



Brooklyn Academy of Music Peter Jay Sharp Building 30 Lafayette Ave Brooklyn, NY 11217—1486

BAM (Brooklyn Academy of Music) announces its 40th Next Wave Festival running from Oct 19—Jan 13

2023 Next Wave Festival presents riveting dance, opera, and theater engagements including premieres by Geoff Sobelle, Huang Ruo, Rachid Ouramdane, Lynette Wallworth, Gregory Maqoma and Thuthuka Sibisi, Trajal Harrell, and Okwui Okpokwasili and Peter Born

Bloomberg Philanthropies is the Season Sponsor

June 16, 2023/Brooklyn, NY—BAM (Brooklyn Academy of Music) is thrilled to announce the 40th iteration of its beloved and eagerly anticipated annual Next Wave Festival. Brooklyn's creative odyssey returns this year with a dynamic slate of groundbreaking dance, theater, and opera engagements including exciting BAM debuts such as *Corps extrêmes* from the jaw-dropping French aerialist and choreographer **Rachid Ouramdane**; *Broken Chord*—a stunning choral piece with dance from South Africa's **Gregory Maqoma and Thuthuka Sibisi**; **Lynette Wallworth**'s moving *HOW TO LIVE (after you die)*; **Trajal Harrell**'s dazzling *The Köln Concert*; **Huang Ruo**'s breathtaking *Angel Island*; and **Peter Born** who joins BAM alum **Okwui Okpokwasili** for the vibrant *adaku, part 1: the road opens*. Renowned theater artist **Geoff Sobelle** returns to BAM with the final piece in his immersive performance trilogy with *FOOD*.

View/download assets [HERE](#)

Continuing the festival's mission to be a definitive haven for today's most audacious and visionary artists who re-define BAM's theatrical spaces and unveil performances that are genre-busting, formally daring, and thought-provoking, Next Wave is where audiences come together and discover art capable of changing the way we look at—and live in—the world. Performances this fall will empower and elevate a diverse group of voices speaking to some of today's crucial issues including immigration, assimilation, race, and food security.

"We are proud to present this iconic festival of ground-breaking performance and to continue serving and empowering artists and community members," said BAM President Gina Duncan. "Amidst the challenges currently facing performing arts institutions, BAM deeply thanks

Bloomberg Philanthropies, our donors, and our dedicated civic leaders, council members, community representatives, and elected officials for their support.”

Tickets go on sale for BAM Members and Patrons on June 16, and to the general public on July 11.

THEATER

Nov 2—18: Geoff Sobelle’s *FOOD* (NY Premiere)

Dec 7—9: Lynette Wallworth’s *HOW TO LIVE (after you die)* (US Premiere)

OPERA

Jan 11—13: Huang Ruo’s *Angel Island* (NY Premiere)

DANCE

Oct 19—21: Gregory Maqoma and Thuthuka Sibisi’s *Broken Chord* (US Premiere)

Oct 27—29: Rachid Ouramdane’s *Corps extrêmes* (US Premiere)

Nov 2—4: Trajal Harrell’s *The Köln Concert* (NY Premiere)

Nov 28—Dec 2: Okwui Okpokwasili and Peter Born’s *adaku, part 1: the road opens* (NY Premiere)

Broken Chord

Created by Gregory Maqoma and Thuthuka Sibisi

**US Premiere
BAM Debut**

Costume design by Laduma Ngxokolo

Lighting design by Oliver Hauser

Sound design by Nthuthuko Mbuyazi

Dramaturgy by Shanell Winlock

Oct 19—21

Harvey Theater at BAM Strong

651 Fulton St.

Brooklyn, NY

Tickets start at \$35

“The skill and resonant sound of the main cast...make this a potent performance.” —
The Guardian (UK)

Internationally acclaimed South African dancer and choreographer Gregory Maqoma and composer Thuthuka Sibisi created a powerfully expressive retelling of South Africa's first Black choir, The African Native Choir, which toured the US, England, and Canada in the late 1800s. The production bears the burden of the white gaze and what it feels like to move beyond its constraints.

