known enough to offer an unbreakable narrative, but like a myth, unexplained enough to allow each of us to intervene in our own particular ways," said Crimp in an interview with the Ensemble Modern. "Obviously, we express ourselves differently in different mediums, but writing words and writing music are separate trades. The plumber may have a view about an electrical installation, but he'd be a fool to touch the wires."

*Into the Little Hill* was acclaimed by the critics after its world premiere in November 2006 at the Opéra Bastille Amphitheater in Paris. In the *Guardian*, Andrew Clements described it as "entrancingly beautiful as anything Benjamin has written" and continued, "If composing for the stage has opened up new areas of expression for Benjamin, the result is more ravishing than anyone could possibly have imagined."

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**George Benjamin** began composing at the age of seven. He first came to public attention in 1980 when, at age 20, he was the youngest composer to have an orchestral work performed at a BBC Proms concert. He soon became a major figure in British musical life, curating the first Meltdown Festival at London's South Bank Centre in 1993 and being the subject of *By George*, a season-long festival of his works given by the London Symphony Orchestra in 2002-03. In the U.S., Benjamin's presence includes a close relationship with the Tanglewood Festival that began with his first appearance there in 1999; an acclaimed appearance as director of the San Francisco Symphony's Wet Ink Festival; and a commission from the Chicago Symphony Orchestra for his work *Dance Figures*, which was given its premiere by Daniel Barenboim in 2005. Three major retrospectives of Benjamin's work took place the same year: in Berlin with the Deutsche Symphonie-Orchester, in Madrid with the Spanish National Orchestra, and at the Strasbourg Musica Festival. Equally active as a conductor, he works regularly with major ensemble and orchestras around the world; recent engagements included the Concertgebouw Orchestra and the Berlin Philharmonic. Currently the Henry Purcell Professor of Composition at King's College in London, Benjamin's honors include an artistic consultancy to the BBC's three-year survey of 20<sup>th</sup> century music, *Sounding the Century*, the bestowal of the Chevalier dans l'Ordre des Arts et Lettres; and election to the Bavarian Academy of Fine Arts. He has recently accepted a ROCHE commission, which will be premiered by the Cleveland Orchestra during his tenure as composer-in-residence at the 2008 Lucerne Festival.

**Martin Crimp's** work is known for its theatrically experimental form, emotionally dry dialogue, and rather

bleak view of modern society. His professional career began in the 1980s with the staging of his first play, *Living Remains*, at one of London's fringe venues, the Orange Tree Theater. He later took positions as Writer-in-Residence at New Dramatists in New York, and the Royal Court Theatre, becoming a central figure in Britain's new writing scene after performances of his play *No One Sees the Video* in 1990. In New York, Crimp's work includes the Public Theater production of his black comedy portrait of New York City, *The Treatment*, and his translation of Ionesco's *The Chairs*, which ran on Broadway and won a 1998 Tony Award for Best Revival of a Play. Crimp is perhaps best known for his play *Attempts on Her Life*, produced at the Royal Court Theatre in 1997 and subsequently translated into twenty languages.

**Daniel Jeanneteau** studied at the Arts Décoratifs school in Strasbourg and at the Strasbourg National Theatre school. He directed and designed the scenery for *Iphigénie* by Jean Racine at the Strasbourg National Theatre in 2001; *The Ghost Sonata* by August Strindberg at the Gérard Philippe Theatre in Saint-Denis in 2003; *Blasted* by Sarah Kane at the Strasbourg National Theatre in 2005; and *Adam and Eve* by Mikhaïl Boulgakov at the Gérard Philippe theater in Saint-Denis in 2007.

He has been the scenic designer of all of Claude Régy's productions since 1989, namely, *The Hoop* by Viktor Slavkine; *Downfall* by Gregory Motton; *Joan of Arc at the Stake* by Arthur Honegger; *The Death of Tintagiles* by Maurice Maeterlinck; *Someone will arrive* by Jon Fosse; *Knives in Hens* by David Harrower; *4.48 Psychosis* by Sarah Kane; and *Variations of dead* by Jon Fosse. He has also worked for Catherine Diverrés, Gérard Desarthe, Eric Lacascade, Jean-Claude Gallotta, Alain Ollivier, Marcel Bozonnet, Nicolas Leriche, Jean-Baptiste Sastre, and Trisha Brown. He co-produced two shows with Clothilde Mollet and Hervé Pierre: *The Keeper of Sheep* and *Caïero!*, both inspired by Fernando Pessoa, and both presented at the Maison de la Culture in Le Havre and at La Colline National Theatre.

Mr. Jeanneteau was artist in residence at Villa Kujoyama in Kyoto in 1998 and Villa Medicis Hors-les-Murs in Japan in 2002. He won the Grand Prix de la Critique in 2000 for the sets of *Someone will arrive* and *Knives in Hens*, as well as in 2004 for the sets of *Variations of dead* and *Pelleas and Melisande*.

**Anu Komsî** reprises the roles she performed in the world premiere of *Into the Little Hill* at Festival d'Automne. She has collaborated with such conductors as Sir Roger Norrington, Oliver Knussen, Sakari Oramo, Osmo Vänskä, Rudolf Barshai, Leif Segerstam, Jukka-Pekka Saraste and George Benjamin. Her collaboration with Esa-Pekka Salonen began in 1988 with the world premiere of his *FLOOF*. She sings on the recording and has performed it 30 times all over the world. During the 2007-08 season she will tour with the Los Angeles Philharmonic and Salonen, and she will make her debut with the San Francisco Symphony Orchestra with Sakari Oramo. Visit [www.komsi.info/anukomsi](http://www.komsi.info/anukomsi) for additional biographical details.

Contralto **Hilary Summers** also reprises the roles she performed in the world premiere of *Into the Little Hill* at Festival d'Automne. In 1999 she created the role of Stella in Elliot Carter's opera, *What Next*, for the Berlin Staatsoper conducted by Daniel Barenboim with further performances at Carnegie Hall and in Chicago with the Chicago Symphony Orchestra. Most recently she has played the role of the Washerwoman in Rob Zuidham's *Rages d'amour* at the Nederlands Opera in Amsterdam and sang Hippolyta for the Teatro Real, Madrid. She will make her debut at the Opera de Paris in *Mother Goose*. Future concert plans include a tour of *Elijah* with The King's Consort; *Il ritorno di Ulisse* with Les Talens Lyriques in 2007; the Ensemble Intercontemporain under Pierre Boulez; and concerts at the Lucerne Festival under Boulez. Additional biographical details are available at [www.ingpen.co.uk/artist](http://www.ingpen.co.uk/artist).

**Franck Ollu** has an impressive career as a versatile and imaginative conductor, and is widely considered

an expert in the field of contemporary music. He often works in conjunction with leading composers and has conducted throughout Europe, America and Australia. He appears regularly with the world's most prestigious ensembles such as Ensemble Modern, Birmingham Contemporary Music Group, Remix Ensemble, London Sinfonietta and Elision Ensemble and is Artistic Director of the Swedish Ensemble for New Music "KammarensembleN" in Stockholm. He is also an accomplished symphonic conductor, with recent highlights including concerts with the Bayerischer Rundfunk and Orchestre National de Lyon, and future appearances with orchestras such as Orquesta Nacional de España, Iceland Symphony Orchestra, Orquesta Nacional do Porto and Philharmonia Orchestra London. In the coming seasons he will continue his operatic collaboration with Olga Neuwirth and conduct a new opera commission at the Aix-en-Provence Festival.

**Ensemble Modern (EM)** makes its first visit to the U.S. since 2003 and its fourth visit to *Lincoln Center Festival* with *Into the Little Hill*. Previously EM performed at the Lincoln Center Festival in 2001 in Heiner Goebbels's *Black on White*; in 2002 in Guo Wenjing's *The Night Banquet*; and in 2003 in Salvatore Sciarrino's *Macbeth* and Heiner Goebbels's *Eislermaterial*. Founded in 1980, the EM is based in Frankfurt am Main, and consists of an international roster of 19 members. It is dedicated to the promotion and presentation of new music, and has a global reputation as one of the world's leading ensembles for contemporary repertoire. In addition to appearances on tour and in festivals around the world, the EM also performs a subscription series at the Alte Oper Frankfurt and a schedule of opera productions and workshop concerts with the Oper Frankfurt. The Ensemble gives approximately 100 concerts annually, and rehearses an average of 70 new works each year, 20 of which are world premieres. Visit [www.ensemble-modern.com](http://www.ensemble-modern.com) for more background on the ensemble.

*Into the Little Hill* is a co-production of Lincoln Center Festival, Festival d'Automne à Paris, Paris National Opera, Ensemble Modern, T & M, Frankfurt Opera, Vienna Festival, Holland Festival and Liverpool, European Cultural Capital 2008. It was commissioned by Festival d'Automne in association with the Ernst von Siemens Music Foundation, Paris National Opera, Ensemble Modern in association with the Forberg-Schneider Foundation.

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The New York premiere of *Into the Little Hill* is made possible in part by a contribution of the Ernst von Siemens Music Foundation

The Ensemble Modern's appearance at *Lincoln Center Festival* is made possible with support by the Friends of the Ensemble Modern.

