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ACADEMY OF MUSIC

BAM

2002



Spring

opera

theater

dance

Sponsored by Philip Morris Companies Inc.





# Mark Morris Dance Group

## Mark Morris Dance Group

Co-presented by BAM and  
Mark Morris Dance Group

Choreography by  
Mark Morris

Mark Morris, having followed an amazing trajectory to become "the most prodigiously gifted choreographer of the post-Balanchine era" (*Time*), returns to BAM one year after his preeminent modern dance group's acclaimed and phenomenally popular 20th anniversary celebration.

This season's two musically rich programs feature seven career-spanning dances including *Foursome*, a men's quartet set to piano music by Erik Satie and Johann Nepomuk Hummel, marking MMDG's first world premiere in New York in a decade—and the engagement's only dance in which Morris himself appears.

The New York premiere of the jubilant *V*, accompanied by a romantic Schumann quintet, opened in London last October to unanimous raves ("So perfect is Morris' visual realization of Schumann's aural imagination that it's almost as if

the choreography came first and music came afterwards...a masterpiece" *The Times*, UK).

Among the five stellar extant works are the seismic, hugely popular *Grand Duo*, inspired by a rousing score for violin and piano by Morris favorite Lou Harrison, and the quicksilver solo *Bijoux*, one of three dances being revived specifically for this engagement. The dance group will be joined by conductor Craig Smith, the MMDG Music Ensemble under the direction of Ethan Iverson, and the Early Music group, Artek.

**Both programs with live music**

## Program A

*I Love You Dearly* (1981)  
traditional Romanian songs

*I Don't Want to Love* (1996)  
Monteverdi

*Grand Duo* (1993) Harrison

*V* (2001) Schumann  
NY Premiere

Feb 25, 28 & Mar 1 at 7:30pm

## Program B

*Foursome* (2002) Satie/Hummel  
World Premiere

*Bijoux* (1983) Satie

*Jesu, Meine Freude* (1993) Bach

*V* (2001) Schumann  
NY Premiere

Feb 27 & Mar 2 at 7:30pm  
Mar 3 at 3pm

BAM Howard Gilman  
Opera House  
Tickets: \$20, 35, 55

Major sponsors:

HSBC

FOREST CITY RATNER  
COMPANIES

BAM Dance support:  
The Harkness Foundation for Dance

Photo of V: Robbie Jack

*"Intensely musical, deceptively cerebral,  
insinuatingly sensual, fabulously funky."*

—Los Angeles Times



## Cymbeline

### Shakespeare's Globe

Sexual jealousy, mistaken identities, familial strife, and rampant confusion all come into play in Shakespeare's Globe Theatre's delightfully rendered *Cymbeline*, a labyrinthine, ultimately redemptive tale of love nearly lost. Contrary to the play's reputation of being overly complex and difficult to stage, this is *Cymbeline* as Shakespeare must have conceived it: profound yet leavened by riotous and

unexpected tragedy-skirting mishaps that take the action from Ancient Britain to Wales and to Rome.

Under the high-octane direction of Mike Alfreds, a cast of six ultra-versatile actors and two musicians—costumed in flowing white silk on a stage bare of décor—assume *Cymbeline*'s nearly 30 roles. Front-and-center is the virtuosic, chameleon-like performance of the Globe's artistic director, Mark Rylance (recently seen in the film *Intimacy*). A marvel of lightning-fast transitions, Rylance effortlessly inhabits the disparate roles

of the doctor Cornelius, the boorish and conniving Cloten, and the stalwart Posthumus, banished husband to Jane Arnfield's ardent Princess Imogen. Astonishingly adept, Rylance transforms his slight, wiry frame to suggest the physical idiosyncrasies of each character, at times exchanging dialogue with himself to hilarious effect. Taking a cue from The Bard, who in this late work cuts loose with form, language, and structure, the performers treat the production as an adventure in storytelling, enticing the audience into an act of collaborative imagination.

Written by  
William Shakespeare

Master of play: Mike Alfreds

Master of clothing  
and properties: Jenny Tiramani

Master of lighting:  
Donald Holder

Master of music:  
Claire van Kampen

**BAM Harvey Theater**  
Mar 5—9, 12—16 at 7:30pm  
Mar 9 & 16 at 2pm;  
Mar 10 & 17 at 3pm  
Tickets\*: \$25, 40, 55  
\*subscription discount not  
available Mar 12—17

**BAMdialogue with director  
Mike Alfreds**  
Mar 14 post-performance  
Free admission with Mar 14  
performance ticket

BAM Theater sponsors:

**AOL Time Warner**

**Fleet**

Special support: The SHS Foundation

Leadership support:  
The Peter Jay Sharp Foundation

The Shubert Foundation, Inc.

The Norman & Rosita Winston  
Foundation, Inc.