Maqoma and Sibisi weave together recorded personal accounts of the African Choir using atmospheric soundscapes, traditional Xhosa dance styles, and inspiration from that tour's photography to reveal a drama that moves between concert, dance, and performance. Featuring a single dancer (Maqoma), four vocal soloists, and a live local choir (to be announced later), *Broken Chord* comments on urgent issues of migration, dispossession, borders, and paths of forced closure, raising important questions about the relationship between the colonized and the colonizer and either's complicity in shaping and shifting a South African narrative—past and present.

Gregory Maqoma is an internationally renowned dancer, choreographer, teacher, director, and scriptwriter. He became interested in dance in the late 1980s to escape the political tensions growing in his place of birth, Soweto, Johannesburg. Maqoma started his formal dance training in 1990 at Moving Into Dance and later became the associate artistic director in 2002. He founded Vuyani Dance Theatre in 1999 while on scholarship at the Performing Arts Research and Training School (PARTS) in Belgium under the direction of Anne Teresa De Keersmaeker. Several works in his repertoire have won him accolades and international acclaim, including the Tunkie Award for Leadership in Dance and a Bessie for *Exit/Exist* for original music composition in 2014. He was a nominator in the 2016-2017 Rolex Arts Initiative and curated the 2017 Main Dance Program for the National Arts Festival.

The French government honored Maqoma with the Chevalier de L'Ordre des Arts et des Lettres (Knight of the Arts and Literature) Award in 2017. The following year, Maqoma collaborated with William Kentridge as a choreographer and performer in *The Head and the Load*, an opera that premiered at the Tate Modern Gallery in London and is still touring Europe and the United States. Recently, he collaborated with Idris Elba and Kwame Kwei-Armah in the production *Tree*, produced by the Manchester International Festival and the Young Vic.

Thuthuka Sibisi's musical education began at the world-renowned Drakensberg Boy's Choir School, where his passion for performance was born. Thuthuka has toured extensively throughout South Africa, Asia, and South America. Further tours include Stockholm as musical director of Philip Miller's opera *Between a Rock and a Hard Place* in collaboration with Cape Town Opera. He was associate conductor and chorus master for Bongani Ndonana-Breen's oratorio *Credo*, which was written to commemorate UNISA's 140th anniversary of its founding. In China, he served as musical director for Philip Miller's *Pulling Numbers* and *Ciné-Concert*, presented as part of Notes Toward a Model Opera by William Kentridge. Thuthuka made his Italian debut in 2016 as music director for William Kentridge's *Triumphs and Laments*, to be presented in Rome, Italy.

Additional projects include a commission by Cape Town Opera for *Musiquées Sacrée d'Afrique et d'Europe*, in residence at the Festival International d'Aix-en-Provence. He was also the musical director and co-composer alongside Philip Miller for William Kentridge's *The Head and*

The Load, which premiered in 2018 at London's The Tate Modern. He is a recipient of the Mail & Guardian 200 Young South Africans 2017 Award and the 2018 Ampersand Foundation fellow.

For press information, contact Cynthia Tate, ctate@BAM.org or 718.724.8022.

Corps extrêmes

**US Premiere
BAM Debut**

Part of Dance Reflections by Van Cleef & Arpels Festival in New York

Chaillot -Théâtre national de la Danse
Choreography by Rachid Ouramdane

Music by Jean-Baptiste Julien
Costume design by Camille Panin
Lighting design by Stéphane Graillot
Video design by Jean-Camille Goimard

Oct 27—29

BAM Howard Gilman Opera House

30 Lafayette Ave.
Brooklyn, NY
Tickets start at \$35

“I’ve never seen anything by him that hasn’t made my jaw drop.”—*The New York Times*

World-renowned choreographer Rachid Ouramdane comes to BAM for the first time with *Corps extrêmes*, his new gravity-defying multimedia piece of aerial dance as part of the citywide Dance Reflections Festival.

Powerful performers traverse the stage together and alone against the backdrop of an impressive climbing wall and beneath a long rope suspended high above them. Sometimes bathed in ethereal white light, and sometimes while footage of death-defying outdoor activities is projected above them, this is a study of the precipices of our world—both literal and figurative. As Jean-Baptiste Julien’s score unfolds, this sweeping, meditative work invites us to find calmness in the space between earth and sky. It’s a piece of staggering scale and vision and a work of interior physicality seeking escape; miraculous for its ability to bring about a jolt of adrenaline followed by an ebb of quietude.

