

# Grupo

COREOGRAPHED BY RODRIGO PEDERNEIRAS

## BENGUELE + BREU

Effulgent, dynamic, and profoundly expressive, Grupo Corpo—Brazil's most exalted contemporary dance company—returns to BAM with a program that showcases the troupe's remarkable kinetic range. Not content with the limits of a single movement style, choreographer Rodrigo Pederneras schools his performers in modern, jazz, ballet, Afro-Brazilian, and urban forms. The results are electrifying. Whether conveying the pure pleasure of tearing through space or the often-fraught intricacies of love, the dancers radiate grace, power, and an exuberant sensuality. Combined with an instinctive connection to music, Grupo Corpo revels in the body's boundless potential.

A society bereft of communication defies Breu, a daring new work rife with palpable anxiety and aggression. With a score by Brazilian composer Lenine (an arresting combination of folk, rock, and found sounds), Pederneras has created a netherworld in which the dancers crouch, push, and tug—avaricious and alienated, oblivious to their pain and to one another. Also on the program, the mesmerizing Benguele explores Brazil's African, Arabic, and European dance roots to a commissioned score by João Bosco.



Mar 25, 27—29 at 7:30pm  
 BAM Howard Gilman Opera House  
 Running Time: 100min with interm.  
 Subscription Tickets: \$16, 28, 40,  
 (Full Price: \$20, 35, 50, 60)

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“This spring season is a must-see”

