

Lincoln Center's
white light festival

T E N T H A N N I V E R S A R Y

October 19–November 24, 2019

Wednesday–Friday, October 23–25, 2019 at 7:30 pm

*Post-performance talk with Libby McDonnell and
Elizabeth Streb on Thursday, October 24*

U.S. PREMIERE

En Masse

Circa

Robert Murray, *Tenor*

Tamara-Anna Cislowska, Michael Kieran Harvey, *Piano*

*Created by Yaron Lifschitz with the Circa Ensemble
Music by Franz Schubert, Klara Lewis, and Igor Stravinsky
Yaron Lifschitz, Direction and Stage Design
Yaron Lifschitz and Richard Clarke, Lighting Design
Libby McDonnell, Associate Director and Costume Design*

This performance is approximately one hour and 50 minutes long, including intermission.

Please make certain all your electronic devices are switched off.

Endowment support for the White Light Festival presentation of *En Masse* is provided by the Blavatnik Family Foundation Fund for Dance.

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

Steinway Pianos

Gerald W. Lynch Theater
at John Jay College

White Light Festival

The White Light Festival 2019 is made possible by The Shubert Foundation, The Katzenberger Foundation, Inc., Mitsubishi Corporation (Americas), Mitsui & Co. (U.S.A.), Inc., Laura Pels International Foundation for Theater, Culture Ireland, The Joelson Foundation, Sumitomo Corporation of Americas, The Harkness Foundation for Dance, J.C.C. Fund, Japanese Chamber of Commerce and Industry of New York, Great Performers Circle, Lincoln Center Patrons and Lincoln Center Members

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NewYork-Presbyterian is the Official Hospital of Lincoln Center

Circa acknowledges the assistance of the Australian Government through the Australia Council, its arts funding and advisory body and the Queensland Government through Arts Queensland.

UPCOMING WHITE LIGHT FESTIVAL EVENTS:

Tuesday–Wednesday, October 29–30, at 7:30 pm in the Gerald W. Lynch Theater at John Jay College

Zauberland (Magic Land) (New York premiere)

An encounter with Schumann's *Dichterliebe*

Julia Bullock, soprano; **Cédric Tiberghien**, piano

With **Ben Clifford**, **Natasha Kafka**, **David Rawlins**, and **Raphael Zari**

Directed by **Katie Mitchell**

Post-performance talk with Julia Bullock, Cédric Tiberghien, Bernard Foccroulle, and Ara Guzelimian on Wednesday, October 30

Wednesday–Saturday, November 6–9 at 7:30 pm in the Rose Theater

The Manganiyar Seduction

Roysten Abel, concept and director; **Deu Khan**, conductor

With **Manganiyar musicians**

Post-performance talk with Roysten Abel and John Schaefer on November 8

November 7–23 at the Gerald W. Lynch Theater at John Jay College

DruidShakespeare: Richard III

Directed by **Garry Hynes**; Produced by **Druid**

Starring **Aaron Monaghan** as Richard III

Pre-performance talk with Garry Hynes and Robert Marx on Sunday, November 10 at 1:45 pm at the John Jay College Lecture Hall L.63

For tickets, call (212) 721-6500 or visit WhiteLightFestival.org. Call the Lincoln Center Info Request Line at (212) 875-5766 to learn about program cancellations or to request a White Light Festival brochure.

Visit WhiteLightFestival.org for full festival listings.

Join the conversation: [#WhiteLightFestival](https://twitter.com/WhiteLightFestival)

We would like to remind you that the sound of coughing and rustling paper might distract the performers and your fellow audience members.

In consideration of the performing artists and members of the audience, those who must leave before the end of the performance are asked to do so between pieces. The taking of photographs and the use of recording equipment are not allowed in the building.

