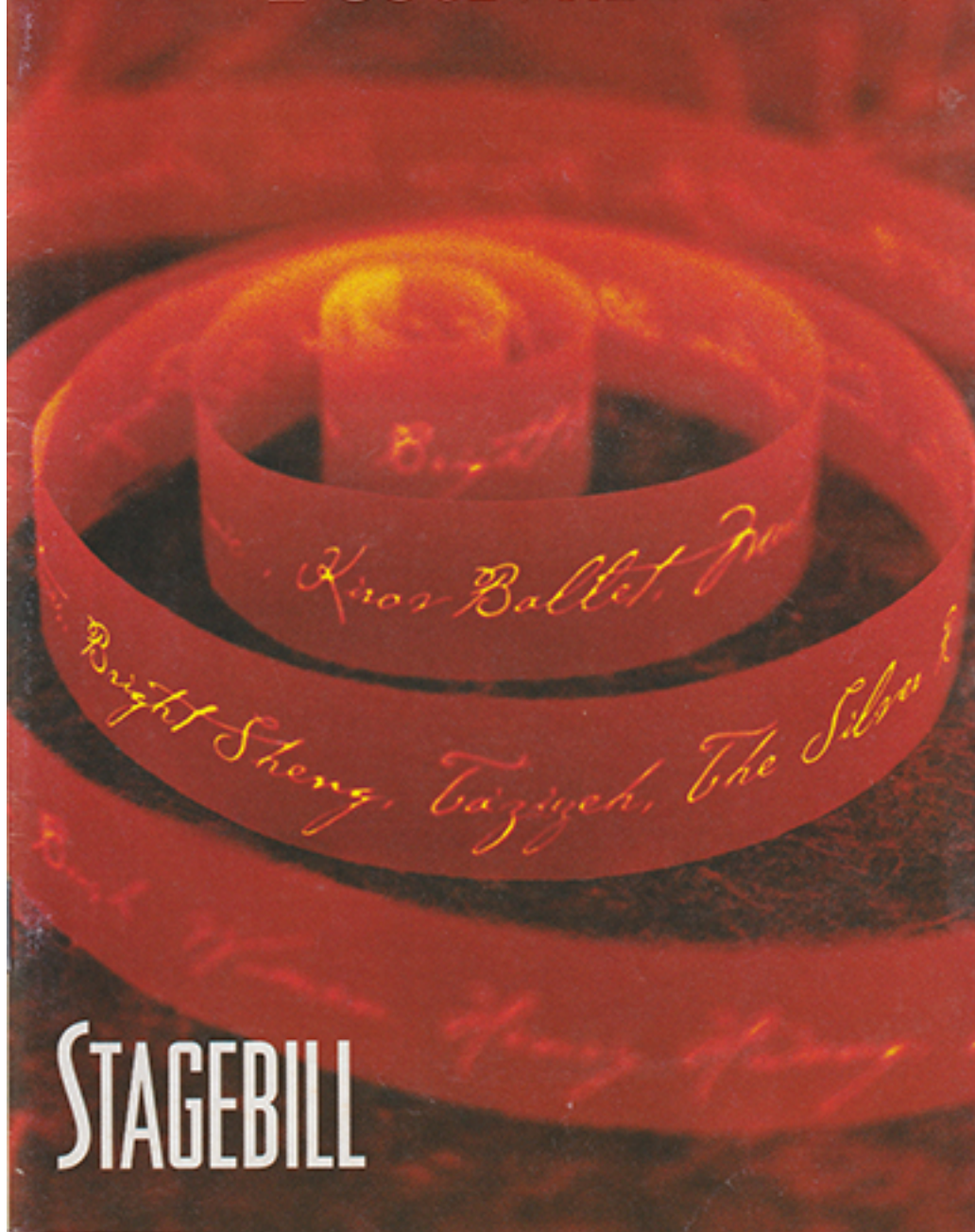


LINCOLN
CENTER
presents

July 8 – July 28

LINCOLN CENTER Festival 2002



STAGEBILL

LINCOLN
CENTER
presents

July 8 - July 28

LINCOLN CENTER Festival 2002

	MON	TUE	WED	THU	FRI	SAT	SUN	MON	TUE	WED	THU	FRI	SAT	SUN	MON	TUE	WED	THU	FRI	SAT	SUN
	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28
DANCE																					
Merce Cunningham																					
Program A																	8:00		8:00		
Program B																		8:00		8:00	
Urban Bush Women		6:30	7:00	7:00	7:00																
Kirov Ballet																					
La Bayadere	8:00	7:00	7:00	8:00																	
Swan Lake				8:00		7:00	8:00		8:00				2:00								
Don Quixote								8:00	7:00	8:00											
Jewels											8:00	8:00	8:00								
MUSIC THEATER																					
Pacific Overtures		7:00	7:30	7:30	7:30	7:30															
Ta'alyeh																					
Hor				8:00	8:00					8:00											
Children of Moisés						8:00		8:00				8:00									
Inam Hussein									8:00	8:00			8:00								
Logic of the Birds				8:00	8:00																
Laurie Anderson																8:00	8:00				
THEATER																					
The Mute Dream									8:00	8:00	8:00	7:00	8:00								
Reza Gabriadze																					
Battle of Stalingrad																6:30	6:30	6:30			
Autumn of My Springtime																	7:00	7:00	7:00		
MUSIC																					
Kurt Masur's Birthday Farewell										8:00											
East-West Alchemy																					
Soud Mous/Wale									8:00												
Rachid Taha/B'net Marakech										8:00											
Hamza El Din/Yar Dala											8:00										
Al Mounir All Stars												8:00									
Ensemble Modern																				7:00	
New Juilliard Ensemble																8:00					
OPERA																					
The Night Banquet																	8:00	8:00	8:00	8:00	
The Silver River									8:30	8:30	8:30	8:30	8:30								
VIDEO/FILM/INSTALLATION																					
New York Video Festival																					
American Film Theater																					
Re-Sound/Sound Screen																					

Programs/artists subject to change.

LINCOLN
CENTER
presents

July 8 - July 28

LINCOLN CENTER Festival 2002

