



TERO
SAARINEN
Company

July 7 – 10, 2011

THE RICHARD B. FISHER CENTER FOR THE PERFORMING ARTS AT BARD COLLEGE

About The Richard B. Fisher Center for the Performing Arts at Bard College

The Richard B. Fisher Center for the Performing Arts, an environment for world-class artistic presentation in the Hudson Valley, was designed by Frank Gehry and opened in 2003. Risk-taking performances and provocative programs take place in the 800-seat Sosnoff Theater, a proscenium-arch space; and in the 220-seat Theater Two, which features a flexible seating configuration. The Center is home to Bard College's Theater and Dance Programs, and host to two annual summer festivals: SummerScape, which offers opera, dance, theater, operetta, film, and cabaret; and the Bard Music Festival, which celebrates its 22nd year in August, with "Sibelius and His World."

The Center bears the name of the late Richard B. Fisher, the former chair of Bard College's Board of Trustees. This magnificent building is a tribute to his vision and leadership.

The outstanding arts events that take place here would not be possible without the contributions made by the Friends of the Fisher Center. We are grateful for their support and welcome all donations.

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Tero Saarinen Company

Triple Bill

Westward Ho! (1996)

Intermission

Wavelengths (2000)

Intermission

HUNT (2002)

Sosnoff Theater

July 7, 8, and 9 at 8 pm

July 10 at 3 pm

Running time for this performance is approximately two hours, with two intermissions.

The use of recording equipment or the taking of photographs during the performance is strictly prohibited.

Tero Saarinen Company

Tero Saarinen Artistic Director, Choreographer, Dancer

Henrikki Heikkilä Dancer, Rehearsing Director

Sini Länsivuori Dancer, Choreographer's Assistant, Teacher

Saku Koistinen Dancer

Pekka Louhio Dancer

Heikki Vienola Dancer

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The 2011 SummerScape season is made possible in part through grants from the National Endowment for the Arts, the New York State Council on the Arts, the Consulate General of Finland in New York, and the Ministry for Foreign Affairs of Finland.

Additional support has been provided by the Jane and Aatos Erkko Foundation, and The Barbro Osher Pro Suecia Foundation.

This season is also presented thanks to the generous support of the Boards of the Richard B. Fisher Center for the Performing Arts at Bard College and the Bard Music Festival, and the Friends of the Fisher Center.

The producers would like to thank 4Wall Entertainment for its assistance with this production.

Triple Bill

Choreography by Tero Saarinen

Westward Ho!

Music by Gavin Bryars, *Jesus' Blood Never Failed Me Yet—Tramp with Orchestra* (string quartet); and Moondog (Louis Thomas Hardin), “The Message”

Costumes by Tero Saarinen

Lighting Design by Mikki Kunttu

Rehearsing Director Henrikki Heikkilä

Performers Saku Koistinen, Pekka Louhio, Heikki Vienola

Jesus' Blood Never Failed Me Yet—Tramp with Orchestra (string quartet), Point Music 438-823-2, used by arrangement with European American Music Distributions LLC, sole U.S. and Canadian agent for Schott Music Limited, London, publisher and copyright owner. “The Message” was originally released in 1991 by Kopf / Roof Records, KD 123314.

Westward Ho! is an absurdly melancholic, quietly humorous portrayal of friendship and betrayal—a stoic struggle for survival set against an endless sea of blue. The choreography's spare geometry and compositional logic were influenced by the minimalist aesthetic of the Shakers, and its narrative by performance artist Laurie Anderson's song “Love among the Sailors”: *There is no pure land now. No safe place. / And we stand here on the pier, / Watching you drown.*

Westward Ho! is the first piece Tero Saarinen created for his own company (then known as Company Toothpick) in 1996.

Wavelengths

Music by Riku Niemi

Costumes by Erika Turunen

Lighting Design by Mikki Kunttu

Performers Henrikki Heikkilä, Sini Länsivuori

In *Wavelengths*, a man and a woman, equally strong willed, engage in a “fascinating duet of attraction, aggression, and affection” (*New York Times*). The work's organic movements reinvent the traditional pas de deux to express the complex dynamic of a modern, equal

partnership, in which the desire for intimacy confronts the fear of losing oneself. The score, composed for an ensemble of violins, marimbas, and bells, was inspired by the ecstatic, dramatic arc of Maurice Ravel's *Boléro*.

