2006-2007 Season Brochure
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Dr. Susan A. Cole, President
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Jedediah Wheeler, Executive Director, Arts & Cultural Programming

October 14
Alexander Kasser
Theater at Montclair State
University

Present
TransAtlantic New Music
ENSEMBLE 21

Performers
David Fedele, flute
Robert Ingliess, oboe
Jean Kopperud, clarinet
Damian Primis, bassoon
Daniel Grabois, horn
June Han, harp
Calvin Wiersma, violin
Amie Weiss, violin
Lois Martin, viola
Christopher Finckel, 'cello
Kurt Muroki, doublebass
Michael Lipsey, percussion
Marilyn Nonken, piano
Jean Deroyer, conductor

Duration 1 hour, 20 minutes

Co-production Montclair State University, Festival d'Automne à Paris
With the collaboration of Ircam-Centre Pompidou

This concert is made possible through a grant from the French-American Fund for Contemporary Music, a program of FACE, with the support of: SACEM, BMG Music Publishing, the Ministry of Foreign Affairs - French Embassy in the United States and AFAA-, The Kellen Foundation, The Goelet Foundation
PROGRAM

La Barque Mystique (1993) Tristan Mural (b. 1947)


Préludes (2006) Pascal Dusapin (b. 1955)

Intermission


Trespass (2005) Jason Eckardt (b. 1971)

PEAK PERFORMANCES 2006-2007

Festival d'Automne à Paris

The Festival d'Automne à Paris was created in 1972 by Michel Guy, with the support of President George Pompidou. Michel Guy's ambition was to give Paris unprecedented access to performing art from France and around the world, which would allow the Parisian cultural scene to reach and maintain optimum potential. It is a non-profit organization and receives subsidies from the French Ministry for Culture and Communication, the City of Paris and the French Ministry of Foreign Affairs.

Center for avant garde and forward looking artistic creation

Having lasted only four weeks in 1972, the Festival now runs from September to December with productions staged in central Paris and several surrounding boroughs. During more than thirty years of existence, the Festival d'Automne has been devoted to music, theatre, dance, visual arts and cinema largely of non-French origin. It has regularly commissioned new works and has presented innovative productions.

It has been instrumental in allowing new talent to emerge first in France and subsequently in the artists’ home countries. It brought contemporary American culture to Europe in the 70' and 80's and developed ties with New York and in particular with the Lincoln Center Festival and the Brooklyn Academy of Music.

Following the death of Michel Guy in 1990, Alain Crombecque became the Director General of the Festival with Marie Collin and Joséphine Markovits as artistic directors.

The Festival is attended by large audiences and attracts wide public interest (attendance 2005: 110,000).

Missions of the festival

The Festival activities fall into five categories:
1. Original works not previously presented in France or even in Europe.
2. Commissions. The Festival d'Automne often joins forces with leading French and European institutions, and occasionally North American partners.
4. Presenting and initiating experimental works. Ever since the early days of the Festival, special attention has focused on the emergence of new talents.
5. Presentation of non-western culture programs on different countries and civilisations (Bali, China, Egypt, South Africa, Korea...).

Contact

Festival d'Automne à Paris
156, rue de Rivoli - 75001 Paris - France
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Email: info@festival-automne.com
In a footnote to his essay Cy Twombly – An Untitled Painting, Robert Pincus-Witten writes:

“Importantly, the poetical quotations and citations that appear in Twombly’s works are, as often as not, transcribed from memory. Apart from the high appreciation of poetry that such a mode of working indicates, Twombly notes in conversation, that sometimes the quotation is recorded inexactely, owing either to faulty memory or to conform to a preferred reading. Sometimes Twombly consciously edits the line of poetry when he feels impelled to suppress images or words that threaten to undermine or deter pictorial import or necessity.”

The “right to left” reading is backed up by scholar Richard Leeman. Pincus-Witten uses the word ‘whorl’ to describe a dramatic spiraling gesture at the center of the canvas that is similar to those to the right.

Pincus-Witten describes the Untitled Painting as a, “vast sea drama.”

