

OPERA

PORGY AND BESS (DRESS REHEARSAL)*

Created by George Gershwin, DuBose and Dorothy Heyward, and Ira Gershwin

Charleston Gaillard Center | 95 Calhoun Street

Approximately 3 hours, 15 minutes

Tuesday, May 24 – 1:00pm

Wednesday, May 25 – 7:00pm

Conducted by Stefan Asbury

Directed by David Herskovits

Visual Design by Jonathan Green

Porgy and Bess in Charleston—what could be more perfect? DuBose Heyward’s inspiration for Catfish Row is brought to life on the new Martha and John M. Rivers Performance Hall stage, just blocks from the historical Cabbage Row. David Herskovits, whose 1998 production of Mamba’s Daughters by DuBose and Dorothy Heyward won an OBIE award and sold out at Spoleto Festival USA in 1999, returns to the Festival to direct this landmark production. Visual Designer Jonathan Green takes us on a journey from the streets of the Charleston we know to a Charleston that reveals the roots, strength, and character of the Gullah community. Noted for his “ravishing, rolling baritone with power to spare” (*Opera News*), Lester Lynch plays Porgy; soprano Alyson Cambridge, whose performances are “radiant, vocally assured, dramatically subtle and compelling, and artistically imaginative” (*The Washington Post*), makes her role debut as Bess. Hear such famed pieces as “Summertime” and “I Got Plenty o’ Nuttin’” as conductor Stefan Asbury leads members of the Spoleto Festival USA Orchestra in this celebration of Charleston and its people.

Sung in English.

WITH

Johnson C. Smith University Concert Choir

Spoletto Festival USA Orchestra

**Limited Availability*

DANCE

L.A. Dance Project

Charleston Gaillard Center | 95 Calhoun Street
Approximately 2 hours

Sunday, June 5 – 1:00pm
Sunday, June 5 – 7:00pm

Bursting onto the dance scene in 2012, L.A. Dance Project has been turning heads with its fresh, contemporary vision of dance and stylistically diverse repertory. The collective makes its Spoleto Festival USA debut with a program of three works. New York City Ballet soloist and Resident Choreographer Justin Peck has become one of the ballet world's most sought-after choreographers. His *Murder Ballades* is based on the rich and intriguing American folk tradition of songs about crime. Bright and athletic on the surface, dark undertones slowly creep through, augmented by a score by Bryce Dessner (*The National*) and visuals by artist Sterling Ruby. The result is a vibrant work “. . . bookended by extravagant energy—the finale is a series of frenetic solos that twist, reach and unravel—but at its center are two duets that hint at the ominous title” (*The New York Times*). In *Harbor Me* by award-winning Belgian choreographer Sidi Larbi Cherkaoui, a trio of dancers explores the role of the harbor as a place of shelter, offering protection, but also as a border that can turn you away. Embodying the three elements of fire, water, and air that influence, transform, or destroy each other as they move, the piece is set to music by Korean composer Woojae Park. *Hearts & Arrows* by L.A. Dance Project founder, Paris Opera Ballet director of dance, and former New York City Ballet principal, Benjamin Millepied, is set to Philip Glass's String Quartet no. 3 and sees eight dancers move through numerous patterns where “everything is unexpected, and everything feels serendipitously right” (*The New York Times*).

HAVANA RAKATAN

SADLER'S WELLS LONDON & CONGAS PRODUCTIONS
Charleston Gaillard Center | 95 Calhoun Street
Approximately 1 hour, 15 minutes

Saturday, June 11 – 2:00pm
Saturday, June 11 – 7:00pm

This “stunning slice of Havana life” (*The Independent*) brings salsa, mambo, jazz, bolero, son, cha-cha-cha, and rumba together for a dazzling display of Cuban passion. Exuberantly exploring the country's rich history through dance, Cuban choreographer Nilda Guerra's whirlwind of movement is underpinned by the loose, syncopated rhythms of Cuba's well-known eight-piece son band Turquino performing live on stage. *Havana Rakatan* made its hugely successful debut in London, where *Time Out London* proclaimed it “rip-roaring entertainment.” The show subsequently completed four successful West End runs and has toured the world as one of Sadler's Wells's most successful productions.