The Gladys Krieble Delmas Foundation

Rose M. Badgley Residuary  
Charitable Trust

Official Airline: British Airways

Photo: John Trampler  
(l-r): Abigail Thaw, Richard Hope  
(not in BAM presentation), Mark Rylance,  
and Jane Arnfield

## Mark Rylance

*"Outstanding! ...a version of Shakespeare's wackiest romance that's as delicious as a summer soufflé."* —Punch

# Cymbeline

# Shakespeare's Globe





# The Monteverdi

Before Claudio Monteverdi, opera barely existed. In his only surviving operas—*Il Ritorno d'Ulisse in Patria*, *L'incoronazione di Poppea*, and *Orfeo*—the Italian composer bridged the Renaissance and Baroque eras with riveting music and drama, and in the process elevated the infant genre of opera to an art form. From April 7–27, BAM offers a landmark in opera presentation—the complete Monteverdi opera cycle in three dramatically different and acclaimed interpretations from France, the Netherlands, and the USA, featuring some of the world's most renowned Baroque music specialists: William Christie and Les Arts Florissants, Christophe Rousset and Les Talens Lyriques, and Jane Glover and members of the Newberry Consort.

Made possible by:  
The Peter Jay Sharp Foundation  
Alberto Vilar, Honorary Chairman, BAM Opera

Leadership support:  
The Andrew W. Mellon Foundation  
The Fan Fox and Leslie R. Samuels Foundation, Inc.  
The Norman & Rosita Winston Foundation, Inc.  
The Gladys Krieble Delmas Foundation  
The Isak and Rose Weinman Foundation, Inc.

Leadership support for BAM  
French programs:

The Florence Gould Foundation



## Il Ritorno d'Ulisse in Patria

Les Arts Florissants & the Aix-en-Provence European Academy of Music

A production of the Aix-en-Provence Festival

Conducted by William Christie

Directed by Adrian Noble

Scenery and costume design by Anthony Ward

Lighting design by Jean Kalman

Choreography by Sue Lefton

A co-production of the Bordeaux Opera, the Lausanne Opera, the Opéra Comique of Paris, and the Caen Theatre.

### BAM Harvey Theater

Apr 7 at 3pm; Apr 8, 11, 13 & 14 at 7:30pm; Apr 10 at 8pm\*

Tickets: \$35, 80, 120

\*BAM Spring Gala performance, call 718.636.4182 for details

Performed in Italian with English surtitles

## L'incoronazione di Poppea

Dutch National Opera

Les Talens Lyriques

Conducted by Christophe Rousset

Directed by Pierre Audi

Set design by Michael Simon

Costume design by Emi Wada

Lighting design by Jean Kalman

### BAM Howard Gilman Opera House

Apr 16 & 19 at 7pm;

Apr 21 at 2pm

Tickets: \$30, 65, 95

Performed in Italian with English surtitles

## Orfeo

Chicago Opera Theater

Conducted by Jane Glover

Directed by Diane Paulus

Set design by Scott Pask

Costume design by Meg Neville

Lighting design by Michael Chybowski

This Chicago Opera Theater visit to BAM is in association with One World Foundation, Inc.

### BAM Harvey Theater

Apr 22, 24, 26 & 27

at 7:30pm

Tickets: \$30, 55, 80

Performed in Italian with English surtitles

## Monteverdi Symposium

Monteverdi and the Development of Italian Baroque Opera  
Sat, Apr 13 at 1:30pm

Join Professor of Music Ellen Rosand (Yale), writer Patrick Smith (*The Tenth Muse*), critic David Patrick Stearns (*Philadelphia Inquirer*), and writer/cultural observer Albert Innaurato, in a discussion of Monteverdi's role in the aesthetic development of opera in his time.

### The Artists: Exploring Monteverdi Today

Sat, Apr 13 at 3:30pm

William Christie (conductor, *Ulisse*), Pierre Audi (director, *Poppea*), and Diane Paulus (director, *Orfeo*), and others discuss their creative partnerships and the challenges of interpreting Monteverdi's work.

### BAM Harvey Theater lobby

Tickets: \$8 per session

(\$4 for Friends of BAM)

Note: limited tickets remain

Photo of *Ulisse*: Elisabeth Carecchio

BAM Opera

# Cycle

April 7—27

The Monteverdi Cycle



# Ulisse

"an unequivocal triumph...  
ravishingly beautiful...  
Christie achieves something  
approaching Monteverdian  
nirvana" —The Sunday Times (UK)



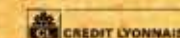
## Il Ritorno d'Ulisse in Patria

The hit of France's Festival International d'Art Lyrique in Aix-en-Provence two summers ago, this production of *Il Ritorno d'Ulisse in Patria* (1641)—directed by Royal Shakespeare Company Artistic Director Adrian Noble—has been heralded as one of the greatest ever staged. The world-renowned Les Arts Florissants, conducted by