Pincus-Witten writes:

“...for all the poetical allusiveness, Twombly’s work addresses touch, not subject. The brush motions, pencil operations, instrumentalized chance and orchestrated space, sense of wall and epigraphy, of finger drag through a pigment and or viscous, of atmospheric blush and hesitant tremble...”

- Drew Baker

Préludes
Dusapin
(2006)

In my cycle of seven piano studies composed from 1998 to 2002 whose duration reaches nearly an hour; I wanted to imagine a large form for piano, built on quite extensive energy flux, even if they are contradictory in their intentions. Each of these seven studies is independent (that is to say that they can be performed individually) but remains connected to the complete cycle by secret systems, which ensure their structural coherence.

The Préludes cycle is quite different in its program. But it is not completed. The seven pieces introduced tonight represent a brief chapter of a work in progress which should be completed within a few years. In the course of a composition, I wanted to be traveling. I have been accompanied by these préludes for already two or three years.

The prelude says the French Larousse dictionary (regarding Chopin), is a gestural composition or a “epistoral novel” in which blanks and innuendos count as much as what is written.

These préludes are dedicated to Marilyn Nonken.

- Pascal Dusapin

Préludes was commissioned by Marilyn Nonken with funds from The French-American Fund for Contemporary Music.

Veils
Fineberg
(2001)

Tibetan Buddhists regard the world as a veil, or a series of veils, obscuring ‘reality’ from view. This is similar to how I see the piano. It is not the notes (or not only the notes) which draw me to the piano; rather, for me, the real magic of the piano is its resonance. The shock that is delivered by the hammers, when notes are struck, produces a continuous vibration. Small impacts can color this vibration, pushing it in one direction or another. Large shocks, on the other hand, are capable of completely eradicating the previous color, or leaving only the faintest trace of what had been. Very delicate interventions can even shift the evolution of the resonance without being truly perceptible as independent events. All of this activity which is normally thought of as ‘the music’ can be seen as a sort of veil, hiding the real music whose heart is in the underlying resonance (color). The interaction between the punctuated surface and the continuous undercurrent, make up the form and movement of the piece.

In writing Veils, I was inspired by this conceptual similarity to look into the actual sounds of Tibetan religious music, its bells, chorus and trumpets. Most particularly I analyzed the pacing and dramatic arcs of these rituals – in addition to looking at the actual sounds. These rites, without being obviously teleological, still create a sense of forward motion. And though they lack a clear formal arch, one still feels both climax and catharsis. In Veils, although much of what is actually heard can be traced in one way or another to these ethnographic sources, they cannot be directly heard that way. The sounds and structure of those sources have been transmuted into my own musical language; however, they still form a sort of ‘reality’ that can be felt, if not seen, behind the veil of the piece.

Veils was written for the pianist Robert Levin and was commissioned by the Fromm Music Foundation of Harvard University for Thomas Forrest Kelly’s Harvard course on musical premiers “First Nights.” It was premiered in Sanders Theatre in Cambridge Massachusetts by Robert Levin on December 13, 2001.

- Joshua Fineberg

Trespass
Eckardt
(2005)

I have always been interested in boundaries, how they are created, and what happens when they are transgressed. While remaining within these divisions produces a more reliable and predictable experience, it is only by crossing them that one gains the hindsight of where one has been and the knowledge of what lies beyond them. On the other hand, the forceful occupation that results from breaching these boundaries may have a different destabilizing effect, one that throws established norms into uncertain, sometimes violent flux.

My composition for piano and chamber ensemble establishes formal boundaries between thirteen telescoping sections, each slightly more than half the length of its immediate predecessor. The opening, longer sections
contain several contrasting subsections that are united by the necessary relief that they provide through internal proportional and tensional balance. As the later sections are radically diminished in length, their contents — some of which have been displaced from previous sections — become more homogenous and the juxtapositions between them are intensified. This formal contraction produces an implosive momentum that brings the work to its turbulent conclusion.

Trespass was commissioned by the Oberlin Conservatory Contemporary Music Division, was written for the Oberlin Contemporary Music Ensemble, Timothy Weiss, Director, and is dedicated to Marilyn Nonken.

