

# Lincoln Center Festival

July 10–30, 2017

*Lincoln Center Festival lead support is provided by American Express*

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**July 13–15** Rose Theater, Jazz at Lincoln Center's Frederick P. Rose Hall

## Saburo Teshigawara/KARAS

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# Sleeping Water

North American premiere

Choreography, Set, Lighting, and Costume Design **Saburo Teshigawara**

Special Guest **Aurélie Dupont**

Dancers **Rika Kato, Maria Chiara Mezzadri, Junya Okazaki,  
Rihoko Sato, Saburo Teshigawara, Eri Wanikawa**

Approximate running time: 1 hour and 10 minutes, with no intermission

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

*Made possible in part by The Harkness Foundation for Dance*

*Corporate Support is provided by Mitsui & Co. (U.S.A), Inc., Mitsubishi Corporation (Americas), Sumitomo Corporation of Americas, J.C.C. Fund of the Japanese Chamber of Commerce and Industry of New York, and Nippon Steel & Sumitomo Metal U.S.A., Inc.*

*Public support for Festival 2017 is provided by the New York City Department of Cultural Affairs and New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature.*



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LINCOLN CENTER FESTIVAL 2017 **SLEEPING WATER**

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## **Sleeping Water**

Sinking deep down into sleep from the calm surface

The body floats in the air like a boat

Deep respiration fills the sky

Flying freely towards dawn

Awakening

A momentary farewell from death

Sleep is floating, an enigmatic twisted reality

The entrance to another world

Thus our piece becomes reality and not a dream

A consummately beautiful reality

**—Saburo Teshigawara**



## About the Artists

**Saburo Teshigawara** (Choreography, Set, Lighting, and Costume Design, Dancer) began his career in 1981 in his native Tokyo after studying plastic arts and classic ballet. In 1985 he formed KARAS with Kei Miyata and started group choreography and other activities. Since then he and KARAS have been invited to perform in major cities around the world. In addition to solo performances and his work with KARAS, he is also a choreographer and director, first appearing at Lincoln Center Festival in 2006 with *Bones in Pages* and returning in 2010 for the solo performance *Miroku*. He has also been commissioned by ballet companies to create repertoire pieces, including a new work set to Esa-Pekka Salonen's Violin Concerto to premiere this fall at the Paris Opera Ballet. He has received attention in the visual arts field through exhibitions, films, and videos, as well as designing scenography, lighting, and costumes for all his performances. He has also created site-specific works and collaborations with various musicians. Along with workshops at Tokyo's KARAS studio, he is involved in many educational projects. Recent young members of KARAS are from the project *Dance of Air*, an educational project with a performance as a culmination of a year-long workshop process, produced by the New National Theater Tokyo. S.T.E.P. (Saburo Teshigawara Education Project) was initiated in 1995 with partners in the U.K., also in the same style as *Dance of Air*. In 2004 he was selected as mentor of dance for the Rolex Mentor and Protégé Arts Initiative, to work for one year with a chosen protégé. From 2006 to 2013 he taught at the College of Contemporary Psychology, St. Paul's (Rikkyo) University, in Japan. Since 2014 he has been a professor at the Tama Art University's Department of Scenography Design, Drama, and Dance. Through these various projects, he continues to encourage

and inspire young dancers, together with his creative work.

**Aurélie Dupont** (Special Guest, Dancer) was appointed director of dance at the Paris Opera Ballet in August 2016. The Paris Opera Ballet will make its first U.S. appearance under her direction in George Balanchine's *Jewels* at Lincoln Center Festival next week. She started her career in 1983 when she entered the Paris Opera Ballet school, and joined the corps de ballet at age 16 in 1989. Two years later she became a *coryphée*, and the next year she was made a *sujet* and won the gold medal (Junior category) at the Varna International Ballet Competition. In 1996 she was promoted to *première danseuse* and danced in *Les Sylphides* (Michel Fokine), *Grand Pas Classique* (Victor Gsovsky), the Pas de Deux des Écossais in *La Sylphide* (Pierre Lacotte), the title role in *Manon* (Kenneth MacMillan), the title role in *Raymonda*, Kitri in *Don Quixote*, Gamzatti in *La Bayadère* (Rudolf Nureyev), *Soir de Fête* (Léo Staats), *Ancient Airs and Dances* (Richard Tanner), and *Dark Elegies* (Antony Tudor). On December 31, 1998, she was made an *étoile* following a performance of *Don Quixote* (Rudolf Nureyev). In 2001 she was awarded the Prix Benois de la Danse, and in 2005 she received the Chevalier des Arts et des Lettres. She has previously worked with Saburo Teshigawara in *Darkness is Hiding*, *Black Horses* (2013) and *Sleep* (2014).

**Rihoko Sato** (Dancer) studied gymnastics in England and the United States, where she lived until age 15. Having participated in its 1995 workshops, she joined KARAS the following year. She has since performed in all group works, and also works as artistic assistant to Saburo Teshigawara in all of his creative activities. She is acclaimed internationally as one of the main figures in Teshigawara's works. In 2009 she presented her first solo dance

*SHE*, directed by Teshigawara. She has also assisted with KARAS's education project S.T.E.P. and worked as dance mistress for Teshigawara's commissioned works for other ballet companies.

