

REFUSE THE HOUR

WITH WILLIAM KENTRIDGE



A.C.T. AMERICAN
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AMERICAN CONSERVATORY THEATER PRESENTS

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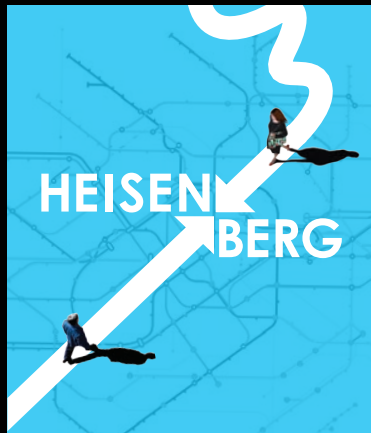
THE BIRTHDAY PARTY

Written by **Harold Pinter**
Directed by **Carey Perloff**

EXPERIENCE A.C.T.'S 17 | 18 SEASON



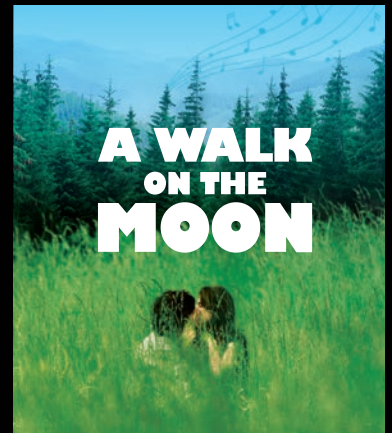
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The cast of
Refuse the Hour.

LETTER FROM THE ARTISTIC DIRECTOR

Dear Friends,

What an honor it is to welcome the extraordinary William Kentridge to A.C.T. I first fell in love with his work in 2009 when the San Francisco Museum of Modern Art held a groundbreaking exhibition entitled *Five Themes*, featuring Kentridge's work. The range and beauty astonished me. A painter, videographer, filmmaker, puppeteer, opera director, teacher, and activist, Kentridge has recently staged *The Nose* at the Metropolitan Opera and *Wozzeck* at the Salzburg Festival, uniting visual panache and great heart. He has also painted a vast procession along the Tiber River in Rome and opened an art school in his native South Africa. The expanse of his work is unique and inspiring, his imagination is vast, his visual poetry is breathtaking, and most of all, his humanity and empathy are deep and palpable in every work he makes. His art helps to expand our minds and open up new ways of seeing.

In *Refuse the Hour*, Kentridge teams up with Harvard University science historian Peter Galison to contemplate the mysteries of time and explore how subjective our own experience of time is. It's a piece that fuses language, dance, music, and visual poetry in one magical whole. As such, it fits beautifully into A.C.T.'s tradition of presenting landmark multidisciplinary work—*The Tosca Project*, *The Black Rider: The Casting of the Magic Bullets*, *Brief Encounter*, *No Exit*, and *The Overcoat*—works that challenge our notion of linear narrative and deploy every tool of theatricality to create an immersive audience experience. As part of my final season at A.C.T., I can't think of a more wonderful way to honor that tradition than to invite William Kentridge to the Geary stage.

While *Refuse the Hour* plays at The Geary, another theatrical adventure is happening at The Strand: Bess Wohl's *Small Mouth Sounds*, a hilarious and surprising play about a silent retreat and the lost souls who come to experience it. Upstairs in The Rueff, our intrepid second-year M.F.A. Program students are performing in Jacobean revenge tragedy *The Changeling*. Come celebrate the incredible range of theatrical expression on offer at A.C.T. We're delighted to have you with us.

Welcome!

Carey Perloff

Carey Perloff
Artistic Director

ARTIST'S STATEMENT

PHOTO BY JOHN HODGKISS



A projection on a ceiling. Audience members can see the images by leaning their heads back, looking up; or look down into small mirrors they each hold. The archive of images held in the air can be brought down to the private view. This is the starting point for our project. The ceiling projection was abandoned (we did not find the right ceiling). The idea was consigned to “the room of failures”—yet to be constructed.

Another starting point. An invitation by the Paris institution Laboratoire, to do a project with a scientist. A series of conversations with Peter Galison

commenced. The project changed from the pre-history of relativity to a general consideration of time.

A third starting point. An invitation, and a beautiful bombed shell of a theater, from Documenta. It was the right place to expand the consideration and making of the project on time. (The beautiful bombed theater disappeared—to hold the air-conditioning unit of a new hotel.)

A fourth starting point. An interest in working with the dancer Dada Masilo. The desire and the intention needed a subject. A particle collision. The conversation with Galison became a duet for movement and voice.

A fifth starting point. From the conversations with Peter Galison, a series of ideas and metaphors erupted, each idea needing to become materialized. Synchronicity into projected metronomes. Time into sound. A need to follow the metaphors and make them visible, audible.