U.S. PREMIERE

En Masse

MUSIC

SCHUBERT **Ständchen, from *Schwanengesang*, D. 957**

KLARA LEWIS **Msuic I**

SCHUBERT **In der Ferne, from *Schwanengesang***

KLARA LEWIS **Want**

SCHUBERT **Der Leiermann, from *Winterreise*, D. 911**
Gute Nacht, from *Winterreise*

KLARA LEWIS **Too**

SCHUBERT **Die Nebensonnen, from *Winterreise***
Frühlingstraum, from *Winterreise*

KLARA LEWIS **Beaming**

SCHUBERT **Der Doppelgänger, from *Schwanengesang***

Intermission

STRAVINSKY ***Le sacre du printemps* ("The Rite of Spring") for piano duet**

Director's Note

By Yaron Lifschitz

For some reason when I approached Australian theater director David Berthold with an incoherent gabble about wanting to combine *The Rite of Spring*, Schubert's late songs, electronic music, the end of the world, the start of a new one, and the behavior of groups in times of crisis—all within an acrobatic and circus show—he didn't run screaming. Instead he patiently listened to me gnaw at various approaches until *En Masse* became a thing. And now here we are.

When a show features the end of the world and the start of a new one, there isn't much to add except to thank our brilliant collaborators Tamara-Anna Cisłowska, Michael Kieran Harvey, and Robert Murray, plus Klara Lewis for her music and Libby McDonnell for her costume design—all expertly enabled by Circa's indefatigable producing and production teams and, of course, our magnificent ensemble of artists who battle touring life, the limits of their bodies, and the challenges of making new work which is herculean at the best of times and often simply impossible.

In *En Masse* we have progressed from those early impulses, stumbling towards what you'll see tonight: a show in two parts which speaks of fresh starts and old endings, of violence and tenderness, of groups and individuals, of destruction and of abundant hope.

Instructions on Not Giving Up

By Ada Limón

More than the fuchsia funnels breaking out
of the crabapple tree, more than the neighbor's
almost obscene display of cherry limbs shoving
their cotton candy-colored blossoms to the slate
sky of Spring rains, it's the greening of the trees
that really gets to me. When all the shock of white
and taffy, the world's baubles and trinkets, leave
the pavement strewn with the confetti of aftermath,
the leaves come. Patient, plodding, a green skin
growing over whatever winter did to us, a return
to the strange idea of continuous living despite
the mess of us, the hurt, the empty. Fine then,
I'll take it, the tree seems to say, a new slick leaf
unfurling like a fist to an open palm, I'll take it all.

—From *The Carrying* by Ada Limón (Minneapolis: Milkweed Editions, 2018).
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*For poetry comments and suggestions,
please write to programming@LincolnCenter.org.*

Meet the Artists



© CHRIS HERZFELD-CANLIGHT PRODUCTIONS

Yaron Lifschitz

Yaron Lifschitz is a graduate of the University of New South Wales, University of Queensland, and National Institute of Dramatic Arts (NIDA), where he was the youngest director ever accepted into its prestigious graduate course in directing. Since graduating, Mr. Lifschitz has directed more than 60 productions including large-scale events, opera, theater, physical theater, and circus. His work has been seen in 40 countries and across six continents, and has won numerous awards including six Helpmann awards and the Australia Council Theatre Award.

Mr. Lifschitz's productions have been presented at major festivals and venues around the world including Lincoln Center's White Light Festival (2014), BAM, Barbican Centre, Les Nuits de Fourvière, Chamàleon, and at all major Australian festivals. His film work was selected for the Berlin and Melbourne Film Festivals in 2014 and 2013, respectively. He was founding artistic director of the Australian Museum's Theatre Unit, head tutor in directing at the Australian Theatre for Young People, and has been a regular guest tutor in directing at NIDA.

He is currently artistic director and CEO of Circa, and was creative director of Festival 2018, the arts and cultural program of Australia's 21st Commonwealth Games. In 2018, Mr. Lifschitz directed four new Circa creations, as well as a new production of *Idomeneo* that opened in Lisbon at the Teatro Nacional de São Carlos.