Sponsors



Bloomberg

AOL Time Warner

PHILIP MORRIS
COMPANIES INC.



Welcome to Lincoln Center Festival 2002.

The Festival is, in part, about telling ancient stories anew. In fact, many of this year's performances showcase ancient tales made new by contemporary artists. In *The Silver River*, collaborators David Henry Hwang, Bright Sheng, and Ong Keng Sen retell an ancient Chinese folk tale about the impossible love of a goddess and a mere mortal. Each year these lovers—joined by passion but separated by circumstances beyond their control—cross the Milky Way, known as the Silver River, to meet for one fleeting night.

This love story has been retold for generations; yet its timeless message of unfulfilled longing remains relevant to today's audiences. Other Festival 2002 performances also draw inspiration from ancient tales.

Guo Wenjing and Chen Shi-Zheng's *The Night Banquet* harkens back to a 10th-century scroll painting from China, while the epic *Ta'ziyeh*, being presented in a tent in Damrosch Park, is based on a battle that occurred in seventh-century Persia.

We here at the Festival hope you find your own inspiration as you see these ancient stories with fresh eyes.

Nigel Redden

Director, Lincoln Center Festival

LINCOLN CENTER
FESTIVAL 2002

The Silver River

*Based on the Chinese legend,
The Cowherd and the Goddess-Weaver*

NEW YORK PREMIERE

This production co-conceived by
David Henry Hwang, Bright Sheng, and Ong Keng Sen

Composer **Bright Sheng**
Libretto **David Henry Hwang**
Director **Ong Keng Sen**
Choreographer **Muna Tseng**

Set Designer **Christine Jones**
Lighting Designer **Scott Zielinski**
Costume Designer **Anita Yavich**

There will be no
intermission.

July 16 at 8:30
July 18-20 at 8:30
July 21 at 3:00
JOHN JAY COLLEGE
THEATER

Made possible in part with support from the Asian Cultural Council.

This performance is made possible in part by the Josie Robertson Fund for Lincoln Center.

Lincoln Center Festival 2002 is made possible in part with public funds from the New York City Department of Cultural Affairs, New York State Council on the Arts, and the National Endowment for the Arts.