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**Richard Wagner's *Der Ring Des Nibelungen* (New York Premiere)**  
**THE KIROV OPERA FROM THE MARIINSKY THEATRE**

*Co-presented by the Lincoln Center Festival and the Metropolitan Opera*

Valery Gergiev, conductor  
Valery Gergiev and George Tsypin, concept  
George Tsypin, set design  
Tatiana Noginova, costume design  
Gleb Filshtinsky, lighting design

Complete casting details:

*Das Rheingold* (July 13 and 16)

Woglinde: Zhanna Dombrovskaya (13) and Margarita Alaverdian (16)  
Wellgunde: Lia Shevtsova (13) and Irina Vasilieva (16)  
Flosshilde: Nadezda Serdyuk (13 and 16)  
Alberich: Nikolai Putilin (13 and 16)  
Fricka: Larissa Diadkova (13) and Svetlana Volkova (16)  
Wotan: Alexei Tanovitsky (13) and Evgeny Nikitin (16)  
Freia: Tatiana Borodina (13 and 16)  
Fasolt: Evgeny Nikitin (13) and Vadim Kravets (16)  
Fafner: Mikhail Petrenko (13) and Gennady Bezzubnikov (16)  
Froh: Yevgeny Akimov (13) and Alexander Timchenko (16)  
Donner: Eduard Tsanga (13 and 16)  
Loge: Vasily Gorshkov (13 and 16)  
Mime: Andrey Popov (13) and Nikolai Gassiev (16)  
Erda: Zlata Bulycheva (13 and 16)

*Die Walküre* (July 14 and 17)

Siegmond: Oleg Balashov (14) and Avgust Amonov (17)  
Sieglinde: Mlada Khudoley (14 and 17)  
Hunding: Gennady Bezzubnikov (14 and 17)  
Wotan: Alexei Tanovitsky (14) and Mikhail Kit (17)  
Brünnhilde: Olga Sergeeva (14) and Olga Savova (17)  
Fricka: Larissa Diadkova (14) and Svetlana Volkova (17)  
The Valkyries (14 and 17): Zhanna Dombrovskaya (Gerhilde); Irina Vasilieva (Ortlinde); Natalia Evstafieva (Waltraute); Lyudmila Kanunnikova (Schwertlieite); Tatiana Kravtsova (Helmwige); Lyubov Sokolova (Siegrune); Elena Sommer (Grimgerde); and Elena Vitman (Rossweisse)

*Siegfried* (July 18 and 20)

Siegfried: Leonid Zakhozhaev (18 and 20)  
Mime: Vasily Gorshkov (18 and 20)  
The Wanderer: Evgeny Nikitin (18) and Alexei Tanovitsky (20)  
Alberich: Victor Chernomortsev (18) and Edem Umerov (20)  
Fafner: Gennady Bezzubnikov (18) and Mikhail Petrenko (20)  
The Forest Bird: Anastasia Kalagina (18 and 20)  
Erda: Zlata Bulycheva (18 and 20)

Brünnhilde: Olga Sergeeva (18 and 20)

*Götterdämmerung* (July 19 & 21)

First Norn: Elena Vitman (19 and 21)

Second Norn: Svetlana Volkova (19 and 21)

Third Norn: Tatiana Kravtsova (19 and 21)

Brünnhilde: Larisa Gogolevskaya (19) and Olga Sergeeva (21)

Siegfried: Victor Lutsuk (19 and 21)

Gunther: Evgeny Nikitin (19 and 21)

Hagen: Mikhail Petrenko (19 and 21)

Gutrune: Valeria Stenkina (19 and 21)

Waltraute: Olga Savova (19 and 21)

Alberich: Edem Umerov (19) and Victor Chernomortsev (21)

Woglinde: Margarita Alaverdian (19) and Zhanna Dombrovskaya (21)

Wellgunde: Irina Vasilieva (19) and Lia Shevtsova (21)

Flosshilde: Elena Sommer (19) and Nadezda Serdyuk (21)

Cycle 1

Friday, July 13 *Das Rheingold* at 8:00 p.m. (Running time: 2 hours, 30 minutes. No intermission)

Saturday, July 14 *Die Walküre* at 6:00 p.m. (Running time: 5 hours, 30 minutes. Two intermissions)

Friday, July 20 *Siegfried* at 6:00 p.m. (Running time: 5 hours, 30 minutes. Two intermissions)

Saturday, July 21 *Götterdämmerung* at 6:00 p.m. (Running time: 5 hours, 30 minutes. Two intermissions)

Cycle 2

Monday, July 16 *Das Rheingold* at 8:00 p.m.

Tuesday, July 17 *Die Walküre* at 6:00 p.m.

Wednesday, July 18 *Siegfried* at 6:00 p.m.

Thursday, July 19 *Götterdämmerung* at 6:00 p.m.

**The Metropolitan Opera House**, 64<sup>th</sup> Street and Broadway

Tickets for the complete four-opera cycle begin at \$260. Call 212-362-6000 or visit [metopera.org](http://metopera.org) to buy tickets.

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**Symposium: Kirov Ring Cycle**

*Lincoln Center Festival* and the Metropolitan Opera Guild will present a two-day symposium on the Kirov Ring Cycle Saturday, July 14, 2007, from 2-3:30 PM and Sunday, July 15, 2007, from 2-3:30 PM in the Stanley H. Kaplan Penthouse in Lincoln Center's Rose Building, 165 West 65th Street, 10th Floor

John J. H. Muller, Professor of Music History at The Juilliard School, will explore Wagner's masterpiece in this two-part lecture series. July 14 covers *Das Rheingold* and *Die Walküre*, and July 15 covers *Siegfried* and *Götterdämmerung*.

Tickets are \$25 per lecture. For more information and to purchase tickets, visit [www.operaed.org/lectures](http://www.operaed.org/lectures) or call 212.769.7028.

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## Ring à la Russe

The Wagner Society of New York is planning a series of special events to highlight the Kirov *Ring* Cycles in July. The main events are as follows:

Sunday, July 15: "Rhine Journey on the Hudson": a four-hour dinner cruise on the World Yacht *Princess* with live balalaika music in addition to recorded Wagner excerpts and gourmet seated dinner. 6:00 - 10:30 p.m. Pier 81, West 41<sup>st</sup> Street at the Hudson River. This popular dinner-cruise tradition has been offered during the *Ring* Cycles presented by The Metropolitan Opera since 1989. \$152.50; patrons: \$200.00 (discounted tickets for Society members).

Wednesday, July 18: Luncheon-Lecture: "Influence of Wagner on Russian and Soviet Art" with slide presentation, by Marian Burleigh-Motley, the distinguished Metropolitan Museum of Art lecturer. Venue: Williams Club, 24 East 39<sup>th</sup> Street. Lecture: 11:00 a.m., followed by buffet lunch. \$40.00 (lecture and lunch); lecture only: \$20.00.

Saturday, July 21: "The Kirov *Ring* in Context." Presentations on the arts in Russia: specialists in cultural history, theater, ballet, and historical Russian singers, followed by catered Russian lunch. 11:00 a.m. - 2:30 p.m. Venue: Consulate General of the Russian Federation in New York, 9 East 91st Street. This is presented in conjunction with the Harriman Institute of Columbia University.

Friday, July 13 and Monday, July 16: Hospitality suites, a tradition for all Metropolitan Opera *Ring* Cycles, on *Das Rheingold* days. Friday, July 13 and Monday, July 16, 5:00 - 7:30 p.m. An opportunity for attendees from around the globe to meet and socialize over wine and cheese and to browse and purchase a wide range of Wagner-related books, CDs and Wagneriana. At O'Neals' Restaurant, lower level.

July 13 and July 16: Dinner at O'Neals' Restaurant for *Ring* attendees, by advance reservation, special seating, 6:00 p.m.

For more information, visit [www.wagnersocietyny.org](http://www.wagnersocietyny.org)

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*Lincoln Center Festival* 2007 and the Metropolitan Opera will present Richard Wagner's epic *Der Ring des Nibelungen* in the New York premiere of a production by the **Kirov Opera from the Mariinsky Theatre**. This will be a rare opportunity to experience the monumental masterpiece on two weekends or, as the composer envisioned it, in the space of four consecutive evenings. Under the direction of **Maestro Valery Gergiev**, this is the first *Ring* cycle the Mariinsky Theatre has mounted in over 90 years. A limited number of tickets are still available for this production, which was premiered in 2003 in St. Petersburg and which has subsequently toured to Baden-Baden, Costa Mesa, Tokyo, and Cardiff, among other cities.

Maestro Gergiev, Artistic and General Director of the Mariinsky Theatre, will conduct the two cycles, each comprised of four operas, *Das Rheingold*, *Die Walküre*, *Siegfried*, and *Götterdämmerung*, at the Metropolitan Opera House July 13th through the 21<sup>st</sup>. The cast is drawn entirely from the Kirov ensemble. The all-Russian production team has created a number of successful stagings at the Mariinsky.