Circa

Circa contemporary circus is one of the world's leading performance companies. Since 2004, from its base in Brisbane, Australia, Circa has toured the world, performing in 40 countries and drawing standing ovations, rave reviews, and sold-out houses across six continents. Circa is at the forefront of the new wave of contemporary Australian circus, pioneering how extreme physicality can create powerful and moving performances. It continues to push the boundaries of the art form, blurring the lines between movement, dance, theater, and circus, and is leading the way with a diverse range of thrilling creations that redefine the horizons to which circus can aspire.

Under the direction of Yaron Lifschitz, Circa features an ensemble of exceptional, multi-skilled circus artists who have been a regular fixture at leading festivals and venues in New York, London, Berlin, and Montreal with seasons at BAM, the Barbican Centre, Les Nuits de Fourvière, Chamäleon Theatre (Berlin) as well as major Australian festivals.

Circa is also committed to fostering the next generation of circus artists and runs a training center from its studio in Brisbane. Circa runs regular circus programs with communities throughout Queensland and around Australia and, as a champion of live performance, it manages arTour and was the Creative Lead for the Gold Coast 2018 Commonwealth Games arts and cultural program.

Robert Murray (*Tenor*)



Tenor Robert Murray studied at the Royal College of Music and was a Jette Parker Young Artist at the Royal Opera House, Covent Garden. He has sung for the Royal Opera House, English National Opera, Opera North, Garsington, Welsh National Opera, Norwegian Opera, Hamburg State Opera, and Salzburg Festival; in recital at the Aldeburgh and Edinburgh festivals and Wigmore Hall; in concert with the Simón Bolívar Symphony Orchestra (Gustavo Dudamel), Le Concert d'Astrée (Emmanuelle Haïm), City of Birmingham

Symphony Orchestra (Charles Mackerras), Rotterdam Philharmonic Orchestra (Yannick Nézet-Séguin), Philharmonia Orchestra (Esa-Pekka Salonen), and at the BBC Proms (John Eliot Gardiner). Engagements for the 2019–20 season include Gerald Barry's *Alice* for the Royal Opera House, Covent Garden, the title role in *Mitridate* in Garsington, and concerts with the London Symphony Orchestra (Simon Rattle), and the City of Birmingham Symphony and Bergen Philharmonic Orchestras.

Tamara-Anna Cislowska *(Piano)*



One of Australia's most acclaimed pianists, Tamara-Anna Cislowska is a soloist and chamber music specialist who has performed internationally to critical and public acclaim. Ms. Cislowska has won international prizes in London, Italy, and Greece, including the Rovere d'Oro, and in Australia, the ABC Young Performer of the Year, a Freedman Fellowship, an Art Music Award for Performance of the Year (ACT), and the 2015 ARIA for Best Classical Album with her landmark recording of the complete piano works

of Peter Sculthorpe. A frequent guest of orchestras and festivals worldwide, Ms. Cislowska has performed as soloist with the London Philharmonic Orchestra, the New Zealand and Christchurch Symphony Orchestras, and the Auckland Philharmonia Orchestra, as well as many Australian symphony orchestras. She has toured Japan and the U.S. as a cultural ambassador for Australia.

Michael Kieran Harvey *(Piano)*



Australian pianist Michael Kieran Harvey was born in Sydney and studied piano with Alan Jenkins, Gordon Watson, and at the Liszt Academy in Budapest under Sándor Falvai. His career has been notable for its diverse and wide repertoire; Mr. Harvey concentrates on atypical formats, often humorously questioning classical music and embracing diverse influences. He has promoted the works of Australian and contemporary composers and recorded more than 40 solo CDs on various labels; he has also pre-

miered new Australian and international concertos with Australian orchestras. Mr. Harvey's compositions have been performed in Europe, the U.K., North and South America, and Asia, as well as at major Australian festivals.