Rachid Ouramdane recently arrived from the CCN2 – Centre chorégraphique national de Grenoble, where he co-directed since 2016 with the circus artist Yoann Bourgeois. Ouramdane became the director of Chaillot – Théâtre national de la Danse in April 2021. Alongside his creative work, he fosters educational and exchange dynamics in France and abroad. He has

been an associate artist at the Manège in Reims, Bonlieu – Scène nationale d'Annecy; T2G in Gennevilliers; and the Théâtre de la Ville in Paris. He has collaborated with artists in a wide range of disciplines, including Pascal Rambert, Meg Stuart, Alain Buffard, Christian Rizzo, Fanny de Chaillé, Emmanuelle Huynh, Catherine Contour, Odile Duboc, Hervé Robbe, Julie Nioche, Nicolas Floc'h, Mehdi Meddaci, Alexandre Meyer, Jean-Baptiste Julien, Daniel Danis, and Sonia Chiambretto.

With leadership support provided by Dance Reflections by Van Cleef & Arpels

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

FOOD

NY Premiere

Created and co-directed by Geoff Sobelle

Co-created and Magic by Steve Cuiffo

Co-directed by Lee Sunday Evans

Lighting design by Isabella Byrd

Sound design by Tei Blow

Nov 2—18

BAM Fisher Fishman Space

321 Ashland Pl.

Brooklyn, NY

Tickets start at \$35

"I would watch Sobelle do just about anything..." —*The New York Times*

FOOD is an intimate dinner party performance where acclaimed theater maker Geoff Sobelle uses smell, taste, touch and audience instruction to feed a meditation on the ways and whys of eating. The audience gathers around a gargantuan banquet table for a culinary experience that is at once common and strange, human and surreal, universal and personal. Combining rigorous design and stage illusion with an absurdist sense of humor, Sobelle pulls the audience directly into the mystery of how we find ourselves at this end of the salad bar. From the naked earth emerge herds of bison eclipsed by fields of wheat, blown by bowls of dust, buried under train-lines and subdivisions, crops and companies, farms and factories, plantations and superstores—all growing from the ground, spilling into kitchens, piling onto plates, and forked into your hungry mouth.

FOOD is the third of a trilogy of performance works at BAM (following *The Object Lesson* in 2013 and *HOME* in 2017) that explore the uncommon-ness of common themes. Each creates a place for the audience to meditate on their personal relationships to a given subject...and ultimately find themselves at the center of the performance.

Geoff Sobelle is an actor, director and creator of original performance works. A dedicated absurdist, he uses illusion, installation and home-spun mechanics to create surreal, poetic pieces that look for humanity where you least expect it. His work is deeply collaborative and reflects long-time partnerships with other multi-disciplinary artists. In addition to *FOOD*, his most recent works include: *HOME* (BAM Next Wave '17, Bessie Award) and *The Object Lesson* (BAM Next Wave '14, Bessie Award). Other recent work includes a composition for Times Square, *TimesxTimesxTimes* created with Pamela Z and *Hear Their There Here* (a site-specific sound installation for St. Ann's Warehouse); *Holoscenes* (an aquatic performance/installation created with Lars Jan) and *Pandaemonium* (a multi-media dance work created with Nichole Canuso and Lars Jan). His partnership with Trey Lyford as Rainpan 43 includes: *all wear bowlers*, *Amnesia Curiosa*, *machines machines machines machines machines machines*, and *The Elephant Room* (created with Steve Cuiffo). Before coming to New York, Sobelle was a member of Philadelphia's Pig Iron Theater Company for twelve years. Other Philadelphia collaborations include: Headlong Dance Theatre, Subcircle, Nichole Canuso and Thaddeus Phillips.