The *Silver River* was originally co-commissioned by the Santa Fe Chamber Music Festival, Chamber Music Society of Lincoln Center, The John F. Kennedy Center for the Performing Arts, Chamber Music Northwest, and the Philharmonic Society of Orange County, California. That version premiered at the Santa Fe Chamber Music Festival in 1997. This production was co-produced by Spoleto Festival USA and the Prince Music Theater, Philadelphia.

Cast

(in order of appearance)

Golden Buffalo **Karen Kandel**

Jade Emperor **Yu-Cheng Ren**

Jade Emperor's Attendants **Rachel Margolis, Marie Baker-Lee**

Cowherd (Baritone) **Joseph Kaiser**

Cowherd (Flute) **David Fedele**

Goddess-Weaver (Dancer) **Wen-Shuan Yang**

Goddess-Weaver (Pipa) **Hui Li**

Conductor and Music Director **Bright Sheng**

Violin **Tricia Park**

Clarinet **Atsuko Ballard**

Cello **Edward Arron**

Percussion **Joseph Gramley**

Production Stage Manager **Cindy Knight**

Assistant Conductor/Rehearsal Pianist **John Simmons**

Notes on the Program

The Bridge of the Magpies (The Silver River Bridge)

Carried by those filigree clouds,
Across the dark and endless Silver River,
The two sorrowful stars, Vega and Altair,
Meet once a year on this late summer day,
When their love transcends all the couples on earth,
And their happiness all the sad and sleepless nights.

These precious minutes and hours,
Are the sweetest of all dreams;
When lovers unite like water and air,
How unbearable is the shadow of the returning bridge of magpies.

And yet,
If our love is pure and true, our bond timeless,
Why then,
Must we have to be together every day and night?
—Qin Guan (1049–1100)

This Sung Dynasty (960–1279) poem represents one of the many important works on the legend of *The Silver River* (or *The Cowherd and the Goddess-Weaver*) by Chinese poets, musicians, scholars, playwrights, artists, and literati. As early as three or four thousand years ago, when the Chinese began studying astronomy, this legend started to appear in Chinese art and literature. Today in many Asian countries, this symbolic story of unfilled eternal love between the earthly and celestial has become one of the most beloved of every family's fairy tales.

While tragic love stories have always occupied a unique place in Asian culture, the popularity and longevity of this particular folk myth is especially significant. It reflects the traditional vision of a happy family life between a male farmer and female weaver, as well as a repressed longing amidst the arranged marriages of old Chinese society for a self-chosen love. Furthermore, the story expresses the fantasy of a perfect "heavenly love" that can exist even between different species, though it may only be fulfilled one day a year. On this occasion, the separated lovers are allowed to cross the Silver River (the Milky Way) on a bridge made by all the magpies in the world with their overlapped wings—a Chinese Valentine's Day.

In our day, with cultures once separated by oceans coming into contact on a daily basis, the struggle to live with, and even love, one another continues to prove a formidable challenge. When the Buffalo declares, "Listen to the wisdom of the future: all we need is love," are these words of vision or naiveté? Perhaps the story of the Cowherd and Goddess-Weaver represents

a bit of both, for like most great romantic myths, it celebrates the dream of a perfect love struggling to survive in our imperfect world.

...On the late summer night of the seventh day of the seventh month of the lunar calendar, mothers gather their young ones on their knees, and point out to them the two stars, Vega and Altair from the constellations of Aquila and Lyra, separated by the majestic silver span of the Milky Way (The Silver River). And to the eager listeners they tell the story of the Cowherd and the Goddess-Weaver.