Where Wagner borrowed from Nordic and Icelandic legends to fashion the *Ring's* allegory of greed, evil and love, the driving vision for Gergiev was his perception that man, the world over, has created myths to

explain motives that are universal. He and designer George Tsypin were inspired by the myths from the conductor's home region of Ossetia, in the Caucasus Mountains. Designer Tsypin explained in an interview in Cardiff, where the Kirov *Ring* was performed in December, 2006: "Valery showed me a book of Ossetian myths...He said that some of the images felt to him like the *Ring* cycle...I then had this image of an amazing *Ring* which looks toward Asia and the Russian steppes. I had a sense of this ancient Russia—an almost archaic barbaric perception of that culture, and I was very inspired."

In October 2005, when Lincoln Center and the Metropolitan Opera announced these performances, Maestro Gergiev said, "It has been a long process that led to this *Ring*. I waited such a long time because I wanted to be able to cast all of the roles with our own ensemble. The production was completely developed in St. Petersburg using our knowledge, our emotions and our ideas. In Ossetia our own folktales parallel the myths that inspired Wagner, so I knew we would be able to find a new visual approach to the *Ring* that is internationally understandable."

The composer himself had strong links with Russia. His music was first performed there in the 1850s and he traveled to St. Petersburg in 1863 to conduct the Imperial Orchestra (the forerunner of today's Mariinsky Orchestra) in six concerts of his own works. The Mariinsky staged its first *Ring* between 1900 and 1914. Eminent Wagnerians who have conducted performances at the Mariinsky Theatre include Hans Richter, Eduard Nápravník and Felix Mottl. Although Wagner's music disappeared from Russian theaters in the mid-20<sup>th</sup> century, by the late 1990s Gergiev had re-established the Mariinsky's Wagner traditions. In addition to the *Ring* cycle, the company now has *Lohengrin*, *Parsifal*, *Der fliegende Holländer* and *Tristan und Isolde* in its current repertoire.

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**The Kirov Opera, Orchestra, and Ballet from the Mariinsky Theatre** have been important contributors to the *Lincoln Center Festival* since its inception in 1996. Maestro Gergiev and the Orchestra, Chorus and soloists from the Mariinsky Theatre were invited to perform four concerts in Avery Fisher Hall at the inaugural *Lincoln Center Festival*. For *Lincoln Center Festival* 2002, in a co-presentation with the Metropolitan Opera, the Kirov Ballet danced 16 performances of four ballets. The next year, in another co-presentation with the Metropolitan Opera, Maestro Gergiev led the Kirov Opera in 20 *Lincoln Center Festival* performances of five Russian operas highlighted by the North America premiere of *Semyon Kotko* and Rimsky-Korsakov's rarely-performed *The Legend of the Invisible City of Kitezh*.

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The appearance of the Kirov Opera of the Mariinsky Theatre is made possible in part by a generous gift from Viktor and Marina Vekselberg and by the support of the White Nights Foundation of America.

***Second Visit to the Empress (New York Premiere)***

**SHEN WEI DANCE ARTS**

Shen Wei, Concept, Direction, Choreography, Set & Costume Design

Zhengou Liu, Music Direction by

Jennifer Tipton, Lighting Design

With

Zhang Jing as Empress Li (Widow of Ming Emperor)

He Wei as General Yang Bo (Courtier)

Deng Mu Wei as Duke Xu Yanzhao (Courtier)

Song Yang as Miss Xu (Royal Attendant)

Dancers: Reid Bartelme, Brooke M. Broussard, Lindsay Clark, Andrew Cowan, Dai Jian, Duan Ni, Jessica Harris, James Healey, Hou Ying, Sara Procopio, Shen Wei, Joan Wadopian

Three performances:

Tuesday, July 24 at 8 p.m.; Saturday, July 28 at 8 p.m.; Sunday, July 29 at 3 p.m.

Performed in Chinese with English supertitles

Running time: 1 hour, 45 minutes

No intermission

**New York State Theater**, 63<sup>rd</sup> Street and Broadway

Tickets: \$50, 70 (seating in Orchestra and First Ring Center only)

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**Symposium: *Second Visit to the Empress***

Shen Wei, director and choreographer, discusses Beijing opera and his bold new staging of a venerable work from the traditional repertoire.

Wednesday, July 25 at 6:00 p.m.

Bruno Walter Auditorium

Dorothy and Lewis B. Cullman Center, New York Public Library for the Performing Arts, 111 Amsterdam Avenue

**FREE**

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**Shen Wei** returns to the *Lincoln Center Festival* with his first opera, *Second Visit to the Empress*. In addition to his trademark visual and modern movement style, he brings nearly ten years of opera training at its highest level in his native China, to this production. Considered one of the best-written music and vocal pieces in the entire Chinese Opera repertory, *Second Visit to the Empress* is a pillar of the Beijing Opera canon. Shen Wei's production represents the first known new staging of the work in over 200 years.

The earlier version of *Second Visit to the Empress* premiered to acclaim at the American Dance Festival in July 2005. The 2007 version includes twenty minutes of new material (synopsizing the first two parts of the

opera triptych, of which *Empress* is actually the third) and a revision of the existing work. As such, the 90-minute version audiences encounter at the New York State Theater in July 2007 will be substantially changed and expanded.

The four traditional Beijing Opera luminaries appearing in this production—Ms. Zhang Jing, Mr. Deng Mu Wei, Mr. He Wei, and Ms. Song Yang—are widely regarded as seminal interpreters of the repertoire. Each has a knowledge and aptitude for the form unavailable to non-native performers. Because *Empress* features an unusually demanding vocal score, each vocalist was selected for his or her mastery of roles embodied by distinct vocal styles: the wife (female soprano); the intellectual/philosopher advisor (male soprano), and the military advisor (baritone).

The production is fully-staged, including sets, costumes, and make-up design by Shen Wei, and lighting by Jennifer Tipton. The challenging music is played by sixteen musicians (on twenty traditional Chinese instruments). A corps of twelve dancers form a characterless visual counterpart to the score, embodying the music's idiosyncrasies through movement.

The music and lyrics to *Second Visit to the Empress* were developed approximately 300 years ago by anonymous artists. Zhenguo Liu revised the music for this new production and Shen Wei edited the lyrics. Original material was taken from the *Anthology of Classical Peking Operas*.

For Shen Wei Dance Arts, *Empress* represents a multi-year dedication to the celebration of a traditional form rarely seen in the West, and increasingly neglected in China. Performances of *Second Visit to the Empress* are scheduled in New York, as well as in Ann Arbor, Michigan (University of Michigan, September, 2007) and Amsterdam (Het-Muziektheater, November, 2007). The overall vision at once recalls and re-casts the form—a treasure of world heritage—through the lens of Shen Wei's landmark visual style. As such, the dance opera represents Shen Wei's most "total" work to date.

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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. Each work develops an original physical vocabulary based on movement research. The choreography, at turns representational and abstract, incorporates Eastern and Western aesthetics and strong scenic elements to create a painterly, hybridic *mise-en-scène*.

In the six short years since its inception, the company has assumed a position among the top tier of dance ensembles worldwide. In addition to repeated engagements at the American Dance Festival, *Lincoln Center Festival* and the Venice Biennale, Shen Wei Dance Arts has appeared in renowned festivals in the U.S. and around the world, from Spoleto Festival USA to Jacob's Pillow, from Montpellier to Hong Kong and Sydney. The company received the 2005 Helpmann Award for Best Ballet or Dance Work, presented by Sydney Festival in Association with Sydney Opera House. In September, 2006, the company premiered "Re-" (Part One) at the Joyce Theater in New York City, and in May, 2007, it will initiate a five-year residency at the Kennedy Center in Washington, D.C.

Selected engagements include: American Dance Festival (2000-2006), Lincoln Center Festival (2003-2005), Jacob's Pillow (2004 & 2006), the Kennedy Center (2001 and 2005), Dorothy Chandler Pavilion in Los Angeles Music Center (2004), Zellerbach Hall/CalPerformances (2004), Dance Umbrella and Sadler's Wells in London (2004), La Biennale di Venezia (2004 & 2005), Israel Festival (2004), Het

Muziektheater/Amsterdam (2003 & 2005), Sydney Festival (2005), Esplanade in Singapore (2005), Movimentos Festival/Germany (2005), Montpellier Festival/France (2005), Melbourne International Arts Festival (2005), Les Grands Ballets Canadiens de Montreal (2006), MODAFE in Seoul, Korea (2006), the Joyce Theater (2006) and Hong Kong New Vision Festival (2006).

In 2007, the company will perform at leading halls on five continents, including the Barbican Centre in London, Het Muziektheater in Amsterdam, Disney Hall in Los Angeles, as well as in Mexico City, Melbourne, and Shanghai, in addition to Lincoln Center Festival.

Choreographer, dancer, painter and designer, **Shen Wei** was born in Hunan, China. He studied Chinese opera from the age of nine. From 1984-1989, he worked with the Hunan State Xian Opera Company. From 1991-1994, he was an original member—dancer and choreographer—of the Guangdong Modern Dance Company, the first such modern dance company in China, with which he appeared in festivals in Korea, China, Hong Kong, Singapore, and India. After receiving a scholarship from the Nikolais/Louis Dance Lab, Shen Wei moved to New York City in 1995.