His work has been seen at St. Ann's Warehouse, New York Live Arts, HERE Arts Center, BRIC, Clubbed Thumb and Bard College; nationally in Philadelphia (Fringe Arts), Boston (Arts Emerson), Washington DC (Studio Theater), Minneapolis (Walker Arts Center), Columbus (Wexner Center), San Francisco (Curran, Theater Artaud), Berkeley (Berkeley Rep), Los Angeles (Kirk Douglas Theatre), La Jolla (La Jolla Playhouse); internationally in the UK (Edinburgh Fringe Festival, London Mime Festival/Barbican); France (Paris Festival d'Ete); Germany (Ruhrfestspiele); Poland (Konfrontacja Teatralne Festival); Australia (Sydney Festival, Perth Festival, Commonwealth Games); South Korea (BIPAF), New Zealand (NZ Festival), Taiwan (Taipei Arts Festival). All of his original works have premiered at the Philadelphia FringeArts Festival. Sobelle is a Pew Fellow and a Creative Capital grantee. He is a graduate of Stanford University and trained in physical theater at the Lecoq school in Paris.

FOOD is the third of a trilogy of performance works at BAM (following *The Object Lesson* in 2013 and *HOME* in 2017) that explore the uncommon-ness of common themes. Each creates a place for the audience to meditate on their personal relationships to a given subject...and ultimately find themselves at the center of the performance.

Geoff Sobelle is a theater maker dedicated to the "sublime ridiculous." He is the co-artistic director of Rainpan 43, a renegade, absurdist outfit devoted to creating original actor-driven performance works. R43's shows include *all wear bowlers*; *Amnesia Curiosa*; *machines, machines, machines, machines, machines, machines, machines*; and *Elephant Room*, which was commissioned by Center Theatre Group in Los Angeles. Sobelle has been a member of the Obie Award-winning group Pig Iron Theatre Company since 2001. His original independent works include *Flesh and Blood & Fish and Fowl* (Fringe First Award, Edinburgh) and *The Object Lesson*, and *HOME*. Sobelle received a 2006 Pew Fellowship in the Arts and is a 2009 Creative Capital and a 2014 MAP Fund grantee. He is a graduate of Stanford University, trained at Ecole Jacques Lecoq in Paris, and is currently on the faculty at Bard College and the Pig Iron School in Philadelphia.

Commissioned by Brooklyn Academy of Music (BAM) for the 2023 Next Wave, Arizona State University – Gammage, FringeArts Philadelphia, Allen & Meghan Thorpe, and Garth Patil. Additional support provided by the Wyncote Foundation. Developmental support provided by Mercury Store.

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

The Köln Concert

Music by Keith Jarrett and Joni Mitchell

By Trajal Harrell / Schauspielhaus Zürich Dance Ensemble

NY Premiere

BAM Debut

Nov 2—4

Harvey Theater at the BAM Strong

651 Fulton St.

Brooklyn, NY

Tickets start at \$25

“[Harrell] has made a career of working black boxes and proscenium stages alike for maximum effect...the theater is his House.” —*Artforum*

One of the best-selling and most treasured solo piano recordings of all time, the timelessness of Keith Jarrett’s *The Köln Concert* lies in its utter irreverence for genre. Its blistering, hour-long ride through jazz, classical, blues, folk, and gospel, tied together by Jarrett’s remarkable melodic cleverness and sensitivity to space and dynamics, continues to marvel listeners almost 50 years later. Forced by back problems to wear a brace during the performance and played on a poorly tuned rehearsal piano with faulty pedals, Jarrett’s performance is a testament to the artist’s capacity to seize beauty through adversity.

This genre-agnostic soundtrack serves as the inspiration for American choreographer Trajal Harrell’s first foray onto the BAM stage. His boundary-pushing Schauspielhaus Zürich Dance Ensemble, itself known for blending seemingly disparate dance languages into dazzling visual spectacles, harnesses the piece’s tender majesty to deliver a message of unity and shared experience. The performance features Harrell’s carefully -selected costumes and fabrics inspired by developments in haute couture (which he sometimes uses on stage directly) and his highly personal style of movement, effectively turning his performers into unique and autonomous beings. Prefaced with four songs by Jarrett contemporary Joni Mitchell, *The Köln Concert* is an experience of unrestrained vulnerability, a reminder of the universal human need for closeness.