—David Henry Hwang and Bright Sheng

About the Artists

Bright Sheng

(Composer, Music Director) Proclaimed "an innovative composer who merges diverse musical customs in works that transcend conventional aesthetic boundaries," Bright Sheng received the coveted MacArthur Foundation Fellowship—the so-called "Genius Award"—in November 2001. Indeed, the new millennium promises to be an exciting time for Sheng. Within the 21st century's first week, he had two world premieres: *Nanking! Nanking!*, an orchestral work honoring those who endured the atrocities of the Rape of Nanking, commissioned and premiered by the NDR (North German Radio) Symphony in Hamburg, conducted by Christoph Eschenbach; and *Red Silk Dance*, a piano concerto premiered by the commissioning Boston Symphony, with soloist Emanuel Ax and conductor Robert Spano. The Spoleto Festival USA presented eight performances of *The Silver River* (1997; rev. 2000) in May-June 2000; it has been performed subsequently in Philadelphia at the Prince Music Theater, and in Singapore. Sheng currently is working on two major commissions for premiere in 2003: for the Santa Fe Opera, *Madame Mao*, based on the story of Mao's duplicitous wife and set to a libretto by the director Colin Graham; and a quadruple concerto for the New York Philharmonic, featuring soloists Yo-Yo Ma and Emanuel Ax.

Other major performances of Sheng's music during the 2000–2001 season included: the world premiere of *Tibetan Dance* (Verdehr Trio); the New York premieres of *Red Silk Dance* (Ax, Masur, New York Philharmonic) and the tone poems *Flute Moon* (Schwarz, New York Chamber Symphony), and *China Dreams* (Spano, Saint Louis Symphony). In the 2001–2002 season the Brooklyn Philharmonic, conducted by Spano, offered the world premiere of *Tibetan Swing*, a concert opener, and the New York premiere of *Nanking! Nanking!*. Leonard Slatkin and the National Symphony presented *H'un (Lacerations): In Memoriam 1966–76*, Sheng's landmark portrait of the Chinese Cultural Revolution, which premiered in 1988 and has been performed by major orchestras around the world, including the New York Philharmonic, Chicago Symphony, and Cleveland Orchestra. Among the many other organizations that have commissioned and played Sheng's works are: the Los Angeles Philharmonic, Philadelphia Orchestra, Chamber Music Society of Lincoln Center, the White House, and Carnegie Hall.

In addition to composing, Sheng is an active conductor and pianist, having performed at Lincoln Center, Carnegie Hall, and the Kennedy Center, and with the San Francisco Symphony and Ballet, the Chamber Music Society of Lincoln Center, and the Santa Fe Chamber Music Festival. This summer he is Director of the Festival of Contemporary Music at the Tanglewood Music Center, and has previously served as composer-in-residence with the Seattle Symphony and the Lyric Opera of Chicago.

Born on December 6, 1955 in Shanghai, Sheng worked in a folk music and dance troupe in China's remote Qinghai Province, near the Tibetan border, during the Cultural Revolution. He moved to New York in 1982, and received a doctorate from Columbia University. Among his important teachers have been Leonard Bernstein (composition and conducting), George Perle, Hugo Weisgall, Chou Wen-Chung, and Jack Beeson. Since 1995, Sheng has been Professor of Music at the University of Michigan.

**David Henry
Hwang**

(Libretto) David Henry Hwang was awarded the 1988 Tony, Drama Desk, Outer Critics, and John Gassner awards for his Broadway debut play, *M. Butterfly*, which was also a finalist for the Pulitzer Prize. For his most recent play, *Golden Child*, he received a 1998 Tony nomination and a 1997 Obie Award. Currently he is represented on Broadway as co-author of the book for Elton John and Tim Rice's *Aida*, winner of four 2000 Tony Awards. His new book for Rodgers & Hammerstein's *Flower Drum Song* will open on Broadway this October. Other plays include *FOB* (1981 Obie Award), *The Dance and the Railroad*, *Family Devotions*, *The Sound of a Voice*, and *Bondage*. His librettos include two works for composer Philip Glass, *1000 Airplanes on the Roof* (International Tour) and *The Voyage* (Metropolitan Opera), as well as *The Scarlet Princess* with music by Alexina Louie (Canadian Opera Company). Hwang penned the feature films *M. Butterfly*, *Golden Gate*, and the upcoming *Possession* (co-writer), starring Gwyneth Paltrow. He also co-wrote the song "Solo" with composer/performer Prince. Upcoming productions include two new musicals, *Largo* (Trinity Repertory Company) and Disney's *Tarzan* with music by Phil Collins, as well as a new Glass chamber opera, *Hotel of Dreams* (American Repertory Theatre). Hwang serves on the Dramatists' Guild Council.