A sixth starting point. A team assembled. Philip Miller (composer), to turn time into sound. Catherine Meyburgh (video editor), to orchestrate the projected images. Jonas Lundquist, to make mechanical (a bellows and a bicycle wheel) the principles of relativity. Christoff Wolmarans and Louis Olivier to do the same (a bicycle wheel and a megaphone). Sabine Theunissen (scenic designer) to make the context for the machines, the dance, the music, the projections. Greta Goiris (costume designer) to find the language in cloth and clothes for what had become an opera. Luc de Wit (movement designer), to find the orchestration of the stage movements of the actors and musicians. And then an ancillary team of musicians, singers, and organizers.

Until there was more team than project—and then the project filled the gaps.

WILLIAM KENTRIDGE

William Kentridge
playing the tuba in
Refuse the Hour.

AMERICAN CONSERVATORY THEATER

CAREY PERLOFF, ARTISTIC DIRECTOR
PETER PASTREICH, EXECUTIVE DIRECTOR

PRESENTS

REFUSE THE HOUR

WILLIAM KENTRIDGE

PHILIP MILLER

DADA MASILO, CATHERINE MEYBURGH, PETER GALISON

CREATIVE

CONCEPTION AND LIBRETTO	WILLIAM KENTRIDGE
MUSIC COMPOSER	PHILIP MILLER
CHOREOGRAPHER	DADA MASILO
DRAMATURG	PETER GALISON
VIDEO DESIGNERS	CATHERINE MEYBURGH AND WILLIAM KENTRIDGE
SCENIC DESIGNER	SABINE THEUNISSEN
COSTUME DESIGNER	GRETA GOIRIS
LIGHTING DESIGNER	FELICE ROSS
SOUND DESIGNER	GAVAN ECKHART
MOVEMENT DESIGNER	LUC DE WIT
MACHINE DESIGNERS	CHRISTOFF WOLMARANS, LOUIS OLIVIER, JONAS LUNDQUIST
VIDEO ORCHESTRATOR	KIM GUNNING
MUSIC DIRECTOR	ADAM HOWARD
MUSIC ARRANGERS AND ORCHESTRATORS	PHILIP MILLER AND ADAM HOWARD

PERFORMERS

LECTURER	WILLIAM KENTRIDGE
PERFORMER AND VOCALIST	JOANNA DUDLEY
DANCER	DADA MASILO
VOCALIST	ANN MASINA
ACTOR	THATO MOTLHAOLWA
MUSICAL CONDUCTOR, TRUMPET, FLUGELHORN	ADAM HOWARD
PERCUSSION	TLALE MAKHENE
VIOLIN	WALDO ALEXANDER
TROMBONE	DAN SELSICK
PIANO	VINCENZO PASQUARIELLO
TUBA	THOBEKA THUKANE

PRODUCTION

TECHNICAL DIRECTOR	RICHARD PIERRE
LIGHTING OPERATOR	MARINE DEBALLON
SOUND ENGINEER	LAURENS INGELS
VIDEO CONTROLLER	KIM GUNNING
COMPANY MANAGER	CAROL BLANCO
TECHNICAL CONSULTANT	BRENDON BOYD

THIS PRODUCTION MADE POSSIBLE BY
MIMI AND PETER HAAS FUND

ADDITIONAL SUPPORT PROVIDED BY
ANONYMOUS | NANCY AND JOACHIM BECHTLE
BARBRO OSHER AND THE PRO SUECIA FOUNDATION | DOLLY CHAMMAS

SPECIAL THANKS
STEINWAY PIANOS

REFUSE THE HOUR IS PRODUCED IN THE UNITED STATES BY THE OFFICE PERFORMING ARTS + FILM:
RACHEL CHANOFF, NADINE GOELLNER, LAURIE CEARLEY, LYNN KOEK, NOAH BASHEVKIN, AND DIANE EBER.

REFUSE THE HOUR WAS ORIGINALLY CO-COMMISSIONED BY HOLLAND FESTIVAL (AMSTERDAM), FESTIVAL D'AVIGNON,
ROMAEUROPA FESTIVAL/TEATRO DI ROMA (ROME), AND ONASSIS CULTURAL CENTER (ATHENS),
WITH ADDITIONAL SUPPORT PROVIDED BY MARIAN GOODMAN GALLERY (NEW YORK, PARIS, LONDON),
LIA RUMMA GALLERY (NAPLES, MILAN), AND THE GOODMAN GALLERY (JOHANNESBURG, CAPE TOWN).