- Jason Eckardt

ABOUT THE COMPOSERS

Drew Baker
Composer

Drew Baker (b. 1978, Boston) is a composer whose works have been performed by The Chicago Chamber Musicians, International Contemporary Ensemble, Group for Contemporary Music, Improvisation Group at Lawrence University, Shepherd School Chamber Orchestra, and the Northwestern University Contemporary Ensemble. Renowned pianist Marilyn Nonken has also commissioned Mr. Baker to compose a new piece for the 2006 season. In October 2005, Ms. Nonken performed Mr. Baker’s “Asa Nisi Masa” for solo amplified piano at the Music Harvest Festival in Denmark. “Asa Nisi Masa” also received Northwestern University’s William T. Faricy Composition Prize. Active as a performer and improviser, Mr. Baker has played with the Chicago Chamber Musicians and Ensemble Dal Niente. He is a founding member of the Oculus improvisation group. Mr. Baker is an Adjunct Lecturer in Music Theory at Northwestern University where he is completing his doctoral degree in composition. He earned a Bachelor of Music in Piano Performance from the Eastman School of Music in 2000, and a Master of Music in Composition from Rice University in 2002. He has studied composition with Augusta Read Thomas, Jason Eckardt, Karim Al-Zand, Shih-Hui Chen, and Marti Epstein.

Pascal Dusapin
Composer

Pascal Dusapin (b. 1955, Nancy) studied fine art, science, and aesthetics at the Sorbonne in Paris and attended seminars with Iannis Xenakis. He was a scholarship holder at the Villa Medici in Rome and composer-in-residence with the Orchestre National de Lyon. Dusapin is the recipient of numerous prizes and distinctions: in 1977, he received an award from the Fondation de la Vocation; in 1979, he won the Hervé Daguirrin Prize (SACEM); in 1993, the Prize of the Académie des Beaux-Arts; in 1993, the Prix du Syndicat de la Critique (Critics’ Circle Award); in 1994, the SACEM Prize for Symphonic Music; in 1995, the French Ministry of Culture awarded him the Grand Prix National de Musique; and finally, he won a Victoire de la Musique in 1998 for a CD recorded by the Orchestre National de Lyon, and another one in 2002, as ‘Composer of the Year’. He has written many pieces for ensemble, for orchestra, and most especially for soloists and for chamber formations, a domain in which he excels thanks to his intimate knowledge of the subtleties of individual instruments. Pascal Dusapin’s catalogue at present consists of around seventy works, including vocal, orchestral, and chamber music and five operas.

Jason Eckardt
Composer

Jason Eckardt (b. 1971, Princeton) played guitar in rock and jazz bands until, upon first hearing the music of Webern, he immediately devoted himself to composition. Since then, his music has been influenced by his interests in perceptual complexity, performance virtuosity, and self-organizing processes in the natural world. He has been recognized through commissions from Carnegie Hall, the Koussevitzky and Fromm Foundations, the Guggenheim Museum, the Oberlin Conservatory, and percussionist Evelyn Glennie; fellowships from the Guggenheim and Rockefeller Foundations, Fondation Royaumont, the MacDowell and Millay Colonies, the Fritz Reiner Center, the National Foundation for Advancement in the Arts, and the Yvar Mikhashoff Trust; and awards from the League/ISCM, Deutscher Musikrat-Stadt Wesel, the Aaron Copland Fund, the New York State Council on the Arts, the Alice M. Ditson Fund, ASCAP, the University of Illinois, and Columbia University. Eckardt’s music has been performed at festivals including Darmstadt, Resonances (IRCAM), the ISCM World Music Days, Voix Nouvelles, Musik im 20. Jahrhundert, Currents in Musical Thought-Seoul, and the International Bartók Festival. Recordings of Eckardt’s works have been released by CRI, Helicon, and Metier; a portrait CD titled "Out of Chaos" is available from Mode. He lives in New York City.