Ong Keng Sen

(Director) Artistic director of TheatreWorks in Singapore for the last 15 years, Ong Keng Sen is an active contributor to the evolution of an Asian identity and aesthetic for contemporary performance in the 21st century. Ong, who holds a law degree, studied intercultural performance with the Performance Studies Department at Tisch School of the Arts, New York University. His belief in the fusion of different art forms and cultural styles has helped him create his own epic performance style of directing. In 1994 Ong conceptualized his most important work, *The Flying Circus Project*, a laboratory project that brings together traditional and contemporary Asian artists from the fields of theater, music, dance, video, visual arts, and ritual who collaborate on pieces that explore the concepts of reinvention, juxtaposition, and cultural negotiation. From this experience he initiated a new network for Asian artists to dialogue and engage with each other in 1999, known as the Arts Networks Asia (ANA). This year he will embark on The

Continuum Asia Project (CAP), a new Asian arts exchange project in Laos engaging the local youth and elder artists. The project is funded by The Rockefeller Foundation.

Notable productions in Singapore include *Destinies of Flowers in the Mirror*, an interdisciplinary production that brought 300 audience members into a large fountain for each performance; and the *Descendants of the Admiral Eunuch*, which explored political castration in Singapore. His "docu-performances," pieces that explore today's Asia through history and confrontation of self include *Broken Birds*, *Workhorse Afloat*, and *The Spirits Play-6 Movements in a Strange House* (retitled *Dreamtime in Morishita Studios* for its November and December 2001 Tokyo stagings). In 1997 he directed the Tokyo premiere of *Lear*, which went on to tour eight cities in Asia, Europe, and Australia, including a performance at Berlin's Theatre der Welt 1999. Directing credits in the United States include *A Language of Their Own*, which he directed at the Joseph Papp Public Theater (New York Shakespeare Festival, 1995), *The Silver River* (Spoleto Festival USA, Charleston, 2000; Prince Music Theater, Philadelphia, 2001; Singapore, 2001), and *The Continuum: Beyond the Killing Fields*, a docu-performance on a 70-year-old classical dancer from Cambodia who survived the genocide of Pol Pot (International Festival of Arts and Ideas, New Haven, 2001; Singapore, 2001; Berlin 2002). Immediately after this production of *The Silver River*, Ong will direct the world premiere of *Search: Hamlet* at the original 13th century Elsinore Castle in Denmark for the Copenhagen International Theatre Festival. Ong is curator and co-artistic director of *In Transit*, an annual three-week festival in Berlin that debuted in June 2002. *The Flying Circus Project* made its first European appearance at the festival. A Fulbright Scholar, he was recently artist-in-residence at New York University's Asian/Pacific/American Studies Institute. He serves on the International Council of The Asia Society of New York and is the recipient of fellowships from the Japan Foundation, the British Council, the German Academic Exchange Service (DAAD) in Berlin, and the Asian Cultural Council (New York).

Muna Tseng

(Choreographer) Acclaimed for her seamless fusion of Asian sensibilities and Western abstract forms, Muna Tseng founded Muna Tseng Dance Projects Inc. in 1986 to collaborate with world-class theater, music, dance, and visual artists. She has choreographed and performed in festivals and venues throughout the world. Notable work includes *SlutForArt*, aka *Ambiguous Ambassador*, 98.6 (winner of a 1999 "Bessie" New York Dance and Performance Award), *Liquid*, *The Idea of East*, *The Pink*, *Water Mysteries*, *Post-Revolutionary Girl*, and *Earth Mysteries*. She has worked with such composers as Bright Sheng, Tan Dun, Phill Niblock; directors Ping Chong and Ong Keng Sen; and visual artists Tseng Kwong Chi, Winston Roeth, Kenny Scharf, and Keith Haring. Her work has been seen at New York venues including La MaMa ETC, The Joyce Theater, The Kitchen, and Whitney Museum. Tseng's work has been performed at Spoleto Festival USA (Charleston, South Carolina), Portland Institute of Contemporary Art (Portland, Oregon), The Dance Place (Washington, D.C.), Scott Zachary Theatre (Austin, Texas), Contemporary Arts Center (New Orleans, Louisiana), South Bank Centre, Riverside Studios, The Place Theatre (London), Herodes Atticus Odeon, Lycabettus Amphitheatre (Athens), Hong Kong Cultural Centre, Hong Kong