THE RANDOMNESS OF CHANCE

A Q&A WITH
**WILLIAM
KENTRIDGE**

BY SIMON HODGSON

William Kentridge was born in 1955 in Johannesburg, South Africa. He was raised in an intellectual, Jewish family by parents who were both prominent lawyers representing the victims of apartheid. A talented creator, Kentridge made his name as a visual artist with charcoal drawings and prints focusing on themes of social and economic justice. But his artwork took on a new dimension when he animated the black and white drawings—a creative leap that heralded the artist's expansion into multiple media forms. Today this South African polymath tells his stories using printmaking, animation, sculpture, opera, tapestry, and theater. Before arriving at A.C.T., he talked to us from his Johannesburg studio about the multidisciplinary production *Refuse the Hour*.





PHOTO BY MARC SHOUL

How did this project evolve from concept to final production?

It began as a series of conversations with the Harvard scientist Peter Galison, when I was in New York working on a production of *The Nose* and he was giving lectures at New York University. We would meet for breakfast and he would describe events in the history of science about time and relativity. As he did, I'd translate those theories in my head into how they could be materialized. How would one actually talk about pumping time under the streets of Paris, a process in which a clock would pump a pulse of air to give an accurate time signal to clocks throughout the city? This thinking suggested human lungs, as well as a brass instrument to illustrate pumping air. That gave a shape to the production's musical forces—we knew there would be a lot of brass and air. It also became about understanding the human body as a biological clock.

So there are ways in which science gets manifested in material one can work with in a studio. That's the nuts and bolts of making the project. I've hosted two workshops in my studio with about 20 people—musicians, Galison, costume designers, lighting, video editors—to start putting the piece together.

What other ideas did you discuss with Galison that play a part in *Refuse the Hour*?

We talked about the setting of the world's 24 time zones, which one takes for granted as a natural phenomenon, but which was a nineteenth-century invention connected to the cutting up of Africa in the Congress of Berlin (1878). So there's a way in which time and colonialism started to mesh, which made me think about aphorisms and proverbs that have to do with time and fate.

We also talked about the cosmological debates about black holes. If you throw an encyclopedia into a black hole, all the information is devoured. But because of the second law of thermodynamics, all the information has to hover around the edge of the black hole in the form of strings. That's a reference both to an astrophysics debate about gravitational pull, but also

to a discussion about whether there is a human soul. Whether death, our individual black hole, is final. Or whether out of some need—psychological rather than scientific—one believes that some trace remains.

What is it about *Refuse the Hour* that really resonates with audiences?

One of the things that audiences connect to is that you can see how it is made. It's analog and low-tech. Even though it's talking about things that are hard to hang onto, everything's translated into performance. So ideas of entropy—fundamental to questions of time and the nature of the universe—are translated into demonstrations of what it is to cut a poem up and allow logical thinking to disintegrate into the randomness of chance.

How does the show's reference to time in the nineteenth century connect to current ideas about time?

A lot of the things that Einstein started thinking about in 1905 were preceded by his *practical* work in the patent office with the mechanical coordination of clocks. Those experiments about the sending of signals gave rise to the more invisible ideas of relativity in the twentieth century and gravitational waves in the twenty-first century. In the six years since we've started work on *The Refusal of Time* [the companion piece to *Refuse the Hour*], there have been many developments in string theory and black holes. So in our section about signals traveling through the universe, we've recently incorporated the sounds of gravitational waves as they're translated by scientists in receiving stations. We're not trying to make a science lesson. We're trying to show how the ideas of science are rooted in human metaphors of trying to escape one's fate.

Speaking of fate, you trained as an actor as a young man. How does this show reflect your own theater aspirations?

It completely shows my limitations as an actor. After a few weeks in theater school in Paris, I realized I should never be an actor. So this is very much me giving a lecture rather than acting any role. The only role I can ever play is that of myself.

William Kentridge in his studio.



The giant metronomes
of *Refuse the Hour*.

WHO'S WHO

WILLIAM KENTRIDGE (Conception and Libretto) is internationally acclaimed for his drawings, films, and theater and opera productions. His practice is born out of a cross-fertilization between mediums and genres. His work responds to the legacies of colonialism and apartheid, within the context of South Africa's socio-political landscape. His aesthetics are drawn from the medium of film's own history, from stop-motion animation to early special effects. Kentridge's drawing, specifically the dynamism of an erased and redrawn mark, is an integral part of his expanded animation and filmmaking practice, where the meanings of his films are developed during the process of their making. Kentridge's practice also incorporates his theater training. His work has been seen in museums and galleries around the world since the 1990s, including Documenta in Kassel, the Museum of Modern Art in New York, the Albertina Museum in Vienna, Musée du Louvre in Paris, Whitechapel