Joshua Fineberg
Composer

Joshua Fineberg (b. 1966, Boston) studied at the Peabody Conservatory, IRCAM, and Columbia University with Morris Cotol, Jacob Druckman, Fred Lordahl, Robert Hall Lewis, Philippe Manoury, Andre Boucourechliev, and Tristan Murail. He has been recognized with awards from ASCAP, Ars Electronica, Columbia University, the Arnold Salop Competition and received the Palache Scholarship, and the Randolph S. Rothchild Award. He has collaborated with IRCAM as a lecturer for seminars and as compositional coordinator for their 1996 four week summer course. He has actively collaborated with computer scientists and music psychologists to help develop tools for computer-assisted composition and in music perception research. In 2003, he became the US Editor for The Contemporary Music Review and edited two issues on "Spectral Music." Fineberg's most recent works include Rezeau de Pierre et de sable for two harps and ensemble, Veils for piano, and Shards for chamber ensemble. He is currently working on an 80-minute modern dance piece with the Belgian choreographer Michellle-Anne DeMey based on Nabokov's Lolita for premiere in 2007. A portrait CD of his music, recorded by Ensemble Court-Circuit, was released in September 2002 by Universal/Accord. A new CD is currently in production with the Ensemble Fa. He is currently teaching at Harvard University.
Tristan Murail (b. 1947, Le Havre) received degrees in classical and North African Arabic and in economics before turning to composition. A student of Olivier Messiaen, he won the Prix de Rome in 1971 and spent two years at the Villa Médicis. Upon his return to Paris in 1973, he founded the Itinéraire ensemble; the group became widely renowned for its groundbreaking explorations of the relationship between instrumental performance and electronics. He has also received awards from Académie Française and SACEM, and, in 1992, was awarded the Grand Prix du Disque and the Grand Prix du Président de la République, Académie Charles Cross. Today, Mr. Murail is recognized, along with Gerard Grisey, as a founding figure of the spectral music movement. In the 1980s, Mr. Murail began using computer technology to further his research into acoustic phenomena. This led him to years of collaboration with the IRCAM, where he directed the composition program from 1991 to 1997 and helped develop the Patchwork composition software. Mr. Murail has taught at the Paris Conservatoire, IRCAM, the Darmstadt Ferienkurse, the Abbaye de Royaumont, and the Toho University in Tokyo. His works are published by Salabert and Editions Lemoine and recorded on the Metier, Una Corda, Adès, and MFA-Radio France labels. He is currently a professor of composition at Columbia University.

ABOUT THE PERFORMERS

Jean Deroyer
Conductor

Jean Deroyer enrolled at the age of fifteen at the Conservatoire national supérieur de musique in Paris where he studied conducting with Janos Fürst and Zsolt Nagy, and harmony, fugue, counterpoint and analysis with Jean-Claude Raynaud, Thierry Eschaich and Michaël Levinas, winning five first prizes. He has been assistant conductor of the Ensemble InterContemporain for two seasons and has won the Orchestre National de France award in the competition initiated by Kurt Masur. He has performed at the Théâtre du Châtelet in Paris and the Théâtre de Caen in Normandy, and has assisted Pierre Boulez at the festivals of Aix-en-Provence and Lucerne. In recent seasons he was guest conductor with the Ensemble InterContemporain for the concert in honor of Pierre Boulez at the Cité de la Musique in Paris as well as works by Philippe Fenelon and Hanspeter Kyburz presented by the Festival d’Automne. Mr. Deroyer has also conducted the Ensemble Court-Circuit, performing a recent work by Yan Maresz at the Agora Festival and has worked with soloists such as Alain Planès and Jean-François Heisser. In January 2006, Jean conducted the Orchestre Philharmonique de Radio-France, and was immediately re-engaged to perform with it during the Festival Présence 2007. This season, Mr. Deroyer will be conducting the Orchestre Poitou-Charentes, and the Orchestre National d’Île-de-France, playing recent contemporary works, as well as the Israel Chamber Orchestra and the Orchestre National de Lille.