Commissioned by Jorma Uotinen for the Finnish National Ballet in 2000, *Wavelengths* was originally created for dancers Nina Hyvärinen and Kimmo Sandell. It has been part of the Company's repertoire since 2004.

HUNT

Music by Igor Stravinsky, *The Rite of Spring*

Multimedia by Marita Liulia

Costumes by Erika Turunen

Lighting Design by Mikki Kunttu

Performer Tero Saarinen

A coproduction of Tero Saarinen Company and La Biennale di Venezia, in collaboration with Octobre en Normandie. Music recorded by Esa-Pekka Salonen and the Philharmonia Orchestra, Sony Classical SK45796. Used by arrangement with Boosey & Hawkes, music publishers.

The solo *HUNT* focuses on internal rather than external conflict—the pull between masculine and feminine, self-interest and selflessness—and on beauty's inevitable decline. Like its musical source material, Stravinsky's anarchic *Rite of Spring*—in which winter must die before spring can be reborn—*HUNT* investigates the concept of personal sacrifice. In this signature work, Saarinen is both hunter and hunted, confronting a virtual “siege of light” designed by Finnish multimedia artist Marita Liulia. The performance raises a series of fundamental, oh-so-human questions: Whose life is it, anyway? Who owns us? In a society driven by technology and flooded with information, who pulls our strings?

HUNT contains strong strobe-lighting effects.

Tero Saarinen Company

Founded by dancer-choreographer Tero Saarinen in 1996, the Company's primary aim is to use the language of dance to investigate, promote, and communicate a humane worldview and basic human values. Saarinen's unique choreographic style features influences ranging from Butoh and martial arts to classical ballet and Western contemporary dance. Known for their striking visual form and innovative use of multimedia, his works have won wide international acclaim.

Tero Saarinen Company has appeared in 36 countries, and its activities include both an international teaching program and creating unique choreography for the Nederlands Dans Theater, Batsheva Dance Company (Israel), Lyon Opéra Ballet, and Finnish National Ballet, among other prominent dance groups. The Company is in permanent residence at Helsinki's Alexander Theatre, the former home of the Finnish National Opera and Ballet, where Saarinen began his career in the 1980s. It provides work for about 80 individuals annually, nine of whom have permanent posts. The Company receives operational funding from the Finnish Ministry of Education and Culture and the City of Helsinki.

www.terosaarinen.com

Tero Saarinen: Statement on Dance

Dance is my attempt to understand human nature and its multiple manifestations—friendship, love, and strength of spirit.

Even though I believe in constant change and evolution, I also feel a deep respect for tradition and for the past: we can't avoid carrying around our inheritance from our ancestors in our minds and bodies.

With my dance I want to reach the unspoken, the inexplicable, and the unnamed. I believe in dance that touches—in dance that speaks for itself.

Who's Who

Tero Saarinen Artistic Director, Choreographer, Dancer

Tero Saarinen began his career as a dancer at the Finnish National Ballet (FNB) in 1985, and quickly gained notice as a soloist. He has since worked with a number of internationally renowned choreographers, including Carolyn Carlson, Jorma Uotinen, and Murray Louis. He left the FNB in 1992 to seek new contemporary dance influences in Western Europe and Japan, where he studied traditional Japanese dance and Butoh. He founded his own company in 1996, and has choreographed more than 30 works throughout his career. As a choreographer, Saarinen is known for his unique movement language that plays with balance and imbalance. Influences ranging from Butoh and martial arts to classical ballet and contemporary dance forms can be seen in his style. His works, which have won wide international acclaim, are characteristically *total artworks*: combinations of unique choreography, strong performers, striking visuals, and, often, live music. Apart from choreographing for Tero Saarinen Company and teaching his movement technique, Saarinen has created works for other prominent dance groups. Nederlands Dans Theater (NDT1), the Batsheva Dance Company (Israel), Ballet Gulbenkian (Portugal), the Lyon Opéra Ballet (France), the Gothenburg Opera Ballet (Sweden), Ballet National de Marseille (France), Ballet de Lorraine (France), and the FNB have featured his works in their repertoires.