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<p><b>Steve Banzi is Dead</b>                  Directed by Aubrey Sekhadi                  Apr 8, 10–12, 15–18 at 7:30pm                  Apr 12 at 8pm                  BAM Harvey Theater                  Subscription Price: \$20, 28, 40, 48</p>	<p>By Abiel Hogard, Jaim Kari, and Winston Nshom                  Directed by Aubrey Sekhadi                  Apr 8, 10–12, 15–18 at 7:30pm                  Apr 12 at 8pm                  BAM Harvey Theater                  Subscription Price: \$20, 28, 40, 48</p>	<p>personal history from two black men defying the odds of apartheid. Detained for their audacity, the pair was released and in 1973 changed the rap. The piece performed at BAM in Spring 2009, it's a riveting work set in the infamous Robben Island prison. Created with African director Abiel Hogard, it's a powerful performance a Tony award and international recognition for their deeply resonant portrayals of humanity that persists in spite of travel bans and iron bars.                  Thirty-five years later, these created culture.</p>	<p>partners whose roles whose relevance only continues to deepen and evolve today. Delicately balancing humor and pathos, Steve Banzi is Dead offers a psychological history of the apartheid nightmare and a timeless parable of the dehumanizing power of power. Ordered to leave a district because he lacks the proper permit, Steve trades his name for a number and begins life as a dishwasher, swimming twice with the identity and sense of right and wrong.</p>
<p><b>Paul Simon: Under African Skies &amp; American Tunes</b>                  Produced by BAM                  Producer Chris Wrangro                  Featuring performances by David Brin, Ahissate, Milton Nascimento, Luciana Souza, Cyro Baptista, Paul Simon</p>	<p>Produced by BAM                  Producer Chris Wrangro                  Featuring Performances by Olu Dara, Grizty Bear, Josh Groban, The Roches, Gillian Welch, Paul Simon</p>	<p>Apr 9<sup>th</sup> at 7pm, Apr 10–13 at 8pm                  BAM Howard Gilman Opera House                  In an unprecedented month-long residency at BAM, Paul Simon collaborates with an extraordinary range of artists to offer three musical constellations from the Simon                  Apr 23–27 at 8pm                  BAM Howard Gilman Opera House                  In an unprecedented month-long residency at BAM.</p>	<p>career of one of America's greatest songwriters. In Under African Skies, Simon revisits a love affair with the sounds of South Africa and Brazil which began with his masterpiece Graceland and The Rhythm of the Saints.                  Paul Simon collaborates with an extraordinary range of artists to offer three musical constellations from the career of one of America's greatest songwriters. Simon revisits the quiet railway stations, urban rhythms, and enigmatic dreams of his greatest American tunes.</p>
<p><b>Endgame</b>                  Directed by Andrei Belgrader                  Produced by BAM                  Apr 22–May 14, Tue–Fri at 7:30pm                  Sat. at 2 &amp; 7:30pm                  Sun. at 2pm                  BAM Harvey Theater                  \$25, 45, 65, 75</p>	<p>By Simon Bockoff                  Directed by Andrei Belgrader                  Produced by BAM                  Apr 22–May 14, Tue–Fri at 7:30pm                  Sat. at 2 &amp; 7:30pm                  Sun. at 2pm                  BAM Harvey Theater                  \$25, 45, 65, 75</p>	<p>“You’re on earth. There’s no cure for that.” How true, and when uttered by John Turturro’s Hamlet, these words have a raw and resonant power. An interlocking mosaic of film directors like Spike Lee and the Coen brothers, Turturro endows one of Beckett’s most affecting works with emotional urgency, creating a man who, confined to an old armchair on wheels and unable</p>	<p>to see, remains so eloquently aware of his own pride. Directed by Andrei Belgrader, master of comic and absurdist stagecraft, each character—from Hamlet to his rebellious empressment Ophelia, to his astoundingly patient—swells with comic questions. Acutely aware that death is inevitable, they remain divinely vibrant in the face of it.</p>
<p><b>Dance Africa 2008</b>                  Music by Domenico Cimmarone                  Conducted by Paul Goodwin                  Directed by Jonathan Miller                  Brooklyn Philharmonic Orchestra                  May 28, 29, 31 and Jun 3 &amp; 4 at 7:30pm                  Jun 1 at 8pm</p>	<p>Music by Domenico Cimmarone                  Conducted by Paul Goodwin                  Directed by Jonathan Miller                  Brooklyn Philharmonic Orchestra                  May 28, 29, 31 and Jun 3 &amp; 4 at 7:30pm                  Jun 1 at 8pm</p>	<p>BAM Harvey Theater                  Subscription Tickets: \$24, 44, 64, 72</p> <p>Love knows no boundaries, but parents with social aspirations can be another matter. So what to do when you're in love with a penniless peasant but your father prefers you wed a nobleman? Marry the peasant—in</p>	<p>secret—and tick your sister into marrying the wealthy guy instead. Thus begins Domenico Cimmarone's comic opera Innamorati. In 1700, starring in BAM in a new production by the perpetually illuminating Jonathan Miller (most recently at BAM with his incomparable production of St. Matthew Passion, Spring 2006).</p>
<p><b>Il Matrimonio Segreto</b>                  Bridge to Cultural Rejuvenation &amp; Enlightenment                  Director Chuck Davis                  May 23 at 7:30pm                  May 24 at 2pm &amp; 7:30pm                  BAM Howard Gilman Opera House                  Subscription Tickets: \$16, 24, 32, 36                  In honor of the 125th Anniversary of the Brooklyn</p>	<p>Bridge to Cultural Rejuvenation &amp; Enlightenment                  Director Chuck Davis                  May 23 at 7:30pm                  May 24 at 2pm &amp; 7:30pm                  BAM Howard Gilman Opera House                  Subscription Tickets: \$16, 24, 32, 36                  In honor of the 125th Anniversary of the Brooklyn</p>	<p>Bridge, DanceAfrica's artistic director Chuck Davis names this year's festivities "Bridge to Cultural Rejuvenation &amp; Enlightenment" and invites dance companies—from all over the Globe to our neighbors in Bush-Sky—on the Opera House stage. From West Africa to the Caribbean to present-day dancehouse ensembles, Casey Kujala and the Bachibos, whose performances embrace joy and rites of initiation, the Afro-Cuban, urban jazz and dance group Co-wayen Mata offers an assemblage of music and move-</p>	<p>ment celebrating women and the rhythms of her parent Harlem's LaSalle Boy School of Dance Theatre, Inc. presents a doll house of African, Caribbean, Brazilian, and North American forms, and Brooklyn's own BAM Restoration DanceAfrica Ensemble from Bush-Sky shares the stage for the twelfth straight year. BAM's DanceAfrica Festival is a Memorial Day Weekend tradition, packed with dance, music, art, and film events from Mother Africa and the Diaspora—plus the one-and-only DanceAfrica outdoor bazaar. Appl! Amel!</p>
<p><b>The Joy of Music</b>                  Judith Jamison-Artistic Director, Masuzumi Chayev-Associate Artistic Director                  Program A: Classic Alley                  Jun 3 &amp; 4 at 7:30pm                  Jun 8 at 8 &amp; 7:30pm                  Program B: Best Of                  Jun 4 &amp; 5 at 7:30pm                  Jun 7 &amp; 8 at 7:30pm                  BAM Howard Gilman Opera House</p>	<p>Subscription Price: \$16, 28, 48, 56</p> <p>The Joyce Theater presents Awn Alley American Dance Theater (AANDT) in two exhilarating programs. The company has dazzled audiences from New York City to South Africa and Doha with unbridled ardor and now returns to BAM for the first time in more than 30 years. The "Classic Alley" program, dedicated to choreography by Awn Alley, will feature the revival of Masuzumi Language, a masterpiece which hasn't been performed in a decade, as well as the reparable</p>	<p>Revolutions, a galvanizing tour de force celebrating African-American cultural heritage that parks as one of modern dance's most affecting works. The Best Of program includes selections from AANDT's signature repertoire (including Revelations) as well as The Groove to Bobby's Blues by emerging choreographer Camille A. Brown. Urban, athletic, and engaging, this captives new work parks Alley's vision firmly in the 21st century, ensuring that AANDT's future will be as rich as its past.</p>	<p>Revolutions, a galvanizing tour de force celebrating African-American cultural heritage that parks as one of modern dance's most affecting works. The Best Of program includes selections from AANDT's signature repertoire (including Revelations) as well as The Groove to Bobby's Blues by emerging choreographer Camille A. Brown. Urban, athletic, and engaging, this captives new work parks Alley's vision firmly in the 21st century, ensuring that AANDT's future will be as rich as its past.</p>

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Project Three:  
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