The American choreographer **Trajal Harrell** gained global recognition with his series of works *Twenty Looks* or *Paris is Burning* at the Judson Church and is now a regular guest on the

international dance and visual arts circuit. The unique style of Harrell's works is a result not just of the unusual way in which he combines dance languages that might seem very distant from each other, such as voguing, post-modern dance and butoh, but also and above all of the fragility and humor that pervade his work. Recent works include his reworking of Sophocles' *Antigone*, a free adaptation of Shakespeare's *Romeo and Juliet*, and *Maggie The Cat*—a reimagined *Cat on a Hot Tin Roof*. Since 2019 Trajal Harrell has served as director of the Schauspielhaus Zürich Dance Ensemble at Schauspielhaus Zürich. With this company he has staged *Monkey off My Back or the Cat's Meow* and *Deathbed* in Zürich in addition to *The Köln Concert*.

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

adaku, part 1: the road opens

Created by Okwui Okpokwasili and Peter Born

**NY Premiere
BAM Debut**

Nov 28—Dec 2

BAM Fisher Fishman Space

321 Ashland Pl.

Brooklyn, NY

Tickets start at \$35

"Okpokwasili has always been a standout in New York's crowded performance scene, not least because of what she is able to do with her body... she makes whole narratives out of gestures..." —*The New Yorker*

"Okpokwasili is the opposite of ordinary, an expectation-confounding blend of authority and vulnerability." —*The New York Times*

With her resonant voice and formidable intensity, Okwui Okpokwasili creates dance theater that stirs the senses and vibrates the soul, rooted as much in the power and precision of speech as in movement. In collaboration with her longtime partner, the director Peter Born, Okpokwasili has bucked convention by embracing the impromptu, running fearlessly towards the unknown, and establishing herself as "an expectation-confounding blend of authority and vulnerability" (*The New York Times*).

Okpokwasili and Born make their lead artist BAM debut with their latest collaboration, *adaku, part 1: the road opens*, a new cross-disciplinary performance that finds them moving into a new stage of their artistic practice, crafting a thrumming, richly textured sonic and visual landscape. In this first chapter of a larger speculative mythology, a precolonial African village is on the cusp of a major upheaval. The community is entangled in an argument that could shape their future.

Okpokwasili and the ensemble enact a collective reckoning that explores the role of ritual and the fraught relationship between ancestors and future generations, facilitating an intimate exchange between the performers and the audience.

Okwui Okpokwasili is a Brooklyn-based performer, choreographer, and writer creating multidisciplinary performance pieces. The child of immigrants from Nigeria, Okpokwasili was born and raised in the Bronx, and the histories of these places and the girls and women who inhabit them feature prominently in much of her work. Her highly experimental productions include the Bessie Award-winning *Pent-Up: A Revenge Dance*, Bessie Award-winning *Bronx Gothic*, *Poor People's TV Room*, *When I Return Who Will Receive Me*, *Adaku's Revolt* and *Sitting on a Man's Head*. Recent works include installations in the exhibitions: *Grief and Grievance*, *Art and Mourning in America* at the New Museum, *Witchhunt* at the Hammer Museum, and *Sex Ecologies* at Kunsthall Trondheim in Norway. She has worked with film and theater directors Carrie Mae Weems, Ralph Lemon, Arthur Jafa, Terence Nance, Josephine Decker, Mika Rottenberg, Mahyad Tousi, Charlotte Brathwaite, Jim Findlay, Annie Dorsen, and Peter Born. Okpokwasili was the 2015-2017 Randjelovic/Stryker New York Live Arts Resident Commissioned Artist (RCA.) She was a 2018 Princeton University Hodder Fellow, a 2018 Herb Alpert Awardee in Dance, a 2018 Doris Duke Artist Awardee, and a 2018 MacArthur Fellow. She was the inaugural artist for the Kravis Studio Residency program at MOMA in 2022.

Peter Born works as a director, composer, and designer of performance and installation, often in collaboration with Okwui Okpokwasili. Their collaborative work has been presented at venues across the U.S. and has also appeared in the Berlin Biennale and at the Tate Museum in London. Their album *day pulls down the sky* was released in 2019. Born has collaborated with David Thomson as a director, designer, and writer on *The Venus Knot* (2017) and his own *mythical beast* (2018), and as a set designer for nora chipaumire's *rite/riot* (2014) and *El Capitan Kinglady* (2016). Four of Born's collaborations have garnered New York Dance and Performance Bessie awards. He is a former New York public high school teacher, an itinerant oral designer, a corporate actor-facilitator, and a furniture designer.