Gallery in London, and Louisiana Museum in Copenhagen. Opera productions include Mozart's *The Magic Flute*, Shostakovich's *The Nose*, and Alban Berg's *Lulu*, and have been seen at opera houses including the Metropolitan Opera in New York, La Scala in Milan, English National Opera in London, Opera de Lyon, Amsterdam Opera, and others. This summer he directed Berg's *Wozzeck* for the Salzburg Festival. The five-channel video and sound installation *The Refusal of Time* was made for Documenta (13) in 2012; since then it has been seen in cities around the world. *More Sweetly Play the Dance* (an eight-channel video projection first seen in Amsterdam in 2015) and *Notes Toward a Model Opera* (a three-screen projection looking at the Chinese Cultural Revolution, made for an exhibition in Beijing in 2015) have been presented in many other cities since. Kentridge's ambitious public art project for Rome, *Triumphs & Laments* (a 500-meter frieze of figures power-washed

from pollution and bacterial growth on the walls of the Tiber River) opened in April 2016 with a performance of live music composed by Philip Miller and a procession of shadow figures. Forthcoming projects include a substantial production to be seen at the Armory in New York and Tate Modern's Turbine Hall in London. Kentridge is the recipient of honorary doctorates from universities including Yale University and the University of London, and in 2012 he presented the Charles Eliot Norton Lectures at Harvard University. In 2010, he received the Kyoto Prize. In 2015 he was appointed an honorary academician of the Royal Academy in London. In October 2017, he received the Princesa de Asturias Award for the arts.

JOANNA DUDLEY (Performer and Vocalist) works internationally as a director, performer, and singer creating music theater, choreography, and installation. She studied early

and contemporary music at the Elder Conservatorium in Australia and the Sweelinck Conservatorium in the Netherlands. She has been a longtime collaborator with William Kentridge and Philip Miller, featuring as a singer and performer in *Refuse the Hour* and *Paper Music*. Kentridge invited Dudley to create a solo role for his production of *Lulu* for the Metropolitan Opera in New York. Together they co-created *The Guided Tour of the Exhibition: For Soprano and Handbag* for the Foreign Affairs Festival in Berlin and the Museum of the Martin-Gropius-Bau. She has appeared throughout the world at festivals and venues including Carnegie Hall, Avignon Festival, Holland Festival, the Metropolitan Opera, Brooklyn Academy of Music, Vienna Opera, and Hong Kong Festival.

DADA MASILO (Choreographer and Dancer) trained at the Performing Arts Research and Training Studios in Brussels. Returning to South Africa in 2008, she was commissioned by South Africa's National Arts Festival to create ballets *Romeo and Juliet* (2008), *Carmen* (2009), and *Swan Lake* (2010). She has taken *Swan Lake* and *Carmen* to countries including France, Italy, Switzerland, Norway, Greece, Russia, the Netherlands, Canada, and the United States. In 2017, she presented *Giselle*—a work co-commissioned by The Joyce Theater (NY), the Hop Center (Dartmouth College, New Hampshire), the Lyon Biennale, and Sadlers' Wells in London—touring European cities including Oslo, Vienna, Geneva, and Rome. Masilo appeared at Brooklyn Academy of Music and at Yale University with Kentridge's *Refuse the Hour*.

ANN MASINA (Vocalist) started singing as a soloist in 1994 in the Africa Sings Choral Choir. In 1999 she joined the Nick Malan Opera House (now known as the Cape Town Opera House) under Angelo Gobbato performing operas such as *Carmen* and *Aida*. Between 2005 and 2009, she worked with choreographer Robyn Orlin on productions including *Dressed to Kill/Killed to Dress*, *Venus*, and *Walking Next to Our Shoes*. She has been a member of the Grammy Award-winning Soweto Gospel



Dada Masilo and William Kentridge in *Refuse the Hour*.

Choir. In 2014–2015 she performed in a musical called *Colour Me Human* produced by Steve Dyer at the Soweto Theatre and Jo'burg Theatre. Since 2012 she has been part of Kentridge's workshops and touring productions of *Refuse the Hour*, *Paper Music*, and *Triumphs and Laments*. Masina has been part of The Centre for the Less Good Idea, a Johannesburg-based incubator for new interdisciplinary work.

THATO MOTLHAOLWA (Actor) is a graduate of the Market Theatre Laboratory in Johannesburg. Since 2008, he has been working in the performing arts industry as a performer, writer, director, and producer. His film credits include *The Ambassador*, directed by Sigi Rothemund. Motlhaolwa worked on preparation material for *The Nose*, directed by William Kentridge. He has toured Europe with Kentridge's *Refuse the Hour*. Motlhaolwa wrote and directed the play *This Church*, which was produced at the National Arts Festival in 2010 in Grahamstown, South Africa. He also wrote and directed *Membership*. He works frequently as a voice-over artist.