OPPOSING FORCES

Concept, direction, and choreography by Amy O'Neal
Memminger Auditorium | 56 Beaufain Street
Approximately 1 hour

Wednesday, June 8 – 6:00pm

Thursday, June 9 – 6:00pm

Breakdancing, live beats, and hip hop collide to challenge perceptions of gender roles in this exciting work created by choreographer, dancer, and educator Amy O'Neal. Five world-class B-Boys—Alfredo “Free” Vergara Jr., Brysen “Just Be” Angeles, Fever One, Michael O'Neal Jr., and Mozes Lateef Saleem—use their distinctive physical language to examine the value systems of race and gender within the environments of battling, commercial dance, contemporary performance, and rap culture. Performed to an original score of contagious beats by Waylon Dungan, also known as WD4D, the action takes place inside a futuristic geometric landscape creating a work that “. . . transcends disciplines and boundaries. It is a bridge between worlds, a translator for opposing points of view, a force for good” (*City Arts Magazine*, Seattle).

AAKASH ODEDRA COMPANY

Emmett Robinson Theatre | 54 St. Philip Street
Approximately 1 hour, 15 minutes

Friday, June 3 – 6:00pm

British dancer and choreographer Aakash Odedra has rapidly accumulated international acclaim for his stunning solo performance *Rising*. A testament to his reputation as a dancer-to-watch, *Rising* features the work of three of the world's finest choreographers—Sidi Larbi Cherkaoui, Akram Khan, and Russell Maliphant—who created pieces especially for him performed alongside a work of his own. Trained in the Indian dance styles of Kathak and Bharata Natyam, Odedra sets out to tell stories through movement. Each of the works in *Rising* generates a distinctly different energy, showcasing his remarkable capabilities, from his razor-sharp precision and enviable poise to his mesmerizing agility, and sharing his “ecstatic joy in dancing” (*The New York Times*).

THEATER

GOLEM

1927

Sottile Theatre | 44 George Street

Approximately 1 hour, 30 minutes

Saturday, June 11 – 2:00pm

Saturday, June 11 – 8:00pm

Sunday, June 12 – 11:00am

Directed and written by Suzanne Andrade
Film, animation, and design by Paul Barritt
US Premiere

Hailed as “a Frankenstein for the 21st century” (*The Times*, London) *Golem* is the newest creation from the astonishingly original company 1927. A dark and fantastical tale of an extraordinarily ordinary man, *Golem* follows the company’s hugely successful productions—and wildly popular Festival hits—*The Animals and Children Took to the Streets* (2012) and *Between the Devil and the Deep Blue Sea* (2008). *Golem* is loosely based on the Jewish folklore myth about a man who fashions a creature out of clay to work for him, but is an original story told via 1927’s characteristic blend of live performance and stunning sets brought to life through film, animation, and claymation. A dystopian fable for the current age, *Golem* cleverly and satirically explores one of the great questions of the modern world: who or what is in control of our technologies?

ADA/AVA

Manual Cinema

Emmett Robinson Theatre | 54 St. Philip Street

Approximately 1 hour

Sunday, May 29 – 7:00pm

Directed by Drew Dir

Described as “talent incarnate” by *Time Out New York*, Chicago-based performance collective Manual Cinema makes its Spoleto Festival USA debut with *Ada/Ava*. Twin sisters Ada and Ava have lived their whole lives together until, suddenly, Ava dies leaving Ada haunted by grief, solitarily marking time in the patterns of a life built for two. However, when a traveling carnival comes to town, a trip to a mirror maze plunges her into a journey across the thresholds of life and death. Set within a New England gothic landscape, *Ada/Ava* uses a story of the fantastic and the supernatural to explore mourning and melancholy, and notions of self and other. Featuring three musicians performing an original score live and more than 300 flat paper and acetate puppets manipulated by five puppeteers, this compelling and visually stunning work is created transparently with the audience privy to the process of “. . . turning substance into shadow and shadow into substance” (*The New York Times*).