Commissioned by BAM for the 2023 Next Wave and the Institute of Contemporary Art/Boston. Developed in residency at The Museum of Modern Art as part of the Hyundai Card Performance Series, 2023 Summer Stages Dance @ ICA/Boston, Brown Arts Institute at Brown University and the Mercury Store.

For press information, contact Cynthia Tate, ctate@BAM.org or 718.724.8022.

HOW TO LIVE (after you die)

Written, directed, and performed by Lynette Wallworth

US Premiere

BAM Debut

Dramaturgy by Louise Gough

Lighting Design: Neil Simpson

Graphic Design by More Studio

VFX Animations by Sohan Ariel Hayes and Radheya Jegatheva

Music by Anohni
With thanks to the Lennon Estate

Dec 7—9

BAM Fisher Fishman Space

321 Ashland Pl.

Brooklyn, NY

Tickets start at \$35

“a masterful and moving feat of storytelling... the world is lucky to have heard it.” —
Theatre Thoughts

Lynette Wallworth spent her early adulthood like any average person—acting as a Bible-interpreting prophetess in a radical Pentecostal community in Sydney. In her BAM debut, the Emmy Award-winning Australian artist deftly shifts her work from film to stage to share an incisive and deeply engrossing morality tale for our times—one in which she just happens to be the protagonist.

Using her medium-traversing works as touchstones, Wallworth sheds light on the seduction of cultish extremism by recounting her own descent into an exclusionary, mind-warping belief system and her eventual escape through art. Giving voice to experiences she never intended to share, Wallworth confronts and responds with bold, bracing candor to the troubling rise of implausible conspiracy theories and the toxic alliance that sometimes emerges between the extreme edges of organized religion and fascist forces. *HOW TO LIVE (after you die)* finds a master storyteller at the peak of her powers, pointing to the ways in which fanaticism can hold the imagination captive, unless we find the courage to reclaim the creation of our own life and story.

Lynette Wallworth has worked for over 20 years in immersive technologies and has won two Emmy awards for her innovative VR and XR works. Wallworth’s works include the interactive video installation *Evolution of Fearlessness*; the DOMIE Award-winning full-dome feature *Coral*, the AACTA Award-winning documentary *Tender*, the Emmy® Award-winning virtual reality narrative *Collisions*, and *Awavena* which garnered Lynette her second International Emmy® Award for Outstanding New Approaches in Documentary. Wallworth has been awarded a UNESCO City of Film Award, the Byron Kennedy Award for Innovation and Excellence, and in 2016 was named by Foreign Policy magazine as one of the year’s 100 Leading Global Thinkers.

THE OFFICE is an independent curator and production company based in New York and London. Founded by Rachel Chanoff in 1999, THE OFFICE is Consultant to the Sundance Institute’s Feature Film Program, Curator of The New York Jewish Film Festival and the Margaret Mead Film Festival, and Curator of Performing Arts and Film for MASS MoCA. Production credits include William Kentridge’s staged works, *The Head & the Load* (premiered

Tate Modern, 2018), *Triumphs & Laments* (2016), and *Refuse the Hour* (premiered BAM, 2015); Carrie Mae Weems' *Grace Notes* (premiered Spoleto Festival USA, 2016); and Rithy Panh's *Bangsokol* (premiered Melbourne Festival, 2017).

Produced by THE OFFICE performing arts + film

Commissioned by RISING Melbourne and The Sydney Opera House Trust

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

BAM and Prototype Festival
Present

Angel Island

Composed by Huang Ruo

Directed by Matthew Ozawa

Film by Bill Morrison

**NY Premiere
BAM Debut**

Jan 11—13

Harvey Theater at the BAM Strong

651 Fulton St.

Brooklyn, NY

Tickets start at \$30

"Alluring and powerful...distinctive style"—*The New York Times*

Starting in 1910, many immigrants who journeyed to America were processed at an immigration station on Angel Island, located in the middle of San Francisco Bay. Until a fire led to its closure in 1940, the station primarily functioned as a detention center, where half a million people from 80 countries were held under barbaric conditions—some for weeks, others for years. The majority of these detainees were Chinese migrants, who were banned from entering the United States under the Chinese Exclusion Act of 1882, with few exceptions.