PHILIP MILLER (Composer, Co-arranger, and Orchestrator) is a composer and sound artist from South Africa whose work includes music for live performance, film, video, and sound installation. His long time collaboration with William Kentridge includes the recent project *Triumphs and Laments*, *Refuse the Hour*, and *The Refusal of Time*. Miller's own work has included the choral composition *Rewind* (2007)—a cantata for voice, tape, and testimony which has toured internationally at London's Royal Festival Hall, Celebrate Brooklyn in New York, The '62 Centre in Massachusetts, and The Baxter Theater Centre and The Market Theater in South Africa. Miller has scored numerous soundtracks for film and television including his Emmy-nominated soundtrack to *Miners Shot Down*, HBO's *The Girl*, BET's *The Book of Negroes*, and the remake of *Roots*. Miller's latest musical composition is a commission for choreographer Dada Masilo's new ballet, *Giselle*.

PETER GALISON (Dramaturg) is the Joseph Pellegrino University Professor

of the History of Science and of Physics at Harvard University. His work explores the complex interaction between the three principal subcultures of physics—experimentation, instrumentation, and theory—and their cultural and political surroundings. His books include *How Experiments End* (1987); *Image and Logic* (1997); *Einstein's Clocks, Poincaré's Maps: Empires of Time* (2003); and, with Lorraine Daston, *Objectivity* (2007). Among other volumes, he co-edited *Architecture of Science*; *Picturing Science, Producing Art*; *Scientific Authorship*; and *Einstein for the 21st Century*. He co-directed the documentary films *Ultimate Weapon: The H-Bomb Dilemma* (2000) and *Secrecy* (with Robb Moss), which premiered at the Sundance Film Festival in 2008. Other recent projects include the book *Building Crashing Thinking* (on technologies that re-form the self), and *Containment*, a documentary about the burial of nuclear waste.

CATHERINE MEYBURGH (Video Designer) has worked in film as a director and editor since 1983, working extensively as an editor on feature films, documentaries, multiprojection works in theater, and experimental and short films. Recent work includes collaborations on *The Refusal of Time* with William Kentridge and Philip Miller; *Nelson Mandela, the Myth and Me*, a feature documentary by director Khalo Matabane; and Kentridge's *The Nose*. Her television credits include drama series *Yizo Yizo*. She directed *Alan Paton's Beloved Country*, *Kentridge & Dumas in Conversation*, and *Viva Madiba: A Hero for All Seasons* for Nelson Mandela's ninetieth birthday celebration. She edited the short film *Portrait of a Young Man Drowning* for director Teboho Mahlatsi, which won the Silver Lion at the Venice Film Festival. Her work in collaborative installations has been exhibited at museums including the Metropolitan Museum of Art in New York and The Louvre in Paris.

SABINE THEUNISSEN (Scenic Designer) studied architecture in Brussels. She spent one year at the technical office of La Scala in Milan, then joined the Théâtre de la Monnaie (Brussels) as a member of

PHOTO BY JOHN HODGKISS





The cast of *Refuse the Hour*.