William Christie, makes its first appearance in the intimate Harvey Theater, as Homer's story of Ulysses' return to Ithaca and his beloved Penelope unfolds with beauty, dignity, comic touches, and poignant *recitar cantando*. The superb young cast is led by tenor Kresimir Spicer (Ulissee) and mezzo Marijana Mijanovic (Penelope) in their US debuts. Spicer and Mijanovic's celebrated off-stage relationship,

"a real-life *Romeo and Juliet*: she is a Serb, he is a Croat, and they live together in Amsterdam" (*NY Times*), is equaled in power and beauty by their enormous vocal gifts.

Major support:



Anne H. Bass

Photo: Elisabeth Carecchio

## L'incoronazione di Poppea

Desire conquers all in *L'incoronazione di Poppea* (1642), Monteverdi's final, and finest, opera. Based in the realpolitik world of the Roman Empire under Nero, the music is a transparent mirror for the mercurial emotions of the emperor and the ambition of his adored mistress, Poppea.

The Dutch National Opera—last seen in New York in Peter Greenaway/Louis Andriessen's *Writing to Vermeer*—performs under the direction of Pierre Audi, in a staging that unfolds

on a grand scale in the Howard Gilman Opera House. Set amid stark landscapes and dramatic lighting, the production fuses bold visuals to Monteverdi's vivid account of court intrigue. French soprano Sandrine Piau (Drusilla) and tenor Jean-Paul Fouchécourt (Arnalta) received rave reviews in this production, and will be joined by British countertenor Michael Chance (Ottone), an esteemed singer with "elegant grace and delicate feeling" (*Financial Times* UK). Les Talens Lyriques, conducted by Christophe Rousset, turns in an authentic instrument performance filled with style and spirited playing.

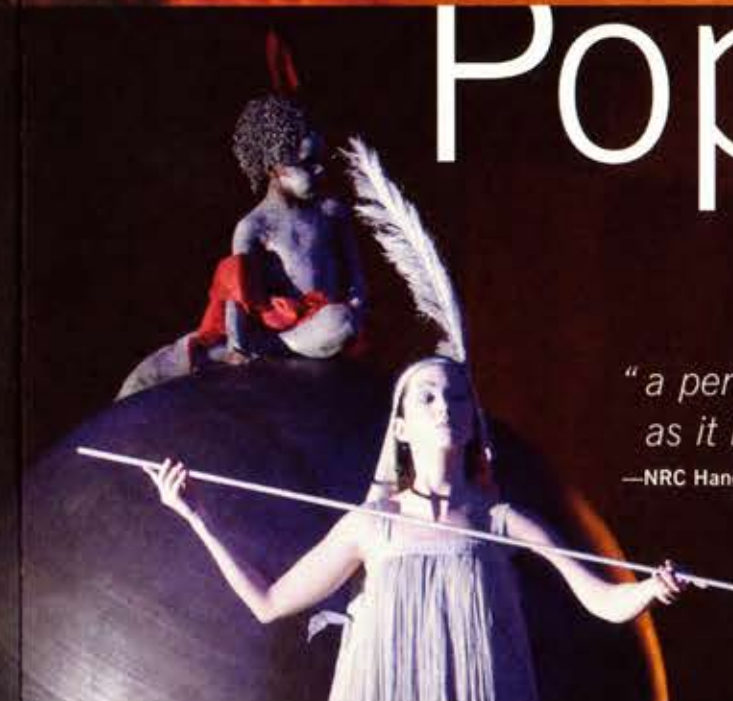
*Poppea* is made possible by a grant from the Netherlands Culture Fund, the program set up by the Ministries of Foreign Affairs and Education, Culture & Science to strengthen the Netherlands' international cultural relations.



Additional support:  
The Eleanor Naylor Dana Charitable Trust

Photo: Marco Borggreve

# Poppea



"a performance as exquisite  
as it is theatrically powerful"

—NRC Handelsblad

"a stunning new  
production...that  
resonates so stylishly  
to the sounds  
Monteverdi would  
have heard, yet  
lives so fully in the  
present" —Chicago Tribune



## Orfeo

Our cycle comes full circle by concluding with Monteverdi's first surviving opera, *Orfeo* (1607), based upon the Greek myth. In this critically lauded Chicago Opera Theater production, directed by Diane Paulus (best known for her Off-Broadway hit *The Donkey Show*), *Orfeo* doesn't just travel to the Underworld for his lost love Euridice, he gets a symbolic facelift. The title role,

sung by tenor Laurence Dale, is presented as a bad-boy artist with a stylish edge; the nuptial celebration scene brims with all the touches of a haute couture party. Since forming in 1974, the Chicago Opera Theater has been winning audiences with first-rate productions of lesser-heard gems. Innovative, yet musically authentic, the 400-year-old *Orfeo* is propelled into the 21st century via this extraordinary interpretation, conducted by Jane Glover.