For adults and children 8 and older.

SPOLETO FESTIVAL USA 2016 | OPEN STAGE DOOR OFFERINGS

MUSIC

BANK OF AMERICA CHAMBER MUSIC

Dock Street Theatre | 135 Church Street

Approximately 1 hour, 15 minutes

Program VII: Monday, June 6 – 11:00am

Program XI: Saturday, June 11 – 1:00pm

Sunday, June 12 – 11:00am

Series curated and directed by violinist Geoff Nuttall (of the St. Lawrence String Quartet)

Now in his seventh year as director, violinist Geoff Nuttall leads the Bank of America Chamber Music series in what can only be described as a party. With his boisterous humor, exuberant performance style, and expansive historical knowledge, Nuttall and a thrilling selection of musicians perform 11 programs—each three times—presenting both familiar favorites and stimulating discoveries from the gamut of music literature. To celebrate Spoleto Festival USA's 40th season, the St. Lawrence String Quartet will be in residence for the duration of the Festival, also joined by pianists Stephen Prutsman and Inon Barnatan, cellist Alisa Weilerstein, violinist Benjamin Beilman, oboist James Austin Smith, baritone Tyler Duncan, and many others. Revered violinist Pamela Frank will make her Festival debut, and Osvaldo Golijov returns to the series as composer in residence. Nuttall's ingenious programs delight every ear and expand every mind that experiences them, and are a joyful example of the true spirit of chamber music.

CHAMBER ORCHESTRA CONCERT

St. Matthew's Lutheran Church | 405 King Street

Approximately 1 hour, 15 minutes

Monday, June 6 – 5:00pm

Conducted by Norman Huynh

The youthful virtuosity of the Spoleto Festival USA Orchestra will be on display in this special chamber orchestra program, which includes Alberto Ginastera's superbly crafted *Variaciones concertantes*—an expressive work with improvisatory character that features every instrument as a soloist. Performed in the beautiful sanctuary of St. Matthew's Lutheran Church, this concert will cast a spotlight on the orchestra's eclectic talents.

About the Spoleto Festival USA Orchestra:

A remarkably versatile ensemble composed of the country's most accomplished young professional musicians, the Spoleto Festival USA Orchestra performs in many capacities, including opera, symphonic, choral, chamber, and contemporary concerts. Formed anew each year through national auditions, this prestigious orchestra is led by the Festival's Resident Conductor and Director of Orchestral Activities John Kennedy. This season, members of the ensemble present two orchestral concerts—*Music for 18 Musicians* and a Chamber Orchestra Concert.

SPOLETO FESTIVAL USA 2016 | OPEN STAGE DOOR OFFERINGS

MUSIC IN TIME | HELMUT LACHENMANN IN CONVERSATION

Simons Center Recital Hall | 54 St. Philip Street
Approximately 1 hour

Friday, May 27 – 5:00pm

John Kennedy, director and host

Helmut Lachenmann, the German composer whose opera *The Little Match Girl* has its US premiere at the Festival this year, is one of the most distinctive and creative composers of our time. Hear this warm, engaging, and provocative gentleman discuss his opera as well as his philosophies of musical and social engagement. Also on the program will be Lachenmann's 2008 song cycle, *Got Lost*—a deconstruction of text and sound in which music reflects upon itself in, as he says, “a constantly changing field of sound, reverberation, and movement.” *Got Lost* will be performed by celebrated interpreters of Lachenmann's music, soprano Yuko Kakuta and pianist Stephen Drury.

MUSIC IN TIME | EIN KINDERSPIEL & SPOLETUDES

Simons Center Recital Hall | 54 St. Philip Street
Approximately 1 hour

Saturday, June 4 – 5:00pm

John Kennedy, director and host

This playful program abounds with new sounds, led by Helmut Lachenmann's *Ein Kinderspiel (Child's Play)* for solo piano, played by Renate Rohlfing. Virtuoso musical portraits for musicians who have had a long association with Spoleto Festival USA will be revealed in the premiere of John Kennedy's *Spoletudes*. And with his recent *Verpflichtet II*, Gleb Kanasevich creates a rich tapestry of chamber orchestra dialogue, complete with abstract references to everyday background noises and sounds of nature.