Marilyn Nonken
Piano

Marilyn Nonken has emerged as one of the most gifted young musicians dedicated to the modern and contemporary repertoires. Upon her 1993 New York debut, she was heralded as "a determined protector of important music" (New York Times), and recently was hailed as "one of the greatest interpreters of new music" (American Record Guide). Her performances have been presented by Carnegie Hall, Lincoln Center, IRCAM, the Théâtre Bouffe du Nord, the ABC (Australia), the Guggenheim Museum, the Rockefeller Foundation, Kettle’s Yard, Cleveland Museum of Art, Miller Theatre, the Phillips Collection, and Logos, and she has appeared at festivals around the world. Composers who have written for her include Milton Babbitt, Drew Baker, Mario Davidovsky, Chris Dench, Pascal Dusapin, Jason Eckardt, Michael Finnissy, Alvin Lucier, Tristan Murail, and David Rakowski. As a chamber musician, Ms. Nonken plays with Ensemble 21 (the New Music group of which she is Artistic Director and a co-founder), the Group for Contemporary Music, and Elision (Sydney); she has also appeared as a guest with MusicNOW (Chicago Symphony), the Chamber Music Society of Lincoln Center, and Speculum Musicae. Her discography features recordings on New World Records, Mode, Lovely Music, Albany, Metier, and CRI. A student of David Burge at the Eastman School, she received a Ph.D. degree in musicology from Columbia University. She currently resides in New York City, where she directs the piano performance program at New York University. Ms. Nonken is a Steinway Artist.

Ensemble 21

Ensemble 21 was founded in 1993 by composer Jason Eckardt and pianist Marilyn Nonken. Since then, the Ensemble has presented nearly thirty premieres in as many concerts and commissioning over fifteen new works, many from lesser-known and emerging American artists. Recognized for its top-caliber performances, Ensemble 21 has also earned a reputation as a champion of innovative European composers rarely heard in America, specifically those associated with the New Complexity and Spectral movements. In 1999, Ensemble 21 was the first ensemble in the United States to collaborate with IRCAM. The Ensemble's recording of David Rakowski's Sesso e Violenza was released on CRI and Out of Chaos, a disc of Jason Eckardt's music was recently released by Mode.

For more information on this program, please see our new curriculum guide – The Creative Edge at www.peakperfs.org.
Over the past twenty-five years György Ligeti devoted much compositional effort to the piano etude, a form that clearly served his musical needs admirably. Ligeti stated that frustration with his own (allegedly) inadequate technique underlay his efforts to twist the fingers into every conceivable contortion. To me, the astounding creativity of Ligeti's piano writing belies his self-deprecating statements. Producing marvels like these etudes surely required complete mastery of the instrument's potential as well as flawless intuition concerning the hand's abilities.

Apart from being inspired by the instrument itself and by the enjoyment that the hand derives from playing it, Ligeti acknowledges various other sources contributing to his style: the polyphonic, polyrhythmic idiophone ensembles of sub-Saharan Africa; the fractal geometry pioneered by Mandelbrot and Peitgen; jazz greats like Thelonious Monk and Bill Evans; and Conlon Nancarrow, whose quirky, complex compositions have figured prominently in my own performances recently. But like any great composer Ligeti transcends his influences and defies ready categorization; each of the piano etudes, while developing out of a simple idea and generally of brief duration, creates an inimitable effect, a mixture of astonishment and pleasure.

Because, regrettably, the latest book of Ligeti etudes remained incomplete at the composer's death, it seemed more satisfactory to me not to place that book at the end of the concert; the reversed order this evening has, to my mind, a pleasing musical logic. The four etudes of book 3, published in the summer of 2005 under the heading "Book 3, Volume 1," provide an attractive introduction to the composer's style. While they possess the same mad machine-like quality, reminiscent of Futurism that he had already perfected in the earlier books, they seem somewhat mellower than their predecessors and explore some fresh creative territory. Canons are not found in all four etudes, sometimes disguised but often reasonably easy to hear. Frequently the pitches derive from simple tonal scales (C major, Bb harmonic minor, C melodic minor), though the resulting music rarely sounds very tonal. Number 15 stays almost entirely on the white keys; the mood moves from tranquil to boisterous, but throughout the sonorities are pure, bright, even a bit stark. Pour Irina, dedicated to pianist and Ligeti exponent Irina Kataeva, is the darkly-colored twin of its predecessor, with fragments of minor scales that move in parallel and gradually accelerate. Number 17 ("Out of Breath") is a canon where the left hand chases the right, only one eighth-note behind — to bewildering effect. The final Canon pursues a similar idea (the two voices are now separated by a quarter note); initially Ligeti requests a slightly faltering tempo, but when the material repeats he demands unhesitating mechanical speed.
ABOUT THE ARTISTS