Major sponsor:

Morgan Stanley

Photo: Liz Lauren

# Orfeo



# Batsheva

## Dance Company



## Naharin's Virus

### Naharin's Virus

Batsheva Dance Company

An adaptation of  
Peter Handke's play  
*Offending the Audience*

Choreography by  
Ohad Naharin

Since his appointment as  
artistic director in 1990, Ohad  
Naharin has become to Israel's  
Batsheva Dance Company what  
Pina Bausch is to Tanztheater  
Wuppertal—an internationally  
regarded choreographer of

deeply sensual, humanist, and  
artistically intrepid works. American  
audiences know Naharin's dances  
primarily through his commissions  
for Nederlands Dans Theater and  
Hubbard Street Dance, among  
many others, but Batsheva itself  
has never performed in New York  
under his artistic direction.

This spring, BAM presents the US  
premiere of *Naharin's Virus*, the  
culmination of a history-making  
collaboration between the Jewish-  
Israeli choreographer Naharin and  
Arab-Israeli composer Habib Alla  
Jamal created in the wake of  
December 2000, a period marked

by some of the most shattering  
Israeli-Palestinian violence in recent  
history. An affecting and kinetically  
urgent adaptation of the absurdist  
play *Offending the Audience* by  
Peter Handke (co-screenwriter of  
*Wings of Desire*), *Naharin's Virus*  
combines snatches of Handke's  
provocative text with achingly  
beautiful Arabic song and uncom-  
promising, intensely muscular  
movement. It's a powerful mix,  
evoking the Middle East's ongoing  
struggles and yielding a work made  
even more potent given the extraor-  
dinary tenor of our time.

Original music by Habib  
Alla Jamal, Sharma Khader,  
Karni Postel

Costume design by Rakefet Levy

Lighting design by Bambi

Sound design by Frankie Lievaart

**BAM Howard Gilman  
Opera House**  
Apr 30, May 2—4 at 7:30pm  
Tickets: \$20, 30, 45

**BAMdialogue with Ohad Naharin**  
May 2 post-performance  
Free admission with May 2  
performance ticket

*"If you could hold one of Ohad Naharin's dances  
in your hand, it would feel smooth. Think of a  
polished stone, it looks like a piece of secret  
sculpture, but hurl it and it becomes a weapon."*

—The Village Voice

Major sponsor:

**HSBC**

BAM Dance support:  
The Harkness Foundation for Dance  
This program is made possible with  
public funds from the **New York-Israel  
Cultural Cooperation Commission**,  
a joint venture of the State of New York,  
George E. Pataki-Governor, and the state  
of Israel.

Additional support: Division of Cultural and  
Scientific Affairs, Israel Ministry of Foreign  
Affairs; Office of Cultural Affairs, Consulate  
of Israel in New York

Photo: Gadi Dagon



"[Bergman is] Sweden's poet of film and stagecraft."

—The New York Times

Lena Endre  
Pernilla August

# Maria

## Maria Stuart

The Royal Dramatic  
Theatre of Sweden

Directed by  
Ingmar Bergman

"One of us must fall so that the other can live." These ominous words, uttered by England's Protestant Queen Elizabeth to her Catholic cousin, Mary Queen of Scots, set the tone for the Royal Dramatic Theatre of Sweden's production of Schiller's heart-rending *Maria Stuart*. It's a truly global endeavor—a Swedish production of a great classical

play about a British monarch, presented in America—that is equally epic in emotional scope.

Under the direction of esteemed stage and film director Ingmar Bergman—whose unparalleled ability to lay bare the human psyche guided his most recent triumph at BAM, the 2001 sold-out production of Strindberg's *Ghost Sonata*—longtime Bergman actors Lena Endre and Pernilla August (last seen at BAM in Bergman's 1995 *Winter's Tale*) portray Schiller's heroines as astonishingly complex, self-possessed, and psychologically tangible women. Near the end

of the play, as Mary calmly prepares for her execution, Elizabeth stands alone. Abandoned by her advisors, and by her lover, she is a victim of her sovereignty, caught in the unwavering grip of history.

# Stuart

Written by Friedrich von Schiller

Translation by Britt G. Hallqvist

Scenery by Göran Wassberg

Costumes by Charles Koroly

Music by Daniel Börtz

Choreography by Donya Feuer

Lighting design by Hans Akesson

Wigs and masks by Leif Qviström  
& Eva-Marie Holm-Katzeff

Cast also includes: Gunnel Lindblom, Mikael Persbrandt, Börje Ahlstedt, Per Myrberg, Ingvar Kjellson, Nils Eklund, Erland Josephson, and others.