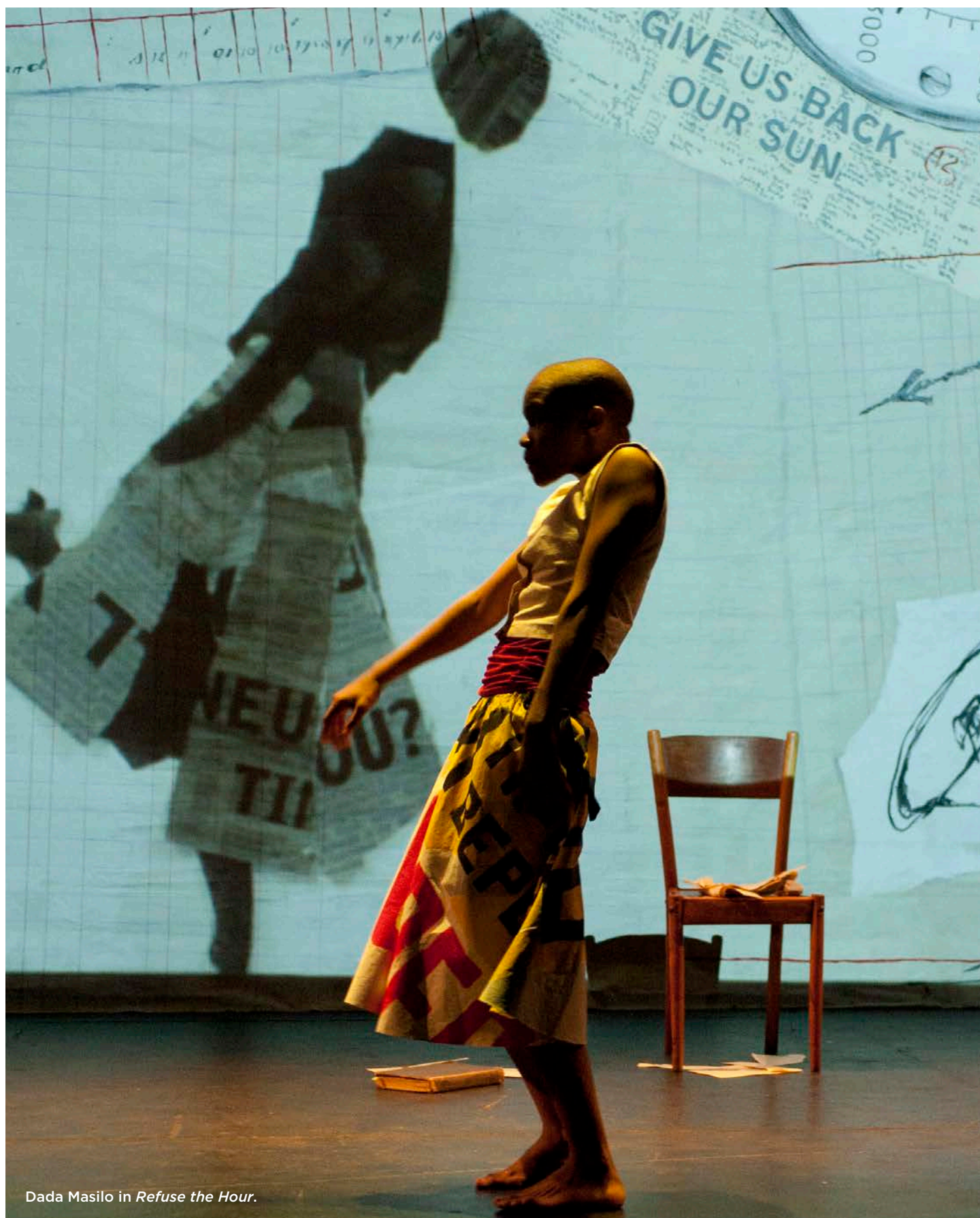


PHOTO BY JOHN HODGKISS

Dada Masilo in *Refuse the Hour*.

the design office, where she developed set projects for designers and directors. In 2003, she met William Kentridge and began a collaboration that has included *The Magic Flute*, *The Nose*, *Refuse the Hour*, *The Refusal of Time*, *Winterreise*, and *Lulu*. She also designed Kentridge's major exhibition *Notes Towards an Opera*. She designed sets for *La Dispute* and *Marrakech*, staged by H. Theunissen (Brussels); *Ariane et Barbe Bleue*, staged by Lilo Baur (Dijon, 2012); *Hors Champs*, choreographed by Michèle Noiret (National Theater of Belgium, 2013); and *Radioscopie* (Mons, 2015). She also designed the exhibition *The Body in Indian Art* (Europalia Festival, Brussels, 2013).

GRETA GOIRIS (Costume Designer)

studied costume design at the Royal Academy of Fine Arts in Antwerp and set design at Institut del Teatre in Barcelona. She designed her first costumes for Jacques Delcuvellerie in Brussels and Avignon. From 2001 onwards she collaborated with Johan Simons on theater productions including *The Leenane Trilogy*, *Sentimenti*, *Das Leben ein Traum*, *Vergessene Strasse* for the Ruhrtriennale, *Die Perser* for Münchner Kammerspiele, and *Die Neger* for Wiener Festwochen. Goiris has worked with theater-makers including Pierre Audi, Ivo Van Hove, Karin Beyer, Josse De Pauw, and Peter Verhelst. Her collaboration with William Kentridge encompasses *Die Zauberflöte*, *The Nose*, and *Lulu*, as well as the installations and music theater productions *Refuse the Hour* (Holland Festival/Festival d'Avignon), *The Refusal of Time* (Documenta Kassel), *Winterreise* (Wiener Festwochen), *Paper Music* (Firenze), *More Sweetly Play the Dance* (Amsterdam), and *O Sentimental Machine* (Istanbul Biennial).

FELICE ROSS (Lighting Designer) has designed the lighting for theater, opera, and dance productions, as well as art installations, in Europe, Israel, South Korea, South Africa, and America. Her lighting credits include the Israeli Opera (*Le Barbier de Séville*, *The Medium*, *Onegin*, *La Traviata*); the National Opera in Warsaw (*Otello*, *Onegin*, *Pique Dame*, *Don Giovanni*, *Don Carlo*, *Ubu Roi*, *Wozzeck*,

The Flying Dutchman); the National Opera in Washington, DC (*Andrea Chenier*); Roma Musical Theatre in Warsaw (Roman Polanski's *Dance of the Vampires*); La Monnaie Opera, Brussels (*Medée*, *Macbeth*, *Lulu*, *Don Giovanni*); the Bayerische Staatsoper, Munich (*Eugen Onegin*, *Die Frau ohne Schatten*); the National Opera, Paris (*Iphigénie en Tauride*, *Parsifal*, *Vec Makropoulos*, *Le Roi Roger*); Palau de les Arts, Valencia (*Onegin*, *El Amor Brujo*); Staatsoper, Berlin (*A Rake's Progress*); Welsh National Opera, Cardiff (*Manon Lescaut*); National Opera, Prague (*Salome*); Savonlinna Opera Festival in Finland (*La Traviata*); and Third World Bunfight, Cape Town (*Macbeth*).