**Rika Kato** (Dancer) graduated from the Department of Contemporary Psychology at Rikkyo University under the mentorship of Saburo Teshigawara in 2012. She then joined KARAS, and has danced in such works as *Mirror and Music* and *SLEEP* (2014).

**Maria Chiara Mezzadri** (Dancer) worked with Netherland Dance Theatre II from 2005 to 2008, then joined Scapino Ballet Rotterdam from 2008 to 2012. From 2013 to 2016 she was in GöteborgsOperans Danskompani, where she first worked with Saburo Teshigawara on *Metamorphosis* (2014) and *Tranquil* (2016). In 2016, after leaving Göteborg, she worked with Teshigawara on a special project at the Evian Music Festival. She also worked with Ensemble Intercontemporain at Théâtre National de Chaillot (Paris) in February 2017.

**Junya Okazaki** (Dancer) joined Tokyo Ballet in 2008, and first worked with Saburo Teshigawara on the opera *The Magic Flute*, which he directed last year in Aichi Triennale in Japan.

**Eri Wanikawa** (Dancer) participated in *Dance of Air*, Saburo Teshigawara's education project for teenagers, produced by Tokyo's New National Theatre in 2008. Since then she has danced with KARAS all over the world, including the tours of *Glass Tooth* and *Mirror and Music* (both in 2009), along with *SLEEP* in Japan in 2014.

## About KARAS

KARAS was formed in 1985 by Saburo Teshigawara and Kei Miyata. The group's aim was to search for a "new form of beauty." "Dance" is a form of art that consists not only of dance but also of elements of art, music, conscience methodology, and historical view. KARAS began considering all such factors through the fusion of physical movement, visual art, and rock and classical music. Being an artist means facing the socio-psychological restrictions hidden under an outwardly serene surface. KARAS believes that art must not stagnate conservatively; new discoveries must be made. Rather than art or art methodology springing from conventional ideas established through history, the group hopes to act with its own methods with respect to still hidden possibilities. KARAS APPARATUS, Saburo Teshigawara's own space for creating and realizing his philosophy, opened in July 2013. Through workshops, performances, and exhibitions, the space aims to transmit his creative work to the world through a performance series called *Update Dance*.

### ***Sleeping Water Acknowledgments***

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 LINCOLN CENTER FESTIVAL 2017 **SLEEPING WATER**


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**Music Credits**

*Anteroom* by Theo Bleckmann, used with permission of Modern Works Music Publishing

Partita No. 2 In D minor, BWV 1004 (*Sarabande* and *Gigue*), by J.S. Bach, performed by Sayaka Shoji with permission of Mirare Records

Suite in A major, BuxWV 243: III (*Sarabande*), by Dietrich Buxtehude  
*Ball Scene* by Josef Hellmesberger, performed by Gothenburg Symphony Orchestra

*Für Alina* by Arvo Pärt

Concerto Grosso No. 1: II (*Toccatà*) by Alfred Schnittke

*Hinaaja (Tugboat)* by Pan Sonic  
 "Paint It Black" by the Rolling Stones  
 From *Well-Tempered Clavier, Book 1*:  
 Fugue 8 In D-sharp minor and Prelude 24 In B minor by J.S. Bach

KARAS gratefully acknowledges support by the Agency for Cultural Affairs, Government of Japan.

**Lincoln Center Festival**, now in its 22nd season, has received worldwide attention for presenting some of the broadest and most original performing arts programs in Lincoln Center's history. The festival has presented 1,465 performances of opera, music, dance, theater, and interdisciplinary forms by internationally acclaimed artists from more than 50 countries. To date, the festival has commissioned 44 new works and offered 145 world, U.S., and New York premieres. It places particular emphasis on showcasing contemporary artistic viewpoints and multidisciplinary works that challenge the boundaries of traditional performance. For more information, visit [LincolnCenterFestival.org](http://LincolnCenterFestival.org).

**Lincoln Center for the Performing Arts**

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*\*deceased*

*(as of May 23, 2017)*

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(as of May 25, 2017)



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Jazz at Lincoln Center's Frederick P. Rose Hall houses three performance venues and an education center. The Appel Room, Rose Theater, Dizzy's Club *Coca-Cola*, and Irene Diamond Education Center. The Irene Diamond Education Center is home to the Louis Armstrong Classroom, The Agnes Varis and Karl Leichtman Studio and Broadcast Suite, and The Edward John Noble Foundation Studio.

### Elevators

Elevators on the Ground Floor provide access to all venues on the 5th and 6th Floors. Internal elevators provide service to the mezzanine level of The Appel Room and Rose Theater, and the balcony level of Rose Theater. Escalators inside the Time Warner Center provide access to all venues on the 5th Floor. Elevators are made possible by the Stavros Niarchos Foundation.

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 Coat Check: on the 5th Floor, off of the main elevators and also at the entrance to Dizzy's Club *Coca-Cola*.

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### Jazz at Lincoln Center's Administrative Office

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*(as of May 23, 2017)*