Prior to forming Shen Wei Dance Arts in 2000, his work was presented at the American Dance Festival (1995), National Theater of Taiwan (1996), The Place Theater in London (1997), The Asia Society in New York (1997), Stockholm Dance House (1999), Brighten Arts Festival (2000), the Edinburgh Festival Theater (2000), and the Germany Millennium Moves Festival (2000). As a guest artist, he performed in four works by Martha Clarke.

For the past six years, Shen Wei Dance Arts has toured throughout the United States and Western Europe, and in Australia, Israel and Singapore. For each dance and opera work choreographed for his company, Shen Wei also creates the sets, costumes, and make-up designs. The remarkable performance space might be described as a canvas, or a landscape, or a parallel universe. *The New York Times* described Shen Wei's vision as "painterly, mathematical and idiosyncratic. ...This is imagery and conceptualism with a difference."

He has received numerous awards. In China, he won first prize for both choreography and performance at the 1994 Inaugural National Modern Dance Competition. In the United States, he received a fellowship from the New York Foundation for the Arts in 2000, and in that same year the American Dance Festival's Ben Sommer Fellowship. He received a John Simon Guggenheim Fellowship in 2001, and he won the Nijinsky Award for Emerging Choreographer in 2004 and the Australia's 2005 Helpmann Award for Best Ballet or Dance Work. He has received commissions from the American Dance Festival (1995, 2000–2006), Het Muziektheater Amsterdam, *Lincoln Center Festival* (2005), Alvin Ailey Dance Theater II, Dances We Dance Company of Hawaii, the Margrit Mondavi Center for Performing Arts at the University of California, Davis, and the Guangdong Modern Dance Company. His dance opera-work, *Second Visit to the Empress*, has received commissions from the American Dance Festival, New York City Opera, and the Het Muziektheater Amsterdam.

As a visual artist independent of the dance company, Shen Wei is a painter, designer, and filmmaker. His paintings have been exhibited in New York and Hong Kong; a series of paintings created in conjunction with his ballet *Rite of Spring* were first exhibited as part of the company's New York debut at the *Lincoln Center Festival* in 2003.

For additional information on Shen Wei Dance Arts, visit [www.shenweidancearts.com](http://www.shenweidancearts.com)

**Jennifer Tipton** (Lighting) is well known for her work in theater, dance and opera. Her recent work in opera includes Salvatore Sciarrino's new opera *Da Gelo a Gelo* directed by Trisha Brown in Schwetzingen, Germany and Mozart's *The Magic Flute* at Santa Fe Opera directed by Tim Albery. Her recent work in dance includes Christopher Wheeldon's *Quaternary* for the San Francisco Ballet, Trisha Brown's *O Composite* for the Paris Opera Ballet and Paul Taylor's *Banquet of Vultures* at City Center in New York. In theater her recent work includes Marcus Gardley's *Dance of the Holy Ghosts: a play on memory* at the Yale Repertory Theater directed by Liz Diamond, *The Moon for the Misbegotten* at Hartford Stage Company, original production directed by Gordon Edelstein at Longwharf Stage in New Haven and *Hamlet* for the Wooster Group with an opening in Barcelona, Spain. Ms. Tipton teaches lighting at the Yale School of Drama. She received the Dorothy and Lillian Gish Prize in 2001, the Jerome Robbins Prize in 2003 and in April 2004 the Mayor's Award for Arts and Culture in New York City.

**Zhang Jing** (Empress Li) is one of the most highly regarded vocalists in working in Peking Opera today. She graduated from the prestigious China Academy of Drama where she studied under Peking Opera masters Xiaomei Shen and Jiubao Mei, and is a member of the Chinese Theatre Association. In 1990, she starred in the Chinese opera, *Death at Mai Wei Slope*, which won five awards at the National Chinese Opera Exhibition. The same year, she was conferred the title of "Star of Tianjin". In 1995, she was asked to join the Lanfang Mei Peking Opera Theatre, with which she toured extensively throughout Russia, Japan, Singapore, Thailand, Hong Kong, Macao, Taiwan, and elsewhere. In 1997, 1999 and 2000, Ms. Zhang performed in CCTV's Spring Festival Concert, one of the most important events in Chinese culture.

**He Wei** (General Yang) was born in 1957, and holds the designation "First Class Opera Performer" in China. He graduated from the Hebei Province School of Performance Arts and furthered his studies at the China Traditional Opera Academy in Beijing, majoring in *lao sheng* (elderly male) roles. He was promoted to the China Chinese Opera company in 1993, performing lead roles in *Generals of the Yang Family*, *Beating Drums and Yelling at Cao*, *Yang Silang Visits His Mother*, and many other well-known works. His artistry has been highly acclaimed by the Chinese media, and he has received a variety of awards, including the Best Vocal Performance in the China Broadcast Theater and Vocal Competition (2001), the First Prize of the Beijing Youth Theatrical Artists Competition (1993), and the Best Performance of the China Youth Opera Actors Competition (1991).

**Deng Mu Wei** (Duke Xu) is a member of the "National First Class Performing Arts," the highest level of professional ranking in the field. Mr. Deng holds numerous national first-class awards, including the Plum Blossom Award, Best Performance Award in National Middle-Aged and Young Peking Opera Performing Artists TV Competition, and the Golden Award in the Langfang Mei Golden Award Competition. In addition to his regular participation in national first level competitions, Mr. Deng also performs on a regular basis in CCTV's Spring Festival Concert, as well as other prestigious concerts sponsored by the Ministry of Culture.

**Ms. Song Yang** (Miss Xu) began studying Beijing Opera at the China Traditional Opera Academy at age 10, and went on to serve as a principal vocalist with the Beijing Opera Company. In 1999, she took the role of Madam Du, as well as ten other minor characters, in Chen Shi-Zheng's 20-hour opera, *The Peony Pavilion*, which premiered at *Lincoln Center Festival* and toured to Paris, Berlin, Vienna, Milan, Perth and other major festivals worldwide. Ms. Song has given solo recitals with the Lyon Symphony Orchestra, The Brussels Orchestra, and The Singapore Orchestra for Tan Dun's *Gate*. In 2003, she played the male General in the Chinese version of *The Orphan of Zhao* at *Lincoln Center Festival*. Ms. Song teaches Beijing Opera movement and marshal arts at China Traditional Opera Academy in Beijing, and at Cal Arts in Los

Angeles.

*Second Visit to the Empress* premiered at the American Dance Festival in 2005. It was co-commissioned by New York City Opera, Het-Muziektheater, the Kennedy Center, and the American Dance Festival with support from the Doris Duke Awards for New Work and the Andrew W. Mellon Foundation. Additional support for this production provided by the Asian Cultural Council.

## THEATER

### LA COMÉDIE-FRANÇAISE in *Les Fables de La Fontaine* (U.S. Premiere)

Direction, Set Design, and Lighting by Robert Wilson

Original Music by Michael Galasso

Costumes by Moidele Bickel

Dramaturgy by Ellen Hammer

Associate light designer: Urs Schönebaum

Associate set designer: Christophe Martin

Associate director: Jean-Yves Courrègelongue

Associate costume designer: Yashi Tabassomi

Associate choreographer: David Krugel

Associate baroque choreographer: Béatrice Massin

Masks by Kuno Schlegelmilch

Make up by Elisabeth Doucet

With

Christine Fersen, Gérard Giroudon, Cécile Brune, Christian Blanc, Coraly Zahonero, Françoise Gillard, Céline Samie, Laurent Stocker, Laurent Natrella, Nicolas Lormeau, Bakary Sangaré, Madeleine Marion, Léonie Simaga, Grégory Gadebois, and Charles Chemin

#### Seven performances:

Tuesday-Sunday, July 10-July 15 at 7:30 p.m.; Saturday, July 14 at 2 p.m.

Performed in French with supertitles in English

Running time: 1 hour, 50 minutes

No intermission

**Gerald W. Lynch Theater** at John Jay College, Amsterdam Avenue between 58<sup>th</sup> and 59<sup>th</sup> Street

Tickets: \$65, 85

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*Lincoln Center Festival* 2007 will present **La Comédie-Française**, one of the world's great theater companies, in the U.S. premiere of *Les Fables de La Fontaine*, directed by **Robert Wilson**. In Wilson's visually striking interpretation, 19 of La Fontaine's allegorical tales are brought to life by some of France's finest actors. Wilson originally staged *Les Fables de La Fontaine* for performances at the Comédie-Française in 2004, when it was greeted with wide critical and public acclaim, and the production was repeated in 2005. Featuring a company of 15 actors, *Les Fables de La Fontaine* revolves around the animal characters found in the tales, in which lions, birds, foxes, and crows offer parables of human behavior, as seen through the eyes of a 21<sup>st</sup>-century theatrical visionary. *Le Figaro* wrote of the production, "Bob Wilson succeeded in awakening and exciting the eye, the ear, and the spirit." The original music of Michael Galasso captures the rhythm of *Les Fables'* poetry and the humor and delight of these stories.