Saarinen is a recipient of the Finland Prize, the Finnish Cultural Foundation award for artistic achievement, and the Pro Finlandia medal—the highest recognition given to an artist in Finland. His other honors include first prize in the contemporary section of the Concours International de Danse de Paris and the German International Movimentos Dance Prize for Best Performance—Male. Beginning in 1999, Saarinen received two consecutive five-year grants from The Arts Council of Finland, and in 2004 he was made a Chevalier de l'Ordre des Arts et des Lettres by the French Ministry of Culture. www.terosaarinen.com

Mikki Kunttu Lighting and Set Designer

Mikki Kunttu has created the lighting design and visualization for all Company productions since 1996. In addition to contemporary dance, he works in music, opera, and television. He has collaborated with choreographers Jorma Elo, Jorma Uotinen, Carolyn Carlson, Jiri Kylián, Akram Khan, and Sidi Larbi Cherkaoui, as well as the Finnish National Opera and Ballet, Norwegian National Ballet, Royal Danish Ballet (RDB), and Boston Ballet. His latest projects include the lighting design for the opening of the Oslo Opera House in 2008, Helsinki's annual Season of Light (since 2009), the Boston Ballet's

Sleeping Beauty, Svenska Teatern's *PlayMe*, the RDB's *Napoli* and *A Folk Tale*, and the Finnish National Ballet productions of *Swan Lake* and *Robin Hood*. Kunttu was awarded a five-year grant by the Finnish Arts Council in 2005. He is the recipient of a Bessie Award for his lighting designs for the Tero Saarinen and Akram Khan Companies (2006), the Säde Award from the Finnish Association of Lighting Designers (2007), and the Koura Award for the visualization of the Eurovision Song Contest (2007). In 2010, he received a Venla Diploma of Merit from MTV3. www.mikkikunttu.com

Erika Turunen Costume Designer

Erika Turunen has designed costumes for the theater, ballet, and opera since the early 1990s. As head of the Finnish National Opera costume department from 1995 to 2009, she created costumes for choreographer Javier Torres's *Sleeping Beauty*; *Punainen Viiva*, directed by Pekka Milonoff; *Il Viaggio a Reims*, directed by Dario Fo; Marjo Kuusela's *The Hobbit*; and Marilena Fountoura's *R&J*. Turunen has also collaborated with choreographers Jorma Uotinen, Susanna Leinonen, Kenneth Kvarnström, Jouka Valkama, and Jø Strömngren, and in spring 2007 was in charge of costumes for the Eurovision Song Contest. In 2010, she founded her own design studio, Ateljee Hurma, where she creates costumes for individual artists. She has collaborated with Tero Saarinen since the early 2000s, designing costumes for *Wavelengths*, *Petrushka*, *SINI*, *HUNT*, *Georgia*, *Borrowed Light*, *Frail Line*, *Mariage*, *Next of Kin*, *Scheme of Things*, *Double Lives*, as well as the forthcoming *Blossom & Decay* (working title, 2011) and *Vox Balaenae* (working title, 2011). www.erikaturunen.com

Marita Liulia Multimedia Artist

Marita Liulia is a visual artist and pioneer of interactive multimedia whose works—painting, photography, installation, and theater—have been exhibited and performed in more than 40 countries. She began working in digital media in 1991 with the interactive video installation *Jackpot*, and in 1994 released her first CD-ROM, *Maire*. The CD-ROMs *Ambitious Bitch* (1996), a humorous take on femininity, and *SOB* (1999), about men and masculinity, followed. *Tarot*, in which Liulia combined art, entertainment, and technology, was published in six different formats and 10 languages in 2000–04. In 2001, she returned to the theater with the works *Manipulator* and *Animator*, created with musician-composer Kimmo Pohjonen. *HUNT*, her collaboration with Tero Saarinen, premiered in 2002. Her most recent work is *Choosing My Religion* (2009), an exhibition and reference work on the world's major religions. Liulia is a recipient of the Prix Möbius International, the Prix Ars Electronica, and the Finland Prize. She founded the production company Medeia in 1997 and the Prix Möbius Nordica, a media culture competition, in 2000. www.maritaliulia.com