MUSIC IN TIME | SERYNADÉ WITH AN AUTOMATED SUNRISE

Simons Center Recital Hall | 54 St. Philip Street
Approximately 1 hour

Tuesday, June 7 – 5:00pm

John Kennedy, director and host

This celebration of Helmut Lachenmann concludes with his monumental piano solo *Serynade*. Played by the masterful Stephen Drury, the work's ringing harmonics and resonances will clearly traverse the intimate acoustics of the Recital Hall. And the series closes not with a sunset, but a sunrise: Oscar Bettison's hypnotic, kaleidoscopic, and utterly lovely 2014 work for small ensemble, *An Automated Sunrise (for Joseph Cornell)*.

SPOLETO FESTIVAL USA 2016 | OPEN STAGE DOOR OFFERINGS

GRACE NOTES: REFLECTIONS FOR NOW

Sottile Theatre | 44 George Street
Approximately 1 hour, 30 minutes
World Premiere

Saturday, June 4 – 7:00pm
Sunday, June 5 – 8:00pm

Directed by Carrie Mae Weems
Curated by Sarah Lewis

Always focused on social justice, acclaimed visual artist Carrie Mae Weems offers up *Grace Notes: Reflections for Now*, a provocative performance of music, song, text, spoken word, and video projection that explores our historical moment. For this seminal performance, Weems brings together such artists and consummate intellectuals as composers and musicians James Newton, Geri Allen, and Craig Harris, along with poet Aja Monet, writer Carl Hancock Rux, and singers Alicia Hall Moran, Imani Uzuri, and Eisa Davis. Originally conceived as a gift to President Obama, who sang a rendition of “Amazing Grace” during his eulogy for Emanuel AME Church victim Reverend Clementa Pinckney, this immersive experience asks: what is the role of grace in the pursuit of democracy?

ARTURO O’FARRILL AND THE AFRO-LATIN JAZZ ORCHESTRA

College of Charleston Cistern Yard | 66 George Street
Approximately 1 hour, 15 minutes

Sunday, May 29 – 9:00pm

Winner of multiple Grammy awards, pianist and composer Arturo O’Farrill inherited a powerful legacy from his father, the legendary Cuban composer and bandleader Chico O’Farrill. Born in Mexico and raised in New York City, he was also deeply influenced by experimental jazz. O’Farrill’s Afro Latin Jazz Orchestra embodies the drama of big-band jazz, the dynamism of Latin music, and the thrill of 18 world-class musicians united in a quest for aesthetic liberation. They express the promise of a lasting bond between Cuba and the United States, invigorated this year by a changed political context—a decision affirmed in O’Farrill’s latest CD title, *Cuba: The Conversation Continues*. His orchestra mines the rhythmic and cultural traditions of many nations—from Peru and Colombia to Spain and beyond—to extend Dizzy Gillespie’s vision of jazz as a “global music.”

CÉCILE MCLORIN SALVANT

College of Charleston Cistern Yard | 66 George Street
Approximately 1 hour, 15 minutes

Friday, June 3 – 9:00pm

Cécile McLorin Salvant has been turning heads since she won the Thelonious Monk International Vocal Jazz Competition in 2010, enticing jazz aficionados with her “heightened music-theatre, enunciated with authority and polished with elaborate sonic costume changes” (The Guardian). Back in Charleston after her 2012 Festival debut, Salvant brings the fruits and success of the last several years to the Cistern Yard, marked by theatrical portrayals, fresh interpretations, and a handful of original compositions—heard on her 2015 album, *For One to Love*. This Grammy-winning singer embeds her work with originality, lyrical playfulness, and a floating tone that uplifts all who hear it.