The longest-established theater in the world, the **Comédie-Française** is France's national theater, and was founded in 1680 by a decree of Louis XIV that merged two Parisian acting companies, one of which had

been the troupe of Jean-Baptiste Molière. Renowned for its often definitive productions of the classics of the French stage—by Jean Racine, Pierre Corneille, Paul Scarron, Jean Rotrou, Edmond Rostand, and others—the Comédie-Française also produces works by modern French and foreign dramatists, and has a repertoire of some 3,000 works. Sometimes called “La Maison de Molière” in honor of the deeply influential playwright who is also the patron saint of French actors, the Comédie-Française operates three theaters in the center of Paris: the historic Salle Richelieu, which it has occupied for two centuries; the Théâtre du Vieux-Colombier; and the more intimate Studio-Théâtre. *Les Fables de La Fontaine* will mark the *Lincoln Center Festival* debut of the Comédie-Française. The Comédie-Française last visited New York in 2004.

American director **Robert Wilson** has forged an international career as a vanguard theater artist, scenarist, choreographer, and lighting and sound designer, and his productions have been staged at some of the world’s foremost opera and theater companies as well as at experimental venues. Wilson has a long-standing association with *Lincoln Center Festival*. At the very first *Lincoln Center Festival*, in 1996, Wilson’s production of the Virgil Thomson/Gertrude Stein *Four Saints in Three Acts* was given its New York premiere. In 1999, *Lincoln Center Festival* presented the world premiere of *The Days Before: Death Destruction & Detroit III*, a theater piece directed by Wilson with music by Ryuichi Sakamoto, text by Umberto Eco, and featuring acclaimed Irish actress Fiona Shaw. Wilson’s production of *White Raven*, with music by Philip Glass, was presented at *Lincoln Center Festival* 2001, and the 2005 edition of the *Festival* offered the North American premiere of *I La Galigo*, a music-theater piece performed by Indonesian artists.

A notable figure in an era crowded with outsized French literary talents, **Jean de La Fontaine** (b. Château-Thierry, July 8, 1621; d., Paris, April 13, 1695) wrote works in several genres, but is perhaps best remembered for the more than 200 fables he adapted into poems, some of which were as brief as a sonnet. Many of the tales function as ironic allegories of human life. “The Grasshopper and the Ant,” for example, compares the ways that two insects plan ahead for the rigors of winter, while “The Oak and the Reed” shows how a flexible reed survives by bending with the mighty wind that cracks a sturdy tree. Immediately popular, the fables were initially published in several editions over the course of three decades. Concise and often wryly humorous, La Fontaine’s retellings were based on the fables of Aesop as well as ancient Persian stories and other sources. La Fontaine’s fables play an enduring role in France’s cultural heritage.

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The performances of La Comédie-Française are made possible with the generous help of Culturesfrance, Agency for International Cultural Exchanges; The Cultural Services of the French Embassy in the United States and the Florence Gould Foundation.

Generous support provided by The Grand Marnier Foundation.

**THE CONTEMPORARY LEGEND THEATRE OF TAIWAN**  
**Wu Hsing-Kuo, Co-founder and Artistic Director**

**Two short operas performed with a brief intermission:**

Director: Wu Hsing-Kuo

Scenic and Lighting Designer: Lin Keh-Hua

Strings Leader: Hsu Ching-Chi

Percussion Leader: Chin Yen-Long

*The Topsy Concupine*

Wei Hai-Ming as Madame Yang Guifei

*Farewell My Concupine*

Wei Hai-Ming as Yu Concupine

Wu Hsing-Kuo as King Hsiang-yu

2 performances:

Tuesday, July 10 and Wednesday, July 11 at 8 p.m.

*King Lear* (New York Premiere)

Adapted from William Shakespeare's *King Lear*

Written, directed, designed, and performed as a one-man show by Wu Hsing-Kuo

Artistic Advisors: Chung Ming-Der

Costume Designer: Tim Yip

Scenic Designer: Chang Ho-Chin

Lighting Designer: Wong Tommy, Wong Choo-Yean

Music Composer: Lee Yi-Chin

Music Arranger: Li Han-Chiang

Melody Designer: Lee Men, Wu Hsing-Kuo

Strings Leader: Hsu Ching-Chi

Percussion Leader: Chin Yen-Long

1 performance:

Thursday, July 12 at 8 p.m.

Running time: 2 hours, 10 minutes

One intermission

All Performances at:

**Rose Theater**, Frederick P. Rose Hall, Broadway and 60<sup>th</sup> Street

Performed in Chinese with English Supertitles

Tickets: \$35, 45, 55, 65, 75

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**Symposium: Contemporary Legend Theatre**

Members of Contemporary Legend Theatre discuss the company's fusion of traditional Chinese opera with modern theatrical forms.

Wednesday, July 11 at 6 p.m.

Stanley H. Kaplan Penthouse

FREE

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*Lincoln Center Festival 2007* will present three productions by the acclaimed **Contemporary Legend Theatre (CLT)** of Taiwan. The first is the New York premiere of the Company's highly praised production of *King Lear*, a brilliantly conceived cross-cultural version of Shakespeare's famous work. CLT's co-founder, the actor/dancer **Wu Hsing-Kuo**, will perform all ten characters in *King Lear*. The second two works will be two short operas presented in one evening, *The Topsy Concubine* and *Farewell My Concubine*, both in new productions for these New York performances. CLT has recreated these operatic classics in a design meant to invoke their Sung Dynasty (960-1279 AD) settings.

Wu Hsing-Kuo most recently appeared for western audiences as the Yin-Yang Master in Tan Dun's opera *The First Emperor* which had its world premiere at the Metropolitan Opera this winter. *The New Yorker* described his performance as "a joy to watch, his face communicating shades of pain, regret, fleeting joy, and wry wit." The *New York Times* praised Wu Hsong-Kuo as a "versatile master" in a 2005 review of CLT's performances of *The Kingdom of Desire*, the company's adaptation of Shakespeare's *Macbeth*, performed at Spoleto Festival USA.

### *King Lear*

Wu first performed his *King Lear* in 2000 as a workshop adaptation in Paris at the invitation of Ariane Mnouchkine, director of Le Théâtre du Soleil. She encouraged him to pursue a full production, and the one-man tour-de-force premiered a year later in Taipei. Wu's interpretation of *King Lear* mixes the unique dance, movement, and high-singing style of Peking opera masters with the rhythm of modern theater. Wu must quickly transform himself into many dissimilar characters, portraying, for example, nine different roles in Act II alone. The drama is accompanied by an ensemble of musicians on Chinese traditional instruments, with costumes by Tim Yip, the Oscar-winning costumer for the film *Crouching Tiger, Hidden Dragon*. *King Lear* has toured to nine countries, garnering wonderful reviews: "a magnificent performance" wrote Germany's *Der Tagesspiegel*.

### *The Topsy Concubine* and *Farewell My Concubine*

Actress **Wei Hai-Ming** plays the leading roles in both *The Topsy Concubine* and *Farewell My Concubine*, opposite Wu Hsing-Kuo. Wei was trained in Taiwan, further studied with Mei Bao-Jiu, the son of the legendary Mei Lan-fang, and her technique was groomed in the school of Mei Lan-fang's singing and acting style. A recipient of the prestigious Plum Flower Award, the highest honor in Peking Opera, Wei performs her rendition in honor of the Mei tradition. As Madame Yang Guifei in *The Topsy Concubine*, set in the late Tang Dynasty era, she portrays an evening spent waiting for a visit from the emperor. Unhappy with her fate as the emperor's favorite, she drinks and sings to the moon, the flowers, and the birds of her loneliness, her jealousy, and the fickleness of human sentiment. Wei's artistry was cited in a 2005 *New York Times* review as "...the most refined and elegant of heroines in more traditional styles, whether in serious drama or comedy. Her delightful tippy concubine lives vividly in memory." As the imperial consort Lady Yu in *Farewell My Concubine* (set in 207 B.C.), Wei consoles King Hsiang-Yu, who is trapped by warring enemies. She entertains him with a sword dance, deciding in the end to commit suicide so as not to be a burden to her King.

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**Wu Hsing-Kuo** began his training at age 11 with the Fu-Hsing Chinese Opera School, subsequently entering the Chinese Culture University and studying Shakespeare and other Western classics. After graduation, he performed leading roles for the Cloud Gate Dance Theater. Keenly aware of the decline of traditional Chinese Opera, Wu and a group of friends founded the Contemporary Legend Theatre to revitalize the art form by adapting classical Western plays to the style and technique of Peking opera. He is a three-time winner of the Military Golden Award for Best Actor, and in 1992 received both a Fulbright Scholarship to study in New York and the Hong Kong Film Award for Best New Actor. In 2005, he was commissioned by the Asian Cultural Council to reconstruct traditional theater in Cambodia. In 2007, he is going to direct and perform *A Taoist's Dream* with Kunqu actress Qian Yi.

**The Contemporary Legend Theatre of Taiwan** was founded in 1986 to fuse Eastern and Western theater arts and strike a new path for traditional Chinese opera. CLT's first play, *The Kingdom of Desire*, combined the singing, acting, and acrobatic fighting of Chinese opera with tenets of Western theater. The resounding success of the performances resulted in appearances at such international venues as London's Royal National Theatre, Festival d'Avignon in France, Spoleto Festival USA, and the Asian Performing Arts Festival in Tokyo. In addition to works by Shakespeare, the Company's repertoire also features such Greek tragedies as *Medea* and *Orestes*; new works including Beckett's *Waiting for Godot*, "*Water Margin 108*" and *A Taoist's Dream*, which is produced for the 20<sup>th</sup> anniversary of the National Theater of Taiwan.