Riku Niemi Composer

Riku Niemi began his musical career as a percussionist, and is now known as a versatile conductor and a creative force on the Finnish popular-music scene. Niemi composes, arranges, conducts, and produces music for recordings, television, film, and the theater; his compositions are included in the repertoires of numerous Finnish orchestras. He is a frequent guest conductor with the Avanti! Chamber Orchestra and the Toimii! Ensemble, focusing on popular and crossover works. In recent years, he has concentrated on directing the 25-member Riku Niemi Orchestra, which he founded in 2005.

www.rikuniemiorchestra.com

Henrikki Heikkilä Dancer, Rehearsing Director

Henrikki Heikkilä has been a member of the Company since its founding in 1996. He trained as a dancer at the Finnish National Opera Ballet School, and later toured with renowned ballet and contemporary dance companies in Belgium, Canada, France, Ireland, and Israel. Heikkilä danced for the Finnish National Ballet in 1985–86 and again from 1990 to 2003, when he left to join the Tero Saarinen Company full time. He now works for the Company as a dancer and rehearsing director.

Sini Länsivuori Dancer, Choreographer's Assistant, Teacher

Sini Länsivuori graduated from the Finnish National Opera Ballet School in 1985 and completed studies in dance pedagogy at Jyväskylän Teacher Education College in 2004. She continued to dance with the Finnish National Ballet (FNB) throughout this period, performing classical roles in Vladimir Burmeister's *Swan Lake*, Rudolf Nureyev's *The Nutcracker*, and Sylvie Guillem's *Giselle*. She has also danced in contemporary works by Carolyn Carlson, Marjo Kuusela, Tommi Kitti, William Forsythe, Jiri Kyliän, Ohad Naharin, Jorma Uotinen, Kenneth Kvarnström, and Angelin Preljocaj. She has danced with the Company since 1998. Länsivuori has also worked as Saarinen's choreographic assistant on *Transfigured Night* (Göteborg Ballet, 2002), *Scheme of Things* (NDT1, 2009), and *Blossom & Decay* (working title, 2011). She received a one-year grant from the Arts Council of Finland in 2001 and the prestigious Finland Prize in 2007. She is currently co-director, with Saarinen, of the Company's international teaching operations.

Saku Koistinen Dancer

Saku Koistinen took his MA in dance at the Theatre Academy Helsinki in 2009. He has appeared in works by the Finnish choreographers Jorma Uotinen (in the Theatre Academy thesis production *Arc-en-ciel*), Marjo Kuusela, Tuomo Railo, Elina Pirinen, and Riitta Vainio. He has performed with Ireland's Fabulous Beast Dance Company as a visiting dancer, and since 2009 has worked with the Finnish contemporary theater group

Und er libet. His first choreographic work, *Ohi*, premiered in March 2010. Koistinen has performed with the Company as a visiting dancer since 2007.

Pekka Louhio Dancer

Pekka Louhio studied dance at the Theatre Academy Helsinki from 2004 to 2007. From 2007 to 2010, he was a dancer and choreographer's assistant with the Finnish troupe Tommi Kitti & Co. Louhio has appeared in works by numerous Finnish choreographers, including Marjo Kuusela, Jarkko Mandelin, and Simo Kellokumpu, and has danced at Helsinki City Theatre. He has performed with the Company as a visiting dancer since 2009.

Heikki Vienola Dancer

Heikki Vienola studied at the Finnish National Ballet School from 1989 to 1995, and continued to dance with the Finnish National Ballet until 2000. During that period, he performed in both classical and modern works by various choreographers, including Tero Saarinen (*Daydreampeople*), John Neumeier, Jorma Uotinen, Ohad Naharin, Vaslav Nijinsky, and others. In 2000, Vienola performed in choreographer Hugo Fanari's *No Man's Land*, which won various awards at that year's international choreography competition in Hannover, Germany. He has been a member of the Company since 2003.