**BAM Howard Gilman  
Opera House**  
Jun 12–15 at 7:30pm  
Jun 16 at 3pm  
Tickets: \$25, 45, 65

Performed in Swedish with  
simultaneous English translation  
(\$5 headset rental w/valid ID)

Photo: Bengt Wanselius  
(l-r): Lena Endre & Pernilla August

BAM Theater sponsors:

AOL Time Warner

 **Fleet**

Leadership support:  
The Peter Jay Sharp Foundation  
The Shubert Foundation, Inc.

The Norman & Rosita  
Winston Foundation, Inc.

The Gladys Krieble Delmas Foundation

Major support:  
The Barbro Osher Pro Suecia Foundation  
The Heimbold Foundation

Additional support:  
Consulate General of Sweden;  
The American-Scandinavian Foundation

Official Airline: Scandinavian Airlines

# Ingmar Bergman



# DanceAfrica 25th Anniversary

## DanceAfrica 25th Anniversary Africa, My Africa

Artistic director,  
Chuck Davis

Lighting design by  
William H. Grant III

Featuring: Cutumba (Cuba),  
Chuck Davis Dance Company,  
Charles Moore Dance Theatre,  
Forces of Nature Dance  
Theatre Company, Rennie Harris  
Puremovement, LaRoque Bey,  
Creative Outlet Dance Theatre  
of Brooklyn.

Each company will dance at one  
performance with the exception of  
Cutumba, which will dance at  
every performance. Please call for  
program details.

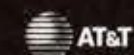
BAM's annual *DanceAfrica*  
festival marks its 25th year  
with a celebration of the African  
Diaspora and its widespread  
influence on urban society.  
*DanceAfrica 25th Anniversary*  
will explore this theme through  
the dance and rhythms of Cuba,  
with several domestic compa-  
nies—some of which have been  
important participants in  
*DanceAfrica* since its inception—  
and the young dancers of the  
BAM/Restoration DanceAfrica

Ensemble. Extended anniversary  
festivities include the famed  
*DanceAfrica* outdoor bazaar, a  
film series at BAM Rose Cinemas,  
live music and *BAMslam*  
*Featuring Def Poetry Jam* at  
BAMcafé, and arts exhibitions  
created by young people in an  
educational program with the  
Bedford Stuyvesant Restoration  
Corporation.

**BAM Howard Gilman  
Opera House  
Memorial Day Weekend**  
May 24\* & 25 at 7:30pm  
May 25 at 2pm; May 26 at 3pm  
Tickets: \$18, 28, 38  
(children 16 & under: \$9, 14, 19)  
\*call BAM for special single  
ticket discount

**BAMdialogue with Chuck Davis**  
May 23 at 6pm  
BAM Rose Cinemas 2  
Tickets: \$8  
(\$4 for Friends of BAM)

Major sponsor:



BAM Dance support:  
The Harkness Foundation for Dance

Major support for *DanceAfrica* education  
program: Surdna Foundation, Inc.

Photo: Stephanie Berger

*"a celebration of  
Africa in ritual  
and spectacle"*

—The New York Times

Cuba

## BAM Rose Cinemas

BAM Rose Cinemas is Brooklyn's  
home for first-run independent  
film and BAMcinémathèque, a daily  
program of repertory classics and  
special retrospectives, often  
accompanied by guest speakers.  
BAM Rose Cinemas features four  
state-of-the-art movie theaters  
with large screens and superb  
sight lines. See page 22 to learn  
how to become a BAM Cinema  
Club member and receive year-  
round ticket discounts!

### BAMcinémathèque Highlights

**John Houseman: He Earned It**  
Feb 15—Mar 10: Twelve films  
spanning the career of legendary  
producer/actor John Houseman.

**Dino De Laurentiis**  
May 2—19: A tribute to one of  
Italy and America's most prolific  
producers, celebrated with  
BAMcinémathèque's first Gala on  
May 10. Co-presented with  
Audrey Cohen College.

### Dinner & Movie \$30

Get the best of both worlds!  
Present your BAM Rose Cinemas  
ticket BAMcafé (Fri & Sat, day  
of screening only) and receive  
a two-course dinner including a  
glass of house wine and coffee  
or tea for \$21.

Leadership support for BAMcinémathèque:  
The Joseph S. and Diane H. Steinberg  
Charitable Trust

## BAMcafé

BAMcafé is the place to go for  
dinner and drinks on performance  
nights, and a great spot for  
eclectic music and spoken word.  
BAM members receive 10% off  
table service dining!