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Major support provided by The Alice Tully Foundation.

Additional support provided by the Asian Cultural Council.

**HEISEI NAKAMURA-ZA**  
**Artistic Director: Nakamura Kanzaburo XVIII**

***Renjishi* (New York Premiere)**

Starring Nakamura Kanzaburo XVIII and sons Nakamura Kantaro II and Nakamura Shichinosuke II

One performance:

Monday, July 16 at 7:30 p.m.

Running time: 1 hour

No intermission

Tickets: \$25, 50, 75, 100, 200, 250

***Hokaibo***

Starring Nakamura Kanzaburo XVIII

Ten performances:

Tuesday-Sunday, July 17-22 at 7:30 p.m.; Wednesday, Thursday, Saturday, and Sunday, July 18, 19, 21, and 22 at 2 p.m.

Running time: 2 hours, 45 minutes

One intermission

Tickets: \$25, 50, 75, 100, 125, 200

**Avery Fisher Hall**, Broadway at 64<sup>th</sup> Street

Both plays performed in Japanese. English synopsis provided on headsets.

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*Lincoln Center Festival 2007* will present the return of Kabuki master **Nakamura Kanzaburo XVIII** and his **Heisei Nakamura-za** in two classics of the Kabuki stage: the New York premiere of their production of *Renjishi* and the North American premiere of their production of *Hokaibo*. The company, which represents one of the great Kabuki dynasties since the 17th century, will perform *Renjishi* on Monday, July 16, the opening night of its 11-performance run. In this special performance, Nakamura Kanzaburo will star in *Renjishi* with his sons, Nakamura Kantaro II and Nakamura Shichinosuke II, both of whom are noted Kabuki actors. There will be 10 performances of *Hokaibo* (also starring Nakamura Kanzaburo), more formally known as *Sumidagawa Gonichi No Omokage*. This will be the company's first New York visit since its acclaimed, sold-out North American debut at *Lincoln Center Festival 2004*.

Heisei Nakamura-za also includes esteemed actors Nakamura Senjaku, Nakamura Hashinosuke, Bando Yajuro, Kataoka Kamezo, Nakamura Kantaro, Nakamura Shichinosuke, and Sasano Takashi. The all-male company of 100 is noted for Kabuki productions that respect Kabuki's centuries-old heritage yet burst with contemporary energy and humor. For this appearance by Heisei Nakamura-za, *Lincoln Center Festival* will transform Avery Fisher Hall into an evocation of a traditional Kabuki theater in 17<sup>th</sup>-century Edo, Japan. The

interior of Avery Fisher Hall will be festooned with lanterns and feature a *hanamichi* (runway for performers extending through the audience).

On Monday, July 16, Heisei Nakamura-za will present *Renjishi* (*The Three Lions*), which revolves around three *Kyogen* actors—a father and two sons—who consider the ancient legend of a father lion teaching its children about the rigors of survival. *Kyogen* refers to the lighter, usually comedic plays performed as interludes during the more serious Noh dramas. The piece closes with a brilliant, vibrantly theatrical dance for the three actors in extravagant costumes and vivid leonine manes.

*Hokaibo*, which Heisei Nakamura-za will perform from July 17-22, is the more familiar name of playwright Nakawa Shimesuke's three-act *Sumidagawa Gonichi No Omokage*, first produced in Osaka in 1784. Hokaibo is the name of the play's central character, a rascal with the shaved head and garb of a priest but the appetites and adventures of a cunning rogue. Among the drama's several complicated subplots is the story of how Hokaibo, played by Nakamura Kanzaburo, steals an heirloom scroll painting belonging to the family of a young samurai and attempts to abduct the samurai's lover, Okumi. Failed seductions and murders follow, and the play reaches its climax alongside the Sumida River when Hokaibo's ghost attempts to impersonate Okumi, but must perform a dance miming private events from Okumi's life that only the true Okumi could know.

**Nakamura Kanzaburo**, one of Japan's leading actors, also performs in contemporary plays there. He is the author of four books. Kanzaburo has made it his life's work to revitalize the conventions of Kabuki. Audiences not only in Japan but worldwide have responded to Kanzaburo's brand of Kabuki, which deploys humor and contemporary references to enrich and enliven the traditional theatrical form. Kanzaburo has also experimented with film, television, and "fusion theater," combining Kabuki with Western staging.

According to legend, it was Okuni, a shrine maiden from the Izumo Shrine located in the state of Shimane, who started Kabuki. Her performances in a dry bed of the Kamo River in the ancient capital of Kyoto, circa the year 1600, caused a sensation, and Kabuki has remained a central facet of Japanese culture ever since. While Kabuki began in Kyoto, it developed a distinctive form in Edo (the old name for Tokyo). Edo became famous for its three great theaters, the Nakamura-za being one of them. These theaters were run by powerful actor-managers, the most famous of whom was the Nakamura-za's manager, Nakamura Kanzaburo.

The name of Nakamura Kanzaburo has so far been handed down through 400 years over 17 generations, although the theater itself burned down in 1893 and was never rebuilt. The last person to hold the name was one of the greatest Kabuki stars of the 20<sup>th</sup> century, Nakamura Kanzaburo XVII (1909-1988), the father of Nakamura Kanzaburo XVIII. Kanzaburo, who was born in 1955, made his debut in 1959. He began winning prizes for his performances, and later, for his theater company, in 1989. In order to revive the spirit of the great Nakamura-za theater managers, he founded a new troupe under the name of Heisei Nakamura-za (Heisei is the official name of the present emperor of Japan). Since 2000 the Heisei Nakamura-za has given its performances in a small portable theater in Tokyo, and has used it in Osaka and New York to give modern audiences an authentic taste of the atmosphere of Edo period Kabuki theater. Heisei Nakamura-za celebrated the success of the engagement of *A Summer Festival* at *Lincoln Center Festival* 2004 with an engagement of the same play in Osaka that fall. The celebration received national attention in Japan.

When his Heisei Nakamura-za company appeared at *Lincoln Center Festival* 2004, the actor and director

was known as Nakamura Kankuro V, but in March of 2005 he assumed the name of Nakamura Kanzaburo XVIII in recognition of his growing artistry.

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Heisei Nakamura-za is sponsored by Mitsubishi International Corporation, Mitsui & Co. (U.S.A.), Inc. and Sumitomo Corporation of America.

Additional corporate support is provided by Tiffany & Co., Toshiba Corporation, Marubeni America Corporation, Toyota, Dentsu Holdings USA, Inc., Brother International Corporation, J.C.C. Fund, and Nippon Express USA, Inc.

## SPANISH-LANGUAGE THEATER

All of the plays will be performed in Spanish, with English supertitles

*Lincoln Center Festival* presents a series of innovative Spanish-language productions from Argentina, Chile, Mexico, and Spain. The series is organized by Olga Garay, a leader in cultural exchange programs between Latin America and the United States for over 20 years.

This series is sponsored by Altria Group, Inc. and Telemundo47.

### COMPAÑÍA TEATRO CINEMA (Chile)

#### ***Gemelos* (North American Premiere)**

A free adaptation of the novel *The Notebook* by Agota Kristof

Written by Laura Pizarro and Juan Carlos Zagal, along with Jaime Lorca

Directed by Laura Pizarro and Juan Carlos Zagal

Original music by Juan Carlos Zagal

Lighting by Juan Cristóbal Castillo

Scenery, Artifacts and Props by Rodrigo Bazaes, Eduardo Jiménez, Laura Pizarro, Jaime Lorca, and Juan Carlos Zagal

Costumes by Rodrigo Bazaes, Eduardo Jiménez, Laura Pizarro, Jaime Lorca, and Juan Carlos Zagal

With

Laura Pizarro, Diego Fontecilla, and Juan Carlos Zagal

#### Five performances:

Tuesday-Saturday, July 10-14 at 8:30 p.m.

Running time: 1 hour, 50 minutes

No intermission

**Pope Auditorium, Fordham University**, West 60<sup>th</sup> Street and Columbus Avenue

Tickets: \$50

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#### **Symposium: Compañía Teatro Cinema - *Gemelos***

Performers and co-creators Laura Pizarro and Juan Carlos Zagal and producer Duano Totoro in conversation with Cristian Campos, Cultural Attache of the Chilean Embassy

Friday, July 13 at 6 p.m.

Barnes & Noble, 3<sup>rd</sup> Floor Event Space  
1972 Broadway, at 66<sup>th</sup> Street

FREE

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Santiago's **Compañía Teatro Cinema** will perform *Gemelos*, a chilling play about twin brothers who grow

up living with their grandmother while learning the harsh reality of a devastating war. *Gemelos* was created by performers Laura Pizarro and Juan Carlos Zagal, both former members of the well-known Chilean theater group La Troppa, along with Jaime Lorca, another La Troppa member. First performed in 1999, it is based on the novel *The Notebook*, published in 1986 as the first book in a trilogy by Hungarian writer Agota Kristof (b. 1935), a provocative exponent of European new-wave fiction. Her novel has been described as a blend of *Hansel and Gretel* and Jerzy N. Kosinski's *The Painted Bird*.