György Ligeti
Composer

György Ligeti was born in Romania (on May 28, 1923) in a mainly Hungarian town with a large Jewish population. He received his initial musical training in the conservatory at Kolozsvár (Romanian Cluj). His education was interrupted in 1943 when, as a Jew, he was forced to labor by the Nazis. At the same time his parents, brother, and other relatives were deported to the Auschwitz concentration camp, his mother being the only survivor.

Following the war, Ligeti returned to his studies in Budapest, graduating in 1949. He studied under Pál Kadosa, Ferenc Parkas, Zoltán Kodály and Sándor Veress. He went on to do ethnomusicological work on Romanian folk music, but after a year returned to his old school in Budapest, this time as a teacher of harmony, counterpoint and musical analysis. In December of 1956, two months after the Hungarian revolution was put down by the Soviet Army, he fled to Vienna and eventually took Austrian citizenship. There, he was able to meet several key avant-garde figures from whom he had been cut off in Hungary. These included the composers Karlheinz Stockhausen and Gottfried Michael Koenig, both then working on groundbreaking electronic music. Ligeti worked in the same Cologne studio as them, and he was inspired by the sounds he was able to create there. However, he produced little electronic music of his own, instead concentrating on instrumental works which often contain electronic-sounding textures. From this time, Ligeti’s work became better known and respected, and his best known work might be said to span the period from Apparitions (1958-9) to Lontano (1967), although his later opera, Le Grand Macabre (1978) is also fairly well-known.

Ligeti took a teaching post at the Hamburg Hochschule für Musik und Theater in 1973, retiring in 1989. In the early 1980s, he suffered from heart troubles, leading to an absence from the musical scene for several years until he reappeared with the Horn Trio (1982). From then on, his output was plentiful through the 1980s and 1990s. However, health problems returned after the turn of the millennium, and no further pieces appeared after the song cycle Síppel, dobbl, nádhgedevél ("With Pipes, Drums, Fiddles", 2000).

Ligeti died in Vienna on June 12, 2006.


Christopher Taylor
Pianist

The past few years have seen Christopher Taylor emerge as one of the nation’s foremost musicians. Audiences and critics hail the intensity and artistry he brings to the works of masters ranging from Bach and Beethoven to Boulez and Bolcom; the Washington Post, for instance, deems Mr. Taylor “one of the most impressive young pianists on the horizon today,” and the New York Times termed a recent performance “astonishing.”

Numerous awards have confirmed Mr. Taylor’s high standing in the musical world. He was named an American Pianists’ Association Fellow for 2000, before which he received an Avery Fisher Career Grant in 1996 and the Bronze Medal in the 1993 Van Cliburn International Piano Competition, where he was the first American to receive such high recognition in twelve years. In 1990 he took first prize in the William Kapell International Piano Competition, and also became one of the first recipients of the Irving Gilmore Young Artists’ Award.

In recent seasons Mr. Taylor has concertized around the globe, performing throughout Europe and in Korea, the Philippines, and the Caribbean. At home in the U.S. he has appeared with such orchestras as the New York Philharmonic, Los Angeles Philharmonic, Detroit Symphony, St. Louis Symphony, Atlanta Symphony, Houston Symphony, and Boston Pops, and has toured with the Polish Chamber Philharmonic. As a soloist he has performed in such venues as New York’s Carnegie and Alice Tully Halls, Washington’s Kennedy Center for the Performing Arts, the Ravina and Aspen festivals, and dozens of others. His first recording released by Jonathan Digital in 2000 featured works by present-day American composers William Bolcom and Derek Bermel. His most recent recording, Liszt’s Twelve Transcendental Études, was released in 2003 on the Liszt Digital label. Other recent projects of interest include: the commission and premiere with the Indianapolis Symphony of a piano concerto by Derek Bermel, made possible by a Christel Award from the American Pianists’ Association; investigations into the compositions of the legendary pianist Gunnar Johansen for a retrospective concert in September 2006; several performances and lectures on the complete etudes of György Ligeti; and a performance of the Bach Goldberg Variations on the unique double-manual Steinway piano in the collection of the University of Wisconsin.