GAVAN ECKHART (Sound Designer)

is a sound engineer, producer, and studio owner at Soul Fire Studios in Johannesburg. He has been working with Philip Miller and William Kentridge for more than ten years and has recorded and mixed the sound for most of their collaborative works, as well as Miller's extensive film score repertoire. He also tours with top South African and international bands, providing great mixes for diverse audiences. Currently he is installing sound systems for museums and venues, as well as producing and mixing a variety of musical and visual artists, both in the studio and on the road.

LUC DE WIT (Movement Designer)

is an actor, stage director, drama teacher, and a Feldenkrais practitioner. His directing credits include operas by Mozart, Francis Poulenc, Darius Milhaud, and Mauricio Kagel. He has collaborated with William Kentridge since 2005, directing several revivals of Kentridge's productions all over the world, including Mozart's *The Magic Flute*, Monteverdi's *Il Ritorno di Ulisse*, and *Wozzeck*, based on the play by Georg Büchner. De Wit worked with Kentridge as associated director for Shostakovich's *The Nose* at the Metropolitan Opera, in co-production with the Festival of Aix-en-Provence and the Opera de Lyon. In 2005 he was co-director with Kentridge for Alban Berg's *Lulu*, for The Met in co-production with De Nederlandse Opera and English National Opera.

CHRISTOFF WOLMARANS (Machine Designer)

studied industrial design at University of the Witwatersrand. Between 1994 and 2004, he worked in props and set building for a Christian dance and drama company. In the same period, he built his own business designing and manufacturing custom steel and wood furniture, as well as inventing and building gadgets for private clients. Since 2008 he has worked full-time in William Kentridge's studio, building props to be filmed, as well as building kinetic and static sculptures to Kentridge's design. In 2010 he co-founded Workhorse Bronze Foundry with Louis Olivier and Hennie Bekker, a foundry and art studio in Marshalltown, Johannesburg.

LOUIS OLIVIER (Machine Designer)

is a sculptor who works in media including sculpture, drawing, and installations. He has done corporate commissions for Sasol and Rand Merchant Bank (RMB). He created the Sandton Benchmark Project, which consists of two life-size bronze figures sitting on a public bench. He was also commissioned by RMB to create the THINK Benches. In 2009, Olivier formed part of the Artspace Mentorship Program and was mentored by South African artist Wilma Cruise. After moving his studio from Pretoria to Johannesburg, he established Workhorse Bronze Foundry.

JONAS LUNDQUIST (Machine Designer)

has been collaborating with William Kentridge since 2004 on projects like *Black Box*, *The Refusal of Time*, and *Refuse the Hour*. He has held many positions in the theater technical field since 1986, and has assisted artists such as Brian Eno and Robert Wilson. He currently holds the position as head of workshops at the Royal Swedish Opera.

KIM GUNNING (Video Orchestrator)

began her career in theater as a stage manager, eventually specializing in opera stage management. She has worked extensively in South Africa, the United States, Europe, Asia, and Australia. Gunning spent three years as the production stage manager for Chicago Opera Theater. During this time, she also worked with the Handspring Puppet Company as a stage manager

and video operator for its productions of *Il Ritorno d'Ulisse* and *Ubu and the Truth Commission*. William Kentridge was the stage director for both of these productions. When Kentridge was engaged to direct a new version of *Die Zauberflöte* produced by the Theatre de la Monnaie in 2004, he asked Gunning to join the production as his video controller. Since then she has been part of his production team for *The Nose*, *Refuse the Hour*, *Winterreise*, *Lulu*, and *Wozzeck*.

ADAM HOWARD (Music Director, Co-arranger and Orchestrator, Trumpet, and Flugelhorn) was born in the United Kingdom and holds a classical music degree from London's Guildhall School of Music and Drama. In 1997 he came to South Africa to take up the position of principal trumpet of the New Arts Philharmonic Orchestra of Pretoria. Until recently, he was principal trumpet player for the Johannesburg Philharmonic Orchestra. He has musical-directed, composed, arranged, produced, and performed music for many of South Africa's top artists, including Hugh Masekela, Freshly Ground, Loyiso, Mbongeni Ngema, Brenda Fassie, Thandiswa Mazwai, Danny K, Kabelo, Mafikozolo, and The Parlotones. He performed at the 2010 FIFA World Cup kick-off concert with Alicia Keys, John Legend, Hugh Masekela, and Angelique Kidjo. In 2012, Howard was asked to be musical director for William Kentridge's *Refuse the Hour*. He regularly works with composer Philip Miller, and orchestrated the film *White Lion* in 2010.