City Hall; KunstHalle Mousonturm (Frankfurt); and Karmiel Festival (Israel). Tseng is the recipient of two choreographic fellowships each from the National Endowment for the Arts and the New York Foundation for the Arts. She received the Chinese-American Cultural Pioneer for Distinguished Services in the Arts honor from the New York City Council President and Artist of National Merit honor from The Smithsonian Institution. She teaches at New York University's professional actor's school, and served on dance faculties at Rutgers University and City University of New York at Queens College. This October *SlutForArt* will be performed at La MaMa ETC as part of Ping Chong and Company's 30th-Anniversary Season.

Christine Jones

(Set Design) A BFA graduate of Montreal's Concordia University, an MFA graduate of New York University, and a lecturer at Princeton University, Christine Jones' Broadway credits include the Julie Taymor-directed *The Green Bird* (Drama Desk and Outer Critics' Circle Award nominations for original staging at The New Victory Theater). Off-Broadway highlights include *True Love* (The Zipper Theater); *Nocturne*, directed by Marcus Stern (Originally staged at American Repertory Theatre); *First Love* (New York Theatre Workshop); *The Late Henry Moss*, *Last of the Thorntons*, *Mud and Drowning* (Signature Theatre); *Dead Eye Boy* (Manhattan Class Company); *Texts For Nothing* (New York Shakespeare Festival). Her regional highlights include: *Stone Cold Dead Serious* (American Repertory Theatre); *Who's Afraid of Virginia Woolf?* (Guthrie); *The Silver River* (Spoleto Festival USA); *The Importance of Being Earnest* (McCarter Theatre); *Twelfth Night* (The Shakespeare Theatre, Washington, D.C.); *Man and Superman* (American Repertory Theatre). Opera credits include *Lucia di Lammermoor* (Minnesota Opera) and *Iolanthe* (Glimmerglass Opera).

Scott Zielinski

(Lighting Designer) Scott Zielinski has lit performances all over the world. In New York he has designed for the Joseph Papp Public Theater (Drama Desk nomination), Theatre for a New Audience, Manhattan Theatre Club, Playwrights Horizons, New York Theatre Workshop, Ontological-Hysteric Theater (with Richard Foreman), Signature Theatre Company, Circle Repertory Company, Vineyard Theatre, Manhattan Class Company, Dance Theater Workshop, and Soho Rep, among others. His regional credits include The Guthrie Theater, Mark Taper Forum (Garland Award), Goodman Theatre (Jefferson nomination), Steppenwolf Theatre Company (two Jefferson awards), Arena Stage, Hartford Stage, American Repertory Theatre, The Shakespeare Theatre, Center Stage, Berkeley Repertory Theatre, Old Globe Theatre, Seattle Repertory Theatre, Actor's Theatre of Louisville, Huntington Theatre Company, South Coast Repertory, Portland Center Stage, Alliance Theatre Company, Dallas Theater Center, A Contemporary Theatre, Yale Repertory Theatre, Children's Theatre Company, Arizona Theatre Company, PlayMaker's Repertory Company, Portland Stage, Williamstown Theatre Festival, and California Shakespeare Festival. Internationally he has designed lighting for Royal National Theatre of Great Britain, Lyric Theatre Hammersmith (London), Edinburgh Festival (Scotland), Adelaide Festival (Australia), Theatre Neumarkt (Zurich), Sommertheater Festival (Hamburg), Asian Arts Festival, TheatreWorks



Still need to read more?

"...this is a car that defies you to believe you're in a wagon."
— *Forbes.com*

"...the Saab 9-5 Aero wagon is a surprisingly good mix of
performance and practicality."
— *TheCarConnection.com*

"Saab has finally equipped its top-of-the-line 9-5 sedans and wagons
with enough luxury and performance to take on Europe's finest."
— *Edmunds.com*

"Its aggressive good looks grab attention. The Aero has attitude..."
— *John A. Russell, New York Post, March 1, 2002*



Saab 95