CIRCA PERFORMERS

Caroline Baillon

Caroline Baillon discovered circus when she was just seven years old, and from that point could never imagine doing anything else. In 2009, she moved to Quebec City where she studied in the professional circus program at the prestigious École nationale de cirque. She studied hand-to-hand and banquine and specialized in multicorde. Since graduating, she has toured extensively as part of her duo Connor and Caroline. Ms. Baillon joined the Circa Ensemble in 2017 and performed in the premiere season of *Spanish Baroque*. She has toured with Circa since, performing in the U.K. tour of *Depart*, and in *Humans* at Edinburgh Fringe.

Marty Evans

Marty Evans came to circus by a more roundabout route than most. After watching nothing but circus videos during his lunch breaks at Australia's only nuclear reactor, Mr. Evans left behind his published scientific career, embracing his physical sports background to pursue a career in circus. His first taste of circus came at the University of Sydney in 2010 as he tried to entertain himself during free periods by learning to throw people into the air and trying to catch them again. He trained at the National Institute of Circus Arts in Melbourne. He is a fiercely determined and hard-working hand-to-hand base, and enjoys exploring new challenges and techniques. Mr. Evans joined the Circa Ensemble full-time in 2015 and has been involved in the creation of numerous Circa productions including *When One Door Closes* and *Humans*.

Piri Lee Goodman

Piri Lee Goodman began his circus journey at age eight after following his older sister through the doors of Warehouse Circus in Canberra. Here he learned important life skills such as spinning crockery on a stick and how to balance dining chairs on his face. A co-founder and ensemble member of Poncho Circus, Mr. Goodman completed a bachelor's degree in circus arts at the National Institute of Circus Arts in Melbourne. During his career, he has co-devised and performed multiple works that have toured nationally and overseas, creating circus that surprises audiences and challenges conventional perceptions of the art form. He joined the Circa Ensemble in 2018.

Keaton Hentoff-Killian

Keaton Hentoff-Killian was born straight into a circus family; circus has always been part of his life, though early on he was adamant that he wanted to be a librarian. His other interests couldn't keep up with his growing passion for circus, however, and he graduated high school a year early so he could attend the École nationale de cirque, where he specialized in tight wire with complementary disciplines in hoop diving and Chinese pole. Mr. Hentoff-Killian has worked with

different companies including Circus Flora, Cirque du Soleil, Cirque Jean Coutu, Circus Harmony, Zoppe Circus, and many more. He joined Circa just after he graduated in June 2016, and has performed in numerous shows including *What Will Have Been* and *Humans*.

Cecilia Martin

Cecilia Martin grew up as an only child, and with Spanish as her first language, she was engaging with her friends physically before she could communicate verbally. She grew up surrounded by sport, music, and art, and found a passion for circus early on, attending Warehouse Circus in Canberra. She went on to co-found the company Poncho Circus at the age of 15, where she created and performed in circus shows as part of an ensemble. Ms. Martin is also a talented musician and has composed scores to three different circus productions. Upon graduating high school, she went on to study circus full-time at the National Institute of Circus Arts (NICA), where she specialized in dance trapeze, Washington trapeze, and group acrobatics. She joined the Circa Ensemble in late 2016 and has since participated in the creation of *Humans* and *One Beautiful Thing*.

Hamish McCourty

Hamish McCourty is an acrobat and musician. He began his circus journey at Cirkidz in Adelaide when he was eight years old, and since graduating from the performance program, he has been creating his own work touring nationally and internationally. Mr. McCourty is currently working on fusing his passion for music and circus on stage. His main specialties are tumbling and basing pair and group acrobatics, and he prides himself on making people laugh and being a loon onstage. He is a keen performer and multi-talented acrobat with his sights set on leaving his mark in the world of circus.