Mr. Taylor owes much of his success to several outstanding teachers, including Russell Sherman, Maria Curcio-Diamond, Francisco Aybar, and Julie Bees. In addition to performing, he is currently Paul Collins Associate Professor of Piano Performance at the University of Wisconsin in Madison. He pursues a variety of other interests, including mathematics, in which field he received a summa cum laude degree from Harvard University in 1992; philosophy (he has recently published an article in the Oxford Free Will Handbook coauthored with the leading scholar Daniel Dennett); computing (one project being to create a compiler for a new programming language); linguistics; and biking, which is his primary means of commuting. Mr. Taylor lives in Middleton, Wisconsin, with his wife, musicologist Denise Plimer Taylor, and two daughters.

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October 19-22
Alexander Kasser
Theater at
Montclair State
University

Troubleyn/Jan Fabre performing arts
Quando l'uomo principale è una donna
or When a Leading Man Turns Out to be a Woman

Direction, Scenography, Choreography Jan Fabre

Dancer Sung-im Her
(created in 2004 with Lisbeth Gruwez)
Assistant to the dancer Marina Kaptijn
Assistantance and Dramaturgy Miet Martens
Music Maarten Van Cauwenbergh
Additional music Domenico Modugno “Nel Blu Dipinto di Blu” (Volare)

Light Design Jan Fabre, Pieter Troch
Costumes Daphne Kitschen
Technical Coordination Geert Van der Auwera
Production Management & Tour Mark Geurden

Post-Show Discussion
October 21
Led by David Cote

A production of Troubleyn/Jan Fabre (Antwerp - Belgium) in co-production with Théâtre de la Ville (Paris - France), deSingel (Antwerp - Belgium) with the support of the Festival Iberoamericano de Teatro de Bogotá.

Jan Fabre is 'artist in residence' in deSingel (Antwerp - Belgium).
Jan Fabre is Cultural Ambassador of Unesco-IHE, institute for water education.

www.troubleyn.ba

Duration 50 minutes, with no intermission

ABOUT THE ARTISTS

Sung-im Her
Dancer
The dancer Sung-im Her was born in Seoul, South Korea, on October 5, 1976. She studied at Han-Sung University, Contemporary Dance Department. Sung-im Her graduated magna cum laude in 1999 and obtained a M.A. degree in 2002 from the same university. From 1999 to 2004, she worked as assistant dance professor at Han-Sung University and she danced and worked as a resident dancer and choreographer for Ji-Gu Dance Theater in Seoul. She came to Belgium and attended P.A.R.T.S. (Performing Arts and Research Training Studio, director Anne-Teresa De Keersmaeker) from 2004 to 2006.

Troubleyn/Jan Fabre
Troubleyn/Jan Fabre is a theatre company with extensive international operations. Its home base is Antwerp, Belgium. The artist Jan Fabre has been its artistic head since it was established in 1986. Troubleyn/Jan Fabre is a non-profit organization and currently has 8 full-time staff, 4 of them artistic.

The name Troubleyn means 'remaining faithful' and expresses the wish to work with like-minded people in confidence and in the long term.

Troubleyn/Jan Fabre is responsible for the creation and presentation of the work for the stage by the artist Jan Fabre (theatre, dance, opera, film projects, etc.) and by extension the coordination of publications, talks, etc. and the work of the Troubleyn Theatre. This theatre functions not only as a workplace and rehearsal space, but also as a laboratory for independent research and training.

Jan Fabre
Jan Fabre (b. Antwerp, 1958) is well known both at home and abroad as one of the most innovative and versatile artists of his day. Over the last 25 years he has produced work as a performance artist, theatre-maker, choreographer, opera-maker, author and artist. He expands the horizons of every genre he engages in. His artistic course has always been controversial.