Making his BAM debut, acclaimed Chinese-American composer Huang Ruo revisits this chapter of American history in *Angel Island - for Voices and String Quartet*, a poignant multimedia experience that blurs the boundaries of opera and theater. In collaboration with the Del Sol Quartet, the Choir of Trinity Wall Street, and archival filmmaker Bill Morrison, Huang Ruo and director Matthew Ozawa weave a powerful requiem from the century-old poetry engraved on the detention center's walls by some of the hundreds of thousands of Chinese immigrants who were incarcerated and subjected to dehumanizing horrors. This production is a stirring plea for care

and empathy as well as a visceral, clear-eyed tribute to the rebellion and resilience of those who passed through and perished at Angel Island.

Composer Huang Ruo is a vibrant and inventive musical voice that draws equal inspiration from Chinese ancient and folk music, Western avant-garde, experimental, noise, natural and processed sound, rock, and jazz to create a seamless, organic integration using a compositional technique he calls “Dimensionalism.” Huang Ruo’s diverse compositional works span orchestral, chamber music, opera, theater, and dance, to cross-genre, sound installation, architectural installation, multimedia, experimental improvisation, folk rock, and film. His music has been premiered and performed by the New York Philharmonic, Philadelphia Orchestra, Boston Symphony Orchestra, Cleveland Orchestra, San Francisco Symphony, BBC Symphony Orchestra, Netherlands Radio Philharmonic, National Polish Radio Orchestra, Santa Fe Opera, Washington National Opera, Houston Grand Opera, Opera Theatre of St. Louis, Royal Danish Opera, Asko/Schoenberg, Ensemble Modern, London Sinfonietta, etc. His opera *An American Soldier* (with libretto by David Henry Hwang) received its world premiere at the Opera Theatre of St. Louis in June 2018, and was named one of the best classical music events by *The New York Times*. His recent new opera *M. Butterfly* (with libretto by David Henry Hwang) received its world premiere with the Santa Fe Opera in 2022. *Book of Mountains and Seas* (with puppetry by Basil Twist) has been touring the world with BMP since its creation. He served as the first composer-in-residence for Het Concertgebouw Amsterdam, and was the visiting composer for the São Paulo Symphony Orchestra in Brazil. Huang Ruo is a composition faculty at the Mannes School of Music in NY. He was selected as a Young Leader Fellow by the National Committee on United States–China Relations in 2006.

Matthew Ozawa is a stage director, artistic director and educator who is one of the preeminent creative forces in the opera world today. Ozawa is a master storyteller, whose “strikingly spare productions” (*The New York Times*) are “a vivid demonstration of what opera is all about” (*Opera News*). His productions consistently “deliver brilliance on all fronts” (*Chicago Tribune*) and are filled with “breathtaking imagery” (*Broadway World*). Ozawa is the Founder and Artistic Director of Mozawa, a Chicago-based incubator advancing collaborative art and artists. Also a proponent of arts education, Ozawa served three years as Assistant Professor of Music at the University of Michigan, School of Music, Theatre & Dance. In 2022, he was named the Chief Artistic Administration Officer of the Lyric Opera of Chicago.

Beth Morrison Projects (BMP) identifies emerging and established composers who experiment, innovate, and take artistic risks to evolve opera-theater and music-theater into the future. With a focus on the cultivation of the next generation and diversification, BMP serves as a launching pad for the future artistic leaders in the field. Through the commissioning, development, production, and touring of new works, BMP aims to expose audiences around the world to relevant contemporary American chamber opera and music-theater works of the highest caliber.

Produced by Beth Morrison Projects

Commissioned by Hewlett 50 Arts Commissions / Del Sol Quartet with a completion commission by Singapore International Festival of Art

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

Credits

Bloomberg Philanthropies is the Season Sponsor

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Leadership support for *Corps extrêmes* provided by Dance Reflections by Van Cleef & Arpels

Okwui Okpokwasili is the recipient of The Harkness Dance Residency at the BAM Fisher in 2023

The performances of *Corps extrêmes* by Rachid Ouramdane are part of Albertine Dance Season and received support from Villa Albertine

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