**Hours**  
Fri & Sat from 5—10:30pm;  
Sun from 12noon—8pm  
Also serving dinner from  
5—7:30pm on all Mon—Thu  
mainstage performance nights

No reservations; seating is  
first-come, first-served. Friends  
of BAM enjoy reservation  
privileges in the Diker Gallery  
Café overlooking BAMcafé  
(call 718.636.4182 at least  
48 hours in advance).

### BAMcafé Live

Jazz, R&B, worldbeat, classical,  
experimental, and more!

**Fri & Sat, usually at 9pm.**  
No cover!  
(\$10 food/drink minimum)

### Sounds of Praise Sunday Gospel Brunch

Spend select Sunday afternoons  
with the best gospel talent from  
Brooklyn and beyond.

BAMcafé Live sponsor:



Major support for BAMcafé Live French  
programming in the Lepercq Space  
is provided by The Lepercq Foundation.

Photo: Richard Termine

**BAM information 718.636.4100**  
[www.bam.org](http://www.bam.org)









					1	BAMcafé Live BC	2	BAMcafé Live BC	3	
4		5		6						
					7					
11		12		13						
18		19		20						

# February

25	Mark Morris Prog A 7:30pm OH	26		27	Mark Morris Prog B 7:30pm OH	28	Mark Morris Prog A 7:30pm OH	1	Mark Morris Prog A 7:30pm OH BAMcafé Live BC	2	Mark Morris Prog B 7:30pm OH BAMcafé Live BC	3	Mark Morris Prog B 3pm OH
4		5	Cymbeline 7:30pm HT	6	Cymbeline 7:30pm HT	7	Cymbeline 7:30pm HT	8	Cymbeline 7:30pm HT BAMcafé Live BC	9	Cymbeline 2 & 7:30pm HT BAMcafé Live BC	10	Cymbeline 3pm HT
11	*Mar 12—17 performances not available on subscription discount	12	Cymbeline* 7:30pm HT	13	Cymbeline* 7:30pm HT	14	Cymbeline* 7:30pm HT Cymbeline BAMdialogue post performance	15	Cymbeline* 7:30pm HT	16	Cymbeline* 2 & 7:30pm HT	17	Cymbeline* 3pm HT Sounds of Praise BC
18		19		20		21		22	BAMcafé Live BC	23	BAMcafé Live BC	24	
25		26		27		28		29	BAMcafé Live BC	30	BAMcafé Live BC	31	

# March

1		2		3		4		5	BAMcafé Live BC	6	BAMcafé Live BC	7	Ulisse 3pm HT
8	Ulisse 7:30pm HT	9		10	Ulisse Spring Gala 8pm HT	11	Ulisse 7:30pm HT	12	BAMcafé Live BC	13	Ulisse 7:30pm HT Monteverdi Symposium 1:30pm & 3:30pm HT lobby BAMcafé Live BC	14	Ulisse 7:30pm HT Sounds of Praise BC
15		16	Poppea 7pm OH	17		18		19	Poppea 7pm OH	20		21	Poppea 2pm OH
22	Orfeo 7:30pm HT	23		24	Orfeo 7:30pm HT	25		26	Orfeo 7:30pm HT	27	Orfeo 7:30pm HT	28	

# April

29	OH=Howard Gilman Opera House HT=Harvey Theater	30	Naharin's Virus 7:30pm OH	1		2	Naharin's Virus 7:30pm OH Batsheva BAMdialogue post performance	3	Naharin's Virus 7:30pm OH BAMcafé Live BC	4	Naharin's Virus 7:30pm OH BAMcafé Live BC	5	
6	BC=BAMcafé BRC=BAM Rose Cinemas	7		8		9		10		11	BAMcafé Live BC	12	Sounds of Praise BC
13	BAMcinematek screenings run daily. For times, locations, and more info about BAMcinematek and BAMcafé Live, see pp 14—16. For information on Brooklyn Philharmonic and 651 ARTS events call BAM Ticket Services.	14		15		16		17	BAMcafé Live BC	18	BAMcafé Live BC	19	
20		21		22		23	DanceAfrica BAMdialogue 6pm BRC	24	DanceAfrica 7:30pm OH	25	DanceAfrica 2 & 7:30pm OH BAMcafé Live BC	26	DanceAfrica 3pm OH
27		28		29		30		31	BAMcafé Live BC	1	BAMcafé Live BC	2	Sounds of Praise BC

# May

3		4		5		6		7	BAMcafé Live BC	8	BAMcafé Live BC	9	
10		11		12	Maria Stuart 7:30pm OH	13	Maria Stuart 7:30pm OH	14	Maria Stuart 7:30pm OH	15	Maria Stuart 7:30pm OH	16	Maria Stuart 3pm OH

# June



# Ordering Info

## Subscriptions

A 2002 Spring Season subscription must consist of an equal number of tickets to three or more different mainstage events.