Daniel O'Brien

Daniel O'Brien has been physically active throughout his whole life, primarily focusing on his gymnastics training in his hometown and a few small gyms along the Queensland coastline. After high school, he made the decision to transition from the sport of gymnastics to a possible career in circus performance. He decided to move to Melbourne and study at the National Institute of Circus Arts, specializing in hand-balancing and aerial straps, where he gained his first experiences as a performer. After attending NICA for three years, Mr. O'Brien fostered an immense passion for circus and honed his skills to a level that allowed him to join Circa as an ensemble member in 2015. He has since performed in the many iconic Circa works including *What Will Have Been*, *Closer*, and *Humans*.

Kimberley O'Brien

Kimberley O'Brien grew up competing in athletics and playing representative AFL. After seeing one of Circa's shows, she joined the Circa youth performance troupe Circa Zoo. After two years of training and performing, she was given the

opportunity to be the very first member of Fast Track, a program designed for young and aspiring performers within Circa. In 2011, Ms. O'Brien left Circa Zoo and Fast Track and became a full-time ensemble member. Since then, she has toured numerous shows in various countries and participated in the creation of many new Circa works. One of her highlights was performing *Wunderkammer* at the Sydney Opera House.

Jarrold Takle

Jarrold Takle is an Australian-raised, Montreal-based free-range circus artist specializing in hand-balancing and teeterboard with a splash of banquine, solo, and group acrobatics. He spent a glorious childhood decade training and performing with Australia's leading youth circus, the Flying Fruit Fly Circus, which inspired a life-long passion for the art form. After honing his craft at the École nationale de cirque in Montreal, completing four years of higher education in Circus Arts in 2019 (sweating upside down in "the handstand corner" under the benevolently meticulous supervision of his Russian coach/surrogate father Yury Bozyan), he has since worked with some of the world's leading contemporary circus and performance companies.

Sandy Tugwood

Sandy Tugwood was raised in Western Australia. Her ability to be small and to straighten her legs dictated her start in Margaret River's Lunar Circus and her subsequent cross-country move to Albury's Flying Fruit Fly Circus. It was at Fruit Fly that she began to specialize in rope; three years later she moved to Montreal to train with École nationale de cirque. A recent graduate, she's jumping in on her first tour with Circa.

Richard Clarke (*Lighting Design*)

Richard Clarke graduated from Queensland University of Technology in 1998. Upon graduating, he worked as a lighting designer, production electrician, and lighting operator for theater, dance, and circus. He then transitioned into lighting programming and production management in the corporate, television, and live events industries before returning to the arts. He has been working with Circa since 2010 and has been working exclusively with the company since 2016.

Libby McDonnell (*Associate Director and Costume Design*)

Libby McDonnell works across disciplines as a designer, choreographer, director, and performer, and holds an associate degree in dance from the Queensland University of Technology. Ms. McDonnell has co-directed for Ballet Theatre of Queensland and has been resident choreographer and designer for Blue Roo Theatre Company. As associate director with Circa, she has designed costumes for all of Circa's major creations since 2010 and has show directed and managed tours in Australia and abroad.

Circa



Caroline Baillon



Marty Evans



Piri Lee
Goodman



Keaton
Hentoff-Killian



Cecilia Martin



Hamish
McCourty



Daniel O'Brien



Kimberley
O'Brien



Jarrod Takle



Sandy Tugwood

Elizabeth Streb (*Post-Performance Talk Moderator*)