Using a device familiar to lovers of silent film, *Gemelos* begins with an iris eye that opens and closes on a series of vignettes. Wearing a variety of half-masks, the three renowned Chilean actors perform all the roles on a small-scale stage with a simulated Italian proscenium, creating a forced perspective that gives the illusion that they are the size of puppets. This visually stunning and dramatically powerful piece won all the major theater awards in Chile. The company has since toured it to Argentina, Portugal, France, Spain Mexico, Italy, Germany, Belgium, the Netherlands, Brazil and Korea.

This will be Compañía Teatro Cinema's *Lincoln Center Festival* debut.

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### **PROYECTO CHEJOV (Argentina)**

#### ***Un Hombre se que Ahoga* (North American Premiere)**

A freely interpreted version of *The Three Sisters* by Anton Chekhov

Directed by Daniel Veronese

Scenery by Daniel Veronese

Lighting by Gonzalo Córdova

With

Gabriela Ferrero, Malena Figo, Fernando Llosa, Claudio Da Passano, Adriana Ferrer, María Figueras, Marta Lubos, Pablo Messiez, Elvira Onetto, Silvina Sabater, Luciano Suardi, and Claudio Tolcachir.

#### Three performances:

Tuesday-Thursday, July 17-19 at 8 p.m.

Running time: 1 hour, 40 minutes

No intermission

**Venue:** Mitzi E. Newhouse Theater, 150 West 65<sup>th</sup> Street

Tickets: \$50

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#### **Symposium: Proyecto Chejov – *Un Hombre que se Ahoga***

Actors Luciano Suardi and Pablo Messiez discuss this unique adaptation of Chekhov's *Three Sisters*.

Moderated by Emily Mann, Artistic Director of the McCarter Theatre.

Post-performance symposia immediately follow the performance at the indicated venue and are available only to ticket holders of that evening's performance.

Wednesday, July 18, post-performance

Mitzi E. Newhouse Theater  
150 West 65th Street

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*Lincoln Center Festival* will present *Un Hombre se que Ahoga* a new 90-minute adaptation of Chekhov's *The Three Sisters* performed by Proyecto Chejov. The director is Daniel Veronese, former Artistic Director of Argentina's celebrated theater company Perifericos de Objetos. Perifericos de Objetos, last seen in New York performing Heiner Muller's *Hamletmachine* (which played major arts festivals around the world) in 2000, was renowned for its political and confrontational productions, many of them combining puppets and life-size dolls with actors onstage. Veronese's own play, the visceral *Women Dreamt Horses*, was recently performed in New York as part of the "Buenos Aires in Translation" festival at PS 122 in November 2006.

The director has taken a bold approach to staging the iconic Chekhov play, *The Three Sisters*, by reversing the gender of the characters. He initially cast the best actors he could find for the production, but he soon realized that the gender of the actors he had so carefully recruited did not fit the characters in Chekhov's masterpiece. He also found that the play's language and action was not essentially rooted in gender. And so in Veronese's version, it is the women who make decisions and the men who wait. All of the characters, however, as in Chekhov's time, live within the confines of their own daily dissatisfaction.

Veronese's production has no music, no theatrical lighting, no costumes, and no makeup. The actors perform in street clothes. There are no entrances or exits. The twelve actors are on the stage during the entire piece. There is no attempt by the actors to assume gestures reflecting the gender they are playing. Bereft of technical effects or scenery, the work is seen through words and actions that often seem on parallel tracts. One soon forgets that the sexes are inverted. But this imaginative adaptation captures the Chekhovian themes: the tedium of the provincial life, the frustration due to lack of opportunities, and the mind set of the middle class.

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## TEATRO DE CIERTOS HABITANTES (Mexico)

### *De Monstruos y Prodigios: La Historia de los Castrati*

By Jorge Kuri and Claudio Valdés Kuri

Inspired by *The World of the Castrati: The History of an Extraordinary Operatic Phenomenon*

by Patrick Barbier

Directed by Claudio Valdés Kuri

With

Raúl Román, Gastón Yanes, Javier Medina, Kaveh Parmas, Edwin Calderón, Miguel Angel López, and Luis Fernando Villegas

#### Three performances:

Friday-Saturday, July 20-21 at 8 p.m.; Sunday, July 22 at 3 p.m.

Running time: 1 hour, 45 minutes

No intermission

**Gerald W. Lynch Theater**, John Jay College, Amsterdam Avenue between West 58<sup>th</sup> and 59<sup>th</sup> Streets

Tickets: \$50

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**Symposium: Teatro de Ciertos Habitantes – *De Monstruos y Prodigios***

A conversation with director Claudio Valdés Kuri and performer Javier Medina.

Post-performance symposia immediately follow the performance at the indicated venue and are available only to ticket holders of that evening's performance.

Saturday, July 21, post-performance

Gerald W. Lynch Theater at John Jay College

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The Mexico City-based **Teatro de Ciertos Habitantes** will perform *De Monstruos y Prodigios: La Historia de los Castrati*, directed by Claudio Valdés Kuri. The play was written by Jorge Kuri and Claudio Valdés Kuri and based in part on Patrick Barbier's 1996 book *The History of the Castrati*.

At the dawn of the 18<sup>th</sup> century, a Neapolitan barber started the practice of castration to preserve the soprano *tessitura* in the voices of young boys. *De Monstruos y Prodigios* depicts how these male sopranos created a sensation in the Baroque world. The most successful became the darlings of high society; the failures, which were the majority of the castrati, were cast aside. The play, using extreme physical comedy coupled with live vocal, violin, and harpsichord performances, reveals the musical brilliance, gross decadence, and harsh violence surrounding three centuries of this bizarre practice.

**Teatro de Ciertos Habitantes** was founded in 1997, and has performed at many international venues and festivals, including at the Kennedy Center and Chicago's Goodman Theatre, and has made several national tours throughout Mexico. *De Monstruos y Prodigios* was given its premiere in 2000 in Spain, was performed for many months in a commercial run in Mexico City, and it has been performed in Caracas, Brussels, and Miami. This will be Teatro de Ciertos Habitantes' *Lincoln Center Festival* debut. The troupe previously performed an earlier version of *De Monstruos y Prodigios* in New York at the Duke on 42<sup>nd</sup> Street Theater.

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**CENTRO DRÁMATICO NACIONAL (Spain)**

***Divinas Palabras* (North American Premiere)**

By Ramón del Valle-Inclán

Adapted by Juan Mayorga

Directed by Gerardo Vera

Scenery by Ricardo Sánchez Cuerda and Gerardo Vera

Costumes by Alejandro Andújar

Lighting by Juan Gómez-Cornejo

Music by Luis Delgado

Video design by Alvaro Luna

With:

Fidel Almansa, Ester Bellver, Sonsoles Benedicto, Míriam Cano, Paco Dénize, Charo Gallego, Gabriel

Garbisu, Carlota Gaviño, Emilio Gavira, Elisabet Gelabert, Elena González, Alicia Hermida, Daniel Holguín, Javier Lara, Jesús Noguero, Pietro Olivera, Idoia Ruiz de Lara, Sergio Sánchez, Fernando Sansegundo, Julieta Serrano, Julia Trujillo, Pablo Vásquez, and Abel Vitón

Three performances:

Thursday-Saturday, July 26-28 at 8 p.m.

Running time: 2 hours, 15 minutes

One intermission

**Rose Theater**, Frederick P. Rose Hall, 60<sup>th</sup> Street and Broadway

Tickets: \$20, 30, 40, 50

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Written for 40 characters, Ramón del Valle-Inclán's *Divinas Palabras* is a breathtaking spectacle that reveals the difficulties of rural life among impoverished peasants whose struggles to survive are only soothed by religion and the hope for redemption after death. Twenty-three actors from Madrid's **Centro Dramático Nacional**, established in 1978 by the Spanish Ministry of Culture, create this extraordinary production on a grand scale. Under the direction of Gerardo Vera, former winner of Spain's National Theatre Prize, Centro Dramático Nacional is known for integrating currents of contemporary Spanish dramatic art into its productions.

Novelist, poet, essayist, journalist, and playwright, the unclassifiable and politically subversive **Ramón del Valle-Inclán** was the most noteworthy and certainly the most radical dramatist working to subvert the traditionalism of the Spanish theatrical establishment in the early part of the 20<sup>th</sup> century. His work had a great influence on the later generations of Spanish playwrights. He was a member of the Generation of '98, a Spanish literary movement active at the time of the Spanish-American War in 1898 which proclaimed a moral and cultural rebirth for Spain. An eccentric who cultivated bizarre legends about himself, he loved the fabulous and the mysterious. "The Galician poet of the grotesque" (*The Guardian*), Valle-Inclán bitterly satirized Spanish society in the early 20<sup>th</sup> century, especially its restrained sexual mores as dictated by the Catholic Church. His source material was often risqué fables and his characters were mostly drawn from the peasant class of Galicia, the northwestern province of Spain where he was born. He created a genre he called "esperpento", which broadly means grotesque tragic-comedy, reminiscent of the nightmare etchings of Goya.