**Phone:** Call BAM Ticket Services at 718.636.4100 Mon—Fri 10am—6pm; Sat noon—6pm; Sunday, on performance days only, 12pm—4pm.

**Internet:** www.bam.org

**Fax:** Fax order form to BAM Ticket Services at 718.636.4106.

**Mail:** Mail order form to BAM Ticket Services, 30 Lafayette Avenue, Brooklyn, NY 11217. If you are paying by check, please enclose a blank check payable to: Brooklyn Academy of Music. For your protection, in the lower left-hand corner write "Not to exceed \$" and insert the total amount of your ticket order. (This avoids delay and inconvenience of a refund process if your order cannot be filled completely.)

**The Fine Print:** Subscriptions are seated in the order in which they are received. **Subscribers receive priority seating through Feb 1.** Subscription orders must be received at least ten days before the date of the first performance in your series. Orders received at least two weeks prior to the first performance in your series will be mailed; all other orders will be held at the box office in the lobby. Subscriptions cannot be ordered at the box office.

**Add-on Events:** Events added to your initial subscription order at least ten days before that event's opening night performance will be priced at the subscription discount; any events added after that date will be at the full single ticket price. Events added to your subscription must carry an equal ticket quantity as any other event in your series to receive the discount.

To order add-on events, please mail, fax, or phone in your order to BAM Ticket Services. These orders cannot be placed in person at the BAM Box Office.

All orders are subject to ticket availability and handling fees. Please note ticket exchange privileges that follow.

**"Bring a Friend" Offer Details:** Add up to two single tickets to each event in your subscription—tickets must be for the same date, time, and price class as your subscription—and receive 15% off the full ticket price. BAM cannot guarantee adjacent seating for tickets added to your subscription after your original order is placed. These tickets cannot be purchased at the box office window, and must be received at least ten days prior to the chosen event's opening performance.

**A Note on Monteverdi Cycle Events:** Ticket buyers who have already purchased Monteverdi Cycle subscriptions may add other Spring events or Bring a Friend tickets to their subscription at the customary discounted prices. Spring subscribers purchasing Monteverdi Cycle events are strongly encouraged to select alternate dates/price classes on their order form to ensure tickets to those events.

## Single Tickets

**Beginning Jan 22,** single tickets for Mark Morris Dance Group may be purchased.

**Beginning Feb 4,** remaining tickets for all Spring events may be purchased on a single ticket basis.

**Phone:** Call BAM Ticket Services at 718.636.4100 or Ticketmaster at 212.307.4100 or 800.755.4000 outside the metropolitan area.

**Internet:** www.bam.org

**In person:** Visit the BAM Box Office, 30 Lafayette Avenue, Brooklyn, Mon—Sat 12pm—6pm; and Sunday performance days 12pm—curtain for **same day sales only.** Please note: on performance days, the box office is open through curtain time, however, **advance sales stop one hour prior to curtain time.** The box office is closed on major holidays. To check hours of operation, please call 718.636.4100.

## Ticket Exchanges

**Subscribers** may exchange their tickets at no charge for a different date of the **same event** in the **same price class** (subject to availability). Subscribers ordering "Bring a Friend" add-on single tickets at the 15% discount who wish to exchange their tickets must exchange both subscription and add-on seats together for the same performance date.

**Single ticket buyers** may exchange their tickets for a \$10 per ticket fee (\$8 for Friends of BAM; no fee for Patrons—see pg 22) for a different date of the same event in the same price class (subject to availability).

To exchange your tickets, please return them to BAM Ticket Services by certified mail at least **5 days before** the original performance date, or come to the box office at least **48 hours prior** to the performance.

Exchanges cannot be made on lost tickets.

## Groups

Groups of 20 or more are eligible for special discounts. Please call Group Sales Box Office at 212.398.8383 or outside the metropolitan area at 800.223.7565.

## House Policies

All sales are final. Tickets are non-refundable. Programs, dates, times, and venues are subject to change without notice.

BAM performances are accessible to those who use wheelchairs. For information and to arrange accommodations, call 718.636.4159.

Out of respect for the artists and audiences, latecomers will not be admitted to the theater until a suitable break in the performance. Ticketed seat locations are not guaranteed past curtain time. Children under 5 are not admitted unless explicitly noted.

# Season Funders

## Spring Season sponsor:

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The Monteverdi Cycle has been made possible by:

The Peter Jay Sharp Foundation

Alberto Vilar, Honorary Chairman, BAM Opera

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Your tax dollars make BAM programs possible through funding from:





# Getting to BAM

## Car & Taxi

BAM, centrally located off Atlantic and Flatbush Aves, is easily accessible from both the Brooklyn and Manhattan Bridges, as well as the BQE. BAM event parking is \$10 (subject to change). Taxis can be readily found on Flatbush Ave.

