

# SPOLETO FESTIVAL USA 2014 | OPEN STAGE DOOR OFFERINGS

## OPERA

### **Kát'a Kabanová**

Sottile Theatre, 44 George Street

Thursday, May 29 - 8:00 PM

Friday, June 6 - 7:00 PM

Sweeping in scope, *Kát'a Kabanová* is regarded as one of the great operas of the 20th century. Janáček's shimmering music evoking the Volga River symbolizes the foreboding freedom that both attracts and terrifies Kát'a. Matched with a spineless husband and isolated by her tyrannical mother-in-law, Kát'a finds both freedom and excruciating guilt in the arms of another man. This glorious yet gritty score tells the turbulent story in moving scenes that undulate with fate and family. Garry Hynes, the Tony Award-winning artistic director of Irish theater company Druid, will make her directorial debut in opera, bringing her immense skill for storytelling to a new discipline; Anne Manson, who led the Spoleto Festival USA Orchestra concert in 2012, will conduct this tale of love, betrayal, and ultimate consequences.

Sung in Czech with English supertitles.

### **Facing Goya**

Dock Street Theatre, 135 Church Street

Saturday, June 7 - 8:00 PM

*Composed by Michael Nyman*

*Libretto by Victoria Hardie*

*Directed by Ong Keng Sen*

*Conducted by John Kennedy*

An opera for the 21st century, *Facing Goya* jumps from location to location, zig-zagging through three centuries mixing sci-fi, art history, and a little conspiracy theory to raise questions about who we are and how expectations factor into how we treat each other. Exhumed for repatriation to Spain in the late 19th century, Romantic painter Francisco Goya's body was found without a head. In this taut thriller, a Goya devotee takes the rediscovered skull through history, trying to find a way to resurrect the painter's genius and all the while using it as she sees fit. Award-winning composer Michael Nyman, whose film score for *The Piano* is ranked in *Entertainment Weekly's* top 100 soundtrack albums of all time, partnered with librettist Victoria Hardie to construct this alluring opera. With a cinematic approach, Nyman uses driving minimalist rhythms and lyric melodies to explore ethics and artistic creativity. Singaporean Director Ong Keng Sen, who led the 2006 Festival sell out *Geisha*, directs this American premiere.

Sung in English.

*Facing Goya* is a co-production between Spoleto Festival USA and Singapore International Festival of Arts.

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## DANCE

### **Hubbard Street Dance Chicago**

TD Arena, 301 Meeting Street

Saturday, May 24 - 3:00 PM

Hubbard Street Dance Chicago has long been known for its exceptionally talented dancers and a diverse repertoire of adventuresome choreography. Under the artistic direction of Glenn Edgerton, this sleek contemporary ballet company may very well be performing at its peak. After a wildly popular 2005 Festival appearance, Hubbard Street returns to Charleston with a program designed to show off their extraordinary technical skill and breathtaking physicality: Nacho Duato's sinewy *Gnawa*; the emotionally charged *Quintett* by world-renowned American choreographer William Forsythe; Jiří Kylián's driving and hypnotic *Falling Angels*; and *PACOPEPEPLUTO*, Alejandro Cerrudo's solo work set to songs popularized by the "king of cool", Dean Martin. "Hubbard Street Dance Chicago ought to bottle itself as a cure for the ills of the era" (*The New York Times*).

### **Gregory Maqoma / Vuyani Dance Theatre**

Emmett Robinson Theatre, 54 St. Philip Street

Saturday, June 7 - 3:00 PM

Sunday, June 8 - 3:30 PM

## EXIT/EXIST

South African choreographer Gregory Maqoma drew inspiration from his own ancestral past to create *Exit/Exist*, a transformational and poignant solo work about Chief Maqoma, a 19th-century warrior who fought to maintain Xhosa cultural traditions of South Africa's Eastern Cape. Maqoma is joined on stage by four singers and world-fusion guitarist Giuliano Modarelli, all of whom participate as supporting characters in the story, "a runaway triumph in terms of artistic excellence, aesthetic sorcery and responses..." (*The Star*, South Africa). This vibrantly kinetic work integrates traditional and contemporary dance and invites audiences to reflect on how the past and present inform identity.

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## **Keigwin + Company**

TD Arena, 301 Meeting Street

Saturday, May 31 - 2:00 PM

In just a short period of time, KEIGWIN + COMPANY gained world-wide recognition for their electrifying brand of contemporary dance. Founder and artistic director Larry Keigwin's young troupe is like none other: a powerhouse company of dancers who cleverly translate Keigwin's imaginative choreography. Teasing out quirky pop culture and high fashion references—Keigwin's choreography is often seen on runways and catwalks—this magnetic company presents an evening of exceptional dance. Their Spoleto program includes *Megalopolis*, a pulsating beat-driven work inspired by the New York City club scene; and Keigwin's highly stylized *Runaway*. Described as "intricate, neat, and rapturous" (*The New York Times*), KEIGWIN + COMPANY delivers equal parts humor and drama, creating a scintillating experience that far exceeds the dance genre.