We honor the late Richard B. Fisher for his generosity and leadership in building and supporting this superb center that bears his name by offering outstanding arts experiences. We recognize and thank the following individuals, corporations, and foundations that share Dick's and our belief in presenting and creating art for the enrichment of society. Help us sustain the Fisher Center and ensure that the performing arts are a part of our lives. We encourage and need you to join our growing list of donors.

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BARD SUMMERSCAPE 2011

Die Liebe der Danae
(*The Love of Danae*)

Music by Richard Strauss
American Symphony Orchestra
Conducted by Leon Botstein, music director
Production design by Rafael Viñoly and Mimi Lien
Sung in German, with English supertitles

In this rarely staged late opera
by Richard Strauss, the powerful god
Jupiter and the lowly donkey driver Midas
compete for the love of beautiful Danae.

SOSNOFF THEATER
July 29 and August 5 at 7 pm
July 31, August 3, and August 7 at 3 pm

TICKETS: \$30, 60, 70, 90

IMAGE Danae and the Shower of Gold
(krater detail), ca. 430 bce. Réunion des
Musées Nationaux/Art Resource, NY.



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presents

Sibelius and His World

AUGUST 12–14 AND 19–21

The Bard Music Festival presents two extraordinary weeks of concerts, panels, and other special events that will explore the musical world of Jean Sibelius.

WEEKEND ONE

Imagining Finland

-
- Friday, August 12* PROGRAM ONE *Jean Sibelius: National Symbol, International Iconoclast*
American Symphony Orchestra, Leon Botstein, conductor
Orchestral works by Sibelius
- Saturday, August 13* PROGRAM TWO *Berlin and Vienna: The Artist as a Young Man*
Chamber works by Sibelius, Goldmark, Fuchs, Busoni
- PROGRAM THREE *Kalevala: Myth and the Birth of a Nation*
American Symphony Orchestra, Leon Botstein, conductor
Orchestral works by Sibelius and Kajanus
- Sunday, August 14* PROGRAM FOUR *White Nights — Dark Mornings:
Creativity, Depression, and Addiction*
Chamber works by Sibelius, Grieg, Peterson-Berger, Delius
- PROGRAM FIVE *Aurora Borealis:
Nature and Music in Finland and Scandinavia*
Chamber works by Sibelius, Grieg, Stenhammar, Kuula
- PROGRAM SIX *To the Finland Station: Sibelius and Russia*
Chamber works by Sibelius, Tchaikovsky, Glazunov, Rachmaninov

WEEKEND TWO

Sibelius: Conservative or Modernist?

-
- Friday, August 19* PROGRAM SEVEN *Nordic Purity, Aryan Fantasies, and Music*
Chamber works by Sibelius, Bruckner, Atterberg, Kilpinen
- Saturday, August 20* PROGRAM EIGHT *From the Nordic Folk*
Chamber works by Sibelius, Grieg, Grainger, Ravel, Kuula
- PROGRAM NINE *Finnish Modern*
Chamber works by Sibelius, Melartin, Madetoja, Merikanto
- PROGRAM TEN *The Heritage of Symbolism*
American Symphony Orchestra, Leon Botstein, conductor
Orchestral works by Sibelius and Raitio
- Sunday, August 21* PROGRAM ELEVEN *Nostalgia and the Challenge of Modernity*
Works by Sibelius, Strauss, Respighi
- PROGRAM TWELVE *Silence and Influence*
American Symphony Orchestra, Leon Botstein, conductor
Orchestral works by Sibelius, Barber, Vaughan Williams

PHOTO Jean Sibelius at his house "Ainola" in Järvenpää, Finland, 1907. agk-images

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Henrik Ibsen's richly nuanced 1884 tragicomedy

OPERA JULY 29 –AUGUST 7

Richard Strauss's

Die Liebe der Danae

Humor and romance abound in this gleaming "cheerful mythology"

OPERETTA AUGUST 4–14

Bitter Sweet

Music, book, and lyrics by the incomparable Noël Coward

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