## Via Brooklyn Bridge:

Continue straight off bridge, make the first left onto Tillary St. From Tillary, turn right onto Flatbush Ave and follow directions below.

## Via Manhattan Bridge:

Continue straight off bridge onto Flatbush Ave, proceed to Fulton St. Turn left onto Fulton St; the BAM Harvey Theater will be on your left, parking on your right. For the BAM Howard Gilman Opera House, proceed two blocks, turn right onto Ashland Pl, proceed one block, parking will be on your right.



BAM Harvey Theater



- Howard Gilman Opera House
- BAM Rose Cinemas
- BAMcafé

## BAMbus

Provides round-trip transportation between Manhattan and BAM for mainstage performances. Departs from the Whitney at Philip Morris, 120 Park Ave at 42nd St, making return stops on the East and West sides. For info and reservations (\$5 each way / \$4 for Friends of BAM), call 718.636.4100 or visit [bam.org](http://bam.org).

Times are station-to-station estimates. For service updates: 718.330.1234 or [www.mta.nyc.ny.us](http://www.mta.nyc.ny.us).

1 2 40 minutes from 72nd St

20 minutes from 42nd St

4 5 35 minutes from 86th St



# Membership

Open new doors by becoming a member. Choose from a variety of BAM membership levels and receive great benefits that offer discounts and the inside track to BAM and the artists presented on stage and screen.

## Friends of BAM

### Friends (\$75—499)

- Priority notice of BAM mainstage events
- Ticket handling fees waived
- Invitations to working rehearsals/parties
- 50% off BAMdialogue tickets
- 20% BAMshop discount
- 10% BAMcafé dining discount
- BAMbus discounts
- Reservation privileges in Diker Gallery Café (48-hour notice required)
- Access to Natman Room donor lounge
- Senior citizen discount rate available

### Patrons (\$500—1,499)

All Friends benefits plus:

- Exclusive access to the best seats and personalized ticket handling through BAM Patron Services
- Easy ticket exchanges without a fee (48-hour notice required and tickets must be at BAM)
- Free parking passes
- Free BAM Rose Cinemas movie passes

### Patron Councils

(\$1,500—4,999)

Producers Council (\$1,500)

Chairman's Circle (\$2,500)

All Patrons benefits plus:

- Cash refunds on tickets you can't use (48-hour notice required and tickets must be at BAM)
- Tickets to Galas
- Invitations to all opening parties and meet-the-artist events

### Next Society (\$5,000 and above)

All Patron Councils benefits plus:

- Complimentary ticket packages and credit opportunities for Next Society members

## BAM Cinema Club

### Movie Buff \$60

- Discounted cinema admission at the BAM Rose Cinemas box office
- Priority mailings and e-mail updates
- Invitations to screenings and parties
- 20% BAMshop discount
- 10% BAMcafé dining discount
- Reservation privileges in Diker Gallery Café (48-hour notice required)

### Film Aficionado \$120

Movie Buff benefits for two people

### Movie Mogul I \$300

Unlimited free BAM Rose Cinemas access for one year plus Movie Buff benefits

### Movie Mogul II \$500

Movie Mogul I benefits for two people

## BAMfans young donor club

Are you in your 20s or 30s? Join Friends of BAM or BAM Cinema Club and become a BAMfan!

If you have a passion for the cutting-edge programming at BAM, then join this group of young arts and film contributors. Access to special meet-the-artist receptions, dance parties, pre/post-show happy hours, and much more is free with your membership. Join today to enhance your BAM experience.

### Four ways to become a member:

- Add a contribution to your order form
- Call us at 718.636.4194
- E-mail [membership@bam.org](mailto:membership@bam.org)
- Visit [www.bam.org](http://www.bam.org)

## Become a Friend of BAM for a day!

Hey subscribers! Not quite ready to make the leap? This is a great way for you to get a taste of what you've been missing. When you receive your subscription tickets, look for a special free offer with information on how to enjoy VIP privileges the next time you come to BAM.

## Diker Gallery Café

An intimate, private dining room overlooking the BAMcafé. Reservation privileges are available exclusively for BAM members. Open on all mainstage performance evenings from 5:30—7:30pm. Please call BAM Patron Services at least 48 hours in advance at 718.636.4182 for reservations.

Please note that on occasion the Diker Gallery Café will be unavailable due to special events.

# BAMshop

## Shakespeare & Co. BAMshop

Adjacent to BAMcafé, BAMshop features a unique selection of books, CDs, videos, and BAM gifts selected by New York's leading specialty bookstore, Shakespeare & Co. BAM members receive 20% off all purchases with the exception of sale and consignment items.

## BAMcash

Give the gift of BAM! BAMcash gift certificates can be used towards mainstage and cinema tickets, BAMshop, BAMcafé, and BAM membership purchases. For more information, call Ticket Services at 718.636.4100.

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