## **Dorrance Dance**

Memminger Auditorium, 56 Beaufain Street

Sunday, June 8 - 2:30 PM (*SOUNDspace*)

Spilling over with prodigious talent, Michelle Dorrance—hooper extraordinaire and founder/director of the tap troupe Dorrance Dance—finds herself in the tap dance world's spotlight. Making their Spoleto Festival USA debut, Dorrance Dance challenges the traditional notions of tap dance in a new and exciting way, not by stripping the form of tradition but by propelling it forward, an interpretation that earned the company a Bessie award for "blasting open our notions of tap." Their extraordinarily powerful *SOUNDspace* focuses on the embodiment of music made by movement.

## **PHYSICAL THEATRE**

### **Ilona Jäntti**

Emmett Robinson Theatre, 54 St. Philip Street

Wednesday, June 4 - 3:00 PM

Finnish aerialist Ilona Jäntti approaches circus with the eye of a choreographer, pushing the boundaries of movement, space, and body. Whether she's dangling from ropes or cords or interacting with props and video, Jäntti embraces her curiosity, diverging from the traditional stories of the circus and creating a language all her own. Jäntti will perform a triple bill, including *Muulla/Elsewhere*, a piece featuring a striking video-animated world with peculiar creatures; *Footnotes*, in which she plays on an elongated trapeze; and *Gangewifre*, an aerial ballet. As she explores seemingly quiet space, Jäntti awakens its vitality, giving voice to her movement.

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## **MUSIC**

### **Bank of America Chamber Music**

Dock Street Theatre, 135 Church Street

Wednesday, June 4 - 11:00 AM (Chamber Music VIII)

Wednesday, June 4 - 1:00 PM (Chamber Music IX)

Saturday, June 7 - 11:00 AM (Chamber Music X)

Sunday, June 8 - 11:00 AM (Chamber Music XI)

Chamber music is often likened to an intimate conversation, and the conversation has never been more riveting than it is in the hands of violinist and Spoleto Festival USA's Director for Chamber Music Geoff Nuttall—dubbed “The Jon Stewart of Chamber Music” (*The New York Times*). Clever insights and witty banter characterize these eclectic programs, executed by a roster of exceptional musicians, including oboist James Austin Smith, the St. Lawrence String Quartet, and pianist Stephen Prutsman, whose highly anticipated piano quintet will debut at the 2014 Festival. With 11 midday programs—each performed three times in the historic Dock Street Theatre—the chamber music program is the heart and soul of the Festival, astonishing audiences year after year with its refreshing approach.

Details of the program will be announced in the spring prior to the Festival.

### **Intermezzi**

Grace Episcopal Church, 98 Wentworth Street

Monday, June 2 - 5:00 PM (Intermezzo III)

Tuesday, June 3 - 5:00 PM (Intermezzo IV)

ENOCH ARDEN (Intermezzo III)

Richard Strauss's setting of Lord Alfred Tennyson's *Enoch Arden* for speaker and piano is a rich musical portrait of adventure and heartbreak. This rare performance by Festival artist Lydia Brown, a pianist of expansive talent, delves into the core of romanticism.

VOCAL SPLENDOR (Intermezzo IV)

An annual Festival favorite, this vocal recital of art songs and arias by members of our opera casts is a wonderful chance to hear these leading artists in an intimate setting. Accompanied by pianist Keun-A Lee, this recital showcases the breadth and beauty of the human voice in a specially-conceived Festival program.

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### Music In Time

Simons Center Recital Hall, 54 St. Philip Street

Sunday, June 1 – 5:00 PM (Music In Time III)

Thursday, June 5 – 5:00 PM (Music In Time IV)

#### DE NOUVEAUX TERRITOIRES (Music In Time III)

The brilliant young pianist Conor Hanick returns to the Music in Time series with a rare performance of French composer Tristan Murail's *Territoires de l'oubli* (*Territory of Oblivion*), a massive and groundbreaking exploration of the piano's resonance. Also featuring percussionist and Festival veteran George Nickson, this program includes music of visionaries Georges Aperghis and Nico Muhly.

#### PERSEVERANCE (Music In Time IV)

Dutch composer Louis Andriessen has forged his own version of minimalism with spiky rhythms, brash sonorities, and bold aggressiveness. This concert celebrates Andriessen's 75th birthday with his classic *De volharding* (*Perseverance*), evoking solidarity and commitment through a tour de force of rhythmic energy and stamina—a performance to inspire audiences before the final weekend of the Festival.