Extreme action specialist Elizabeth Streb has dived through glass, walked down London's City Hall, dumped a ton of dirt on her head, and set herself on fire, among many other feats. She founded the Streb Extreme Action Company in 1979 and established SLAM (Streb Lab for Action Mechanics) in Brooklyn in 2003. Ms. Streb holds a master's degree in humanities and social thought from New York University, a bachelor's degree in modern dance from SUNY Brockport, and two honorary doctorates from SUNY Brockport and Rhode Island College. Her numerous honors include the John D. and Catherine T. MacArthur Foundation "Genius" Award, the Guggenheim Fellowship, and a Doris Duke Artist Award. A board member of the Jerome Foundation, Ms. Streb has been a featured speaker at TED2018: the Age of Amazement, Brainwave at the Rubin Museum, TEDxMET, the Institute for Technology and Education, POPTECH, Institute of Contemporary Art, Brooklyn Museum of Art, Rochester Institute of Technology, Association of Performing Arts Presenters, Penny Stamps Speaker Series, Chorus America, and on NPR's *Science Friday*. Ms. Streb was profiled by Alec Wilkinson in the *New Yorker* and has been featured in *Smithsonian* magazine and the *Wall Street Journal*. She is also the subject of two documentaries: *Born to Fly*, directed by Catherine Gund, which premiered at the SXSW Festival and was featured at Film Forum, and *OXD* directed by Craig Lowy. In 2010, Feminist Press published her book *STREB: How to Become an Extreme Action Hero*.

White Light Festival

I could compare my music to white light, which contains all colors. Only a prism can divide the colors and make them appear; this prism could be the spirit of the listener.—Arvo Pärt. Celebrating its tenth anniversary, the White Light Festival is Lincoln Center's annual exploration of music and art's power to reveal the many dimensions of our interior lives. International in scope, the multidisciplinary festival offers a broad spectrum of the world's leading instrumentalists, vocalists, ensembles, choreographers, dance companies, and directors complemented by conversations with artists and scholars and post-performance White Light Lounges.

Lincoln Center for the Performing Arts, Inc.

Lincoln Center for the Performing Arts (LCPA) serves three primary roles: presenter of artistic programming, national leader in arts and education and community engagement, and manager of the Lincoln Center campus. A presenter of thousands of free and ticketed events, performances, tours, and educational activities annually, LCPA offers a variety of festivals and programs, including American Songbook, Avery Fisher Career Grants and Artist program, David Rubenstein Atrium programming, Great Performers, Lincoln Center Emerging Artist Awards, Lincoln Center Out of Doors, Lincoln Center Vera List Art Project, LC Kids, Midsummer Night Swing, Mostly Mozart Festival, White Light Festival, the Emmy Award-winning *Live From Lincoln Center*, which airs nationally on PBS, and Lincoln Center Education, which is celebrating more than four decades enriching the lives of students, educators, and lifelong learners. As manager of

the Lincoln Center campus, LCPA provides support and services for the Lincoln Center complex and the 11 resident organizations: The Chamber Music Society of Lincoln Center, Film at Lincoln Center, Jazz at Lincoln Center, The Juilliard School, Lincoln Center Theater, The Metropolitan Opera, New York City Ballet, New York Philharmonic, The New York Public Library for the Performing Arts, School of American Ballet, and Lincoln Center for the Performing Arts.

Gerald W. Lynch Theater at John Jay College

John Jay College of Criminal Justice of the City University of New York, an international leader in educating for justice, offers a rich liberal arts and professional studies curriculum to upwards of 15,000 undergraduate and graduate students from more than 135 nations. In teaching, scholarship, and research, the college approaches justice as an applied art and science in service to society and as an ongoing conversation about fundamental human desires for fairness, equality, and the rule of law.

Since opening its doors in 1988, the Gerald W. Lynch Theater has been an invaluable cultural resource. The theater is a member of CUNY Stages, a consortium of 16 performing arts centers located on CUNY campuses across New York City, and the CUNY Dance Initiative. The theater has hosted events in Lincoln Center's Mostly Mozart and White Light Festivals, as well as the New York City Opera, Mummenschanz, and the World Science Festival. It has also been the site of live and recorded events including Inside the Actor's Studio, Carnegie Hall Neighborhood Concerts, Comedy Central Presents, the American Justice Summit, and the NYC Mayoral Democratic Debates. The theater hosts premiere galas, conferences, international competitions, and graduations.

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