TLALE MAKHENE (Percussion) is a teacher, session musician, and performer. He has toured with Keiko Matsui and performed on her album *MOYO*, on which he worked with Derrick Nakamoto. He has also performed with Pharaoh Sanders, Corrine Bailey, Angelique Kidjo, and Jamalia during the 46664 concerts. He recently performed with Yusef Lateef and Rufus Reid at the Gold Reef City's Lyric Theatre. Makhene was part of a performance at the World Economic Forum in an ensemble led by Caiphus Semenya and directed by Quincy Jones. Other members of that ensemble were Arturo Sandoval, Bashiri





William Kentridge
in *Refuse the Hour*.

Johnson, Branford Marsalis, Louis Nash, and Herbie Hancock. He has been nominated for the MTN South African Music Award for Best Contemporary Album. Makhene's debut album was *The Ascension of the Enlightened* and he released a new album, *SwaziGold*, in April 2017.

WALDO ALEXANDER (Violin) is a session musician and freelance violinist, based in Johannesburg. His musical activities spread across several genres and disciplines, focusing predominantly on experimental collaborations with established and emerging composers and artists, both locally and abroad, as well as arrangements and studio recordings. Since 2012 he has been touring with William Kentridge's production *Refuse the Hour*, and together with pianist Jill Richards has recently released an album of works by Kevin Volans. As a session musician, Alexander has been active as a recording artist, arranger, and co-producer for the last 25 years. He plays a fine Italian instrument on generous loan by the Lindbergh Arts Foundation, and is endorsed by Sennheiser South Africa, Prosound, and is the South African ambassador for DPA microphones.

DAN SELSICK (Trombone) studied at the Konservatorium Der Stadt in Vienna, Austria, where he majored in trombone performance and music composition. He also studied conducting at Vienna's Hochschule Für Musik und Darstellende Kunst under the tutelage of Otmar Suitner. Soon after his return to South Africa in 1993, Selsick began teaching at University of the Witwatersrand, where he lectured in music composition for ten years. He performs both in the worlds of conducting and trombone playing. He currently conducts the Abdullah Ibrahim big band and directs the Johannesburg-based Orbit Big Band. In recent years, Selsick has worked with renowned artists including saxophonist Bob Mintzer, singer Anne Hampton Calloway, tuba player Howard Johnson, jazz pianist Lynne Arialle, tenor man Yusef Lateef, artist William Kentridge, bass legend Rufus Reid, and singer Gregory Porter. He composes and writes commercially for productions including his latest project, *The Nu-Notes*.

VINCENZO PASQUARIELLO (Piano) began his musical studies at an early age under the guidance of his father, then at the Giuseppe Verdi Conservatory in Milan, Italy, where he studied with Bruno Canino, and recently attended the master's program with Mario Borciani. He has played in Italy and abroad both as a soloist and in various chamber music ensembles in major theaters and museums, performing his own compositions and other works. He has also worked as an actor at Piccolo Teatro di Milano, Teatro Argentina di Roma, and Teatro Biondo di Palermo.

THOBeka THUKANE (Tuba) is an orchestral tuba player from Durban, South Africa. He studied through the KwaZulu-Natal Philharmonic Orchestra as a cadet musician. One of his career highlights was sitting in the principal tuba's chair of the London Symphony Orchestra during a tour with the KZN Philharmonic Orchestra in 2005. He held a position as the principal tuba player for the Johannesburg Philharmonic Orchestra from 2011 to 2012. He has been part of the *Refuse the Hour* cast since the first tour in Amsterdam in 2012. Thobeka is also a pastor and enjoys playing golf.

THE OFFICE performing arts + film (Producer) is an independent curator and production company based in New York and London. THE OFFICE works in ongoing partnerships with festivals, venues, and institutions—BRIC Celebrate Brooklyn!, the Sundance Institute, Massachusetts Museum of Contemporary Art, and the New York Jewish Film Festival, among others—to create cultural programming that is unique and mission specific. THE OFFICE produces events around the world, and provides strategic planning, assessments of public programming, and other creative consulting services for all manner of cultural organizations as well as corporate philanthropies, foundations, brands, and municipalities.

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PHOTO BY JOHN HODGKISS



William Kentridge
and Dada Masilo in
Refuse the Hour.

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Above Photo: Carmen Steele and James Carpenter in the 2016 production of *A Christmas Carol*. Photo by Kevin Berne.

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