### An Evening with Michael Nyman

Sottile Theatre, 44 George Street

Monday, May 26 – 8:00 PM

British composer Michael Nyman is best-known for his award-winning scores in films including *The Piano* and *Gattaca* and his lengthy collaboration with filmmaker Peter Greenaway. But the prolific composer of the Festival's 2014 opera offering *Facing Goya* also pushes boundaries with culturally-relevant pieces that ask important and provocative questions. This program features Nyman at the piano with works that include selections from *The Piano*, and he will be joined by members of the Spoleto Festival USA Orchestra in performances of his chamber music and the premiere of a new string quartet.

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### **Kruger Brothers**

Cistern Yard, 66 George Street

Friday, June 6 – 9:00 PM

In an ever-expanding body of work, the Kruger Brothers personify the spirit of exploration and innovation at the core of the American musical tradition. Comprised of brothers Uwe and Jens Kruger (winner of the 2013 Steve Martin Prize for Excellence in Banjo and Bluegrass) and Joel Landsberg, this acoustic trio combines blistering technique and lyrical warmth to create a fresh musical experience. As a teenager, Jens left Switzerland to spend a summer with Bill Monroe on his farm, learning the intricacies of bluegrass. At the end of his visit, Monroe encouraged Jens to create and pursue his own style, advice that launched his enterprise to extend the banjo's territory. Once you've heard the Kruger Brothers, you'll never think of acoustic music the same way again.

### **JAZZ**

#### **Charenée Wade**

Cistern Yard, 66 George Street

Friday, May 23 – 9:00 PM

Born with a voice that stops listeners in their tracks, newcomer Charenée Wade has gained an ever-widening audience since placing second to Cécile McLorin Salvant in the 2010 Thelonious Monk International Vocal Competition. Past Festival artists Salvant (2012) and Gregory Porter (2013) are now among her biggest fans. A graduate of Betty Carter's Jazz Ahead program, she is moving the jazz vocal tradition forward in a personal and unique way. Her Spoleto Festival USA debut performances should not be missed.

#### **Danilo Brito**

Cistern Yard, 66 George Street

Sunday, May 25 – 9:00 PM

When Nailor "Proveta" Azevedo performed in the 2010 Festival, he brought with him some of Brazil's finest *choro* musicians. Among them was mandolinist Danilo Brito, who now leads his own group of two guitarists, percussion, and *cavaquinho*—a precursor to the Hawaiian ukulele. His bright and spirited sound has earned him accolades from the great Brazilian composer/guitarist Guinga and American mandolinist David Grisman, and brings to life the rich syncopation and counterpoint of *choro*, Brazil's earliest instrumental form.

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### **René Marie**

TD Arena, 301 Meeting Street

Monday, May 26 – 7:00 PM

Perhaps no singer has a greater kinship with the legendary Eartha Kitt than René Marie. Both have worked as singer, actress, and writer, and both have brought fire, sensuality, and wit to the interpretation of songs. Ever a risk-taker, Marie chose to pay tribute to Kitt for her tenth and newest album, *I Wanna Be Evil*. With her ensemble doubled in size to add brass and winds, she interprets Kitt's repertoire from the well-known "Santa Baby" to the little-known gem "Oh, John." Conceived as a tribute in the largest sense, Marie blends her own songs into the repertoire as they, too, speak to the spirit of independence that she shares with the artist she honors.

### **Aca Seca Trio**

Cistern Yard, 66 George Street

Saturday, May 31 – 9:00 PM

With their three voices and instruments—guitar, piano, and percussion—the Aca Seca Trio has found the heart of South America and the sublime possibilities of its popular music. In songs written by their own Juan Quintero and esteemed composers from Uruguay, Brazil, and their native Argentina, the trio's vocals blend and glide over Latin rhythms to create a thoroughly modern sonority that echoes the spirit of their continent's rich heritage. These performances will be their North American premiere.

### **Håkon Kornstad**

Simons Center Recital Hall, 54 St. Philip Street

Friday, June 6 – 7:00 PM

By using his imagination and a simple electronic device to record and play back loops as he performs, saxophonist Håkon Kornstad realizes in concert the idea so aptly expressed by the title of his newest album: *Symphonies in My Head*. His instrumental technique is traditionally solid: a beautiful tone on whichever saxophone or wind instrument he selects, extended by the use of the instrument's keys to make percussion sounds, and broadened by a colorful palette of overtones. Rhapsodic, improvised melodies glide and float over sonic layers that grow into an orchestral accompaniment. Kornstad's restless curiosity has taken him into new, unexpected territory—he's pursued study as an operatic tenor and began integrating this new expression of lyricism into his solo performances, giving unprecedented meaning to the description jazz "tenor."