From its founding in 1978, the **Centro Dramático Nacional's** (CDN) primary mission has been to disseminate and consolidate the various schools and trends in contemporary dramaturgy, with a special focus on the work of current Spanish playwrights. Since its creation, CDN has offered more than three hundred theatrical productions. Outstanding among these are plays representing a complete panorama of 20<sup>th</sup> century Spanish dramatic art, including works by: Valle-Inclán, García Lorca, Jardiel Poncela, Max Aub, Buero Vellejo, Alfonso Sastre, Francisco Nieva, Fernando Arrabal, and Juan Mayorga. During the nearly three decades of the CDN's history, its productions have benefited from the participation of the most prominent directors, set designers, actors and actresses, costume designers, and professionals from Spain, as well as distinguished figures of the international stage.

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The performances of the Centro Dramático Nacional are made possible with the generous help of the Ministerio de Cultura, Instituto Nacional de las Artes Escenicas y de la Musica.

## Video / Installation

### *Slow Dancing* (World premiere)

Motion Portraits of Dancers

Multi-Channel Video Installation

Conceived and directed by David Michalek

Tuesday, July 10 – Sunday, July 29

**New York State Theater**, Facade, Josie Robertson Plaza, 63rd Street and Columbus Avenue

Hours screened: 9 p.m.—1 a.m.

FREE

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Beginning July 10, Lincoln Center Festival will present *Slow Dancing*, an outdoor installation of larger-than-life, hyper-slow-motion video portraits of extraordinary dancers and choreographers from around the world, conceived and directed by artist **David Michalek**. The installation will be seen on three five-story screens hung on the front facade of the New York State Theater on Lincoln Center's Josie Robertson Plaza. With *Slow Dancing*, Mr. Michalek attempts to simultaneously capture the beauty of the body in motion, while laying bare its most intricate workings. *Slow Dancing* will run from 9 p.m. to 1 a.m., from July 10 through July 29.

Each subject's movement (approximately 5 seconds long) was shot on a specially constructed set using a high-speed, high-definition camera recording at 1,000 frames per second. The result is approximately 10-minutes of extreme slow motion—a motion portrait in which each dancer's unique artistic expression and technique are revealed as never before.

For the Plaza installation, a cycle begins as a full-length figure of a dancer appears on each of the three screens. Over the next 10 minutes, what at first appears to be a series of still photographs unfolds, gesture by barely-perceptible gesture, into an elaborate choreography. Viewers can choose to focus on one dancer's complete performance or observe the interplay among the three screens. The extreme slow motion also allows the viewer to share privileged information about the complexity of the simplest gestures; catching details that would normally escape the naked eye.

The subjects chosen for *Slow Dancing* are some of today's foremost modern and classical dancers and choreographers, as well as recognized master interpreters of a range of traditional and contemporary dance forms. The dancers represent a diversity of body types, sizes, training, styles, traditions, ages, and ethnicities. They hail from the worlds of ballet (Dana Caspersen, Herman Cornejo, William Forsythe, Isabelle Guerin, Allegra Kent, Alexei Ratmansk, Wendy Whelan); modern dance (Karole Armitage, Trisha Brown, Holley Farmer, Bill T. Jones, Desmond Richardson, Shen Wei); tap (Roxanne Butterfly), and from many places, including the United States, Russia, Africa, Indonesia, China, Turkey, Brazil, India, Taiwan, and New Zealand. And they represent dance traditions and contemporary styles as diverse as Javanese court dance (Miroto Martinius), "Krumping" (Lil' C), "Voguing" (Benny Ninja), Afro-Brazilian Capoeira (Maestre Joao Grande), Hip-Hop (Kwikstep and Rokafella), Indian Kuchipuri (Shantala Shivalingappa), Beijing Opera (Wu Hsing-Kuo), and Flamenco (Omarya Amaya).

### Featured Dance Artists Filmed for *Slow Dancing*:

Omayra Amaya  
Karole Armitage  
Alexandra Beller  
Trisha Brown  
Roxane Butterfly  
Dana Caspersen  
Shasta Cola/Glen Rumsey  
Patrick Corbin  
Herman Cornejo  
Wayan Dibia  
Gabriel “Kwikstep” Dionisio  
Megumi Eda  
Eiko and Koma  
Holley Farmer  
William Forsythe  
Anita “Rokafella” Garcia  
Maestre Joao Grande  
Isabelle Guerin  
Wu Hsing-Kuo  
Emine Mira Hunter  
Judith Jameson  
Jill Johnson

Bill T. Jones  
Allegra Kent  
Youssouf Koumbassa  
Miroto Martinius  
Benny Ninja  
Lemi Ponafasio  
Alexei Ratmanský  
Desmond Richardson  
Bill Shannon (“Crutchmaster”)  
Ari Candrawati Saptanyana  
Putu Krisna Saptanyana  
Fang Yi Sheu  
Shantala Shivalingappa  
Dwana Smallwood  
Elizabeth Streb  
Janie Taylor  
Christopher “Lil C” Toler  
Jeremy Wade  
Shen Wei  
Wendy Whelan  
Nejla Yasemin Yarkin

**David Michalek** is an artist who takes the concept and techniques of portraiture as the starting points for the creation of compelling works, on both a large and small-scale, in a range of mediums. His focus over the past ten years has been closely tied to his interest in relational aesthetics—specifically using performative and interactive techniques—storytelling, dialogue, movement—relying on the input and responses of others—subjects, collaborators, and audience—as integral to both the creation and the experience of art. He has been drawn in particular to projects that bring together diverse groups of people in settings ranging from galleries to public spaces, churches and community organizations to health-care facilities. His *14 Stations* is one such project, created in collaboration with men and women transitioning out of homelessness, participating in the Interfaith Assembly on Homelessness and Housing at the Cathedral of St. John the Divine in New York. *14 Stations* is modeled on the traditional Christian devotional rite, *The Stations of the Cross*, with a different man or woman assuming the role of the Christ figure in each. Group interaction, discussion, and communal meals were all part of the process.

Michalek’s riveting, oversized black-and-white photos, mounted on back-lit displays have been not only exhibited in galleries and museums, but have also served as the catalyst for interactive performance events in a number of cities, involving the homeless and formerly homeless interacting with the audience and participating in a performance of Bach piano works that incorporates projected stills of *14 Stations*. Covering the 2005 exhibit of *14 Stations* at The Brooklyn Museum, *Art in America* said, “Michalek’s commiseration with his fellow humans and deep understanding of dramatic figurative representation have enabled him to produce a profound cycle of photographs.”

Commissioned to create the images for the film in Peter Sellar’s *Kafka Fragments*, a staged setting of composer Gyorgy Kurtag’s searing work for soprano and violin, Michalek, then Artist-in-Residence at The

Bridge, Inc., a day-home for people living with mental illness, drew on his activities and interactions with patients to create his compelling photographs. Michalek introduced Kurtag's libretto at the residents' weekly poetry group, where it was read aloud and discussed. Out of these discussions, and over four months of work, he and the group staged and photographed scenes and tableaux for each of the 40 fragments of text that are sung by soprano Dawn Upshaw.

*The Los Angeles Times*, reviewing the 2005 performance of *Kafka Fragments* at Zankel Hall, wrote, "*Kafka Fragments* reveals the hidden places where light shines within the darkest recesses of our souls...[and the] photographs by David Michalek connect the musical fragments to suffering in the world and also to the beauty of the world."

Born in San Francisco in 1967, David Michalek earned a B.A. in English Literature from U.C.L.A. in 1990 and also studied filmmaking at NYU. He worked as an assistant to noted photographer Herb Ritts for two years, beginning in 1989. In 1991, he began his professional photographic career and worked regularly as a portrait artist for publications such as *The New Yorker*, *Vanity Fair*, *Interview*, and *Vogue*. Beginning in the mid-1990s, Michalek began experimenting with performance and installation, and developing large-scale, multi-dimensional projects. His solo and collaborative work has been shown nationally and internationally, with recent solo exhibitions at Yale University, The Brooklyn Museum, and The Kitchen. He has collaborated with director Peter Sellars on two staged works: *Kafka Fragments*, presented as part of Carnegie Hall's 2005-06 season; and *St. François d'Assise*, presented at the Salzburg Festival and Paris Opera. Other film and video work for theater includes collaborations with The Tallis Scholars; John Malpede and L.A.P.D. on three works, *Agents and Assets*, *The Skid Row Museum*, and *RFK in EKY*; and with the Brooklyn Philharmonic in a project for The Brooklyn Museum's "Music Off the Walls" series. Michalek has been the recipient of numerous grants and fellowships, from, among others, The Franklin Furnace, The Durfee Foundation, The California State Arts Council, the Jerome Robbins Foundation, Karen-Weiss Foundation, and the Performing Arts Center of Los Angeles County (commission grant toward the creation of *Slow Dancing*). Beginning in spring 2007, he will be an artist in residence with The World Performance Project at Yale University. He is on the visiting faculty of the Yale Divinity School, where he lectures on religion and the arts. David Michalek lives in New York with his wife Wendy Whelan, principal dancer of New York City Ballet.

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