In the late Seventies, while still very young, Jan Fabre caused a furor as a performance artist; in his 'money performances' he set light to bundles of money the audience had given him and did drawings with the ashes. In 1982, with This is theatre like it was to be expected and forseen he placed a bomb under the theatre establishment of the day. This was confirmed two years later by The power of theatrical madness which he created at the invitation of the Venice Biennale. These two pieces are mentioned in all the literature on contemporary theatre and have toured the world. In the meantime Jan Fabre has grown into one of the most versatile artists on the international scene. He breaks away from the codes of the existing theatre by introducing 'real time performance' -- sometimes called 'living installations' -- and explores radical choreographic possibilities in order to bring renewal to classical dance. The body in all its forms has been the
subject of his investigations from the early Eighties to the present. His plays form an exceptional collection of miniatures with an open style. His recent productions Je suis sang on the Cour d'Honneur in Avignon and Tannhäuser at De Munt/La Monnaie opera house have been well received internationally. The invitation to help give artistic shape to the Avignon Festival in 2005 can undoubtedly be seen as the pinnacle of his performing arts work to date.

NOTES ON THE PROGRAM

The inspiration for this piece was the anthropometric acts by Yves Klein in which bodies were used as living paintbrushes. In Fabre's work Klein's often expressionless prints are given a distinct face and an appealing aura. The dancer moves beneath a sky full of bottles, from which olive oil first drips then gushes and splashes and finally transforms the whole stage into a reflecting bath. The oil evokes a great many connotations: medical, cosmetic, Christian. An olive tree is like Mother Earth, old and indestructible, a balm to the world. But there is ambiguity here too: its fruits were once used as a contraceptive. The musical Leitmotiv is the familiar Italian song Volare (oh-oh) by Dominic Modungo. An ode to Klein's work and especially his photo Leap into the Void, Fabre sees the whole piece as a ritualistic preparation for the highest leap, which takes us back to the matriarchy. The strength of this solo lies in its constant shifts; from man to woman, from human to animal, from straight line to circle, from rolling, sliding movements to rising slowly upright, like a tree that grows more and more branches, like a swan that has fertilized itself. The atmosphere is summery and Italian, but the howling wind ranges from a gentle summer breeze to an approaching storm. The dancer herself also alternates ritualistic transformations with a juggler's and conjurer's tricks. Humming all the time, she plays with her gender, with balls in her trousers, on her chest or in her mouth. Before you know it a hermaphrodite becomes a sexless angel.

The artist, author and theatre maker Jan Fabre and his theater company Troubleyn have been appointed Cultural Ambassadors of UNESCO-IHE Institute for Water Education for five years. Jan Fabre/Troubleyn will carry and spread the message of UNESCO-IHE through their performances around the world.

Water is of strategic importance, with strong environmental, social and economic implications. Challenges and threats tests water professionals' capacity to respond to these risks every day. One message is clear: a more integrated and effective approach to water and environmental resources management calls for professionals with a high degree of specialization. That is the mission UNESCO-IHE Institute for Water Education.

The collaboration between Troubleyn Jan Fabre and UNESCO-IHE has commenced symbolically with the performance "L'Histoire des larmes" (History of tears) (in December in de Singel in Antwerp, Belgium). In this piece, Jan Fabre has shaped the essence of water, by seeking inspiration in the energy, imagination and talent of his artistic group. "I wrote a text on the water that is nearest to and part of us: the water in our own body. Troubleyn and myself have the intention to contribute all that is possible to the success of UNESCO-IHE and her humanistic ideals from our artistic projects and through our international activities."

www.unesco-ihe.org

In addition to the existing editions of this reference work in Dutch and French, a version of Corpus Jan Fabre is now available in English. Academic LukVan den Dries (Antwerp University), with a preface by Prof. Hans-Thies Lehmann, analyzes the many transformations of the body in the work of Jan Fabre, and focuses on the creative process of Parrots and Guinea Pigs. The author also interviewed the theatre-maker and people who work with him. It was originally published by Imshoott and L'Arche editeur and is abundantly illustrated with photographs by Wonge Bergmann.

For more information on this program, please see our new curriculum guide – The Creative Edge at www.peakperfs.org.
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